

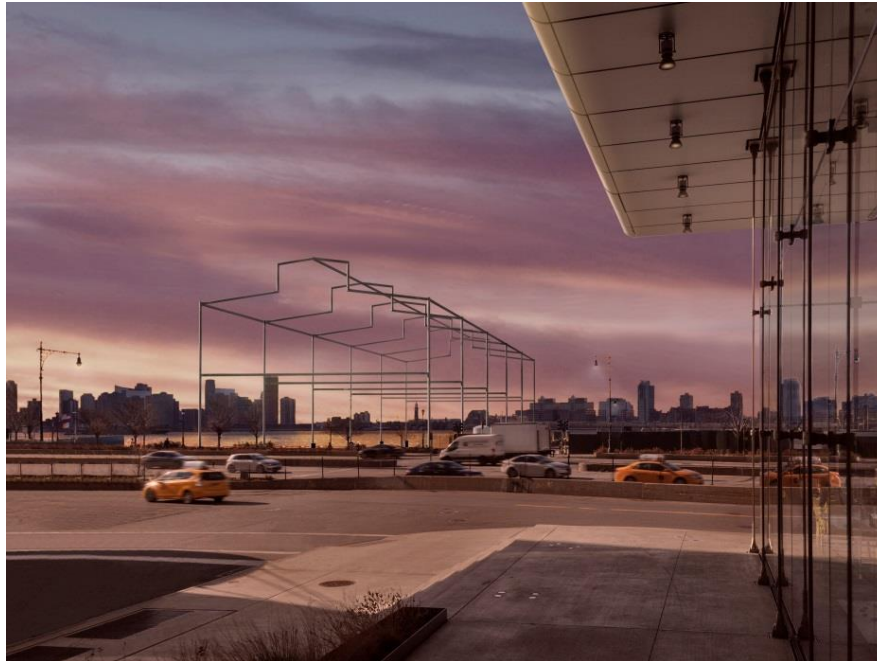
# WHITNEY

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# PRESS RELEASE



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

## THE WHITNEY PRESENTS PROPOSAL FOR A PUBLIC ART PROJECT BY DAVID HAMMONS AT GANSEVOORT PENINSULA

*'Day's End' Would Pay Tribute to the Vibrant History of the Hudson River Piers;  
Initiative Would Include Ongoing Education and Community Programs*

**October 4, 2017, New York, NY** – The Whitney Museum of American Art today presented a proposal for a public art project by New York-based artist David Hammons (b. 1943) that would be located in Hudson River Park along the southern edge of Gansevoort Peninsula, directly across from the Museum.

The artwork – proposed to the Whitney by Hammons and entitled *Day's End* – derives its inspiration and name from Gordon Matta-Clark's 1975 artwork in which he cut five openings into the original Pier 52 shed. Hammons's artwork would be an open structure that precisely follows the outline, dimensions, and location of the original shed. Hammons's poetic structure would become a "ghost monument" to the earlier work and also allude to the history of New York's waterfront – from the nineteenth- and twentieth-century pier sheds 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 community.

Affixed to the shore on the south edge of Gansevoort Peninsula, the structure would extend over the water and be secured by slim piles. Employing the thinnest possible support system, the proposed work, composed of stainless steel, would appear evanescent and ethereal, seeming to shimmer and almost disappear, changing with the light of day and atmospheric conditions.

Like Matta-Clark's 1975 work, Hammons's *Day's End* would be an extraordinary place to experience the waterfront and view the sunset. Open to everyone, the artwork would allow easy access to the river's edge.

Officials from the Whitney presented the proposal for *Day's End* to Manhattan Community Board 2 at its October 4<sup>th</sup> Parks and Waterfront Committee meeting.

“The Whitney hopes to set forth on this journey with David Hammons, an internationally acclaimed artist with longtime ties to the Museum and deep roots in New York,” said Adam D. Weinberg, Alice Pratt Brown Director of the Whitney Museum of American Art. “Just steps away from the Whitney, *Day's End* would bring a part of this neighborhood’s creative history to life and make what we believe would be an important contribution to our community and the city.”

“We think *Day's End* is an inspiring idea that celebrates the history of the Hudson River waterfront,” said Hudson River Park President & CEO Madelyn Wils. “We look forward to hearing the community’s thoughts, and, should the project move forward, to working with the Whitney to make this a vibrant addition to Hudson River Park.”

The Whitney and David 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 seeks to move from concept to reality.

The *Day's End* project would reflect on the urban developments of the neighborhood, as well as historic preservation efforts. The Whitney hopes to develop a series of programs organized in collaboration with the Whitney Education Community Advisory Network (WECAN), which brings together local residents, teachers, parents, and other community-based organizations. The Whitney will explore and preserve the history of the Hudson River waterfront, the Gansevoort Peninsula neighborhood, and the *Day's End* project through oral-history interviews with longtime neighbors, merchants, artists, community activists, and cultural leaders, the production of a documentary film, and publication and development of interpretive material on site, online, and for mobile use.

*Day's End* would be complemented by its proximity to the Whitney, which champions and collects the art of twentieth- and twenty-first-century artists – many of whom have lived and worked in the Gansevoort neighborhood, including Matta-Clark.

### **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 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.

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