



**FRONT COVER**

Grant Vercoe  
*Guggenheim (detail)*  
2011  
Acrylic on board  
122 x 91.5cm

**INSIDE LEFT**

Grant Vercoe  
*Chrysler Grid*  
2014  
Acrylic on board  
279.5 x 92.5cm

**INSIDE RIGHT (on left)**

Grant Vercoe  
*Mid Town XYZ*  
2013  
Acrylic on board  
122 x 91.5cm

**INSIDE RIGHT (on right)**

Grant Vercoe  
*Chrysler Building*  
2012  
Acrylic on board  
122 x 91.5cm

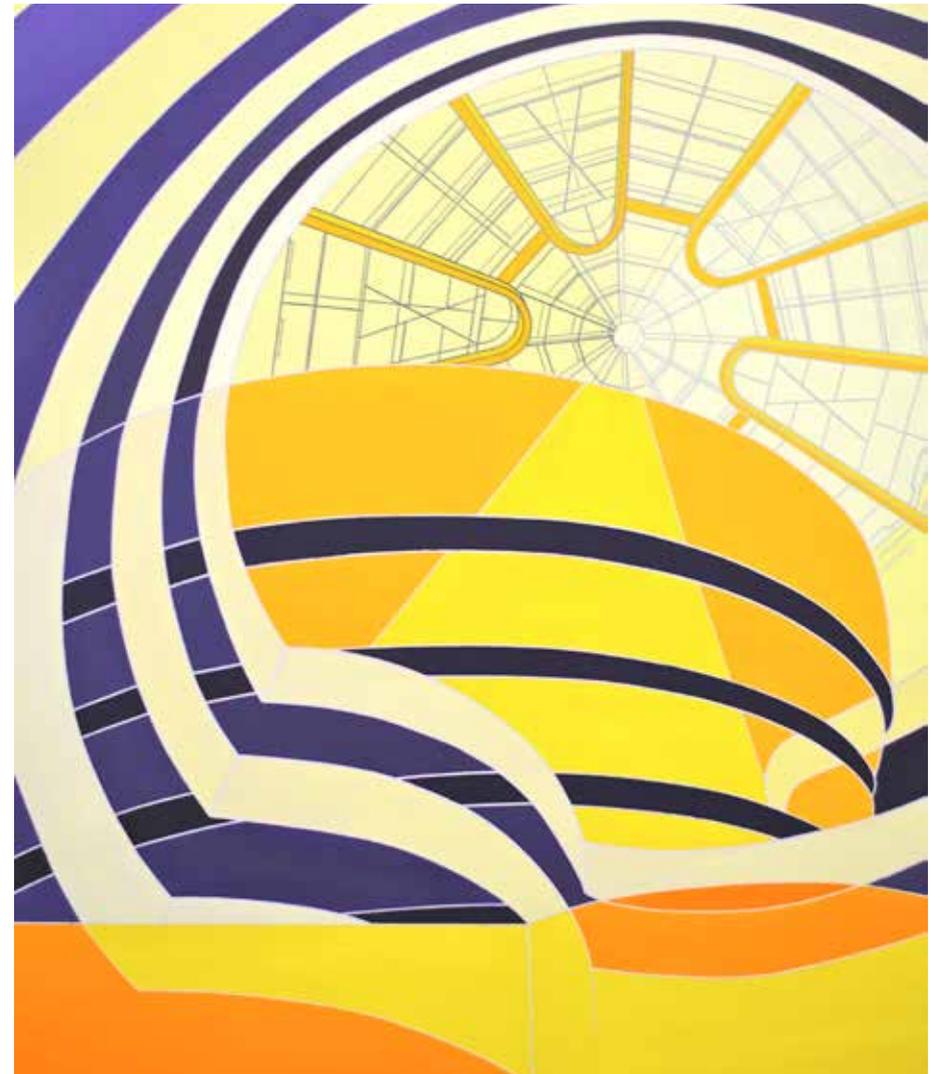
**BACK COVER**

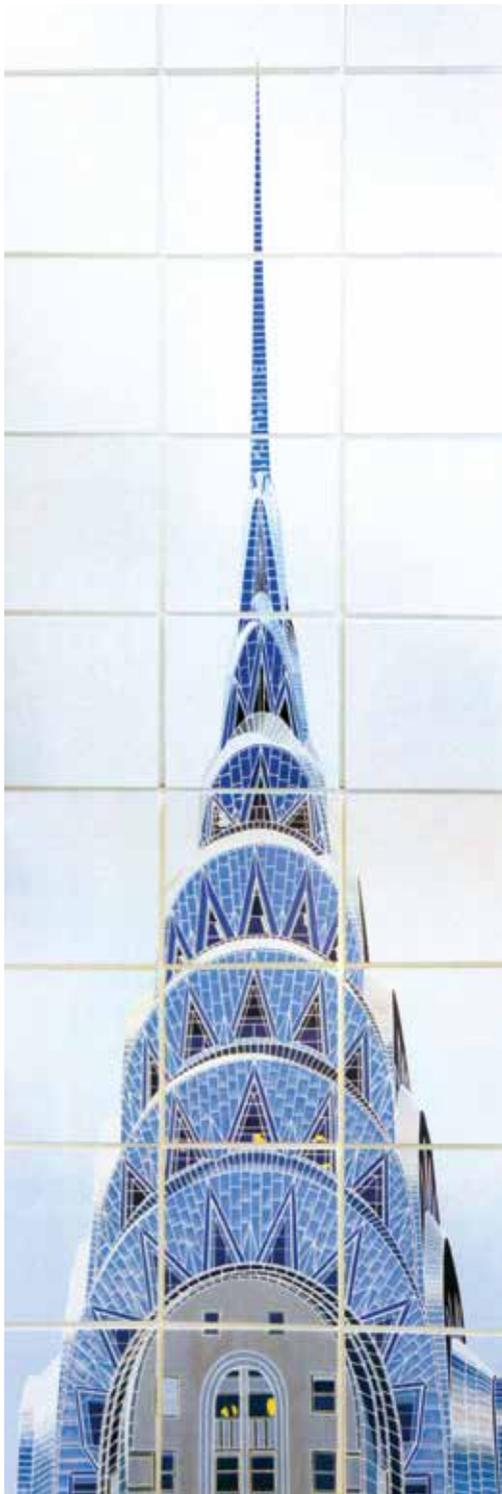
Grant Vercoe  
*UN Building (detail)*  
2013  
Acrylic on board  
122 x 91.5cm

# GRANT VERCOE

Manhattan and the merging of Modernism

MPhil EXHIBITION 15 April - 2 May 2015





Manhattan in New York City, was one of the world's greatest crucibles in which the experiment of architectural modernism was forged. The Manhattan skyscraper was born in installments from 1900 to 1910, as a merging of three distinctive breakthroughs in urbanisation that converged to form a single mechanism:

1. The multiplication of the site through the addition of multiple floors
2. The annexation of the tower
3. The discrete 'block'

Between 1890 and 1940, Manhattan became a kind of laboratory; a mythical island where the invention and testing of a metropolitan lifestyle and architecture could be pursued as a collective experiment. The entire city became a factory of man-made experience, where the natural ceased to exist.<sup>1</sup>

From the turn of the new millennium to the present, architects in both Europe and the United States of America have been predominantly practicing forms of Post-Modernism. Drawing on the Post-Modern movements of Neo-Modernism and Deconstructivism, my painted works act as de-constructions of Manhattan's iconic buildings.

For my research I have produced representations of the Manhattan metropolis and the grid, while at the same time rejecting the more restrictive practices of painting within perceived modernist doctrines.

This collection of paintings also reflects a deep personal affinity towards New York City; a place with one of the greatest collections of modern architectural icons in the world, and an extreme urban density that has inspired travellers over generations.

- Grant Vercoe, 2015

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1. Rem Koolhaas, *Delirious New York. A Retroactive Manifesto for Manhattan*, London: Thames and Hudson, 1978, 6.