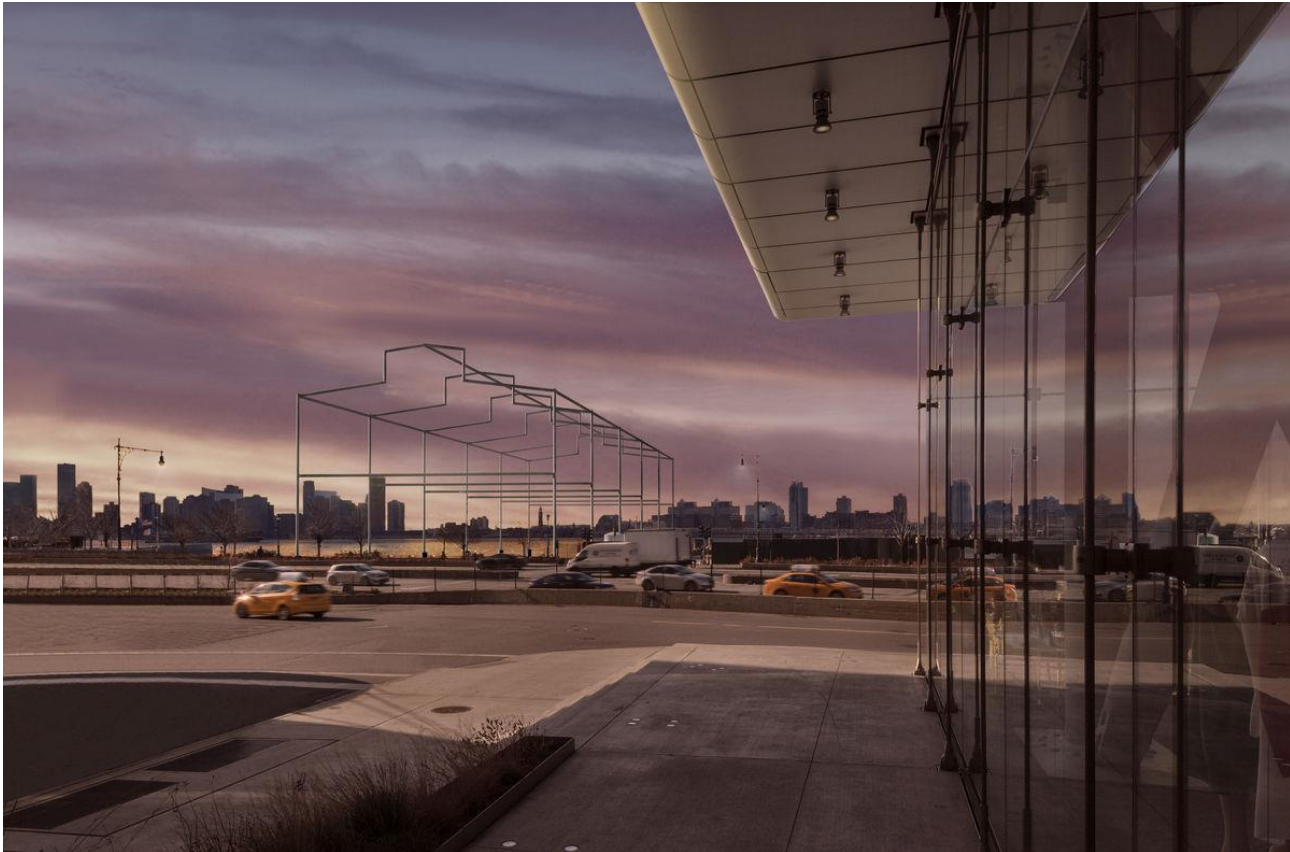


# PRESS RELEASE



Rendering of *Day's End* by David Hammons, as seen from the Whitney Museum of American Art. Courtesy Guy Nordenson and Associates

## WHITNEY COMMENCES INSTALLATION OF *DAY'S END*, A PERMANENT PUBLIC ART PROJECT BY DAVID HAMMONS, IN HUDSON RIVER PARK

**NEW YORK, September 17, 2019**—The Whitney Museum of American Art yesterday celebrated the groundbreaking of *Day's End*, a permanent public art project by New York-based artist David Hammons (b. 1943). Slated for completion in the fall of 2020, the project was developed in collaboration with the Hudson River Park Trust (HRPT). The sculpture will be located in Hudson River Park along the southern edge of Gansevoort Peninsula, directly across from the Museum, within the footprint of the former Pier 52. Hammons's *Day's End* (2020) derives its inspiration and name from Gordon Matta-Clark's 1975 artwork in which he cut openings into the existing, abandoned Pier 52 shed transforming it into monumental sculpture.

An open structure—a three-dimensional drawing in space—that precisely follows the outline, dimensions, and location of the original Pier 52 structure, Hammons's *Day's End*, will be a “ghost monument” to the earlier work by Matta-Clark and allude to the history of New York's waterfront, from the original commercial piers that stood along the Hudson River during the heyday of New York's shipping industry to the reclaimed piers that became an important gathering place for the gay and artist communities. Open to everyone, *Day's End* is designed to coexist with HRPT's planned park at Gansevoort Peninsula and to bring visitors down to the water's edge.

The celebration took place at sunset in the Museum's third floor Susan and John Hess Family Gallery and Theater, overlooking the project site on the Gansevoort Peninsula. Adam D. Weinberg, Alice Pratt Brown Director of the Whitney, paid tribute to Hammons, an internationally acclaimed artist with longtime ties to the

Museum and deep roots in New York, and thanked the project's funders and collaborators during the evening's remarks.

The commencement of the installation was heralded by a presentation on the Hudson River by the Fire Department of New York City's Marine Company 9 and their fireboat the Fire Fighter II. The performance, a "water tango," featured a display of the boat's water cannons and served as a prelude to the premiere of a new piece by Pulitzer Prize-winning composer and bandleader Henry Threadgill (b. 1944). A sextet debuted the overture to Threadgill's *6 to 5, 5 to 6*, a two-part work commissioned by the Whitney on the occasion of Hammons's *Day's End*. The composition responds to the architectural structure and engineering schematics of the artwork. Its title is based upon the preponderance of the numbers 5 and 6, and their myriad combinations and subdivisions, found in the project's design. The commission is overseen by Adrienne Edwards, the Engell Speyer Family Curator and Curator of Performance at the Whitney. The second part of the commission will premiere at the unveiling of *Day's End* in fall 2020.

Weinberg also announced that the Whitney will present an exhibition, drawn from the Museum's permanent collection, related to Matta-Clark's seminal work that inspired Hammons's sculpture. Titled *Around Day's End: Downtown New York, 1970–1986*, and on view from July through October 2020, the exhibition is organized by Whitney assistant curator Laura Phipps and will include approximately fifteen artists, in addition to Matta-Clark, who worked in the downtown New York milieu of the 1970s and early 1980s. The work of these artists, including Alvin Baltrop, Joan Jonas, and Martin Wong, embodies ideas of artistic intervention into the urban fabric of New York City. A photographic installation by Dawoud Bey, who will also be the subject of a survey exhibition at the Whitney in the fall of 2020, captures Hammons at work on other outdoor pieces in New York.

"The Whitney's collaboration with David Hammons, one of the most influential artists of our time, represents our profound commitment to working with living artists and supporting their visions intimate or grand. The open form of the work—a building without a roof, walls, floor, doors or windows—is a welcoming metaphor that represents our commitment to community and civic good," said Adam D. Weinberg, Alice Pratt Brown Director of the Whitney Museum of American Art. "Just steps away from the Whitney, *Day's End* celebrates the history of the Hudson River waterfront and the neighborhood and the City. We are deeply grateful for the support *Day's End* has already received from New York City, as well as neighborhood, arts, historic preservation, LGBTQ, commercial and environmental groups, and we look forward to the ribbon-cutting in fall of 2020."

"This inspiring project will celebrate the historic waterfront and perfectly align with our newly designed park on the peninsula," said Madelyn Wils, President & CEO of the Hudson River Park Trust. "We're incredibly appreciative of this collaboration with our neighbors at the Whitney and looking forward to seeing the project take shape at what will certainly be one of the most visually dynamic spots in all of Hudson River Park."

In tandem with the realization of the project, the Whitney Museum is developing rich interpretive materials including the Whitney's first podcast series, videos, neighborhood walking tours, and a children's guide. These will take Hammons's *Day's End* (2020) and Matta-Clark's *Day's End* (1975) as jumping-off points for exploring the history of the waterfront and the Meatpacking District, the role of artists in the neighborhood, the diverse cultural and ethnic histories, its LGBTQ history, the commercial history, and the ecology of the estuary. New research, archival materials, and oral history interviews will all be incorporated. The interpretative materials will be accessible on site and online, including for mobile use.

*Day's End* is developed in collaboration with HRPT and will be donated by David Hammons and the Whitney Museum to the Park upon completion. The project will rise directly south of the HRPT's planned Gansevoort Peninsula Park, which will include a sandy beach area with kayak access and a seating area; a salt marsh with habitat enhancements; a large sports field; and on its western side, picnic tables and lounge chairs. That section of the park is slated to start construction next year and open in 2022.

The Whitney, HRPT, and Hammons are committed to ensuring that the artwork becomes an integral part of the local area and waterfront fabric—as were the working piers that preceded it. The Whitney will continue to share its plans and engage in a dialogue with the community over the coming months as the project installation continues.

Attendees at the event included New York State Senator Brad Hoylman; Deputy Mayor of Housing and Economic Development for New York City Vicki Been; Manhattan Borough President Gale A. Brewer; Commissioner, New York City Department of Cultural Affairs Tom Finkelpearl; Hudson River Park President &

CEO Madelyn Wils; Whitney Trustees Jill Bikoff, Neil G. Bluhm, Nancy Carrington Crown, Gaurav Kapadia, Jonathan O. Lee, Brooke Garber Neidich, Julie Ostrover, Nancy Poses, Scott Resnick, Richard D. Segal, Fern Kaye Tessler, Thomas E. Tuft, and Fred Wilson; Whitney curators Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator, Adrienne Edwards, Carol Mancusi-Ungaro, Elisabeth Sussman, and Laura Phipps; and artists Derrick Adams, Jules Allen, Dawoud Bey, Torkwase Dyson, Awol Erizku, Rachel Harrison, Maren Hassinger, Tiona Nekkia McClodden, Dave McKenzie, Julie Mehretu, Sarah Michelson, Jason Moran, and Adam Pendleton.

### **About David Hammons**

David Hammons was born in Springfield, Illinois, in 1943. He moved to Los Angeles in 1963, attending the Chouinard Art Institute (now CalArts) and the Otis Art Institute. In 1974, he moved to New York, where he still lives and works. Hammons was awarded a Guggenheim Fellowship in 1984 and a MacArthur Fellowship in 1991. In 1990 his work was the subject of a career survey, *David Hammons: Rousing the Rubble, 1969-1990*, at PS1. His work is in numerous collections, including the Whitney Museum of American Art; The Museum of Modern Art; the Museum of Contemporary Art, Chicago; the Museum of Contemporary Art, Los Angeles; the Fogg Art Museum, Cambridge, Massachusetts; the Stedelijk Museum, Amsterdam; and Tate Britain. His art has profoundly influenced a younger generation of artists.

### **About Henry Threadgill**

Henry Threadgill was born in Chicago, Illinois, in 1944 and is one of only three jazz artists to ever win a Pulitzer Prize. Playing a myriad of instruments in his childhood from percussion to clarinet to saxophone, by his late teens he joined the Muhal Richard Abrams' Experimental Band, which later expanded into the Association for the Advancement of Creative Musicians (AACM). In 1970, Threadgill moved to New York City, exploring approaches to jazz music with various group acts over the next forty years—from AIR (Artists In Residence), his 1970s trio that reimagined ragtime without the piano, to his current band, Zooid, representing a culmination of decades of his musical process as a composer. In 2016, Threadgill was awarded the Pulitzer Prize in music for Zooid's album *In for a Penny, In for a Pound* (2015). He was also the recipient of the 2016 Doris Duke Artist Award, 2015 Doris Duke Impact Award, 2008 United States Artist Fellowship, and 2003 Guggenheim Fellowship.

### **About the Whitney**

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists at a time when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for more than eighty years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists themselves, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

### **Current and Upcoming Exhibitions at the Whitney Museum of American Art**

The Whitney's Collection: Selections from 1900 to 1965	Ongoing
Jason Moran	September 20, 2019–January 5, 2020
Order and Ornament: Roy Lichtenstein's Entablatures	Opens September 27, 2019
Pope.L: Choir	October 10, 2019–Winter 2020
Rachel Harrison Life Hack	October 25, 2019–January 12, 2020
Alan Michelson: Wolf Nation	October 25, 2019–January 12, 2020
Making Knowing: Craft in Art 1950–2019	November 22, 2019–January 2021
fruits, vegetables; fruit and vegetable salad	January 15–February 16, 2020
Vida Americana: Mexican Muralists Remake American Art, 1925–1945	February 14–May 17, 2020
Agnes Pelton: Desert Transcendentalist	March 13–June 21, 2020
Julie Mehretu	June 26–September 20, 2020
Working Together: The Photographers of the Kamoinge Workshop	July–October 2020
Around Day's End: Downtown New York, 1970–1986	July–October 2020
David Hammons: Day's End	Fall 2020
Jasper Johns	Opens Fall 2020
Dawoud Bey	Opens November 2020

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Museum hours are: Monday, Wednesday, Thursday, Friday, and Sunday from 10:30 am to 6 pm; and Saturday from 10:30 am to 10 pm (effective September 23, 2019, the Museum will close at 6 pm on Saturdays). Closed Tuesday except in July and August. Adults: \$25. Full-time students, visitors 65 & over, and visitors with disabilities: \$18. Visitors 18 years & under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm. For general information, please call (212) 570-3600 or visit [whitney.org](http://whitney.org).

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