

Gordon Matta-Clark

b. 1943; New York, NY

d. 1978; Nyack, NY

Day's End, 1975

Super 8 film transferred to HD video, color, silent;

23:10 min.

Courtesy Electronic Arts Intermix (EAI), New York

Camera: Betsy Sussler

David Hammons

b. 1943; Springfield, IL

Day's End, 2014

Graphite on paper

Whitney Museum of American Art, New York; gift of the artist T.2020.806

Gordon Matta-Clark

b. 1943; New York, NY

d. 1978; Nyack, NY

Clockwise from top left:

*Days End Pier 52.1 (Documentation of the action
"Day's End" made in 1975 in New York, United States),
1975 (printed 1977)*

Gelatin silver print

Whitney Museum of American Art, New York; gift of Harold Berg 2017.132

Untitled, c. 1975

Gelatin silver print

Collection of Harold Berg

*Days End Pier 52.3 (Documentation of the action
"Day's End" made in 1975 in New York, United States),
1975 (printed 1977)*

Gelatin silver print

Whitney Museum of American Art, New York; gift of Harold Berg 2017.134

*Days End Pier 52.2 (Documentation of the action
"Day's End" made in 1975 in New York, United States),
1975 (printed 1977)*

Gelatin silver print

Whitney Museum of American Art, New York; gift of Harold Berg 2017.133

Gordon Matta-Clark

b. 1943; New York, NY

d. 1978; Nyack, NY

Day's End, 1975

Gelatin silver print

Estate of Gordon Matta-Clark; courtesy David Zwirner, New York

In the summer of 1975, Gordon Matta-Clark illegally entered an abandoned industrial shed formerly used by the Baltimore and Ohio Railroad on Pier 52 in New York. Using tools like a chain saw and blowtorch and drawing on his training as an architect, he strategically removed pieces of the building, opening its cavernous interior to both the river and the play of sunlight. When city authorities learned of the work, they issued a warrant for Matta-Clark's arrest, though an arrest never occurred. The site was closed by the city and, years later, demolished. Few people encountered this *Day's End* while it stood and even fewer realized it was a work of art, but Matta-Clark's documentary photographs, film, and photocollages convey the experience of the space he created—a newly airy environment that he described as “an indoor park.”

Martin Wong

b. 1946; Portland, OR

d. 1999; San Francisco, CA

Closed, 1984–85

Acrylic on canvas

Whitney Museum of American Art, New York; gift of Diane and Steven Jacobson 2001.237

Dawoud Bey

b. 1953; Queens, NY

David Hammons, Pissed Off, 1981 (printed 2019)

Inkjet prints

Whitney Museum of American Art, New York; purchase with funds from the Jack E. Chachkes Endowed Purchase Fund 2020.32a-d

In 1981 Dawoud Bey captured two street actions by David Hammons—*Pissed Off* and *Shoe Tree*—that engaged with Richard Serra's *T.W.U.* (1980), a monumental steel sculpture then installed in a traffic triangle in TriBeCa. Three images show Hammons within the sculpture: urinating on the work by Serra; in an inscrutable interaction with a police officer; and searching through his bag, presumably for identification. Hammons never offered a definitive interpretation of the performance but has linked it to the increasing privatization of space in the city, saying, "There is no way for a gentleman to relieve himself in a gentlemanly way without having to buy a drink." The fourth photograph shows pairs of shoes tied together by their laces and slung over the top of *T.W.U.* By making the act of shoe tossing an artwork, Hammons ambiguously reframed the gesture, itself an enigmatic signifier of celebration, memorial, competition, or violence.

Joan Jonas

b. 1936; New York, NY

Songdelay, 1973

16mm film transferred to video, black-and-white, sound;
18 min.

Whitney Museum of American Art, New York; purchase with funds from the Film and Video Committee 2000.156



150 Access

Martha Rosler

b. 1943; Brooklyn, NY

The Bowery in two inadequate descriptive systems,
1974/1975

Forty-five gelatin silver prints of text and image mounted
on twenty-four boards

Whitney Museum of American Art, New York; purchase with funds from
John L. Steffens 93.4a-x

Jimmy Wright

b. 1944; Union City, TN

Anvil #1, 1975

Ink wash and pen and ink on paper

Whitney Museum of American Art, New York; purchase with funds from the
Drawing Committee 2017.67

Alvin Baltrop

b. 1948; Bronx, NY

d. 2004; New York, NY

Clockwise from top left:

The Piers (collapsed architecture, couple buttfucking),
1979 (print date unknown)

Gelatin silver print

Whitney Museum of American Art, New York; purchase with funds from
the Photography Committee 2018.186

Untitled, 1977 (print date unknown)

Gelatin silver print

Whitney Museum of American Art, New York; purchase with funds from
the Photography Committee 2009.31

Marsha P. Johnson, n.d. (1975–86, print date unknown)

Gelatin silver print

Whitney Museum of American Art, New York; purchase with funds from
the Photography Committee 2018.184

Alvin Baltrop, a fixture of the Hudson River piers community from 1975 to 1986, was a mostly self-taught photographer. Upon returning to New York after serving in the Vietnam War, he often lived out of a van along Manhattan's West Side, documenting the architecture of the waterfront and an underground gay culture that thrived there. He lacked reliable access to photography equipment but frequently repurposed materials to take and develop his photos, even creating a harness to access vantage points from above that framed both the surrounding structures and his subjects. His steady presence allowed him to create intimate portraits of many of the area's frequenters, including major figures such as Marsha P. Johnson, the trans and gay rights activist. Although Baltrop's work was largely unrecognized during his lifetime, today the photographs he took over the course of a decade read as a searingly honest, poetic, and personal archive of the piers as a place of artistic community and sexual freedom, but also of danger and urban decay.

David Wojnarowicz

b. 1954; Red Bank, NJ

d. 1992; New York, NY

Kiki Smith

b. 1954; Nuremberg, Germany

Untitled (Psychiatric Clinic: Department of Hospitals),
1983

Screenprint

Whitney Museum of American Art, New York; purchase with funds from the
Print Committee 2002.189

From left to right:

Peter Hujar

b. 1934; Trenton, NJ

d. 1987; New York, NY

Canal Street Piers: Fake Men on the Stairs, 1983

Gelatin silver print

Whitney Museum of American Art, New York; gift of the Peter Hujar Archive
2017.265

David Wojnarowicz

b. 1954; Red Bank, NJ

d. 1992; New York, NY

Arthur Rimbaud in New York, 1978 (printed 1990)

Gelatin silver print

Whitney Museum of American Art, New York; purchase with funds from the
Photography Committee 2005.12

Avalanche, Fall 1971

Whitney Museum of American Art, New York; Frances Mulhall Achilles Library and Archives SC.71.6

Carol Goodden

b. 1940; London, United Kingdom

Documentation of Gordon Matta-Clark's *Jacks*, 1971
Gelatin silver prints

Collection of Harold Berg

Jacks, an early site-specific work by Gordon Matta-Clark, was created for an outdoor exhibition organized as part of a commemoration for the eighty-eighth anniversary of the Brooklyn Bridge in May 1971. Like the other twenty-eight artists in *The Brooklyn Bridge Event*, Matta-Clark took the material and inspiration for *Jacks* from the site of the exhibition itself: an abandoned pier under the Manhattan side of the bridge. He jacked up and piled demolished cars found in the space to make precarious urban “shelters.” Artist Carol Goodden documented the installation, and published several of her photographs in the magazine *Avalanche*. Matta-Clark would go on to create ever more ambitious projects that exemplified his idea of “anarchitecture”—a neologism he coined from the words *anarchy* and *architecture*.

David Hammons

b. 1943; Springfield, IL

Delta Spirit, 1985

Pen and ink on paper

Whitney Museum of American Art, New York; purchase with funds from the Jack E. Chachkes Purchase Fund and the List Purchase Fund T.2020.807

This drawing shows David Hammons's early ideas for *Delta Spirit*, a project for *Art on the Beach*, an exhibition series organized by the arts nonprofit Creative Time. From 1978 to 1985 the series took place on a "beach" that formed temporarily atop excavated dirt and landfill before the construction of Battery Park City. The exhibitions often featured works that doubled as recreational and performance sites. Working with artist Angela Valeria and architect Jerry Barr, Hammons made *Delta Spirit* from found wood and scavenged materials such as bottle caps and tin cans. The installation included a screened porch and mismatched picket fence, recognizable references to rural Southern homes. The contrast between the modest structure and nearby skyscrapers such as the World Trade Center could not have been lost on the audience that witnessed performances on the porch of *Delta Spirit*, including a concert by experimental jazz musician Sun Ra and his Solar Arkestra.

Christo

b. 1935; Gabrovo, Bulgaria

d. 2020; New York, NY

Package on Hand Truck, 1973

Metal, tarpaulin, wood, and rope

Whitney Museum of American Art, New York; gift of Mr. and Mrs. Albrecht Saalfield 74.74

From left to right:

Jean-Michel Basquiat

b. 1960; Brooklyn, NY

d. 1988; New York, NY

Untitled (Plaid), 1982

Oil stick and ballpoint pen on paper

Whitney Museum of American Art, New York; purchase with funds from Mrs. William A. Marsteller, The Norman and Rosita Winston Foundation, Inc., and the Drawing Committee 91.15

Untitled, 1982

Oil stick and ballpoint pen on paper

Whitney Museum of American Art, New York; purchase with funds from Mrs. William A. Marsteller, The Norman and Rosita Winston Foundation, Inc., and the Drawing Committee 91.16

Anton van Dalen

b. 1938; Amstelveen, Netherlands

Street Woman on Car, 1977

Graphite pencil on paper

Whitney Museum of American Art, New York; purchase with funds from the Drawing Committee 2016.7

G. Peter Jemison

b. 1945; Silver Creek, NY

Seneca Nation of Indians, Heron Clan

Liberty for Sale, 1986

Colored pencil and collage on paper

Whitney Museum of American Art, New York; purchase with funds from
Thomas and Elisabeth Judson 2018.153

On pedestal:

Architectural model for David Hammons's *Day's End*

Catherine Seavitt and Rennie Jones of Guy Nordenson and Associates, 2017

In 2014, David Hammons (b. 1943) conceived a poetic and monumental sculpture to rise along the Hudson River. The Whitney Museum, with the Hudson River Park Trust, is realizing this permanent public art project along the southern edge of Gansevoort Peninsula, directly across from the Museum.

Hammons takes inspiration from Gordon Matta-Clark's earlier work of the same name. In 1975, Matta-Clark (1943–1978) cut large dramatic openings into the exterior walls and floor of the abandoned shipping warehouse that stood then on Pier 52. Hammons's sculpture, using the thinnest-possible support system, precisely follows the outlines, dimensions, and location of that original shed—resulting in an open structure 325 feet long and 52 feet high. Hammons's *Day's End* alludes to the complex histories of the waterfront, while inviting new visions for the future of the site and the city.

Pier 18, 1971

Artist, curator, and critic Willoughby Sharp invited twenty-seven artists to submit proposals in early 1971 for a series of projects to take place that February and March on Pier 18, which stood in the shadow of the World Trade Center, then still under construction. To participate, the artists—many of whom were friends involved in a collaborative downtown creative community—submitted cards with drawings or with written instructions to be executed on the dilapidated pier, sometimes in the absence of the artist who crafted them. These works were enacted in collaboration with photographers Harry Shunk and János Kender, assiduous chroniclers of the New York art and performance scene of the 1970s. Many of the participating artists looked closely at the materials of the pier itself, while others looked beyond it to the Hudson River or back to the changing skyline.

All photographs in case:

Harry Shunk (b. 1924, Leipzig, Germany; d. 2006, New York, NY) and **János Kender** (b. 1938, Baja, Hungary; d. 2009, West Palm Beach, FL). Gelatin silver prints mounted on board. Whitney Museum of American Art, New York, Frances Mulhall Achilles Library and Archives; gift of the Roy Lichtenstein Foundation in memory of Willoughby Sharp, Harry Shunk, and János Kender

All other works in case:

Pier 18, Instruction Card. Whitney Museum of American Art, New York, Frances Mulhall Achilles Library and Archives; gift of the Roy Lichtenstein Foundation in memory of Willoughby Sharp, Harry Shunk, and János Kender

Top row, left to right:

Mel Bochner (b. 1940; Pittsburgh, PA), *Measurement Series*, 1971. Fiber-tipped pen on paper. SC.2020.1.536

Mel Bochner, "Measurement Series," 1971. SC.2020.1.112

Robert Morris (b. 1931, Kansas City, MO; d. 2018, Kingston, NY), *3 Configurations in Anticipation of the Equinox Sunset*, 1971. Fiber-tipped pen on paper. SC.2020.1.538

Robert Morris, "3 Configurations in Anticipation of the Equinox Sunset," 1971. SC.2020.1.322

William Wegman (b. 1943; Holyoke, MA), *Bowling*, 1971. Fiber-tipped pen on paper. SC.2020.1.543

William Wegman, "Bowling," 1971. SC.2020.1.508

Bottom row, left to right:

Gordon Matta-Clark (b. 1943, New York, NY; d. 1978, Nyack, NY), *Parked Island Barges on the Hudson*, 1971. Ink and pencil on paper. SC.2020.1.515

Gordon Matta-Clark, "Parked Island Barges on the Hudson," 1971. SC.2020.1.263 and SC.2020.1.264

Richard Serra (b. 1938; San Francisco, CA), *untitled*, 1971. Fiber-tipped pen on paper. SC.2020.1.522

Richard Serra, "untitled," 1971. SC.2020.1.390 and SC.2020.1.391