

The Piers Alvin Baltrop

Emily Roysdon

Alvin Baltrop James Reid, Tom Watt, 2015 Powerful, lyrical and controversial, Alvin Baltrop's photographs are a groundbreaking exploration of clandestine gay culture in New York in the 1970s and 80s. During that era, the derelict warehouses beneath Manhattan's West Side piers became a lawless, forgotten part of the city that played host to gay cruising, drug smuggling, prostitution and suicides. Baltrop documented this scene, unflinchingly and obsessively capturing everything from fleeting naked figures in mangled architectural environments to scenes of explicit sex and police raids on the piers. His work is little known and underpublished--mainly due to its unflinching subject matter--but while often explicit, his photographs are on a par with those of Nan Goldin, Peter Hujar and Enrique Metenides. While the outside world saw New York as the glamorous playground of Studio 54, Warhol's gang and the disco era, Baltrop photographed the city's gritty flipside; his work is an important part of both gay culture and the history of New York itself. This clothbound volume compiles the Piers series in one definitive monograph, a powerful tribute to a long-forgotten world at the city's dilapidated margins. Alvin Baltrop (1948-2004) was born in the Bronx, New York, and spent most of his life living and working in New York City. From 1969 to 1972, he served in the Vietnam War and began photographing his comrades. Upon his return, he enrolled in the School of the Visual Arts in New York, where he studied from 1973 to 1975. After working various jobs--vendor, jewelry designer, printer--he settled on the banks of Manhattan's West Side, where he would produce the bulk of his photographic output.

Alvin Baltrop Alvin J. Baltrop, Valerie Cassel Oliver, 2012 Dreams into Glass accompanies the first major museum exhibition of African-American photographer Alvin Baltrop (1948-2004), whose career unfolded in the late 1960s amid a period of turbulent social and political upheaval. Following a stint in the Navy, Baltrop returned to New York in the 1970s and immersed himself in the city's decaying landscape, documenting a post-industrial wasteland of vacant manufacturing buildings that included the piers located along the Hudson River in lower Manhattan. It was here that Baltrop captured his most iconic images of nocturnal danger and despair alongside intimate and voyeuristic portraits of the homeless, teenage runaways, prostitutes and clandestine sexual encounters. During this period, Baltrop captured Gordon Matta-Clark's monumental piece Day's End and the work of graffiti artist, Tava, now lost to history. This survey features over three decades of vintage and reprinted photographs as well as archival material--from Baltrop's intimate portraits of Navy friends and other

enlisted men to his poetic body abstractions and street photography to the documentation of an era of gay sexual abandon between the Stonewall riots and the AIDS pandemic.

The Life and Times of Alvin Baltrop Antonio Bessa, 2019-11-26 The photographer who obsessively documented New York's early underground gay culture, on the occasion of his first retrospective. For 11 obsessive years in 1970s and '80s, the Bronx-born photographer Alvin Baltrop documented the alternative world that existed in this once-run-down part of the city, capturing cruisers, sun-bathers, fornicators, and friends in that brief moment after the Stonewall riots and before the explosion of the AIDS epidemic. The book presents those photos and others by Baltrop, including many that have never been shown in public, and is published on the occasion of the late artist's first-ever retrospective at the Bronx Museum of the Arts. Born in 1948, Baltrop picked up photography in his teens. He carried his camera with him to Vietnam, where he served in the navy and made a habit of photographing his fellow sailors. He moved back to New York in 1972, enrolling at the School of Visual Arts. He began shooting the piers in 1975 - a project, thousands of negatives deep, that would come to encompass much of his life. He was so dedicated to it that he quit his day job as a taxi driver and would often photograph at the piers for days straight, living out of a van. Although initially terrified of the piers, I began to take these photos as a voyeur [and] soon grew determined to preserve the frightening, mad, unbelievable, violent, and beautiful things that were going on at that time, Baltrop wrote in the preface to an unfinished book of these photographs. To get certain shots, I hung from the ceilings of several warehouses utilizing a makeshift harness, watching and waiting for hours to record the lives that these people led (friends, acquaintances, and strangers), and the unfortunate ends that they sometimes met. After a lengthy battle with cancer, Baltrop died in 2004, having exhibited his work very few times during his lifetime.

Alvin Baltrop Natalie Hill (Zinester), 2023

Modernism at the Beach Hannah Freed-Thall, 2023-03-07 Winner, 2024 MSA Book Prize, Modernist Studies Association At the beach, bodies converge with the elements and strange treasures come to light. Departing from the conventional association of modernism with the city, this book makes a case for the coastal zone as a surprisingly generative setting for twentieth-century literature and art. An unruly and elusive confluence of human and more-than-human forces, the seashore is also a space of performance—a stage for loosely scripted, improvisatory forms of embodiment and togetherness. The beach, Hannah Freed-Thall argues, was to the modernist imagination what mountains were to Romanticism: a space not merely of anthropogenic conquest but of vital elemental and creaturely connection. With an eye to the peripheries of capitalist leisure, Freed-Thall recasts familiar seaside practices—including tide-pooling, beachcombing, gambling, and sunbathing—as radical experiments in perception and sociability. Close readings of works by Marcel Proust, Virginia Woolf, Claude McKay, Samuel Beckett, Rachel Carson, and Gordon Matta-Clark, among others, explore the modernist beach as a queer refuge, a precarious commons, a scene of collective exhaustion and endurance, and a visionary threshold at the end of

the world. Interweaving environmental humanities, queer and feminist theory, and cultural history, *Modernism at the Beach* offers new ways of understanding twentieth-century literature and its relation to ecological thought.

Cruising the Dead River Fiona Anderson, 2019-10-14 In the 1970s, Manhattan's west side waterfront was a forgotten zone of abandoned warehouses and piers. Though many saw only blight, the derelict neighborhood was alive with queer people forging new intimacies through cruising. Alongside the piers' sexual and social worlds, artists produced work attesting to the radical transformations taking place in New York. Artist and writer David Wojnarowicz was right in the heart of it, documenting his experiences in journal entries, poems, photographs, films, and large-scale, site-specific projects. In *Cruising the Dead River*, Fiona Anderson draws on Wojnarowicz's work to explore the key role the abandoned landscape played in this explosion of queer culture. Anderson examines how the riverfront's ruined buildings assumed a powerful erotic role and gave the area a distinct identity. By telling the story of the piers as gentrification swept New York and before the AIDS crisis, Anderson unearths the buried histories of violence, regeneration, and LGBTQ activism that developed in and around the cruising scene.

Shotgun Seamstress Osa Atoe, 2022-11-29 A cut & paste celebration of Black punk and outsider identity, this is the only complete collection of the fanzine *Shotgun Seamstress*, a legendary DIY project that centered the scope of Blackness outside of mainstream corporate consumerist identity. In 2006, Osa Atoe was inspired to create an expression out of the experience of being the only Black kid at the punk show—and *Shotgun Seamstress* was born. Like a great mixtape where radical politics are never sidelined for an easier ride, *Shotgun Seamstress* was a fanzine by and for Black punks that expressed, represented, and documented the fullest range of being, and collectively and individually explored "all of our possibilities instead of allowing the dominant culture to tell us what it means to be Black." Laid out by hand, and photocopied and distributed in small batches, each issue featured essays, interviews, historical portraits of important artists and scenes, reviews, and more, all paying tribute to musicians and artists that typify free Black expression and interrupt notions of Black culture as a monolith. Featuring figures such as Vaginal Cream Davis, the seminal Black punk band Death, Poly Styrene, Bay Area rocker Brontez Purnell, British post-punker Rachel Aggs, New York photographer Alvin Baltrop, Detroit garage rocker Mick Collins and so many others, in the pages of this book rock'n'roll is reclaimed as Black music and a wide spectrum of gender and sexuality is represented. Collecting and anthologizing the layouts as they were originally photocopied by hand, this collection comprises all eight issues created between 2006 and 2015.

Mixed Use, Manhattan Lynne Cooke, Douglas Crimp, Kristin Poor, 2010-10-29 Sumario: The destruction of Lower Manhattan / Danny Lyon -- From site to non-site: an introduction to mixed use, Manhattan / Lynne Cooke -- Projects: Pier 18 / Shunk-Kender - Action around the edges / Douglas Crimp -- Styles of occupation: Manhattan in experimental film and video from the 1970s to the present / Juan A. Suárez -- Arthur Rimbaud in New York / David Wojnarowicz. Untitled (David

Wojnarowicz Project) / Emily Roysdon -- Losing the form in darkness / David Wojnarowicz -- New York, beside itself / Johanna Burton -- The powers of removal: interventions in the name of the city / Lytle Shaw -- Housing in New York: a brief history / Glenn Ligon -- Timeline / Lena Sze -- Exhibition checklist -- Film program -- Bibliography -- Contributors -- Acknowledgments -
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Manhattan, uso mixto Lynne Cooke, Douglas Crimp, Kristin Poor, 2010 Sumario: The destruction of Lower Manhattan / Danny Lyon -- Del lugar al no lugar: introducción a Manhattan, uso mixto / Lynne Cooke -- Projects: Pier 18 / Shunk-Kender - acción más allá de los márgenes / Douglas Crimp -- Estilos de ocupación: Manhattan en el cine y vídeo experimental, de los años setenta al presente / Juan A. Suárez -- Arthur Rimbaud in New York / David Wojnarowicz. Untitled (David Wojnarowicz Project) / Emily Roysdon -- Cuando las formas se pierden en la oscuridad / David Wojnarowicz -- Nueva York, junto a sí misma / Johanna Burton -- Amenazas de derribo: intervenciones en nombre de la ciudad / Lytle Shaw -- Breve historia de la vivienda en Nueva York / Glenn Ligon -- Cronología -- Lista de obras en exposición -- Ciclo de cine -- Bibliografía -- Nota sobre los autores -- Agradecimientos -- Prestadores de la exposición.

Intersections Antonio Sergio Bessa, 2009 Celebrates the 100th anniversary of the Grand Boulevard and Concourse, a roadway which stretches over four miles of the Bronx from 138th Street to the Mosholu Parkway, that offers a selection of art deco and art moderne architecture.

Pierre Dorion Mark Lanctôt, Pierre Dorion, Stephen Horne, David Dietcher, Musée d'art contemporain de Montréal, 2012 Pierre Dorion is a painter who has always been interested in the history of painting. For nearly thirty years, he has scrutinized the tools, techniques, materials, theories, genres and iconography of painting with the goal of discovering the universal experience hidden within the rich material history. Dorion drew attention early in his career for his pictorial installations that critically recast the styles and subject matter of classical painting. Since then his work has consistently explored the connections between painting, architecture, photography and art history. He then devoted himself to a series of life-size self-portraits, before moving towards a figurative minimalism where the reading of the work is complicated by the level of abstraction. This monograph features over 70 major works produced since the mid-1990s, including a series of recent paintings never before exhibited. Profusely illustrated and composed of three original essays, the publication establishes Dorion life's work as a singular approach to art and a vibrant homage to painting.

Mixed Use, Manhattan Lynne Cooke, Douglas Crimp, 2010-10-29 How New York artists have made use of the city's run-down lofts, neglected piers, vacant lots, and deserted streets. When the real estate bust of the 1970s hit New York City, artists found their own mixed uses for the city's run-down lofts, abandoned piers, vacant lots, and deserted streets, and photographers and filmmakers documented their work. Gordon Matta-Clark turned a sanitation pier into the celebrated work *Day's End*, and Betsy Sussler filmed its making; Harry Shunk made a photographic series from Willoughby Sharp's Projects:

Pier 18 (which included work by Vito Acconci, Mel Bochner, Dan Graham, Gordon Matta-Clark, and William Wegman, among others); Cindy Sherman staged some of her Untitled Film Stills on the same city streets. *Mixed Use*, Manhattan documents and illustrates the most significant of these projects as well as more recent works by artists who continue to engage with the city's public, underground, and improvised spaces. The book (which accompanies a major exhibition) focuses on several important photographic series: Peter Hujar's 1976 nighttime photographs of Manhattan's West Side; Alvin Baltrop's Hudson River pier photographs from 1975-1985, most of which have never before been shown or published; David Wojnarowicz's *Rimbaud in New York* (1978-1979), the first of Wojnarowicz's works to be published; and several of Zoe Leonard's photographic projects from the late 1990s on. The book includes 70 color and 130 black-and-white images; a special section on visual documentation of performances and related activities, arranged by artist Louise Lawler; Glenn Ligon's text piece, *Housing in New York: A Brief History, 1960-2007* (2007); "Losing the Form in Darkness," an autobiographical story by David Wojnarowicz; and essays by prominent art historians.

West Street Emily Roysdon, 2010 Emily Roysdon's recent photographic work accompanies images from the estate of Alvin Baltrop. The setting for both sets of photographs is the deteriorating industrial architecture of the Hudson River piers.

The New Yorker Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine Sergeant Angell White, Rea Irvin, Roger Angell, 2009-06

Cruising the Dead River Fiona Anderson, 2019-10-15 In the 1970s, Manhattan's west side waterfront was a forgotten zone of abandoned warehouses and piers. Though many saw only blight, the derelict neighborhood was alive with queer people forging new intimacies through cruising. Alongside the piers' sexual and social worlds, artists produced work attesting to the radical transformations taking place in New York. Artist and writer David Wojnarowicz was right in the heart of it, documenting his experiences in journal entries, poems, photographs, films, and large-scale, site-specific projects. In *Cruising the Dead River*, Fiona Anderson draws on Wojnarowicz's work to explore the key role the abandoned landscape played in this explosion of queer culture. Anderson examines how the riverfront's ruined buildings assumed a powerful erotic role and gave the area a distinct identity. By telling the story of the piers as gentrification swept New York and before the AIDS crisis, Anderson unearths the buried histories of violence, regeneration, and LGBTQ activism that developed in and around the cruising scene.

Sex, Society, and the Making of Pornography Jeffrey Escoffier, 2021-02-12 Pornographic films combine fantasy and real sex to create a unique genre of entertainment. This book explores how the making of pornographic films is a social process that draws on the fantasies, sexual scripts and sexual identities of performers, writers, directors, and editors to produce sexually exciting videos and movies.

The Piers, 2022-12-10

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