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Potential of the City: The Interventions of The Situationist International and Gordon Matta-Clark

A Thesis submitted in partial satisfaction of the requirements for the degree Master of Arts

in

Art History, Theory, and Criticism

by

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Professor Norman Bryson, Chair
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2008

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Chair

University of California, San Diego

2008

EPIGRAPH

The situation is made to be lived by its constructors.

Guy Debord

Each building generates its own unique situation.

Gordon Matta-Clark

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ABSTRACT OF THE THESIS

Potential of the City: The Interventions of The Situationist International and Gordon Matta-Clark

by

Brian James Schumacher

Master of Arts in Art History, Theory, and Criticism

University of California, San Diego, 2008

Professor Norman Bryson, Chair

For both the Situationist International (SI) and Gordon Matta-Clark, the city and its architecture were the sites where capitalist modes of control acted on the individual at the most insidious level. The critical interventions of the Situationist's *dérives* and Matta-Clark's cuttings sought to destabilize the urban subject through a reorientation of the surrounding spaces of the city and its architecture. This reorientation was considered by the SI and Matta-Clark to be a necessary form of critique, one that would alert the participant to the capitalist

predicates that functioned invisibly within the realm of everyday life. In addition, the *dérive* and the cutting were meant to have a positive effect, one that would reveal to the participant the accumulated individual and collective histories of the city, as well as provide new methods for interrogating the present moment. In this thesis, I outline some of the perceived problems of the Modernist city and investigate the various ways in which the Situationist International and Gordon Matta-Clark sought to intervene in this conflicted space. I argue that through their deployment of new forms of critique and reorientation to the past and the present, the SI and Matta-Clark offered the potential for new subjectivities to form, subjectivities that would see through and attempt to overcome capitalist control of the urban sphere.

Chapter 1: Conditions of the City

"On Tuesday, 6 March 1956 at 10 A. M., G.-E. Debord and Gil J. Wolman meet in the rue des Jardins-Paul and head north in order to explore the possibilities of traversing Paris at that latitude. Despite their intentions they quickly find themselves drifting toward the east and traverse the upper section of the 11th arrondissement…Upon reaching the 20th arrondissement, Debord and Wolman enter the rue de Ménilmontant and the rue des Couronnes, by way of deserted lots and very abandoned-looking low buildings. On the north side of rue des Couronnes a staircase gives them access to a network of alleys similar to the previous ones, but marred by an annoyingly picturesque character. Their itinerary is subsequently inflected in a northwesterly direction."[1]

Nearly twenty years later, in late June 1975, a warehouse pier on the Hudson River in Manhattan, abandoned by its owners, was broken and entered. Over the course of months the space was altered, as strategic sections were extracted from the structure. A channel was laterally carved from one side of the warehouse to the other, allowing for a view of the water below. The removal of flooring forced anyone traversing the length of the warehouse to cross the gap by walking over a narrow structural beam in order to get from one end of the pier to the other. Above, a clerestory was carved out, and at various points in the warehouse shell, half-moon shaped pieces were removed, thus allowing light to enter the long, cavernous, basilica-shaped space. A 20 foot piece of wall was excised at the far end of the warehouse, evoking a waxing moon, as well as a ship's

sail, creating a window that looked west out over the Hudson River to the setting sun. The effect was dramatic: light, reflecting off the water, flooded the space, changing the basilica into the industrial equivalent of a gothic cathedral, or a "Venice of the mind," as one critic has commented, with its canal and sail-shaped opening at the end.

The juxtaposition of the two moments described above is instructive. The first is the description given of a *dérive* undertaken by its participants, Guy Debord and Gil J. Wolman, two of the founding members of the Situationist International (then members of the antecedent Lettrist International). The second refers to a "cutting", executed by the artist Gordon Matta-Clark, entitled *Day's End*. Together, they can represent two strands of critical investigations into the space of the city, interventions into that space which articulate a potential for artistic action to effect political praxis at the level of the urban. For both the Situationist International (SI) and Matta-Clark, the city and its architecture were the sites where capitalist modes of control acted on the individual at the most insidious level. The critical interventions of the *dérive* and the cutting sought to destabilize the urban subject through a reorientation of the surrounding spaces of the city and its architecture. This reorientation was considered by the SI and Matta-Clark to be a necessary form of critique, one that would alert the participant to the capitalist predicates that functioned invisibly within the realm of everyday life. In addition, the *dérive* and the cutting were meant to have a positive effect, one that would reveal to the participant the accumulated individual and collective histories of the

city, as well as provide new methods for interrogating the present moment. In this thesis, I outline some of the perceived problems of the Modernist city and investigate the various ways in which the Situationist International and Gordon Matta-Clark sought to intervene in this conflicted space. I argue that, through their deployment of new forms of critique and reorientation to the past and the present, the SI and Matta-Clark offered the potential for new subjectivities to form, subjectivities that would see through and attempt to overcome capitalist control of the urban sphere.

Philosopher Giorgio Agamben has proposed that, "By the end of the nineteenth century the bourgeoisie had definitely lost its gestures."[2] Agamben's remark addresses a number of earlier discussions of movement and bodily gesture, whose key sources are Walter Benjamin and Georg Simmel. With the prescription of movement down to the smallest increment, the subject at the end of the nineteenth century was increasingly alienated from what had previously constituted the ethos. The result of this was the loss of interiority experienced by the bourgeoisie through modernity's ceaseless drive towards technological progress through the imposition of rationality, science and mechanization. The sources of this management included heightened crowd control and surveillance, and the development of new and accelerated systems of urban transportation. In addition, increasing urbanization and with it the shock and disorientation that the modern city imposed upon the individual through its relentless amplification of speed, noise, media and spectacle.[3] No longer was there an organic connection to the

world and objects. Through the innovations of Taylor and Ford, the body was now engaged in labor that was subjected to a total management of time, energy and movement. Ergonomics and the assembly line insured that workers' actions would be broken down to the minimum number of gestures possible in order to maximize profit from the body.[4] The body's gestures were now streamlined in order to efface difference and submit the individual to control and normalization.

In a 1903 essay titled "The Metropolis and Mental Life," Simmel claimed that the central concern of the individual in the nineteenth century–under capitalism as well as socialism– was the continued stewardship of one's interiority against the movement of social and technological articulation. These forces continually attempted to incorporate the individual into the mass, homogenizing difference in the outer world of movement and the inner world of thought. Simmel viewed the individual as deeply engaged in a resistance to "being leveled, swallowed up in the social technological mechanism."[5] For Simmel, the city habituated the subject's movements and mental processes with its constant shocks, its "violent stimuli," into a protective zone that flattened out emotion: a state of "blasé," he termed it. For Simmel, this state offered a potential liberatory effect, one that enabled the individual to experience the city in a state of freedom rather than a continual alienation caused by the trauma of shock. In addition, he argued that the individual cultivated and sharpened his mental acuity through the exposure to heterogeneous experiences, which would counteract the homogenization of movement and communication that had been imposed by industrial and urban society.

Despite Simmel's influence on Walter Benjamin, Benjamin's view of the city was far grimmer. For Simmel, the urban subject was able to deal with the city's constant barrage of stimuli by blocking it out, thus blocking out the trauma that accompanied it. Benjamin believed that, in the environment of the modern metropolis, the individual's bodily experiences joined visual experiences in the ordering of subjectivity, by conditioning the viewer to adapt to the perpetually jarring physical and optic conditions. In his words, it had "subjected the human sensorium to a complex kind of training," which he compared to the industrial processes, both in its endless nature and in its prohibition of development. [6]

Modernist "Intervention"

While capitalist imperatives had come to assert rational control over communication and the instrumentalization of the human body and its movements through many places in daily life, the most visible and bare location this was enacted was architecture.[7] This was evinced most acutely by the imposition of ostensibly utopian programs of Modernist urban planning. Throughout the early and mid-20th Century modern architecture was seen as a means of political praxis that attempted to cure social ills. Architects, urban planners and critics, such as Le Corbusier, Robert Moses, and Lewis Mumford deployed building programs that attempted to complete the utopian project of the Garden Cities movement of the 1890s and early 1900s. These programs had attempted to decrease urban density and disperse neighborhoods in order to intervene in what was seen as the negative

effects of the hold of capital over the city. However, their interventions ultimately succeeded in reinforcing this control through a segmentation and isolation of the city's zones, thus reflecting administrative practices of social and spatial organization. Michel Foucault outlined similar ways in which control and discipline function through spatial practice. He argued that, beginning in the nineteenth century, power began to function laterally and discursively, through a means of delimitation and demarcation, information gathering and social management. By deploying "carcareal systems" such as prisons, hospitals, schools, factories and military institutions, along with methods of compartmentalization and regimentation of daily movements, the state was able to discipline bodies in such a way so as to serve the means of industrial society. The newly imposed state control of these institutions sought to micromanage all aspects of lived experience. These systems functioned under the authority of various scientific disciplinary fields: medical, psychology, and criminology.[8] In the twentieth century, urbanism fulfilled much the same role.

The imposition of an architecture of centralized planning functioned under a rhetoric of progress and technological advancement but in fact sought to impose a discipline that would make the subject suitable for the modern city. One method of enforcing this discipline was through heightened visibility. Modernism's attempt to rationalize and make visible all activity in society was tied to advances in technology itself. With new building materials, more glass could be used. All was

now transparent, undermining the distinction between inside and outside, causing them to flow together, putting all on display.

Modernist architecture and design had come to be viewed as a product of a process of "purification" and high culture,[9] while older Victorian forms became associated with dirtiness and lower cultural order. Loos railed against ornament of any kind, aligning it with "crime" and the tastes and habits of the lower classes, while the "initiated" would be able to appreciate the new Modernist forms that were devoid of embellishment. Le Corbusier covered his forms in all white cladding, which, according to Mark Wigley was an effort to enact a vision of cleanliness, a "hygiene of vision itself," but one that applied to the bearer of the gaze rather than its object. "This erasure of decoration [was] portrayed as the necessary gesture of civilized society and democratic order."[10] Moving beyond architecture, Loos and Le Corbusier applied their message to all forms of modern life, clothing, cars, furniture, thus inscribed the rhetoric of modernist progress across the entire social field.[11] Overlooking for a moment the more insidious side of this situation, Situationist International member Ivan Chtcheglov diagnosed, "A mental disease has swept the planet: banalization. Everyone is hypnotized by production and conveniences–sewage system, elevator, bathroom, washing machine."[12]

Modernist programs, such as Mumford's Decentrist movement and Le Corbusier's *La Ville Radieuse,* in their attempts to address what were considered nodes of crisis within the urban fabric, imparted a scientific and rationalist solution.

Aside from Mumford's wish to emulate English village planning, as the Garden Cities movement had done, the majority of Modernists proposed tearing down dense neighborhoods and in their place building modern high rises, typically dispersed and often surrounded by vast expanses of lawn. Rather than provide for what the city had previously been–a dense and lively urban interaction – these plans, in effect, spatially organized, partitioned, and thus policed the city, imposing an order in much the same way that Foucault has described the enlightenment era prison as a "laboratory of power."[13] Everything was now out in the open, in view of the forces of control and power. Concurrently, designs that were ostensibly created to assist the working classes and democratize society, in resistance to capitalist exploitation, "quickly became," according to architectural historian Kenneth Frampton, "synonymous with profitability [and] their anti-academic forms became the new décor of the ruling classes."[14]

That these plans did not reflect the real desires of the people who would have to live within those communities, and whose needs the architecture purported to serve, was not a primary concern. Jane Jacobs, in her vitriolic 1961critique of this type of development, *The Death and Birth of Great American Cities*, asserted: "cities are an immense laboratory of trial and error, failure and success, in city building and design." However, "the practitioners and teachers of this discipline have ignored the study of success and failure in real life," and as a result cities have become the "sacrificial victims" of urban experimentation and attempts to enforce order.[15] Modernism in this way reflected its own alienation from the people it

claimed to serve and even protect. Rather, in the end, these chimeras would not only be unable to aid the population, they would in fact serve to further the inhabitants' subjugation to new forms of social control. Against this, Jacobs argued for dense neighborhoods and the return of the sidewalk, which she saw as the paramount zone for communication, social interaction and discourse. Here, spontaneity and randomness would proliferate while at the same time providing spaces for community and communication to develop.

In one of Le Corbusier's most uncompromising projects, the *Plan Voisin* of 1925, the architect's intent was to organize the population by moving it both upwards and outwards. His plan was to raze much of central Paris, replacing it with sixty cruciform modernist apartment towers set into a grid formation, surrounded by acres of greenspace and encircled by autoroutes.[16] The project was designed as "an elite capitalist city of administration and control," one that would have effectively maintained a separation of classes–the bourgeois elite in the central highrises and the proletariat pushed to suburban garden cities beyond the central zone and outside the "natural" boundary of the autoroutes.[17]

Plan Voisin was designed for the automobile, which Corbusier believed would offer a restorative to the city that it had in fact destroyed.[18] Corbusier's insistence on the city as a facilitator of unceasing transit would have found affinity with the Situationist International's belief in transitory practices that they felt could free individuals from the imposed control of urban daily life. However, they believed that it was not through the automobile that this liberation would take

place. In the group's "Thesis on Traffic," they argued that the urbanists' championing of the automobile merely represented a false notion of happiness, one that destroyed social relationships, and in fact contributed to the alienation from authentic experience that was demanded by advanced capitalism. Elsewhere, the SI claimed that the automobile was "the opposite of encounter, it absorbs the energies that could otherwise be devoted to encounters or to any sort of participation."[19] In order for authentic life to reemerge, the automobile needed to be phased out and a renewed attention to the old city established. The urbanists, despite their best intentions, inevitably perpetuated the conditions that capitalist organization required. The SI viewed them as "Those who believe that the particulars of the problem are permanent want in fact to believe in the permanence of the present society."[20]

The *Plan Voisin* was never built, but it could be argued that if it had, it would merely have been an extension of the process begun in Paris in the 1850s through the 1880s. In these decades, the city had undergone a massive transformation under Baron von Haussmann, who at the behest of Napoleon III had undertaken a modernization of the city that transformed the dark medieval core of narrow streets and alleyways into one of spacious boulevards and plazas. Haussmann razed the tangled web of the medieval city and built axes of large boulevards that intersected at nodal points, thus creating large open spaces for plazas. These new routes at once opened up the city and partitioned it, asserting an order that it had not had before. The plan was in part a response to the insurrections

of 1848 and the uncontrollable, deterritorialized nature of metropolitan growth. Walter Benjamin, claimed that Haussmann was attempting to place the city under an "*emergency regime.*" Like Le Corbusier's plan to relocate the urban laboring classes outside the center of the city, Haussmann had also sought the exodus of this class to the suburbs in an attempt to prevent future uprisings. The widening of existing streets would further prevent the potential for organization and resistance by rendering the construction of barricades impossible, while the construction of new side streets that would "furnish the shortest route between the barracks and the workers' districts."[21]

The reorganization of familiar movements and displacement of the traditional communities of the city, Benjamin stated, "estranges the Parisians from their city. They no longer feel at home there, and start to become conscious of the inhuman character of the metropolis."[22] Drawing on Benjamin, art historian and former member of the British arm of the SI, T.J. Clark maintained that Haussmann's development program encouraged a changed relationship of the inhabitants to the city. An altered visibility played out through the no longer recognizable neighborhoods. In redesigning the city in such a way, the state and capital imposed a visual *order* and an image of the city, one that concurrently obscured the true *form* and social relationships and histories of the city.[23] This new scopic regime functioned in tandem with the emergence of a public sphere dominated by the practices of consumption. The bourgeois world that had once been defined by work, now identified leisure and the management of leisure as one

of its central identifying traits.[24] Like the panoptic paradigm, this new spatial partition and field of vision placed a legible order and logic across the center of modern life, democratically imposing discipline across the spaces of the entire city. It served to sever ties between individuals, producing isolated and atomized subjects. In essence, this was the beginning of the "society of the spectacle."

If Haussmann's reorganization of Paris was the beginning of the life under the spectacle, the situation by the 1950s had become exponentially more dire. For Agamben, the consequence of gesture disciplined by the demands of capitalist rationalization was, in effect, the cancellation of the individual's ability to communicate. Gesture expresses what language cannot; it is in fact pure communication. The rationalization of the movements of daily life replaces this level of communication with formulaic protocols. By the postwar period, this situation would give way to new forms of control, not only by the continued interactions with modern objects and the city, but through the amplified deployment of the image as well. The SI and Gordon Matta-Clark were both responding to this intensified infusion of capital into the fabric of daily life through media and the space of the city. As Debord revealed: "The spectacle is *capital* accumulated to the point where it becomes image."[25]

As early as 1958, the SI would employ the concept of spectacle, but it was given its fullest theorization in Debord's book of 1967, *The Society of the Spectacle*. Debord asserted, "The whole of life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of

spectacles. All that once was directly lived has become mere representation."[26] Capital had embedded itself into every aspect of daily life; nothing was free from the grip of the commodity. Capital, by presenting itself as a normative condition, disguised its true intent, which was individuation, immobilization and isolation of the population. Moreover, the spectacle had come to produce a new and pernicious social relation, one that was intensified by its deployment of the visual field: "The spectacle is not a collection of images but it is a social relationship between people that is mediated by images."[27] Personal agency, communication and community had become possible only through recourse to capitalist produced spaces and commodities. In effect, the spectacle completed the absolute alienation of the individual from social life and lived experience.

The spectacle corresponded to the historical moment at which commodity completes its colonization of social, as well as urban, life. Living had become the image of living, devoid of connection or consequence to peoples' true desire, and it had become self-perpetuating: "The spectacle is by definition immune from human activity…It is the opposite of dialogue. Wherever representation takes on an independent existence, the spectacle reestablishes its rule."[28] Matta-Clark made a similar observation, albeit in less theoretical language. In an interview in 1977, he contended: "What I am talking about is a very real, carefully sustained mass schizophrenia in which our individual perceptions are being subverted by industrially controlled media markets and corporate interests."[29]

Debord found that, as a result of modernist urban planning, the population had been much easier to control through isolation masked by the false appearance of community: "isolation...must also embody a controlled reintegration of the workers based on the planned needs of production and consumption. Such an integration into the system must recapture isolated individuals as *isolated together*."[30] Matta-Clark also was aware of this separation. He viewed suburban and urban planning and architecture as providing "a context for insuring a passive, isolated consumer–a virtually captive audience."[31] Le Corbusier, in 1921, had already glimpsed the isolation caused by technology and architecture. In his book *L'Esprit Nouveau*, he included a telephone advertisement from 1915 in which an operator is holding up the telephone lines connecting the home and commerce. To him, mass communication was a means of producing space similar to architecture, and that it, "like all systems of communication, defines a new spatiality and can be inhabited."[32]

Chapter 2: Tactics of Resistance

The SI were influenced by contemporary sociologists, especially Henri Lefebvre and Paul-Henri Chombart de Lawe, who were critical of the intention of rationalist architecture to create a more uniform–and ostensibly–utopian city. For Lefebvre and Chombart de Lawe, the Modernist agenda undermined the organic and autonomous nature of neighborhoods and their social networks, and simplified the complex relations that had taken years to develop.[33] Following from these analyses, the SI proposed a complete departure from, and revolt against, the rationalist system of organization through counter-models they termed "unitary urbanism." Unitary urbanism was composed of activities that would create situations within the city that operated through participation and individual desire, free from the imposition of control that capital had imposed through its policing of circulation and private property. The tactics that they proposed were predicated on undermining the fixity of the city, in terms of both its spatial and temporal foundations, in order to more fully organize life according to the tenets of personal desire and drive.

The idea that tied all of these components together was the construction of *situations*. These *situations* were meant to be "lived by their constructors," in effect, facilitating a renewal of personal autonomy that life as organized by the predicates of capital and the commodity had denied.[34] They created spaces in which free play and action could be enacted, transcending the strictures that had been imposed on them by the methods of capital and the state. *Situations* were

defined as: "the concrete construction of momentary ambiances of life and their transformation into a superior passional quality," which would be "a methodical intervention based on the complex factors of two components in perpetual interaction: the material environment of life and the comportments which it gives rise to and which radically transform it."[35] Often, these *situations* were nebulously defined, perhaps never enacted, evoking a definition of something similar to that of Allan Kaprow's happenings and environments, even as the rhetoric surrounding them insistently positioned them as contrary to–or, at the very least, going beyond–these activities. Member Pinot Gallizio's *Cavern of Anti-Matter* (1959) created an environment within an art gallery that would have been very similar to Kaprow's *18Happenings in 6 Parts.* The walls were covered with Gallizio's "industrial paintings", paintings that had been made on fabric by "painting machines." As one approached the wall moving lights and perfume would be deployed and sound machines would create high-pitched noises.

For the SI, the essential predicate of the *situation* was that it carried the charge of the individual and collective resistance. When compounded with other Situationist tactics, the *situation* became something that contained a new definition of how a subject might function within a city. Central to the concept of the *situation* was Lefebvre's idea of the 'moment', as articulated in his 1958 *Critique de la Vie Quotidienne*. Lefebvre had early on outlined the concept of the 'moment' (itself drawing on Sartre's concept of the *situation*[36]), which he defined as "fleeting but decisive sensations which were somehow revelatory of the totality of

possibilities contained in daily existence."[37] Despite the ephemeral nature of these moments, within them lay revolutionary potentials.[38]

Eventually the SI sought to move these activities into the space of the city. A planned event, similar to Gallizio's *Cavern,* would have connected a museum exhibition to the outside world through the use of radio transmitters, while the participants at the far end of the transmitters simultaneously conducted a three-day *dérive* through the streets of central Amsterdam. The practice of *dérive,* or drift, was one method of constructing of a *situation.* The *dérive* was a tactic of the SI in which the *dériveur* would drift through the city, attempting to move without preconceived direction. It was defined in the pages of the groups' journal as a "technique of transient passage through varied ambiances."[39] By doing so he or she would gain a new orientation to the city and its surroundings. The group believed that this type of action, through its spontaneity and renewed vision of the city was necessary to counteract the control that capitalism and modern architecture had imposed on the city.

The intentional and random wandering through the city streets would be a concerted attack on the Modernist's belief in the city as a *tabula rasa*. The city would reveal itself through "psychogeography". That is, "the specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of the individuals."[40] Each neighborhood would inevitably contain a preexisting context, but the random movements that the participant would follow would create a new way of interacting with these environments, thereby

undermining their predetermined functions and allowing the participants to uncover a residual trace of the authentic life that had been disguised by modern commodity and social relations. *Dérive* made frequent use of walkie-talkies, and sometimes alcohol and drugs in order to achieve a new view of the city, one experienced not through the prefigured layout of Haussmann's boulevards, but through the realms of one's own lived experience as he or she drifted through the city.

Guy Debord's *Naked City* of 1957 attempted to represent the transitory relationship to the city that the *dérive* attempted to enact. The image shows a map of Paris that has been cut into nineteen sections. Printed in black, the zones of the city are connected by thick red uni-directional arrows. Despite its immobilized presence on the page, the map represents the potential movement passageways along which the *dériveur* could move throughout the city. It is subtitled an "Illustration of the Hypothesis of Psychogeographical Turntables." "Turntable" in this sense is a railway device used for turning trains around at the end of the line, thus illustrating the function of these nodal points connected by arrows. In this map, the city becomes unhinged from its familiar moorings, reconstructed in such a way as to lose the fixity that the official map would depict and actually existing streets would enforce. Contrary to the work's ostensible assertion of freedom of movement, Tom McDonough has posited that the relatively restricted use of arrows and the train description are intentional because, like the train, which is mobile but can move along only one route, the *dériveur* is constrained by the fixed controls that capital asserted throughout the city.[41]

Despite these restrictions, the *dérive* attempted to counter fixity by searching for combinations of routes that undermined predetermination as the subject let himself be dominated by its "psychogeographical variations," and "the knowledge and calculation of their possibilities."[42] By doing so, the subject would alter the city's predetermined commands, *détourning* them. (The SI's concept of *détournement* was the use intentional misuse of existing products of capital in order to reframe and shed light on the ideologies and social relations that were bound up in its products and places). The *dérive* insisted on moving beyond the confines of any fixed institution and creating spatio-temporal networks of play, desire and lived experience that transcended the physical boundaries of architecture and urban planning. It attempted to elaboration of praxis that could serve as a political intervention into the city, one that would produce ceaseless confrontation and reactivation of the space that it passed through, and in doing so, countering the disciplinary mechanisms of Modernism and its attendant role in the forming of society under the spectacle of the commodity.

Michel de Certeau in the 1960s and 1970s conceived a theory of spatial practice and methods of traversal that produce micro-resistances within the landscape of the city that paralleled in many ways the Situationists' methods. De Certeau found that the potentiality of these practices lay wholly in their quotidian aspect, as well as their lack of awareness of their own potential to formulate resistance. While the Situationists were acutely concerned with the task of restoring meaning to everyday lived experienced, they viewed everyday experience as an

activity that would be part of a larger revolutionary gesture, not confined to the micro and unconscious level that de Certeau outlined.

For de Certeau, it was not the state of drift or forced disorientation within the site of the city that produced a resistance, but the everyday gesture which enabled escape from the disciplinary regimes of capital and panoptic surveillance. In the inability of power to administer the *totality* of the social sphere, something would always go unnoticed. And from this, a resistance could take place, in spaces that eluded the grasp of power and control, in locations below the vision of power and which therefore have no readable identity.[43] In response to totalizing conceptions of the city and disciplinary regimes that are sprawled across it, he contended that "urban life increasingly permits the reemergence of the element that the urbanistic project excluded…the city is left prey to counter movements."[44] These counter movements included the act of walking, which he equated with language, with the speech act, which "affirms, suspects, tries out, transgresses, respects the trajectories it speaks."[45]

De Certeau's model shares many of the same concerns and practices as the Situationist *dérive*: the pedestrian relationship and walking as bestowing of agency; the ability of the city to reveal to the viewer its accumulation of memories and narratives; and most significantly, its becoming transitive and multiple, as spatial practice intensifies these accumulations. It "proliferates, floods private and public spaces, undoes their readable surfaces, and creates within the planned city a 'metaphorical' or mobile city."[46] De Certeau's model deviates from the *dérive,*

however, in its intentionality. Whereas the Certeauean walker was the every man or woman out for a walk who spontaneously changed his or her course according to his own proclivities, unaware that he or she had subverted the intricate order that capital has imposed, the *dérive* posited a deliberate opposition to the strictures that had been dispersed across the city. The *dérive* was thus an activity predicated on lived experience, but a lived experience conscious of the continual attempts by capital to assert its control. Comparing the Situationist *dérive* to a similarly passive theory of walking-as-praxis, that of the nineteenth century *flâneur*, art historian Thomas McDonough, argued that the *dérive* is distinct, "primarily by its critical attitude toward the hegemonic scopic regime of modernity."[47]

The SI was not immune from creating its own extreme designs of urban planning. In addition to unitary urbanism's small acts of resistance, such as *dérive*, *détournement* and psychogeography, as practiced throughout the city, the construction of *situations* could also be enacted on a large scale. The New Babylon project, conceived in 1959 by Dutch SI member Constant was designed as a multi-leveled city suspended above the earth's surface. Automobiles and trains would be confined to the ground level; underground would be trains and fully automated factories. The city would be never-ending, composed of enormous multi-level structures that would be connected. The environment was to be completely artificial, but also one of the inhabitants' own creation; all aspects of life were to be determined by the individual's desires. In distinction to many of the Situationist indictments of technology, this design was to utilize present and yet uninvented

forms of technical innovation to their fullest extent in order to facilitate the constructions of *situations*. The endless interior was to be completely adjustable. At the touch of a button light, temperature, texture, color and sound could all be changed. In addition to the ambiences one could create, the physical structure of the building could also be easily changed through various ramps and ladders. In this hermetic world, residents were encouraged to construct their own environment and live according to their desires.[48]

While a protest against Modernist building programs, New Babylon, unlike the Garden City's return to village living, was not intended to be reactionary. Constant stated, "far from a return to nature–the notion of living in a park, as solitary aristocrats once did–we see in such immense constructions the possibility of overcoming nature."[49] It was to function as a therapeutic service in that it would create a total environment free from spectacular mediation. Rather than architects and the commodity creating and organizing individual existence, the inhabitants of New Babylon would be "democratic controllers of its practical form."[50] This would allow for humans to be the starting point for life, one that would be autonomous, engendering free movement, desires, play, critical reflection.

Matta-Clark and the City

> Time does not give one much leeway: it thrusts us forward from behind, blows us through the narrow funnel of the present into the future. But space is broad, teeming with possibilities, positions, intersections, passages, detours, U-turns, dead ends, one-way streets. Too many possibilities, indeed…sometimes one has to cut one's way through with a knife.
>
> ——Susan Sontag

The work of Gordon Matta-Clark paralleled much of the work of the Situationist International.[51] It is possible to view his dissected buildings as the ultimate *détournement*, one that actualized in material form the elements of *psychogeography* and *dérive*. Art historian Pamela Lee finds that the importance of Matta-Clark's work lay in its relationship to the "intractable dialectic of construction and destruction" within the modernist building program as well as architecture and society in general.[52] She offers a view that the work functioned along the lines of a Batailleist critique, one that intervened in the established cycles of society's economy of consumption and expenditure.[53] However, I would argue that rather than being merely situated within a fixed dialectic revolving around the localized issues of the architectural economy and its cycles of advance and obsolescence, the works of Matta-Clark opened a space that was at once more poetic and complex than a structural analysis of modernist building programs. They were open ended, providing a spatio-temporal element that engaged the psychogeography of the site, as well allowed for an embodied perception of the spaces to be enacted. This in turn heightened awareness of the accumulation of

past histories that the buildings contained, as well as the viewer's present relation to them.

Matta-Clark used the dialectic of construction and destruction as a starting point, but through the coursing of time through the spaces that he altered, that dialectic takes on a different meaning. More importantly, the works created a phenomenological relationship to the work and mnemonic exposure to the histories that it contains. These effects created a lens through which to view social and political relations within the problematic spaces of the city. As Matta–Clark himself stated of his work, the cuts were "attempts to offer overlapping and multiple readings of conditions past and present."[54] It is through the intent to establish a perceptual and historical experience that the sliced buildings and disorienting spaces function most effectively.

In *Day's End*, Matta-Clark transformed the warehouse pier, provoking a reevaluation of the space, as critique of its contemporary fall into obsolescence (at least in terms of its intended uses), but also as an acknowledgement of its former uses. These aspects served, as Lee avers, to produce a social intervention into the realm of city spaces abandoned by capital and private property, one that critiqued the propensity for cities to build in order to expend and waste. In addition to raising social and political questions, the work provided an embodied perceptual experience that would change with the duration of the walk from one end of the pier to the other, as well as one that would change with the time of day, weather and season, in terms of the light and atmosphere entering into the structure.

Concurrently, a new spatio-temporal experience was created that acted upon the viewer of the work in ways that had the capacity to change his or her perception of both the city as a space of social interaction and communication

Day's End opens a dialogue present in nearly all of Matta-Clark's major work, one that addresses issues of temporality as read across the fields of the city, architecture and sculpture. This constellation of relations demonstrates how Matta-Clark's interventions into unused sites and spaces of the city underscored architecture's precarious relation to time, at once seemingly permanent and doomed for destruction, questioning how we engage and interact with buildings themselves, how they reactivate and engage with the history that has passed and accumulated, both within and around them. In essence, they reveal how the buildings function as spaces of *passage* rather than as formal structures, as temporal accumulations of events and memory. Time acts as the catalyst, allowing memory to reactivate spaces through which history has passed; durational elements of the works allow them to transcend their physical properties, thereby altering the viewer's perception. As Matta-Clark stated, "shelter as a form of being becomes a form of micro-evolution which encompasses one's total development."

Walter Benjamin, noted that Surrealist André Breton had revealed that it is not the modern that will be the site of social resistance to capitalist order, but the "outmoded" sites and objects of the past. The spaces that offer a palimpsest of historical record for Benjamin are where he found that "collective innervations" could occur. Breton was the:

> first to perceive the revolutionary energies that appear in the "outmoded"–in the first iron constructions, the first factory buildings, the earliest photos, objects that have begun to be extinct, grand pianos, the dresses of five years ago, fashionable restaurants when the vogue has begun to ebb from them. The relation of these things to revolution–no one can have a more exact concept of it.[55]

Through a recourse to history and common experience the present politics would be able to come into focus. These charged sites of the past and collective memory that could traverse time and space were those that would aid in creating the "collective innervations" that Benjamin viewed as catalysts for the revolution.

For the SI, the outmoded was a contributing factor in establishing the psychogeography of the city. On the group's *dérives,* old maps that would be enlisted to direct them through routes of the city that were outdated and incongruous to the present day topography. These maps, coupled with aerial photographs and experimental *derives*. It would allow one to "draw up hitherto lacking maps of influences, maps whose inevitable imprecision at this early stage is no worse than that of the first navigational chars; the only difference is that it is a matter no longer of precisely delineating stable continents, but of changing architecture and urbanism."[56] The SI found the works of Giorgio de Chirico particularly interesting because the layering of disparate historical, spatial, geographical and cultural zones are similar to the incongruities of time and space that psychogeography sought to find and utilize. One SI member wrote of Chirico's work, "Today we can have nothing but contempt for a century that relegates such *blueprints* to its so-called museums."[57]

Similarly, concepts of time and the passing of time were central to Matta-Clark's works. As the day passed, the environmental shifts affected the quality of light in the spaces. The scale of these pieces added another aspect of temporality, that is, the duration that was required to move within the space in order to view the work. In works such as *Day's End*, one had to take time to physically walk from one end of the warehouse to the other. In other works, such as *Office Baroque*(1977), in which he cut through numerous floors of an Antwerp office building, the viewer had to physically change positions, ascend stairs, walk from room to room. Even then the work would only be revealed as a fragmented whole, one that the viewer had to construct.

Apart from the viewer's experience, the very existence of Matta-Clark's work was predicated on temporality: the pieces were doomed to a fixed terminus, both in terms of their creation as well as their inevitable destruction. The buildings he used were entered illegally, as in *Day's End,* or were scheduled to be bulldozed and were given to him for use in the interim. All foretold of their disappearance and indeed, all of Matta-Clark's major works were subsequently demolished. The only surviving evidence is in the films and photographs of the work, along with fragments cut from the buildings. Many of the photographs exist as collages, which attempted to demonstrate the reconfiguration of perception that the building "cuts" themselves had evoked in the viewer. Though certain fragments were displayed in galleries, Matta-Clark claimed that they were not sufficient to reflect the work itself. The singular section of building, relocated to the museum context,

negates nearly all of central features of the work: the perceptual shifts that are evoked through the reconfiguration of social, historical and temporal space that the work in the original elicits. Matta-Clark's opinion is echoed by art historian, Yves-Alain Bois, who argued that Matta-Clark's works should not be viewed at the level of formal beauty, but should be read as a reflection of Matta-Clark's critical intent, and his understanding of the inevitable planned obsolescence of architecture under capitalism. He stated that Matta-Clark's "project was to underscore this state of things, not to transcend it."[58] Like the SI, his work sought to create a system to dismantle the tenets of private property and capitalist accumulation, one that would do so by creating a transparency that would go to the very core of capital's institutions of control, as evinced through architecture and urban planning.

Architectural critic Herbert Muschamp reminds us that, "in the early 1970s there was a recognition that the liberal consensus supporting modern architecture had collapsed."[59] Similarly, Marxist architecture theorist, Manfredo Tafuri, asserted in 1974 that, "Modern architecture has marked out its own fate by acting according to an autonomous political strategy, one in which the interests of the working class are secondary and exploited by "disciplinary ideologies."[60] Matta-Clark sought to both emphasize and expedite this breakdown of authority of architecture through a refusal to build more things, and a dismantling of existing forms, in terms of their structural qualities as well as their social function, in order to question their very reason for existing. He stated:

> By undoing a building there are many aspects of the social conditions against which I'm gesturing. There's so much in our society that purposely intends denial: deny entry, deny passage, deny participation…The very real nature of my work with buildings takes issue with a functionalist attitude to the extent that this kind of self-righteous vocational responsibility has failed to question, or reexamine, the quality of life being serviced.[61]

The dissections of the building proposed a potential: the cut exposed architecture as an apparatus of power. Destruction became a form of demanding transparency. The cuttings were at once a removal and an *addition,* creating new passageways, views and light, nervous circulations that rendered the structures schizophrenic in their overlaying of discontinuous systems of history, passage, thereby decentering the fixed meanings that capital had imposed. Matta-Clark's work proposed a new relation of the viewer to the urban and architectural site, one that functioned within a spatio-temporal realm of place, history and memory, a space fraught with political manipulation, but possibility as well.

Juxtaposing Matta-Clark and the Situationist International clarifies and reveals a larger critical intention than might otherwise appear. Nevertheless, the juxtaposition also reveals certain limitations inherent to Matta-Clark's activity. While Matta-Clark's work attempts to make interventions into the social and political realm, it concurrently succumbs to a reasserted notion of commodity and property. Art historian Maud Lavine argued that Matta-Clark's work asserts an authorial gesture that served to privatize the buildings and stamp them with a signature of ownership, thereby undermining the artist's claim to true political

action. Rather than provide resistance to capitalist notions of "privacy, private property and isolation," as Matta-Clark's stated he was doing, Lavin contends that "the primary function of Matta-Clark's sliced and carved buildings is to point to the individualistic power of the artist, an affirmation that parallels rather than challenges societal conventions concerning private property and architecture."[62]

In Lavin's view, this gesture is intrinsically masculine, tied to the virile act of creation and destruction akin to abstract expressionism or minimalism.[63] The building cuts of Matta-Clark fell short of offering a sustained and lasting relation of the site because they sought to commodify resistance. The artworks served to provide an appearance of resistance that in effect reaffirmed the very power of the spectacle that they are claimed to subvert. This, in turn, allowed capital to not only resist interventions and critical attempts to subvert it, but enabled it to reinvest and perpetuate its hold on power

Conclusion

In its contraction of space and temporality, the *situation* – as constructed through the various methods of *dérive*, *détournement,* and psychogeography – was able to think the liberatory potential of the city. The *dérive* traversed spaces that are defined only by the movement through them. The SI, in their insistence on moving beyond the confines of any fixed institution and creating spatio-temporal networks of play, desire and lived experience, elaborated a praxis for political intervention into the realm of the social and political, one that was able to produce methods for the ceaseless confrontation and reactivation of the space that the subject occupies within the city. Matta-Clark's work, despite sharing many of the same intents and methods, is unable to do the same. For even if the potential for effecting social praxis through perceptual and mnemonic resistance did hold to be true, the works were predicated on static and fixed nature of the site, as well as its disappearance, thus negating the potential for a sustained and lasting intervention into social and political spaces.

The critique that the SI offered was based only partly on a revealing of new and old forms of control. It also provided a glimpse of new modes of resistance to the seeming omnipresence of capital and its attendant forms of disciplinarity. The city presents an inherent potential for resistance to the powers of capital, even as it provides a space in which capital can impose its logic. The city is a space of interactions between people, between neighborhoods; it thrives on difference and heterogeneity. It is at once a space of free play and movement, even as it possesses

an ability to impose a logic of separation, articulation and categorization. The SI through its various tactics offered propositions for how to harness the swirling constellation of relations – political, physical, social, temporal, historical – that are embedded within the city.

Notes

1. Guy-Ernest Debord, "Two Accounts of the Dérive," in *Theory of the Dérive and Other Situationist Writings on the City* (Barcelona: Museu d'Art Contemporani de Barcelona, 1996), 31.

2. Giorgio Agamben, *Means Without End: Notes on Politics*, trans. Vincenzo Binetti and Cesare Casarino (Minneapolis: University of Minnesota Press, 2000), 49.

3. On the early use of light as a means of urban control and surveillance, see Wolfgang Schivelbusch's "The Policing of Street Lighting," *Yale French Studies*, No. 73, (1987), 61-74.

4. On these types of control, see Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage, 1977). On the deployment and control of the body by the forces of modern industry, see Anson Rabinbach, *The Human Motor: Energy, Fatigue and the Origins of Modernity* (Berkeley: University of California Press, 1992).

5. Georg Simmel, "The Metropolis and Mental Life," in *The Sociology of Georg Simmel*, ed. and trans. Kurt Wolff (New York: Free Press, 1950), 409-424.

6. On the modern city's ordering of subjectivity, see Walter Benjamin's "On Some Motifs in Baudelaire," in *Selected Writings*, vol. 4 (Cambridge: Harvard University Press, 2003), 328.

7. See Lewis Mumford, *The City In History: It's Origins, Its Transformations, and Its Proospects* (New York: Harcourt, Brace & World, Inc, 1961). In this work, Mumford argued that the forces of capitalism, technology and the state coalesce in the city, especially the modern city, in order to neutralize and isolate the population. However, Mumford does not see technological developments as inherently linked to those of capital and thus believes in the ability of technologies to be used towards a "new urban order," one that would witness the reestablishment of autonomous activity and liberation of communication.

8. Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan. (New York: Vintage, 1977).

9. Le Corbusier and Amédée Ozenfant, "Purism," in *Art in Theory: 1900-1990*, eds Charles Harrrison and Paul Wood, (Oxford: Blackwell Publishing, 1992), 237-240. Originally in *L'Esprit Nouveau* v 4 (1920): 369-86.

10. Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, Mass: MIT Press, 1995), 2.

11. Kenneth Frampton has argued that, while Le Corbusier's sincere belief that the technological machinic progress, as facilitated by titans of capital, would contribute to the Enlightenment project persisted throughout the 1920s, as early as the 1930s his belief in the machine's capacity to fulfill utopian promises had begun to wane, and that after 1950 he no longer believed in the teleological inevitability of the "machine-age civilization." Of course, by this time he had his notorious reputation as bulldozing modernist visionary was firmly in place. Kenneth Frampton, "The Other Le Corbusier: Primitive Form and the Linear City, 1929-1952," in *Labour, Work and Architecture: Collected Essays on Architecture and Design* (London: Phaidon Press Limited, 2002), 218-225.

12. Ivan Chtcheglov, "Formulary for a New Urbanism" (1953), in *Situationist International Anthology*, ed. and trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 1981), 2.

13. Michel Foucault, *Discipline and Punish*, 204.

14. Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames and Hudson, 1980), 286.

15. Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage, 1961), 17, 25.

16. The development of Modernist architecture is largely tied to the development of the technologies that enabled it, as well as to capital's needs that demanded it. The movement towards the highrises of Le Corbusier began with the 1851 Crystal Palace's use of glass and iron. In addition, this building incorporated standardized parts that enabled more diversity in size and shape. Throughout the later nineteenth century these advances would be utilized to overcome gravity through isotropic distribution of weight and tensile structures that placed all loads on the support beams rather than the walls. With the perfection of reinforced ferroconcrete joints in the late nineteenth century, buildings could have more stories; with the introduction of ferroconcrete floors in 1910, the weight was dispersed evenly, allowing the columns to be at once fewer, thinner, and away from the corners. This allowed for simplicity and maximum flexibility of design.
With the decrease in column size and number, the use of glass could be used throughout, thus providing maximum visibility. For a good account of this development see William J.R. *Modern Architecture Since 1900* 3rd ed. (London: Phaidon Press, 1996), 33-52.

17. Kenneth Frampton, *Modern Architecture,* 155.

18. Ibid.

19. Attila Kotányi and Raoul Vaneigem, "Elementary Program of the Bureau of Unitary Urbanism," in *Situationist International Anthology*, 66.

20. "Situationist Theses on Traffic," in ibid., 56-58.

21. Walter Benjamin, "Paris, Capital of the Nineteenth Century: Exposé of 1935," in *The Arcades Project* trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA and London: Belknap Press of Harvard University Press, 1999),12.

22. Walter Benjamin, "Paris, the Capital of the Nineteenth Century," 12.

23. T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (Princeton: Princeton University Press, 1984), 23-78.

24. Ibid.

25. Guy Debord, *The Society of the Spectacle,* trans. Donald Nicholson-Smith (New York: Zone Books, 1994).

26. Guy Debord, *The Society of the Spectacle*, 12.

27. Ibid.

28. Ibid., 17.

29. Gordon Matta-Clark, "Interview with Gordon Matta-Clark, Antwerp, September 1977," reprinted in *Gordon Matta-Clark*, ed. Corinne Diserens (New York: Phaidon Press, 2003), 187.

30. Debord, *The Society of the Spectacle*, 122.

31. Matta-Clark, "Interview with Gordon Matta-Clark, Antwerp," 187.

32. Wigley, *White Walls*, 28.

33. Simon Sadler, *The Situationist City* (Cambridge, MA: MIT Press: 1998), 20. Lefebvre's relationship with the SI was a torrid one. A friend with many of them, the friendship ended acrimoniously, and Debord would later go on to criticize many of the tenets of Lefebvre's thought, even while his own theories were highly indebted to those of Lefebvre. See David Harvey's "Afterword," toLefebvre's *Production of Space* (Malden, MA: Blackwell Publishers, 1974); or "Lefebvre on the Situationists: An Interview," with Kristin Ross, in *Guy Debord and the Situationist International*, ed. Thomas McDonough (Cambridge: MIT Press, 2002).

34. Guy Debord, "Report on the Construction of Situations," in *Situationist International Anthology*, 22

35. Ibid., 25

36. The Situationists, despite distancing itself from Sartre, were highly influenced by his philosophy, in fact deriving their name and one of their key concepts from him. For Sartre, the *situation* is the milieu into which an individual is born, including his as language, class, environment. However, Sartre articulates a position in which the individual is able to go beyond the preordained facts of his or her existence, asserting an agency that fights to assert his freedom and form one's own subjectivity through this encounter with that which is other to him. Sartre's well know dictum that, "Man is nothing else but that which he makes of himself," is echoed by the Situationists in their essay, "Report on the Construction of Situations", in which they contend, "the situation is made to be lived by its constructors." In Jean Paul Sartre, *Existentialism and Humanism*, trans. Philip Mairet (London: Methuen, 1948), 28.

37. Henri Lefebvre, *Production of Space*, trans. Donald Nicholson-Smith (Malden, MA: Blackwell Publishers, 1974), 428.

38. However, the Situationists would come to reject Lefebvre's notion of the moment, arguing that it was passive and solely temporal, whereas a situation was intentionally instigated and dealt with the more complex and potentially revolutionary connection between spatial practice and temporality. David Harvey, "Afterward," in Ibid., 430.

39. Debord, "Theory of the Dérive," in *Situationist International Anthology*, 50.

40. Debord, "Introduction to a Critique of Urban Geography," in ibid., 5.

41. Tom McDonough, "Situationist Space," in *Guy Debord and the Situationist International*, 243.

42. Debord, "Theory of the Dérive," in *Situationist International Anthology*, 50.

43. Michel de Certeau, *The Practice of Everyday Life,* trans. Stephen Rendall (Berkeley: University of California Press, 1984), 95.

44. Ibid.

45. Ibid., 99.

46. Ibid., 110.

47. Thomas McDonough, "Situationist Space," in *Guy Debord and the Situationist International*, ed. Thomas McDonough (Cambridge: MIT Press, 2002), 257. Regarding the scopic regime–as defined by Foucault–in relation to Debord's conception of the spectacle, see Jonathan Crary's "Spectacle, Attention, Counter-Memory," in the same volume, as well as Fredric Jameson's "Transformations of the Image in Post-Modernity,"

in *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (London: Verso, 1998).

48. On Constant's New Babylon, see Mark Wigley, ed, *Constant's New Babylon: Hyper-architecture of Desire* (Rotterdam: 010 Publishers, 1998).

49. Constant, "A Different City for a Different Life," in *Guy Debord and the Situationist International*, 96. Originally in *International Situationiste* 3 (December 1959), 37-40.

50. Peter Wollen, "Situationists and Architecture," *New Left Review* 8 (March/April 2001): 136.

51. Anthony Vidler notes that Matta-Clark lived in Paris in 1963-64 and may well have been aware of the Situationist literature that was circulating at the time, but has found no direct evidence linking him to the group. " 'Architecture-To-Be': Notes on Architecture in the Work of Matta and Gordon Matta-Clark," in *Transmission: The Art of Matta Gordon Matta-Clark*, exh. cat. (San Diego: San Diego Museum of Art, 2006), 68.

52. Pamela Lee, "The Austerlitz Effect: Architecture, Time, Photoconceptualism," in *The Last Picture Show: Artists Using Photography, 1960-1982*, ed. Douglas Fogle (Minneapolis: Walker Art Center, 2003), 190.

53. Pamela Lee, *Object to be Destroyed: The Work of Gordon-Matta Clark*, (Cambridge: MIT Press, 2000), xv.

54. Gordon Matta-Clark, interviewed by Donald Wall, "Gordon Matta-Clark's Building Dissections." *Arts Magazine* v. 50 (May 1976): 77.

55. Walter Benjamin, "Surrealism: The Last Snapshot of the European Intelligentsia," (1929) in *Selected Writings* vol 2, 210.

56. Guy Debord, "Theory of the Dérive" (1956), in *Situationist International Anthology*, 54.

57. Ivan Chteglov, "Formulary for a New Urbanism" (1953), in *Situationist International Anthology*, 3.

58. Yves-Alain Bois, in Bois and Rosalind Krauss, *Formless: A User's Guide* (Cambridge, MA: MIT Press, 1997), 190.

59. Herbert Muschamp. "Thought for Food." *Artforum International*. v 36 n 9 (May 1998): 13.

60. Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development*. (Cambridge, Mass: MIT Press, 1976),181.

61. Gordon Matta-Clark, interviewed by Donald Wall, "Gordon Matta-Clark's Building Dissections." *Arts Magazine* v. 50 (May 1976): 76.

62. Maud Lavin, "Gordon Matta-Clark and Individualism," *Arts Magazine* v. 58 (January 1984): 138-41.

63. For an excellent examination similar tendencies of masculinity and authorship as they play out in Minimalism, see Anna Chave,"The Rhetoric's of Power," *Arts Magazine* 64 (January 1990), 44-63.

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