Hunter College Art Galleries Present:
**Something Possible Everywhere: Pier 34 NYC, 1983–84**
Curated by Jonathan Weinberg
Featuring the photographs of Andreas Sterzing
September 30–November 20, 2016
Opening Reception: Thursday, September 29, 7–9pm

205 Hudson Gallery
205 Hudson Street
Entrance on Canal Street between Hudson and Greenwich Streets
New York, New York 10013
Hours: Wednesday–Sunday, 1–6pm

**THE EXHIBITION**

**Something Possible Everywhere: Pier 34 NYC, 1983–84** is the first exhibition to revisit the extraordinary place and time when David Wojnarowicz and his friends and peers including Jane Bauman, Mike Bidlo, Paolo Buggiani, Keith Davis, Steven Doughton, John Fekner, David Finn, Jean Foos, Luis Frangella, Valeriy Gerlovin, Judy Glantzman, Alain Jacquet, Kim Jones, Rob Jones, Ruth Kligman, Stephen Lack, Liz-N-Val, Bill Mutter, Michael Ottersen, Rick Prol, Russell Sharon, Kiki Smith, Huck Snyder, Betty Tompkins, and Ruth Zwillinger among many others, effectively seized a city-owned pier and filled it with art. Andreas Sterzing’s remarkable photographs, along with related images by Peter Hujar, Marisela La Grave, and Dirk Rowntree, document how these artists turned the Ward Line shipping terminal at the foot of Canal Street, into a series of makeshift art galleries and studios.

Accompanying Sterzing’s photographs are over 75 paintings, drawings, and sculptures, made by the many artists who worked on the pier. Sadly, the building was demolished and almost all of the art made on the pier no longer exists, but the presence of contemporaneous work in the exhibition makes tangible something of the physicality of the waterfront art and its larger aesthetic context.

The numerous artists who worked on Pier 34 crossed generations, from established figures like Alain Jacquet and Ruth Kligman, to emerging artists like Steven Doughton and Rhonda Zwillinger. They utilized a variety of media and styles, from the performance art of Kim Jones and Paolo Buggiani, to the expressionism of Judy Glantzman and Stephen Lack. This diversity and the site-specificity of works by artists like John Fekner and Teres Wydler, challenges the stereotypes of the 1980s art scene as market-driven and conservative with a turn toward easel painting. Indeed, the chief instigators of the Pier 34 experiment, Wojnarowicz and Bidlo, self-consciously saw the site as anti-commercial.

As rumors spread in the spring of 1983 of what was happening on the waterfront, Bidlo and Wojnarowicz released a statement to friends in the press that explained their resistance to the gallery system and the aim to create an opportunity for anyone “to explore any image in any material on any surface they chose. It was something no gallery would tolerate…” Above all, they claimed that Pier 34 forged a community: “People who lived in this city for years said it was the first time they experienced fulfillment in terms of contact with the art scene and strangers.”

This exhibition is made possible by the generous support provided by Carol and Arthur Goldberg, Joan and Charles Lazarus, Dorothy Lichtenstein, and an anonymous donor.

**UPCOMING PUBLIC PROGRAMS**

**Artist’s Talk with Andreas Sterzing**
Saturday, October 1, 3pm
205 Hudson Street, 2nd Floor
Free and open to the public

Andreas Sterzing studied photography at Bayerische Staatslehranstalt für Fotografie in Munich, Germany. In 1982 he moved to New York and worked for photographers Hans Namuth, Evelyn Hofer, Annie Leibowitz and others while establishing himself as an editorial and portrait photographer. He currently lives and works in London and Cornwall, England.
1983 and the “Return” of Painting
205 Hudson Gallery
Thursday, October 6, 2016, 5:30pm
Free and open to the public

For more information please call 212-772-4991, or email awischme@hunter.cuny.edu

ABOUT THE HUNTER COLLEGE ART GALLERIES
The Hunter College Art Galleries, under the auspices of the Department of Art and Art History, have been a vital aspect of the New York cultural landscape since their inception over a quarter of a century ago. This exhibition builds on a long tradition of creative interchange between the disciplines of art history and studio art at Hunter.

Widely regarded as one of the leading art programs in the country, Hunter College’s Department of Art and Art History serves both undergraduate and graduate students, offering an undergraduate major in Art, a BFA and an MFA in Studio Art, and an MA in Art History. In its 2012 rankings of “America’s Best Graduate Schools,” U.S. News & World Report ranked Hunter’s Master of Fine Arts program thirteenth and the painting and drawing program seventh in the nation.