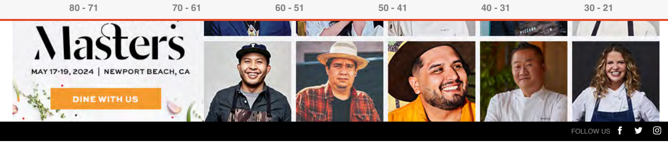

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The 100 Greatest New York City Artworks, Ranked

BY ALEX GREENBERGER
August 29, 2023 7:00am

When the artist Florine Stettheimer returned from a sojourn in Europe during the 1910s, she vowed to paint New York City as she saw it. She wrote a poem in which she spoke of a place where "skytowers had begun to grow / And front stoop houses started to go / And life became quite different / And it was as tho' someone had planted seeds / And people sprouted like common weeds / And seemed unaware of accepted things." She continued on, concluding ultimately that "what I should like is to paint this thing."

She did so, producing works such as *New York/Liberty* (1918–19), in which downtown Manhattan's busy port is shown with a chunky Statue of Liberty welcoming a ship. It's a bombastic vision of all that New York has to offer, and it's one of the works that make this list, which collects 100 of the best pieces about the city.

The works ranked below take many forms—painting, sculpture, photography, film, performance, even artist-run organizations whose activities barely resemble art. They pay homage to aspects of New York life across all five of its boroughs. Secret histories are made visible, the stuff of everyday life is repurposed as art, and tragic events from New York lore are memorialized. Binding all of these works is one larger question: What really makes a city?

These 100 works come up with many different answers to that query, not the least because a significant number of them are made by people who were born outside New York City.

Below, the 100 greatest works about New York City.

100 Cecilia Vicuña, "Sidewalk Forests," 1981

Cecilia Vicuña, *Sidewalk Forests*, 1981.
Photo : ©1981 Cecilia Vicuña/Photo Cesar Paternosto/Courtesy the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

When Cecilia Vicuña came from Bogotá to New York in 1980, she was initially most attracted to "what is invisible to New Yorkers"—in particular the cracks in the sidewalk, where the life beneath the city pokes through. Contemplating the Lenni Lenape land that most New Yorkers don't often think about, Vicuña created "Sidewalk Forests," a grouping of photographs and interventions in the urban environment that highlight the resilience of weeds in the city. In the images, these weeds push their way in between stones or rise up through the ground of vacant lots in Tribeca. Sometimes, to further highlight this typically unwanted flora, Vicuña drew chalk lines or added pieces of thread, piquing the interest of passersby. These people were not Vicuña's intended audience, however. Instead, it was "the forces of life, the wind, the ocean, the night, the sky," as she said in a 2022 interview with MoMA PS1. "That is what this work lives for."

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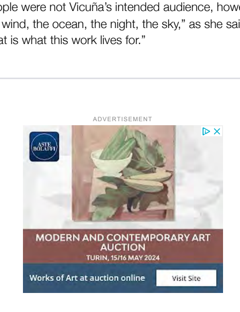

99 Mary Heilmann, *Chinatown*, 1976

Mary Heilmann, *Chinatown*, 1976.
Photo : ©Mary Heilmann/Photo Stephen White/Courtesy of the artist, 303 Gallery, New York, and Hauser & Wirth

This spare, elegant diptych, composed of nothing more than two red canvases placed side by side, may appear too abstract to represent anything even remotely New York–related. In fact, it alludes to Mary Heilmann's experiences in the titular neighborhood, where she lived with three other artists in a building they rented for the meager sum of $500 a month. Seen that way, the painting is about cohabitation in New York, its two panels acting as a metaphor for what happens when people are cramped together in the city. Yet the work also looks back to the rich history of abstraction in New York, alluding to works by Josef Albers and Barnett Newman, the latter of whom even shopped at Pearl Paint, the supply store that was near Heilmann's Chinatown loft.

98 Max Neuhaus, *Times Square*, 1977

Max Neuhaus's *Times Square* (1977) is set beneath a grid.
Photo : Photo Johannes Schmitt-Tegge/dpa/picture alliance via Getty Images

Every day, all day long, the space below a pedestrian island in Times Square emits a low hum. This primordial sound—easy to miss amid the surrounding hubbub, and easy to appreciate once located—is an artwork by Max Neuhaus, a sound installation titled *Times Square*. It's sited beneath a grate, which often leads people to write it off as stray noise from the N/Q/R subway line that runs belowground. In fact, however, it is intended as an environment, one that Neuhaus once described as being a "rich, harmonic sound texture resembling the after-ring of large bells." Due to the development of the surrounding area, there have been periods during which the installation has been out of order. It is now owned by the Dia Art Foundation, which keeps it running.

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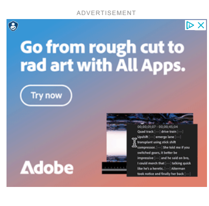
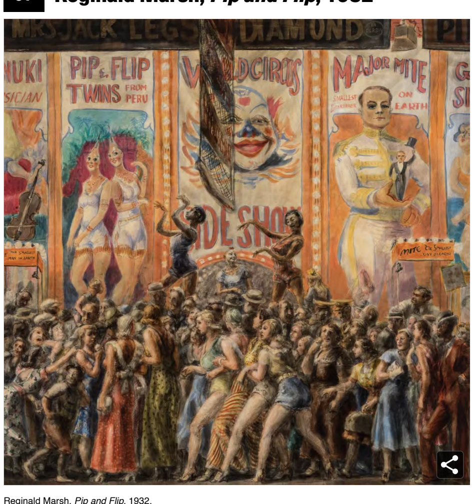


97 Reginald Marsh, *Pip and Flip*, 1932



Reginald Marsh, *Pip and Flip*, 1932.
Photo : Artists Rights Society (ARS), New York/Terra Foundation for American Art, Chicago/Art Resource, NY

Many of Reginald Marsh's most famous works are chaotic views of crowds on New York streets, where their bodies press up against one another, creating lines of densely packed people that have been compared to Greek friezes. In this one, a group of scantily clad women is assembled beneath advertisements on the Coney Island boardwalk. In his ribald paintings, Marsh generally does not pass up a chance to tease out eroticism, and here he pays close attention to the prominently placed, bared legs of his women. He also creates sly puns, pointing up ironies in the advertisements' copy by casting a poster for a performer known as Major Mite—himself a man who stood just 2'4"—at a scale larger than anyone beneath it.

The scene's namesake is a pair of Peruvian twins with microcephaly; the siblings were a popular attraction at Coney Island, where they were frequently exoticized in marketing from the era. One of the twins, Elvira, appears between two dancers who writhe around her. Notably, her actual appearance seems very different from her representation in the advertisement.

96 Ned Vena, *Control*, 2016

Ned Vena, *Control*, 2016.
Photo : Courtesy the artist and Ramiken, New York

For the series of works of which this painting is a part, Ned Vena took inspiration from the Spiderman Eye Graffiti Skyline, a meme-like image of New York skyscrapers reflected in the superhero's pupil. That image recurs in paintings sold on the streets of New York, where they can be bought at a relatively low cost. Vena's take on the Spiderman Eye Graffiti Skyline is just as anonymous as those works. Using spray paint, Vena has rendered urban landscapes warping across Spiderman's glassy eyeball. At first they appear humdrum, but look closer, and strange details emerge; for instance, one related work contains the Twin Towers, while others, like this one, show the Freedom Tower instead.

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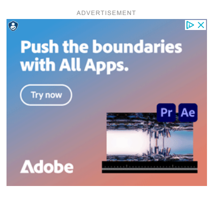

95 Ming Smith, *James Baldwin in Setting Sun Over Harlem*, 1979

Ming Smith, *James Baldwin in Setting Sun Over Harlem*, 1979.
Photo : Courtesy the artist

In this mysterious image, the writer James Baldwin appears to have ascended to the sky, where his face has multiplied in the clouds. Ming Smith achieved the photograph's unusual look through double exposure, layering images of Baldwin atop that of the Harlem skyline. The simple technique yields maximal results, offering a vision in inky blacks that feels almost supernatural.

94 Jimmie Durham, *The Cathedral of St. John the Divine in Manhattan is the World's Largest Gothic Cathedral. Except, of course, that it is a fake; first by the simple fact of being built in Manhattan, at the turn of the century. But the stone work is re-inforced with steel which is expanding with rust. Someday it will destroy the stone. The Cathedral is in Morningside Heights overlooking a panoramic view of Harlem which is separated by a high fence.*, 1989

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Photo : ©Jimmie Durham/Digital Image ©The Museum of Modern Art/Licensed by SCALA/Art Resource, New York/Museum of Modern Art

The cryptic title of this sculpture by Jimmie Durham sounds like an excerpt from a history of the Cathedral of St. John the Divine, which is sited near where the artist lived in Spanish Harlem. The actual work doesn't quite offer that. When he made this work, Durham, who said he was Cherokee, was inhabiting a persona known as the Coyote, a trickster figure in some Indigenous peoples' lore, and was foraging Manhattan's streets for skulls. He recalled finding a moose cranium in the cathedral's garden and transporting it to his apartment building, where he had to saw off one antler to bring it upstairs. The practical decision ended up informing the artistic one, with Durham adding a pipe in the missing antler's place, along with a wooden armature that now acts as something like a body. This, Durham later claimed, allowed the sculpture "to have a life but not taxidermy, not fake, but some sort of art life." The elaborate play between fact and fiction extends to the work's title, which includes at least one error: The real cathedral does not have a steel skeleton.

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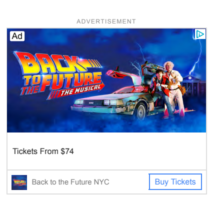

93 Fred Wilson, *Guarded View*, 1991

Fred Wilson, *Guarded View*, 1991.
Photo : Whitney Museum

Guarded View does not explicitly represent any element of New York, but that is very much its point. It depicts the uniforms worn by guards at four institutions: the Metropolitan Museum of Art, the Jewish Museum, the Museum of Modern Art, and the Whitney Museum of American Art, all of which just happen to be located in Manhattan. The uniforms are worn by headless mannequins with no identifying features other than their skin tones, which are Black. Shown as art objects unto themselves, these uniforms point toward a line of work that frequently goes unnoticed by the general public. In exhibiting them within museums such as the Whitney, which owns *Guarded View*, Wilson makes visible one kind of labor performed by a largely nonwhite workforce—one of the many that help New York City run.

92 Jordan Casteel, *Twins (Subway)*, 2018

Jordan Casteel, *Twins (Subway)*, 2018.
Photo : Photo Jason Wyche/Courtesy the artist and Casey Kaplan

In Jordan Casteel's acclaimed group of paintings of subway riders in New York, people gaze on, hands clasp bags, and children play games with each other. In just about every case, Casteel's subjects seem unaware of her. This is because Casteel has photographed them in secret, snapping pictures while herself taking the subway, then bringing these images back to her studio, where she paints tender homages to those who passed before her lens. In this painting, two children lie in slumber, slumped against a person who holds them both one hand. It's a work that doubles as both an homage to the city's sprawling mass transit system and a close-up to the moments of tenderness that often go missed while riding it.

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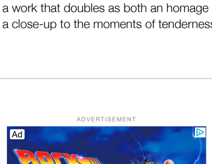

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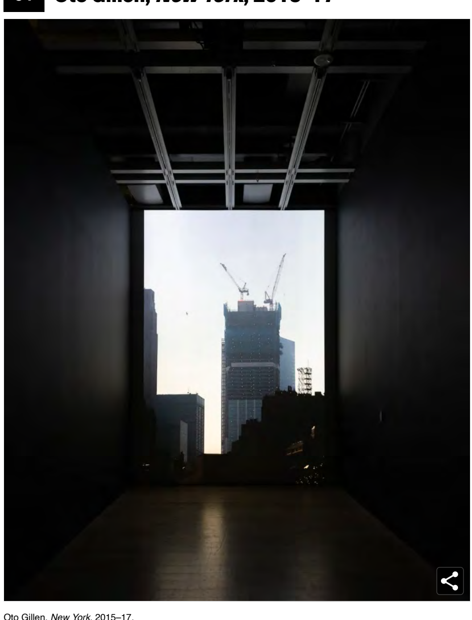
91 Oto Gillen, *New York*, 2015–17



Oto Gillen, *New York*, 2015–17.
Photo : Courtesy the artist

The images presented in this video by Oto Gillen have a quasi-apocalyptic air—they appear to be of our world but with slight, nightmarish alterations. During the course of its 107-minute run time, some 850 stills are shown, some for longer periods than others. There are photos of policemen and deliverymen, pictures of the unhoused, close-ups of people's clothes, and more eccentric subject matter such as an image of a pretzel hanging on a street cart that's illuminated in neon colors by an off-screen light source. Although many of these shots feel timeless, there are occasionally bleak reminders of recent events, such as one shot of a screaming Trump supporter. *New York* was projected floor to ceiling when it was exhibited at the Whitney Biennial in 2017, the year after Donald Trump won the U.S. presidential election, and it retains its hypnotic power even in hindsight. It stands as a time capsule from a city on the brink of collapse during a pivotal moment in U.S. history.

90 Shu Lea Cheang, *Fresh Kill*, 1994

Shu Lea Cheang, *Fresh Kill*, 1994.
Photo : Photo Lona Foote

Issues related to climate change and the oppression of certain communities in New York are broached in the prescient *Fresh Kill*, an experimental film by Shu Lea Cheang that preceded her later works shown in art spaces. Sarita Chowdhury and Erin McMurtry star as a lesbian couple living on Staten Island near the Fresh Kills Landfill, which at the time had attracted scrutiny because of how much trash it had accrued. (The landfill is no longer active.) Midway through the film, for reasons that remain somewhat unclear, the couple's daughter is kidnapped, possibly in connection with a shadowy corporation that has besieged New York with pollution. Hacking gradually becomes a form of resistance for this couple—and suggests a potential way to survive in a rapidly changing city, reversing the power dynamic that keeps queer people, people of color, and lower-class communities out of view of the city's elite.

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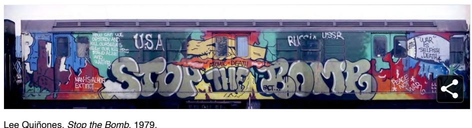
89 Christo and Jeanne-Claude, *The Gates*, 1979–2005

Christo and Jeanne-Claude, *The Gates*, 1979–2005.
Photo : Photo David Handschuh/NY Daily News via Getty Images

Christo and Jeanne-Claude's *The Gates* consisted of portal-like forms from which large swatches of saffron-colored fabric were hung in Central Park. That fabric, which took about a year to install, billowed gently in the wind, its sharp color making for a neat contrast with the winter snow covering the ground in February 2005 when the installation was completed. *The Gates* was one of the duo's biggest installations, spanning paths that ran all across the park. Attempting to see it all would have taken hours of walking, but the millions who viewed the work seemed content to experience even a part of it. According to New York officials, *The Gates* was a smash hit, with some estimating that it generated $80 million for the local economy.

88 Lee Quiñones, *Stop the Bomb*, 1979



Lee Quiñones, *Stop the Bomb*, 1979.
Photo : Photo Henry Chalfant

Between 1974 and 1984, Lee Quiñones and a team of young collaborators painted entire subway cars with sprawling, colorful messages, leaving MTA officials aghast at how the artist had managed to pull off these works without anyone noticing. While the cars remained operational, they were eventually cleaned of Quiñones's spray-painted imagery, which now remains only in the form of photographic documentation by Henry Chalfant and Martha Cooper. One such work was *Stop the Bomb*, an antiwar piece alluding to the then-ongoing Cold War. It reminded its viewers that "man is almost extinct" and encouraged action to halt the conflict before another atomic bomb goes off. Quiñones has said that his subway-car pieces were an attempt to create a visual record for a community in the Bronx that "didn't necessarily have any art history to stand on." In doing so, he brought art out of New York's most august institutions and into the public space.

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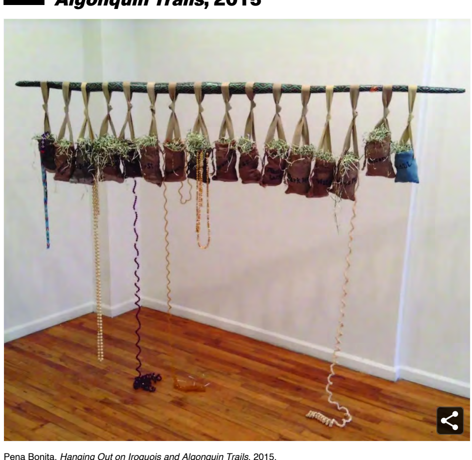
87 Pena Bonita, *Hanging Out on Iroquois and Algonquin Trails*, 2015



Pena Bonita, *Hanging Out on Iroquois and Algonquin Trails*, 2015.
Photo : Courtesy the artist

In addition to working as an artist, Pena Bonita, of Apache and Oklahoma Seminole descent, was once a licensed tour guide on buses that transported sightseers across Manhattan. The job afforded Bonita an understanding of how little many of the out-of-towners knew about the city—most notably about the Indigenous peoples who called the land home before it was taken away from them and built up by settlers. This history informs *Hanging Out on Iroquois and Algonquin Trails*, a group of 16 burlap sacks that each bear the name of a lower Manhattan street. Stuffed with shredded money, the sacks dangle from fabric knotted around a long element sculpted to resemble a snake. The piece lays bare the hidden past of the Financial District. "Mohawks, Canarsie, Lenape, Ramapo, and other tribes traded on what is now Broadway," Bonita told *American Indian* magazine. "Money enclosed in the hanging bags are references to the historical exploitation of New York and the current wealth that still profits from this historical exploitation."

86 George Tooker, *The Subway*, 1950

George Tooker, *The Subway*, 1950.
Photo : ©The Estate of George Tooker/Courtesy DC Moore Gallery, New York/Whitney Museum

In *The Subway*, any sense of aboveground New York glamour melts away as a nagging anxiety takes over underground. The subway seen here isn't explicitly New York's—there are no signs for the MTA and no indication of what station stop this is. But when George Tooker painted this work, he was based in the city, and certainly this station's turnstile recalls many that can be seen throughout the New York subway system. The architecture of Tooker's station is deliberately nonsensical, however, with a hallway that extends deep into the distance and alcoves in which people can hide. Men and women are dotted all over, but this subway isn't meant to transport people; it's meant to keep them trapped. Tooker's painting expresses the alienation and fear that many felt in New York during the postwar era.

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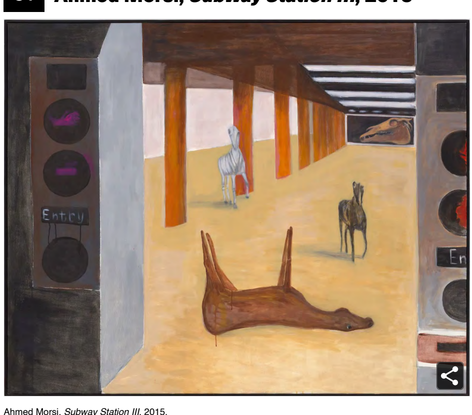
85 Anicka Yi, *Force Majeure*, 2017

Anicka Yi, *Force Majeure*, 2017.
Photo : ©2023 Anicka Yi/Artists Rights Society (ARS), New York/Photo David Heald/Courtesy of the Solomon R. Guggenheim Foundation

Like many of Anicka Yi's most famous works, *Force Majeure* was alive. Literally. The splotches lining its agar-coated tiles were not produced by paint but by bacteria, which were allowed to grow throughout the period the piece was on view at the Guggenheim Museum in New York. These bacteria were sourced from the city's Chinatown and Koreatown neighborhoods and were then given second life in a refrigerated environment on the Upper East Side. In allowing the bacteria to grow of its own accord, Yi asserted the piece as its own ecosystem, both beautiful and self-sustaining—not unlike the two majority-Asian neighborhoods she was drawing on.

84 Ahmed Morsi, *Subway Station III*, 2015



Ahmed Morsi, *Subway Station III*, 2015.
Photo : Courtesy the artist

This haunting painting features what is conspicuously the entrance to a New York subway station. It all seems natural until you notice what lies beyond it: a mostly vacant corridor occupied only with an upside-down horse, two more skeletal equines, and the oversize skull of yet another animal. Morsi, who was born in Egypt, has lived in New York since 1974, and he has described his paintings as an expression of his "outsider" status in the city. Of the upturned horse in this painting, he once told *ARTnews*, "I feel his humanity because much like me he too is estranged, on his back in a desolate subway station underground. We are both yearning for the sense of belonging."

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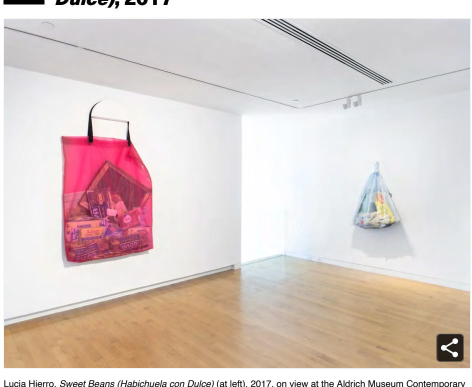
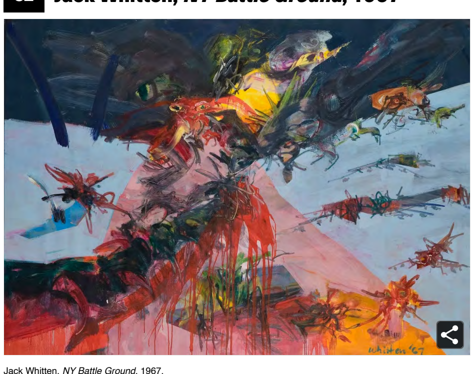
83 Lucia Hierro, *Sweet Beans (Habichuela Con Dulce)*, 2017



Lucia Hierro, *Sweet Beans (Habichuela con Dulce)* (at left), 2017, on view at the Aldrich Museum Contemporary Art Museum in Ridgefield, Connecticut.
Photo : Photo Jason Mandella/Rennie Collection

Many of Lucia Hierro's works bring elements of the predominantly Dominican neighborhood of Washington Heights into gallery spaces. For Hierro, this is one way to uphold a culture that has largely been invisible in mainstream art venues around New York. *Sweet Beans* is one of Hierro's "Mercado" works, a series of wall-hung sculptures that she made with her mother, who "saw herself and her community reflected in the work, and her approval overshadowed that of any art critic," Hierro once said. *Sweet Beans* is intended to resemble a bag filled with ingredients for *habichuela con dulce*, a sweet dish typically consumed during Dominican Lenten season. The objects held in Hierro's sack—oversize replicas of Goya and Badia products—will be recognizable to anyone who's ever walked into a New York bodega. Here, rather than being sold for a few dollars apiece, the products are raised to the status of high art.

82 Jack Whitten, *NY Battle Ground*, 1967



Jack Whitten, *NY Battle Ground*, 1967.
Photo : ©Jack Whitten Estate/Photo John Behrens/Courtesy the Estate and Hauser & Wirth

The abstraction of Jack Whitten's *NY Battle Ground* conjures the chaos that the artist—and many others—faced during the late 1960s, a time when images of the civil rights movement, activism on college campuses, and the Vietnam War hit the airwaves daily. In 1967, the year he painted it, New York was roiled by protests over the shooting of Renaldo Rodriquez by an off-duty police officer in Spanish Harlem. The tense week that followed saw hundreds of Puerto Ricans march in the streets and a general sense of unrest. Although Whitten's painting does not explicitly depict any of this or even respond directly to it, the piece does crystallize the sense of anxiety that followed Rodriguez's killing, with swirling forms recalling helicopters darting across the sky, possibly to perform surveillance, possibly to cover the scene for those watching the evening news. *NY Battle Ground* shows how some moments of the city's history exist beyond figuration, leaching into the public consciousness in unexpected, inexplicable ways.

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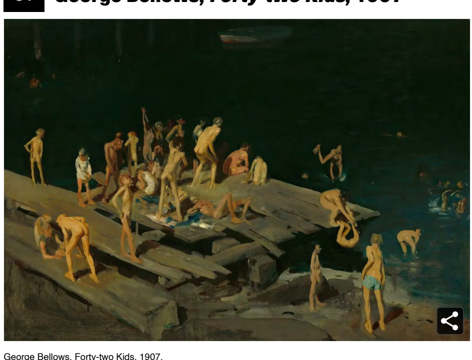
81 George Bellows, *Forty-two Kids*, 1907



George Bellows, Forty-two Kids, 1907.
Photo : National Gallery of Art

When George Bellows's *Forty-two Kids* debuted, it proved controversial, not because of its child nudity, as contemporary audiences might expect, but because of its subject matter. The painting's title terms the bathing boys seen here *kids*, a word that, at the time in New York, referred to lower-class youngsters associated with crime. In offering a brushy view of them at the edge of the East River, Bellows claimed to be simply representing what he saw. Critics viewed these children as unhygienic and animal-like, however, and the negative perception even caused the painting to lose out on esteemed art prizes. Today, *Forty-two Kids* holds a different reputation, as a defining work of the American realist movement of the early 20th century.

80 Loretta Fahrenholz, *Ditch Plains*, 2013

Loretta Fahrenholz, *Ditch Plains*, 2013.
Photo : Courtesy the artist and Galerie Buchholz

Hurricane Sandy, which killed 44 New Yorkers and resulted in an estimated $19 billion in damage in 2012, haunts Loretta Fahrenholz's video *Ditch Plains*. Its ostensible subject is neither the hurricane itself nor the destruction it caused; instead, it shows a group of mostly Black dancers, among them Ringmasters Corey, Jay Donn, and Marty McFly. They perform a dance style known as flexing, and they enact their jerky, disconcerting movements across a stretch of Brooklyn known as East New York. Lensed in the weeks following Hurricane Sandy, Fahrenholz's images are bathed in darkness, and at times her film goes full-tilt into horror, with a foreboding soundscape that occasionally includes a garbled voiceover. Ultimately this video asserts that, even in the face of disaster, New York communities continue to exist; they just may appear very different from how they did before the storm.

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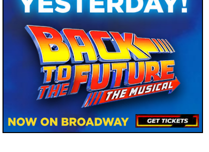

79 Jane Freilicher, *Early New York Evening*, 1954

Jane Freilicher, *Early New York Evening*, 1954.
Photo : ©The Estate of Jane Freilicher/Whitney Museum

During the 1950s, at a time when Abstract Expressionism was in and figural painting was out, Jane Freilicher worked in a naturalistic mode, offering quaint views of the city as seen from the penthouse of her Greenwich Village apartment. The artist and critic Fairfield Porter once termed Freilicher's paintings "radical," and *Early New York Evening* makes obvious why. The foreground of this flattened view of Manhattan features a vase with bluish flowers, the only natural element in a scene dominated by urban structures. Freilicher includes several smokestacks that belch their contents into the sky, disturbing the layers of purple that constitute a sunset. The painting is also about stilled time. Close looking reveals that some windows are lit up while others are not; Freilicher has captured that very short period of a day's end when people are just starting to get ready for the night.

78 Maren Hassinger, *Pink Trash*, 1982

Maren Hassinger, *Pink Trash*, 1982.
Photo : Photo Horace Brackington/Courtesy Susan Inglett Gallery, New York

By the time Maren Hassinger staged her performance *Pink Trash*, she had repeatedly made use of pink in her art. "For me," she once said, "the color pink is not about being a woman, but more about choosing a color with the power to compete with the green of nature." She did just that with *Pink Trash*, for which she picked up litter in fields in Central Park—and, later, also in Van Cortlandt and Prospect Parks. She then painted that refuse pink. While wearing an outfit in that color, she strewed the trash about in the fields from which it came, enacting and subverting a ritual undertaken by the city's many maintenance workers. In their new form, the cigarette butts, crumpled papers, and more stood out on the green grass. Hassinger's performance highlighted what we choose to see in terrain familiar to many New Yorkers—and how easily that terrain can be altered through the slightest of interventions.

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77 Alan Michelson with Steven Fragale, *Sapponckanikan (Tobacco Field)*, 2019

Alan Michelson and Steven Fragale, *Sapponckanikan (Tobacco Field)*, 2019.
Photo : Courtesy the artists

In 2019 the Whitney Museum's pristine lobby became host, albeit digitally, to a field containing tobacco of the sort that was once harvested by the Lenape in what is now Manhattan's Meatpacking District. These computer-generated plants could be seen by way of an augmented reality installation called *Sapponckanikan (Tobacco Field)*, which Alan Michelson produced in collaboration with Steven Fragale. Museums in New York, like most other spaces in the city, have long ignored the fact that they are sited on unceded Lenape land; it wasn't until 2021 that the Metropolitan Museum of Art added a land acknowledgement to its facade. But Michelson, a Mohawk member of Six Nations of the Grand River, sought to lay New York's Indigenous history bare—and even to make it come alive. Over the course of the three and a half months *Sapponckanikan* was viewable via cell phone in the Whitney's lobby, the tobacco plants appeared to grow until they towered over people's heads.

76 Nikki S. Lee, *The Tourists Project (9)*, 1997

Nikki S. Lee, *The Tourist Project (9)*, 1997.
Photo : ©Nikki S. Lee/Courtesy Sikkema Jenkins & Co., New York

In an effort to avoid the camera-toting tourists who crowd the streets of Times Square and other nearby locales, many New Yorkers try to steer clear of Midtown. Nikki S. Lee, however, took a different approach during the 1990s, when she remade herself as a tourist and ingratiated herself to the out-of-towners. For this photograph, Lee dons a backpack, shorts, sneakers, and athletic socks and poses beside others in similar clothing. Lee was born in Seoul but by this point was based in New York. In refashioning herself as a sightseer, had she truly rid herself of her identity as an outsider of the Asian diaspora? Later works by Lee, in which she performed as trailer trash or a Black or Latina person, continued to pose this question, sometimes in ways that critics have questioned due to their elements of race play and cultural appropriation.

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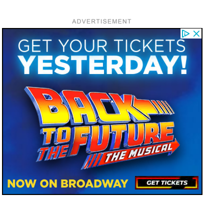

75 Hiram Maristany, *Group of Young Men on 111th Street*, 1966

Hiram Maristany, *Group of Young Men on 111th Street*, 1966.
Photo : ©1966 Hiram Maristany/Smithsonian American Art Museum

There is a long history of documentary photography in New York, but only rarely have the artists behind the images held a direct relationship to the communities they pictured. Hiram Maristany's dynamic images of Nuyoricans in East Harlem are somewhat different. Maristany, who acted as a photographer to the Young Lords and later directed El Museo del Barrio, turned his lens on members of his own community with unusual compassion, in an effort, he once said, to disentangle people who looked like him from racist stereotypes about Puerto Ricans. Images such as this one, featuring an arrangement of young men who stare back at the camera, meeting the viewer's gaze, combat those negative images by presenting Nuyoricans as they actually were.

The location where this picture was shot was one Maristany returned to frequently because he knew it well. "It's no accident that a lot of the images are of 111th Street," he told the Smithsonian Institution in a 2018 interview. "That's the street that I was born and raised on."

74 Hope Sandrow, Artist & Homeless Collaborative, 1990–95

Hope Sandrow with Artist and Homeless Collective participants.
Photo : New-York Historical Society

Hope Sandrow's Artist & Homeless Collaborative no longer exists, and even when it was active, it could not be contained within a gallery's walls. In fact, some may not think it counts as artwork because it functioned more like activism. As its name would suggest, the Artist & Homeless Collaborative aided the unhoused of New York, a group whose visibility has rarely been acknowledged by the art world. Its focus was specifically women at the Park Avenue Armory shelter, who were paired with artists such as the Guerrilla Girls, Rigoberto Torres, Pepón Osorio, Ida Applebroog, and Kiki Smith to make art together. The work that resulted could not fix these women's condition, but it did lend them a conduit for transmitting their voice to the general public.

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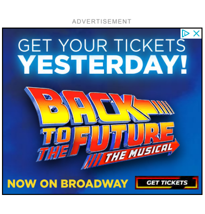

73 Jennifer Bartlett, *Goodbye Bill*, 2001

Jennifer Bartlett, *Goodbye Bill*, 2001.
Photo : ©Jennifer Bartlett/Courtesy Paula Cooper Gallery, New York, Marianne Boesky Gallery, New York, and the Jennifer Bartlett 2013 Trust

As Jason Farago pointed out in a *New York Times* article marking the 20th anniversary of 9/11, there are not many artworks that depict outright the attacks on the World Trade Center, a tragedy that is still extremely difficult to bear. Jennifer Bartlett's painting *Goodbye Bill* is a rarity because it so explicitly portrays the day's painful events. In it, the North Tower is shown collapsing amid a plume of smoke; among those killed was the painting's namesake, the photographer Bill Biggart, who died taking pictures for the press. Just barely visible amid Bartlett's gridded dots is a small figure that appears to have jumped from the skyscraper, as so many did that day in a desperate attempt to escape. While Bartlett's painting may dissolve into abstraction, this person remains crystal clear, a reminder that the deaths that occurred on September 11 will never be totally forgotten.

72 ART CLUB2000, *Untitled (Times Square/Gap Grunge 1)*, 1992–93

ART CLUB2000, *Untitled (Times Square/Gap Grunge 1)*, 1992–93.
Photo : Courtesy the artist

Many of the jokey activities of the short-lived collective ART CLUB2000 centered on The Gap, a clothing company whose omnipresence was ascendant during the 1990s, with advertising appearing seemingly everywhere in New York. Rather than rejecting The Gap's ubiquity, ART CLUB2000's members embraced it, donning the company's clothes with a mix of genuine fascination and tongue-in-cheek irony for a series of works that now exist only as photographic documentation.

In this photograph of the artists in Times Square, the members wear calculatedly cool uniforms of denim vests, gray sweatshirts, frayed jorts, red bandanas, and sunglasses. Situated beneath a crush of marquees promoting Diet Coke and Canon, the artists seem like walking ads—people who are selling consumer goods while also selling themselves out. "In all of our photos that year," members Daniel McDonald and Patterson Beckwith told *Artforum* in 2013, "we looked for locations that would backdrop our own ambivalence about a romanticized urban lifestyle that was totally artificial."

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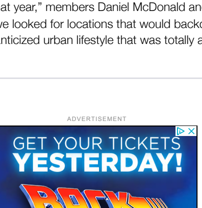
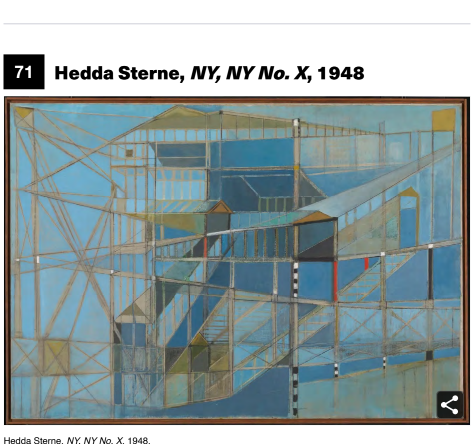


71 Hedda Sterne, *NY, NY No. X*, 1948



Hedda Sterne, *NY, NY No. X*, 1948.
Photo : © Estate of Hedda Sterne/DACS 2020, All rights reserved/Tate Modern

Though Manhattan is often represented by its uneven, angular skyline, Hedda Sterne took a different approach when she depicted the city landscape for a series known as "New York, New York." Sterne, who had moved from Romania to New York in 1941, produced these works by using a spray gun, allowing her materials to be spread evenly. The mechanical way of working is complemented by the look of the structures Sterne has depicted, which seem not to be individual towers but intersecting buildings formed from metal bars, poles, roofs, walls, and more. Sterne was attempting to image New York as she saw it, "a gigantic carousel in continuous motion—on many levels—lines approaching swiftly and curving back again forming an intricate ballet of reflections and sounds," as she once said.

70 Yayoi Kusama, *Naked Demonstration/Anatomic Explosion*, 1968

These days, Yayoi Kusama's name conjures Instagram-worthy "Infinity Rooms" lined with dots. During the 1960s, however, she made herself known with agitprop performances that contained explicit political sentiments. *Naked Demonstration/Anatomic Explosion*, one of these works, was done in protest of the Vietnam War, which Kusama and many other artists viewed as a threat to a sense of unity that had been felt during that era.

Using a tactic borrowed from hippie culture, she assembled a group of nude performers outside the New York Stock Exchange and had them flail about while a person struck a bongo. (Kusama herself didn't strip down, remaining clothed in garb lined with her signature dots.) "OBLITERATE WALL STREET MEN WITH POLKA DOTS," a press release read. "OBLITERATE WALL STREET MEN WITH POLKA DOTS ON THEIR NAKED BODIES. BE IN . . . BE NAKED, NAKED, NAKED." This gesture took place more than 40 years before Occupy Wall Street and seems all the more prescient because of it.

ARTnews was unable to obtain permission to run Shunk-Kender's documentation of this work. This work can be found on the website of the Museum of Modern Art, which owns it.

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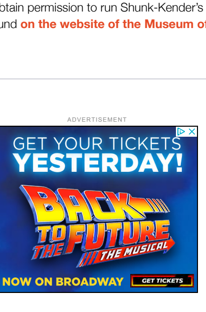
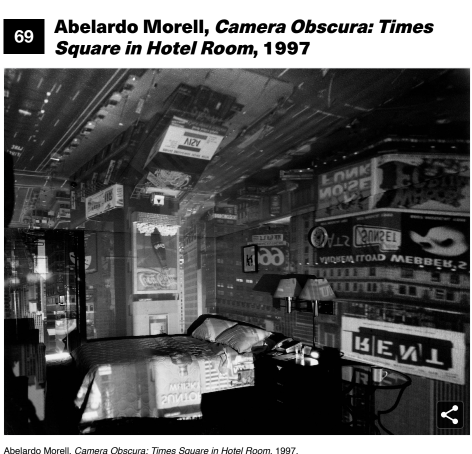


69 Abelardo Morell, *Camera Obscura: Times Square in Hotel Room*, 1997

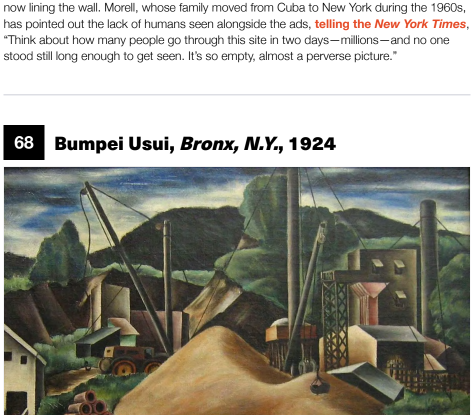


Abelardo Morell, *Camera Obscura: Times Square in Hotel Room*, 1997.
Photo : ©Abelardo Morell, Massachusetts/Courtesy Edwynn Houk Gallery, New York

Early in his photography career, Abelardo Morell hit on a formula he would come to use over and over: He would cover a room's window with black plastic, create a small aperture in it, and allow the light from outside to flood in. He would then position his camera facing a wall and take an extended time exposure of the image projected on it.

This photograph, which took two days to produce, was shot in a suite of a Marriott hotel in Times Square—the kind of placeless space that generally lends itself to short stays by anonymous tourists. While that room would typically conjure a quiet respite from the raucous streets, Morell's camera obscura forces the exterior noise inward, with loud advertisements for *Phantom of the Opera*, *Rent*, and other Broadway mega-productions now lining the wall. Morell, whose family moved from Cuba to New York during the 1960s, has pointed out the lack of humans seen alongside the ads, telling the *New York Times*, "Think about how many people go through this site in two days—millions—and no one stood still long enough to get seen. It's so empty, almost a perverse picture."

68 Bumpei Usui, *Bronx, N.Y.*, 1924



Bungtai Gate, Beijing, N.Y., 1984
Photo: Martha Wilson

The Bronx around in Bungtai Gate's 1984 painting is very different from the Bronx one sees today. Indeed Linda Lu Japanese born artist who had moved to New York just three years earlier, was interested in the city's transformation. Her work focused on the city's construction site, with trenches and rigs interrupting the rolling hills. By comparison to building downtown Manhattan, which Lou also depicted in other mafia-finished paintings, the Bronx was a place where the city was being reshaped and reconstructed.

Lou, who was also a Kinshasa native, had her entire dream alongside artists such as Nasa Nuzumi and Charles Demuth. Like Demuth, Lou has been related a Precisionist, a group of artists who depicted industrial landscapes in a manner similar to cubist paintings. In the case of Bronx, N.Y., over the mere appear industrial, the color of their foliage flurrying with their of the tubes piled into a pyramid in the foreground.

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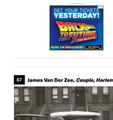
12 James Van Der Zee, *Couple, Harlem*, 1932



James Van Der Zee, Couple, Harlem, 1932
Photo: Courtesy of the Van Der Zee/Morgan Museum & Library/Corbis, LTD, Washington, D.C.

In 1931, James Van Der Zee set up a photography studio where Harlem residents could have their picture taken for a fee. The images Van Der Zee produced where to the delay photographs of people in their homes, or in front of their businesses. Many subjects were themselves represented in ways were accomplished father, Couple, Harlem, emanated of the kind of work done by Van Der Zee outside the studio, features a man and woman posing in front of a wall of flowers. The woman, in a fur coat and a hat, looks and is appointed at the picture, attests to how little to centered on, the man, who is looking at the woman, with his hand on her shoulder and arm around her, the camera, bring viewers to acknowledge their presence.

13 Helen Levitt, *NYC*, ca. 1940

Helen Levitt, NYC, ca. 1940
Photo: Courtesy Howard Greenberg Gallery

During the late 1930s and early '40s, Helen Levitt helped define documentary photography by bringing her light, handheld camera into relatively pure New York neighborhoods to capture candid moments of ordinary people going about their lives. Photographed features a group of children heading out for Halloween twenties, although they are in costume, the children are not posing for the camera. Instead, the photograph has toward the psychologies of these kids, who of appear worry, defiant, scarf of ten Lewis Carroll's Alice in Wonderland, and a ghoul, who, with his face hidden, is the most threatening and mysterious, with the eyes of the girls looks of into the distance with assurance, perhaps signifying that he is older of at least more mature. In their masks, the children appear supernatural, the specters transported to a New York we know of but well.

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14 Mark Dion, *The Department of Marine Animal Identification of the City of New York (Chinatown Division)*, 1992

Mark Dion, The Department of Marine Animal Identification of the City of New York (Chinatown Division), 1992
Photo: Courtesy of the artist

There is no actual Department of Marine Animal Identification of the City of New York, and Mark Dion's work, The Department of Marine Animal Identification of the City of New York (Chinatown Division) is instead a compound of a desk, a map, a cabinet, a tree and other trinkets and an informal office in which to identify sea creatures found in Chinatown. During the run of a solo show at the Museum of Contemporary Art, Chicago, in 1992, Dion, who is Canadian, sought to categorize the animals he encountered, some of which were obscure, and others, such as the crab, were more familiar, but the idea was to abuse modes of classification and the ways that we organize our knowledge of the world. Dion's work, which is often quite funny, also raises issue that fling at the animals into a predetermined biological order, saying that the work is about "the struggle—now difficult it is for me as a specimen to adopt or shadow some necessary of the methodology of another discipline."

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15 El Arakawa with Gela Patashuri, *NYC Corrals & Iwaki Ocean's Temporal Visit*, 2021

El Arakawa with Gela Patashuri, NYC Corrals & Iwaki Ocean's Temporal Visit, 2021
Photo: Courtesy of the artists

In June 2020, when New York began stirring again at the end of a Covid lockdown, an unfamiliar sight began appearing on the city's streets: temporary outdoor dining structures made of wood and plastic, with tables, chairs, and, in some cases, a few potted plants. Gela Patashuri Aquino, a beloved alternative art center, for a drive in 2021 by the Japanese born El Arakawa, who celebrated Gela Patashuri, a native Georgian, to construct them according to the specifications of the city's Department of Transportation and Department of Sanitation. Arakawa named "Corrals," a stream of water created through a makeshift shack that can string a wall and into a basin on the floor. Arakawa had her mother and brother in Tokyo, who had never left Japan, to come to New York to help her with the work, which is seen as a serene reminder of the scenes that many transplants in New York continue to face.

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16 Paul Cadmus, *Greenwich Village Cafeteria*, 1934

Paul Cadmus, Greenwich Village Cafeteria, 1934
Photo: National Museum of American History, Smithsonian Institution; Gift of Frederick Weisman

In the painting, unmistakably voluptuous figures twist and turn around one another in a crowded cabaret. A woman reaches for a taller curvier, her arm nearly hitting a scowl man's face, as he, in turn, reaches for a shorter woman, who, in turn, reaches for a man in a coffee that contains profusion, cross-it-sitting from the floor. Dual-tone and fleshy, fantastical, the scene was based on a week the Greenwich Village cafe that Cadmus himself had spent with his friends, the artists Jared French and Paul Sample. The painting was a bawdy and a conspicuous big and was knowingly aimed a stun market "MEAT," a cabaret situated in the queer subculture that Cadmus, an out gay man, knew well.

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17 André Cadere, *New York, November 1975*, 1975

André Cadere, New York, November 1975, 1975
Photo: Courtesy Galerie Gisela Capitain, Cologne

These days, André Cadere occupies (all ellipsis among artists for performance the pieces (such as the one seen here) in which Cadere toted around a colorful stick—he called it a barreh—in a manner that was sometimes ritualistic, sometimes, as in the case of the barreh he rested there who promenaded. All the works of this promenade, which are a photographic record of a performance that Cadere gave in New York in 1975, are on view at the Venice of a residential court, and so in. Cadere, who died in 1978, is no longer with us, but his work is well represented in the show, which is being held in the Venice Biennale. Cadere's barreh rest on their ceremonial voyages across New York, briefly founding the city around them to the process.

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18 Cameron Rowland, *Van Cortlandt Park*, 2021

Cameron Rowland, Van Cortlandt Park, 2021, Revised in Season Fifteen

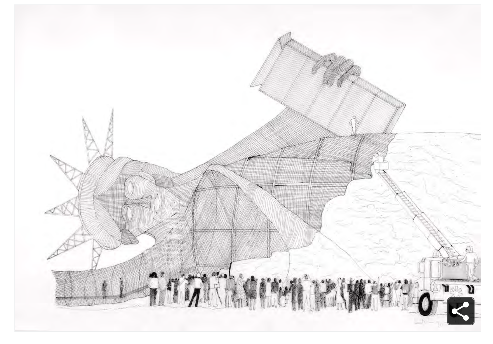
This piece of an ongoing project in 1619 presented an accounting that all regions and limits the land for the Dutch West India Company, which enslaved people, and the Lenape people, who had lived on the land for 10,000 years. Rowland's piece of land where was a public "Negroes" cemetery that the Dutch West India Company, which enslaved people, and the Lenape people, who had lived on the land.

—New York Times, April 12, 1992

In 1991, the Environmental Remediation Program conducted on the The Manor Parkway Bending a Pass Through Van Cortlandt Park, in the Bronx, uncovered the remains of 15 people, 13 of whom were buried in a hurdle pyramid. Black protests against the 100% mistreatment of the dead led to a large-scale archaeological survey, which found the remains of 432 people, 400 of whom were buried in a hurdle pyramid. Rowland's piece, Van Cortlandt Park, Revised in Season Fifteen, 1992, was a response to the discovery.

These were conducted in conjunction Black bodies proceeds throughout New York City.
Rowland's piece, Van Cortlandt Park, Revised in Season Fifteen, 1992, consisted Black bodies ground 1619 Dutch West India Company, which enslaved people, and the Lenape people, who had lived on the land. Rowland's piece, Van Cortlandt Park, Revised in Season Fifteen, 1992, was a response to the discovery. Rowland's piece, Van Cortlandt Park, Revised in Season Fifteen, 1992, was a response to the discovery. In 1619 Dutch West India Company, which enslaved people, and the Lenape people, who had lived on the land

57 Marta Minujín, *Statue of Liberty Covered in Hamburgers (Estatua de la Libertad recubierta de hamburguesas)*, 1979



Marta Minujín, *Statue of Liberty Covered in Hamburgers (Estatua de la Libertad recubierta de hamburguesas)*, 1979.
Photo : Marta Minujín Archive

In Buenos Aires, the city where Marta Minujín was born, the artist found herself fascinated by the Obelisco, a 235-foot-tall structure that she fashioned anew for a sculpture of her own. She covered it in Panettone sweet breads, a food she associated with Argentina, and let viewers feast once her obelisk was lowered. Seeking to re-create the project in New York, where she moved during the 1960s, Minujín turned her eye toward the Statue of Liberty, whose likeness she wanted to build in Battery Park using an armature so large that viewers could walk into it. She sought to cover it in hamburgers, which would be grilled using a flamethrower, and to source the patties from McDonald's, to whom she a penned a proposal, beginning, "I write to you because I have an idea to be made with hamburgers." Her idea was never realized—it exists now only as sketches—but this has not stopped many from obsessing over the project. Curator Connie Butler has labeled it a feminist subversion of a phallic symbol, while others have read it as a tongue-in-cheek parody of what constitutes American identity.

56 Weegee, *Macy's Thanksgiving Day Parade*, ca. 1942

Weegee, *Macy's Thanksgiving Day Parade*, ca. 1942.
Photo : International Center of Photography/Getty Images

There is no shortage of memorable mishaps that have taken place at the Macy's Thanksgiving Day Parade—that time in 1991 when Kermit the Frog deflated, for one. But even an average Macy's Thanksgiving Day Parade is strange enough, and leave it to Weegee, one of the great chroniclers of New York absurdity, to point that out. The Museum of Modern Art, which owns a print of this photograph, estimates that it was shot around 1942, which would mean Weegee snapped it around the time that the parade was called off, due to a helium and rubber shortage during World War II. The title, then, starts to seem ironic, an interpretation reinforced by the fact that there are no crowds present. The only person who is seen, a smiling driver, doesn't even seem to pay attention to the gigantic inflatable balloon that ominously looms nearby. Does the celebratory spirit of the parade live on, even in its absence, or is something darker taking place? Weegee provides no clear-cut answer.

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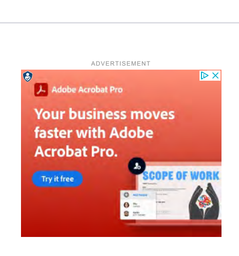
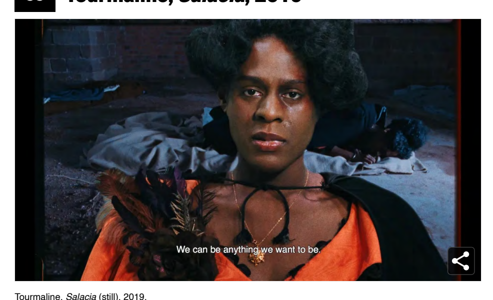


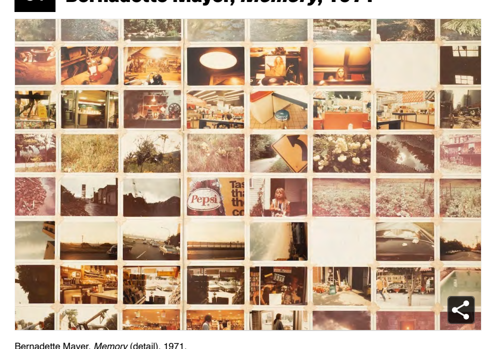
55 Tourmaline, *Salacia*, 2019



Tourmaline, *Salacia* (still), 2019.
Photo : Courtesy the artist and Chapter NY

Mary Jones, the protagonist of this film, was a real-life Black trans woman sex worker who in 1836 was convicted of grand larceny in New York and sentenced to five years in Sing Sing. Tourmaline's take on Jones's life intentionally tweaks the historical record. In her film, Jones lives not in SoHo but in Seneca Village, a 19th-century haven for free Black Americans and Irish immigrants that was demolished to make way for Central Park. In adapting Jones's life in this way, and in presenting it in an experimental mode that is far from a biopic, with split screens and lack of a cause-and-effect structure, Tourmaline liberates Jones, granting her more freedom than she ever had when she was alive. Although nearly two centuries have passed since Jones was imprisoned, Tourmaline connects Jones's New York to the Manhattan of the present by including appropriated footage of trans figures like Marsha P. Johnson, an activist and drag queen associated with 1969's Stonewall Uprising, which spurred the gay liberation movement in the United States.

54 Bernadette Mayer, *Memory*, 1971



Bernadette Mayer, *Memory* (detail), 1971.
Photo : Photo Joe DeNardo/Courtesy the artist and Canada

The snapshots of New York that can be seen in Bernadette Mayer's *Memory* are often shoddily composed, slightly out of focus, and deliberately a little grainy. Seen together, these amateurish shots form a moving attempt to pin down banal places and people that may otherwise have gone uncaptured. Each day, starting in July 1971, Mayer shot one roll of 35mm film while also keeping a diary of what she did. In total, she took 1,100 photographs; she also recorded hours of audio in which she read her poetry. (She likened the project to a film because of its combination of images and sound.) Among her pictures are some beautiful images: a woman looking forlorn at a hot dog stand, a blazing firecracker at a pier, two people walking across a sidewalk lined with fallen sheets of paper. *Memory*, which has also been published as a book, marks one way of using art to create a permanent image of a city in flux.

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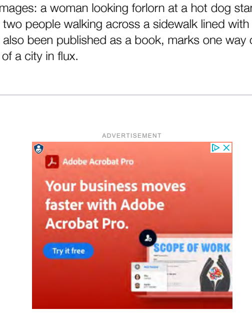

53 Yuji Agematsu, *01-01-2014 ~ 12-31-2014*, 2014

Yuji Agematsu, *Zip: 01.01.14 – 12.31.14* (detail), 2014.
Photo : Courtesy the artist

Every day, Yuji Agematsu walks around the streets of New York and picks up specimens found along the way—a half-eaten hard candy, perhaps, or cracked plastic fingernails. He often places the day's findings in the cellophane of a cigarette box, with each constituting a unit that Agematsu has called a "zip," and he typically exhibits them in groups denoting either a month or a year of walks. Presented in rows on shelves in a quirky riff on Minimalism (Agematsu has long worked at the studio of Donald Judd, a leader of that movement), the "zips" become a way of marking time.

They also attest to the diversity of New York, where so many things and so many people are packed so densely that every encounter feels fresh. These are, after all, personal takes on the city's landscape—Agematsu has curated them, in a sense. Accordingly, it's not hard to imagine the joy he must have felt when he came upon the clump of moss, the unused condom, the perfectly preserved dead dragonfly, and the other items enlisted for this installation, which memorably appeared in 2015 at the now-defunct Brooklyn gallery Real Fine Arts.

52 John Knight, *Identity Capital*, 1998

John Knight, *Identity Capital*, 1998.
Photo : Courtesy the artist and Greene Naftali

This unassuming conceptual artwork at first appears to be an arrangement of 20 bouquets. Text accompanying each one makes clear that these aren't just any flowers: They came from SoHo restaurants that held significant clout at the time—Balthazar and Odeon, to name two. Meanwhile, at these eateries, a note was left stating that the bouquets had been removed and transported to American Fine Arts, the famed New York gallery where the piece debuted. This method of presentation vaguely recalls how institutions inform the public of art typically on view that has been sent out on loan, drawing a line between the value of works and the social capital associated with these cafes. That all of the restaurants were located in what was at the time the city's hottest gallery district is no coincidence either. *Identity Capital* asks a provocative question: What really counts most in the New York art world, a name or an object associated with it?

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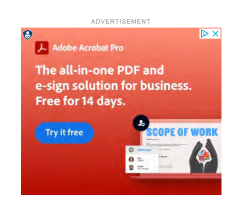
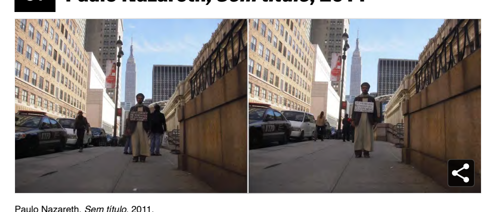


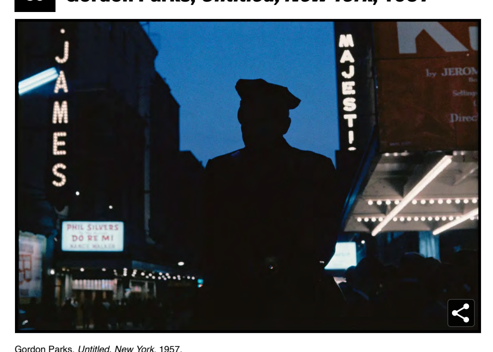
51 Paulo Nazareth, *Sem título*, 2011



Paulo Nazareth, *Sem título*, 2011.
Photo : Courtesy the artist and Mendes Wood DM

Over the course of eight months in 2011, Paulo Nazareth went on an epic journey that involved going from Minas Gerais, Brazil, to the United States solely by foot and bus. His painstaking trek was documented in a photography series called "Notícias de América," which immortalizes the various performances that Nazareth staged along the way. In this picture, Nazareth can be seen standing on a midtown street with the Empire State Building in the background. Wearing a head covering, a scarf, and a long white robe, he has a sign hanging around his neck: "DONT FORGET ME WHEN I WILL BE AN IMPORTANT NAME." (Another shot features him donning the same sign in its Spanish equivalent.) Notably, the people walking by appear to barely register this Afro-Brazilian artist, who looks less like a figure with art world credentials than just another nomad passing through. Nazareth is questioning what it takes to really make it in a city like New York, where there are many others like him awaiting their turn in the spotlight.

50 Gordon Parks, *Untitled, New York*, 1957



Gordon Parks, *Untitled, New York*, 1957.
Photo : Courtesy the Gordon Parks Foundation

When Gordon Parks visited crime scenes and prisons across the country for the photo essay "The Atmosphere of Crime" in 1957, he seemed less interested in arrests and the like than in everything around them. As part of that series, he produced works such as this photograph, in which a police officer is shown from behind. Shot in delicious color, with the dusky sky a deep shade of azure, the picture is dominated by an authority figure who seems to hold too much power, looming larger than any of the people who move down the street. That cop sucks the color from the photograph, leaving a black void at its center, even as the word *MAJESTIC* appears lit up on a nearby marquee. In composing the image in this way, Parks hints at the imbalances between regular people and the cops who police them.

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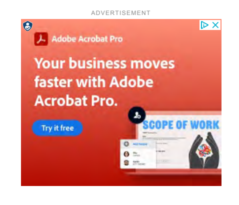
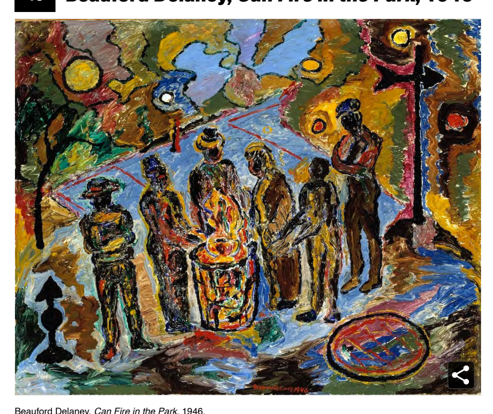


49 Beauford Delaney, *Can Fire in the Park*, 1946



Beauford Delaney, *Can Fire in the Park*, 1946.
Photo : ©Estate of Beauford Delaney by permission of Derek L. Spratley, Esquire, Court Appointed Administrator/Courtesy Michael Rosenfeld Gallery LLC, New York, NY

Because of the way that Beauford Delaney paints the shaky surroundings of *Can Fire in the Park*, it's not exactly clear where these men are huddled. They stand before a trash fire, warming their spindly hands over flames amid trees, a manhole, and some arrows, which may connote street signs. Their faces aren't visible, perhaps to indicate that they could be anyone—even Delaney himself. Delaney, who was based in Harlem at the time he made this work, faced poverty, and there is conjecture that the painting may represent a sight seen while spending the night on a park bench, according to its owner, the Smithsonian American Art Museum.

48 Do Ho Suh, *348 West 22nd Street*, 2011–15

Do Ho Suh, *Apt. A, Corridors and Staircases, 348 West 22nd Street, New York NY 10011, USA*, 2011–12/15.
Photo : ©Do Ho Suh/Courtesy the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

For 19 years, Do Ho Suh lived in an apartment in the midtown neighborhood of Chelsea. Once he left it, he returned to the space in a metaphorical sense for this installation, which comprises exacting replicas of his unit, along with an adjacent hallway and staircase. However, these replicas aren't quite the apartment as it appeared when Suh resided there—they're formed from translucent polyester, they're devoid of furniture, and the walls sag a little. Some viewers may feel a sense of alienation similar to what Suh has said he experienced as a person born in South Korea who has lived most of his life abroad. But even though the remade apartment seems machine-produced (Suh enlisted 3D imaging technology to get the most precise look possible), the artist lent it a human quality by sewing his fabric by hand.

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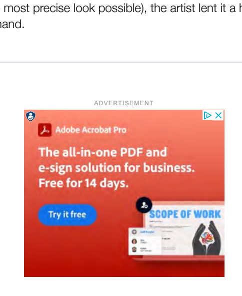
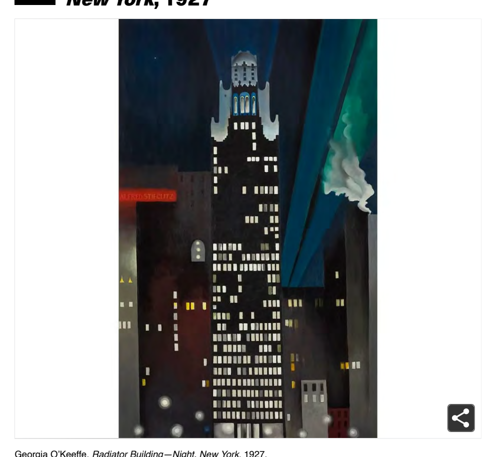


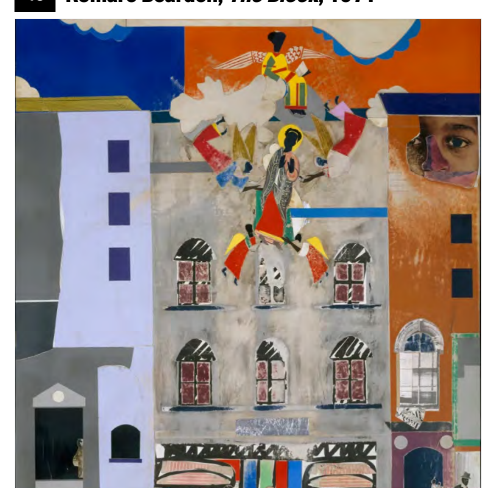
47 Georgia O'Keeffe, *Radiator Building—Night, New York*, 1927



Georgia O'Keeffe, *Radiator Building—Night, New York*, 1927.
Photo : Photo Edward C. Robison III/Alfred Stieglitz Collection, Co-owned by Fisk University, Nashville, Tennessee, and Crystal Bridges Museum of American Art, Bentonville, Arkansas

At the time that Georgia O'Keeffe painted this work, the American Radiator Building was just three years old—a relatively new addition to a city that lacked many of the skyscrapers it now contains. A shining symbol of modernity, it acts as a literal beacon in this piece, in which O'Keeffe portrays the building as a sleek, fashionable tower whose windows offer illumination in a mostly dark landscape. O'Keeffe portrays other structures around it, but none are quite so captivating as this one, with its ornate Art Deco top that shoots blue light into the night sky. In O'Keeffe's vision, the building dissolves into abstraction, fulfilling many modernists' hope of realizing utopian cities without the use of figuration.

46 Romare Bearden, *The Block*, 1971



Romare Bearden, *The Block* (detail), 1971.

Photo : ©VAGA at Artists Rights Society (ARS), New York/Image ©Metropolitan Museum of Art/Licensed by Art Resource, New York/Metropolitan Museum of Art

When making work, Romare Bearden once said, he "moved where my imagination took me." That was how he came up with *The Block*, a raucous, tender tableau in which a couple make love, a sidewalk funeral takes place, and musicians play. In typical form for Bearden, those various figures are collaged, with their faces composed of overlapping elements that recall Cubism, the modernist movement in which objects were portrayed from multiple perspectives at once. In working in that method, Bearden shows that a city block rarely appears static. Although this 18-foot-long work represents an actual block in Harlem along Lenox Avenue between 132nd and 133rd Streets, it can hardly be said to represent reality—a Black angel can be seen in one apartment window, and the buildings themselves are rendered in bright hues that can't be found on the street.

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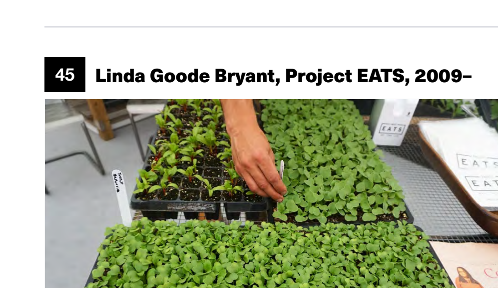
SCOPE OF WORK

45 Linda Goode Bryant, Project EATS, 2009–

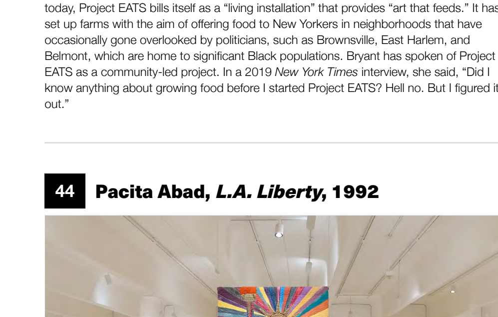


View of turnips brought to Frieze New York by Project EATS.

Photo : Photo Maximiliano Durón/ARTnews

Linda Goode Bryant may be best known for forming a core New York art space, the short-lived but influential gallery Just Above Midtown, which made a priority of supporting Black, Asian, Latinx, and Native American artists. Since that gallery's closure in 1986, Bryant has continued working as an artist and filmmaker, undertaking efforts such as Project EATS, an endeavor that may appear nothing like an artwork at all. Founded in 2009 and still active today, Project EATS bills itself as a "living installation" that provides "art that feeds." It has set up farms with the aim of offering food to New Yorkers in neighborhoods that have occasionally gone overlooked by politicians, such as Brownsville, East Harlem, and Belmont, which are home to significant Black populations. Bryant has spoken of Project EATS as a community-led project. In a 2019 *New York Times* interview, she said, "Did I know anything about growing food before I started Project EATS? Hell no. But I figured it out."

44 Pacita Abad, *L.A. Liberty*, 1992



Pacita Abad, *L.A. Liberty* (at center), 1992.

Photo : Photo Hyunjung Rhee/Courtesy Tina Kim Gallery and Pacita Abad Art Estate

Of the many representations of the Statue of Liberty throughout art history, few look quite like Pacita Abad's *L.A. Liberty*. Abad, a Filipina artist who has spent much of her career in the United States, reiterated the common image of the statue as a gleaming beacon of immigrant pride, with one key twist: Lady Liberty is no longer a white woman. Abad said her image of Lady Liberty, done using a style that involved stuffing and stitching her canvas, was intended to recognize how many immigrants had not passed Bartholdi's statue on their entry into the country, given that there were many African, Latino, and Asian immigrants who did not arrive via Ellis Island. Her radiant work suggests a more inclusive vision of one of New York's most distinctive landmarks—an image that immigrants like herself may see themselves reflected in.

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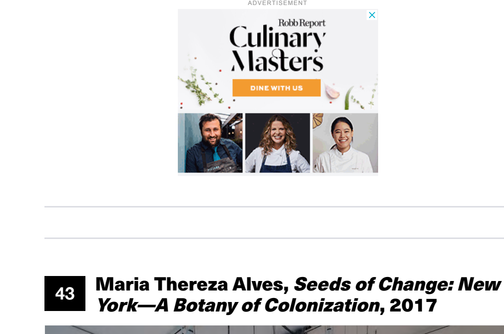
DINE WITH US

43 Maria Thereza Alves, *Seeds of Change: New York—A Botany of Colonization*, 2017

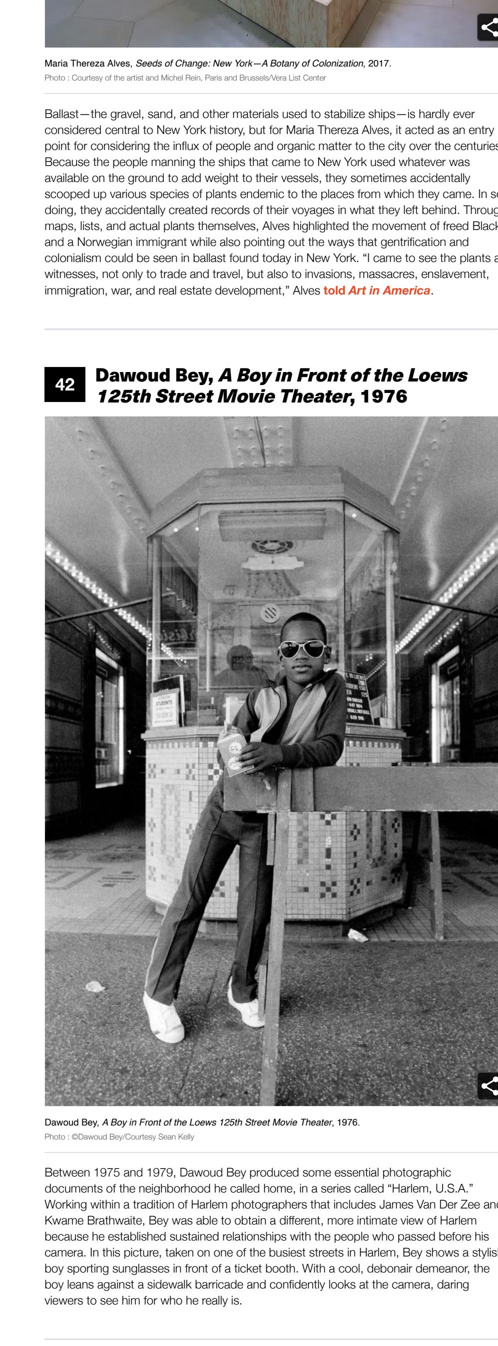


Maria Thereza Alves, *Seeds of Change: New York—A Botany of Colonization*, 2017.

Photo : Courtesy of the artist and Michel Rein, Paris and Brussels/Vera List Center

Ballast—the gravel, sand, and other materials used to stabilize ships—is hardly ever considered central to New York history, but for Maria Thereza Alves, it acted as an entry point for considering the influx of people and organic matter to the city over the centuries. Because the people manning the ships that came to New York used whatever was available on the ground to add weight to their vessels, they sometimes accidentally scooped up various species of plants endemic to the places from which they came. In so doing, they accidentally created records of their voyages in what they left behind. Through maps, lists, and actual plants themselves, Alves highlighted the movement of freed Blacks and a Norwegian immigrant while also pointing out the ways that gentrification and colonialism could be seen in ballast found today in New York. "I came to see the plants as witnesses, not only to trade and travel, but also to invasions, massacres, enslavement, immigration, war, and real estate development," Alves told *Art in America*.

42 Dawoud Bey, *A Boy in Front of the Loews 125th Street Movie Theater*, 1976



Dawoud Bey, *A Boy in Front of the Loews 125th Street Movie Theater*, 1976.

Photo : ©Dawoud Bey/Courtesy Sean Kelly

Between 1975 and 1979, Dawoud Bey produced some essential photographic documents of the neighborhood he called home, in a series called "Harlem, U.S.A." Working within a tradition of Harlem photographers that includes James Van Der Zee and Kwame Brathwaite, Bey was able to obtain a different, more intimate view of Harlem because he established sustained relationships with the people who passed before his camera. In this picture, taken on one of the busiest streets in Harlem, Bey shows a stylish boy sporting sunglasses in front of a ticket booth. With a cool, debonair demeanor, the boy leans against a sidewalk barricade and confidently looks at the camera, daring viewers to see him for who he really is.

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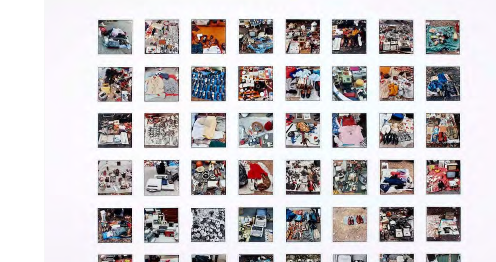
41 Frida Kahlo, *My Dress Hangs There*, 1933

When Frida Kahlo and her husband, Diego Rivera, came to New York in 1931, they arrived in a Depression-era city that was rife with class divisions. These economic imbalances, combined with Kahlo's own sense of alienation, informed *My Dress Hangs There*, a painting that represents a jumbled-up New York that is geographically inaccurate on purpose, with Wall Street situated before both the Statue of Liberty and Midtown.

In front of Federal Hall, collaged elements show the long bread lines that were forming in New York at the time; above them hangs the painting's titular dress, a garment that stands in for the Tehuantepec culture whose matriarchal nature attracted Kahlo. The Tehuana dress seems at odds with the smokestacks and skyscrapers behind it and implies the irreconcilability between Kahlo's Mexican roots and her temporary American home. The absurdist elements around it—an open toilet atop a column, an automaton with hand sassily placed on hip—point up the strangeness of Kahlo's situation, which is felt by many foreigners who have come to New York.

ARTnews was not able to obtain permission to run an image of *My Dress Hangs There*, which is held in the FEMSA Collection and which has appeared publicly in several museum exhibitions, including one in 2019 about Kahlo's identity that appeared at the Brooklyn Museum. An image of this work can be found here.

40 Zoe Leonard, *Analogue*, 1998–2009



Zoe Leonard, *Analogue* (detail), 1998–2009.

Photo : ©Zoe Leonard/Courtesy the artist and Hauser & Wirth, New York

In the course of more than a decade, Zoe Leonard took the 412 shots that compose this installation, sometimes using a Rolleiflex camera from the 1940s. That camera stood in sharp opposition to the digital devices that had become popular by the time Leonard started *Analogue*. This was very much the point—she wanted to activate a relic of the past as a mean of exploring how people and things grow outmoded.

Leonard started by photographing storefronts on the Lower East Side, offering up relatively straightforward images of sites such as bodegas and dress shops. Later, she expanded the project, journeying to Africa, the Middle East, and many places in between. Many of the sites she photographed, both in the New York neighborhood she called home and elsewhere, were not long for this world—they were getting pushed out by newer, shinier businesses. In memorializing these places on their deathbed, Leonard proposes that gentrification may wash away layers of history, but photography can counter the total erosion of a city's cultural memory.

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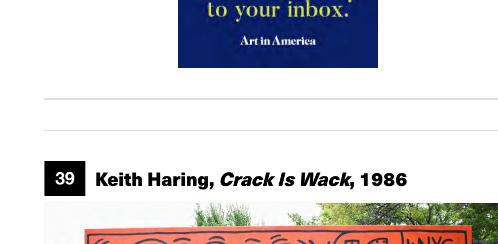
Art in America

39 Keith Haring, *Crack Is Wack*, 1986



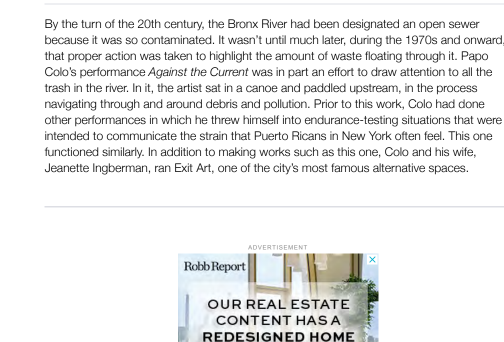
Keith Haring, *Crack Is Wack*, 1986.

Photo : Corbis via Getty Images

Although this mural is now one of the most recognizable pieces of public art in New York, city officials weren't always so receptive to the graffiti-like work. In fact, the first time Haring painted *Crack Is Wack* on a handball court wall in East Harlem, he was made to pay a reduced fine of $25 for defacing public property, and the work was even painted over. This current iteration, which was restored in 2019, was painted again by the artist himself, with some alterations: He deleted elements such as an upside-down cross and a figure being dangled into the mouth of a sharp-toothed creature.

The sentiment remains the same, however. When Haring painted *Crack Is Wack*, the East Harlem neighborhood, like many others in cities across the United States, was in the throes of a crack epidemic. Using a Pop-inflected style that can be seen in many of his other artworks, Haring urged Harlemites not to take up the drug, which he posited as a money-sucking death machine, as seen by the skeleton holding a blazing dollar bill. Today, when the piece is seen by drivers coming down the Harlem River Drive, the mural retains its power.

38 Papo Colo, *Against the Current*, 1983



Papo Colo, *Against the Current*, 1983.

Photo : Courtesy the artist

By the turn of the 20th century, the Bronx River had been designated an open sewer because it was so contaminated. It wasn't until much later, during the 1970s and onward, that proper action was taken to highlight the amount of waste floating through it. Papo Colo's performance *Against the Current* was in part an effort to draw attention to all the trash in the river. In it, the artist sat in a canoe and paddled upstream, in the process navigating through and around debris and pollution. Prior to this work, Colo had done other performances in which he threw himself into endurance-testing situations that were intended to communicate the strain that Puerto Ricans in New York often feel. This one functioned similarly. In addition to making works such as this one, Colo and his wife, Jeanette Ingberman, ran Exit Art, one of the city's most famous alternative spaces.

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OUR REAL ESTATE CONTENT HAS A REDESIGNED HOME

37 Nona Faustine, *From Her Body Sprang Their Greatest Wealth*, 2013

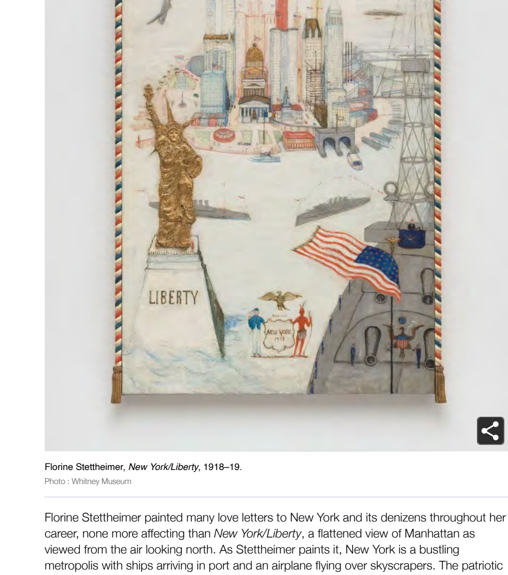
Nona Faustine, *From Her Body Sprang Their Greatest Wealth*, 2013.

Photo : ©Nona Faustine

A 1730 print shows the New York harbor near a bustling slave market in lower Manhattan; ships vie for spots to dock, and a crowd of people masses around a pavilion where a sale is taking place. These days, the area that this market once occupied, at the intersection of Wall Street and Water Street, is in a part of the city's Financial District, but artist Nona Faustine reclaims its history in a series of photographs in which she pictures herself standing near New York sites related to the slave trade, often in various states of undress.

In this photograph, she stands on a wood block as traffic rushes around her. Faustine has described approaching the block while wearing a cape. A white male collaborator led her there and then removed it for her. The powerful image that results shows her defiantly looking into the camera, as if to suggest agency in a place where Black women like her had very little of it three centuries ago. Though her hands are shackled, she is wearing white pumps, implying some control over her image. Faustine has described experiencing a complicated set of emotions while creating the piece: "I watched as the people drove past me in their cars as if I, a Black woman, standing naked in the middle of the street, wasn't even there at all."

36 Florine Stettheimer, *New York/Liberty*, 1918–19



Florine Stettheimer, *New York/Liberty*, 1918–19.

Photo : Whitney Museum

Florine Stettheimer painted many love letters to New York and its denizens throughout her career, none more affecting than *New York/Liberty*, a flattened view of Manhattan as viewed from the air looking north. As Stettheimer paints it, New York is a bustling metropolis with ships arriving in port and an airplane flying over skyscrapers. The patriotic sentiment is driven home not only by a waving American flag prominent on one vessel, but also by the frame, which eschews the traditional format for a less conventional painted pattern of red, white, and blue stripes, along with an eagle presiding over it.

Stettheimer suggests New York as a microcosm of the American experience, an idea driven home by the prominent placement in her tableau of Lady Liberty, whose dress appears sculptural because of the amount of paint Stettheimer has built up.

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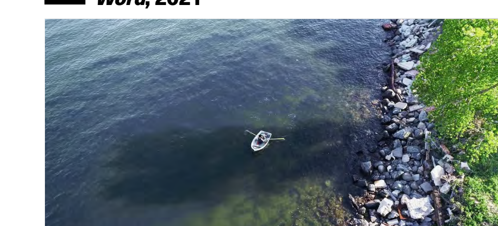
35 Coco Fusco, *Your Eyes Will Be an Empty Word*, 2021



Coco Fusco, Ice Cube Mix-in at Soapy Water, 2021
Courtesy of the artist and Soapy Water

Coco Fusco's work in Soapy Water pool part of the Bronx, is an area of New York City that used to resemble the post-war decline of the dark history. It has served as a public swimming pool since 1936. The pool was closed in 1990 and remained in disrepair for 31 years, according to Fusco's artist statement. Fusco was invited to use the pool for artwork to be held during the Covid pandemic. Coco Fusco's video essay, Ice Cube Mix-in at Soapy Water, explores the history of the pool and the neighborhood, and the ongoing impact of the years-long decline of Cuba. Fusco is shown alone, casting a cast near the beach. Physically, she frames carnations into the surrounding river, revealing what Fusco has said is a "contemporary Caribbean landscape."

Said with, Fusco, as the model. She says musically supplied that field was both to our knowledge of that regard, with its narrator, Pamela Sneed, saying, "They were herbal, they were medicinal, they were sacred. They were used in rituals, they were used in hospitals, survival contexts, patient numbers. They are intended to take also also become numbers." As Sneed says this, the camera flies over the island, offering a viewpoint intended to mirror the perspective of the deceased.

33 Robert Gober, Untitled, 2005

Robert Gober, Untitled, 2005
Photo: Courtesy Gagosian and Matthew Marks, New York

This world's life attuite both to the day after the 9/11 attacks and to Robert Gober's birthday, as unfortunate and unexpected coincidence. For the rest, as well as similar ones to Gober, the artist makes use of New Sculpture from September 11 – Tribute in Light, 2005 – Gober's work. Gober has stated these spaces with drawn images of new figures.

In one of these works, beneath the headline "A Chasing Horse and Precious Pigs as Well," Gober's work, Untitled, 2005, a man in a suit and tie is seen standing in a pool of water. They spill over into reports of reactions to the attack, suggesting the possibility of rebuilding and the power of wisdom and so much violence. Few artists directly depicted the 9/11 attacks, but Gober's work, Untitled, 2005, is one of the most direct and the gaiety with the enormity of the tragedy. Crucially, it implies that the only way for New Yorkers to begin moving forward is to do so together.

32 Alvin Baltrop, *Pier 52 (four people sunbathing near Gordon Matta-Clark's Days), n.d.*

Alvin Baltrop, Pier 52 (four people sunbathing near Gordon Matta-Clark's Days), n.d. © ALVIN BALTROP, Photo: Courtesy Alvin Baltrop and Fotografiska, New York, Hector Reynoso, New York

During the 1970s, the piers on the Hudson River in Greenwich Village and the Meatpacking District became a playground for gay men, who flocked there to have sexual encounters and to cruise for sex. Alvin Baltrop, who was Black and gay, was drawn to these piers to record the dilapidated settings, the men who were drawn to them, and sometimes even their interactions, which he unsentimentally picked in graphic detail. Even when there is no sex taking place, the men who are shown in Baltrop's photos are in poses that are cute-looking. Baltrop seems just as interested, if not more so, in the rot when compared to the men.

That's the case in the unrelated photograph, in which the walls of a pier frame semi-nude men who lounge by the Hudson River. Brooding from afar, Baltrop's lens seems to look on while offering these men a small amount of privacy. Since this picture was taken, the area has undergone a major transformation, and Baltrop's photo is a reminder of the people who found community in a largely unused corner of Manhattan.

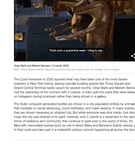
31 Simone Leigh, Free People's Medical Clinic, 2014

Simone Leigh, Free People's Medical Clinic, 2014

While Simone Leigh is now better known for her sculptures, she received some of her major acclaim for the Free People's Medical Clinic, a functioning community center and clinic that was active in 2014 in Brooklyn's Weeksville neighborhood. The location was not chosen randomly, as it was the site of a 19th-century community of free Black people. Leigh's piece took place at Bouwerie's Mercury, where Jonathan Engelhr, the first Black doctor in Brooklyn, had his medical practice.

A tribute to England's work, as well as to the clinics set up by the Black Panthers during the 1960s and the semi-secret Black house group Collect Data of Tulsa, Leigh offered medical testing, acupuncture sessions, performances, dance classes, and more to the community. The artwork was meant to be a place of community and healing, not just a medical establishment. The center may no longer be in operation, but that it existed at all is a testament to the strength of Weeksville's citizenry.

30 Berenice Abbott, *New York at Night*, ca. 1933



Berenice Abbott, New York at Night, ca. 1933
Courtesy Museum of the City of New York, Gift of Commander Leonard Bernstein, Photo: Courtesy Museum of the City of New York, Gift of Commander Leonard Bernstein, Photo: © Berenice Abbott/Getty, New York

A puzzling city becomes a dazzling array of lights, lines, steel, and glass in this photograph, one of 200 shots of New York at night that Berenice Abbott published as a book in 1935. The photo is a reminder that New York City, for all its grime and grit, can be quite alluring by and nameless winding streets. Abbott decided to go at it from a different angle. The land was allowed her a modern perspective on modern structures, in particular the Chrysler Building, which is shown in the photo. The photo is a reminder that New York is always, as a Manhattan that looked not already under Covid destruction, its polished self. Abbott's photo is a reminder that New York is a place of contrasts, and that at night captures the excitement of living in a city that Abbott viewed as an itself.

29 Nari Ward, *Amazing Grace*, 1993

Nari Ward, Amazing Grace, 1993
Photo: Courtesy Nari Ward and Lehmann Maupin, New York, Hong Kong, Seoul, and London

A sense of loss is palpable the second one enters Amazing Grace, Nari Ward's well-known work assembling more than 300 used bass strollers. Technically, not a shoe's seemingly, Amazing Grace is a reminder of the lives that were lost in the Bronx and the Black lives that they were then taken up by the unhoused, who used them to carry their belongings. Ward's work is a reminder of the lives that were lost in the Bronx and the Black lives that were then taken up by Bellevue Janitors that accompanied the installation, but for instead settled for a Bellevue in Harlem, where he placed them amid houses.

The installation is said mainly to sadness, and various interpretations have been given to the strollers' arrangement. Many have said that display resembles a wrecks, while others have said it resembles a cemetery. Ward himself has described it as a tribute to the white cities, the work mournfully underlines the tenuousness of some people's existence in New York.

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28 Diane Arbus, *Child with a toy hand grenade in Central Park, N.Y.C.*, 1962

Diane Arbus, Child with a toy hand grenade in Central Park, N.Y.C., 1962
© The Diane and Arbus Revocable Trust, Photo: Courtesy Fraenkel Gallery, San Francisco

Diane Arbus was always interested in those on the fringes of society, and in it seems that she is this unsettling image taken in Central Park, only to shows seemingly ordinary people. The child in the photo is holding a toy hand grenade, which is a very bad idea and contrasting his face in a jolly expression of anger. Perhaps the most unsettling part of the photo is that the wife one suspected she actually knows the shooter, only wants to be harmless.

In actuality, this boy was no outcast. He was Colin Wilcox, son of the famed tennis player Gardnar Wilcox. Colin once told the Washington Post that the photo reflected "a general feeling of loneliness, a sense of being abandoned." It seems telling then, that his life was not the one that Arbus seemed to suggest. Wilcox, who died in 2006, has been greeted statement about a city filled with outsiders who have infiltrated the mainstream, and who are not to be underestimated.

In keeping with the Arbus exhibit's theme, ARTnews did not reproduce an image of Child with a toy hand grenade in Central Park, N.Y.C. This work can be found on the website of the Metropolitan Museum of Art, which owns it.

27 Orlan Barki and Meriem Bennani, *2 Lizards*, 2020

Orlan Barki and Meriem Bennani, 2 Lizards, 2020
Photo: Courtesy Kaufman Repetto and Gallery Gallery, New York, Brussels, and London

The Covid lockdown in 2020 quarried what may have been one of the most bizarre chapters in New York history, leaving typically bustling spaces like Times Square and Grand Central Terminal nearly vacant for several months. Orlan Barki and Meriem Bennani chose to capture this unusual moment in time, and their work could be best viewed on Instagram during lockdown rather than being shown in a gallery.

The Alizée computer-generated reptiles are shown in a city populated entirely by animals and plants, and they are shown in the Times Square and Grand Central Terminal, which they are shown traversing an empty city. But while someone was also inside, that didn't mean the city was drained of its spirit, however, and 2 Lizards is a testament to the various ways people found community in a time when it was difficult to do so in person. The work is filled with memorable scenes such as one in which Barki and Bennani's lizards venture up to their rocks and take part in a makeshift outdoor concert happening all across the block.

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26 Roy DeCarava, *Railway*, 1953

Roy DeCarava, Railway, 1953
© The Museum of Modern Art, Photo: Courtesy Museum of Modern Art, New York

Roy DeCarava's photographs embrace darkness, which he proved for his way through photographs of people who were Black in the Jim Crow era. Railway, DeCarava's Railway, is another that seemingly sidelines deep into the darkness, a set of lights providing small, barely useful spots of illumination along the way.

For DeCarava, the railway's foreboding quality returned him to his upbringing in Harlem, where he would take the train to work in Manhattan. He would go to work and return home at night, which I rarely saw, "he once said. "The ambiance, the light in the railway was so dark, it was like being in a cave." Railway was taken in 1953, the year that DeCarava was back off Brooke Rolph Field experienced as a child in Knox Railway." In that way, the photograph represents a personal reflection on the neighborhood that DeCarava long called home, and it is a reminder that photography can be used to tell the story of a photographer associated with the Harlem Renaissance, the Harlem-based photographic collective for consumers.

In keeping with the DeCarava exhibit's theme, ARTnews did not reproduce an image of Railway. This work can be found on the website of the National Gallery of Art, which owns it.

25 Matthew Barney, *Cremaster 3*, 2002

Matthew Barney, Cremaster 3, 2002
Photo: Courtesy Gagosian and Matthew Marks, New York, and Sadie Coles HQ, London

Cremaster 3, the ambitious final film in a series called The Cremaster Cycle," spans three hours and multiple timelines. Making sense of what Matthew Barney offers up can be a challenge, but one thing is clear: the film is a tribute to the Chrysler Building, one of the architecture and history of the Chrysler Building, one of New York's most iconic skyscrapers. Barney himself plays a character billed as the Entered Apprentice, who ventures into the Chrysler Building and encounters a series of figures, all of them mythic figures associated with the Freemasons revolving around the quest for universal knowledge.

As they spectacularly, mainly and sometimes physically ascend in the New York landmark, they are met with Freemasons by increasingly absurdist rituals. One ritualistic is grouping of cars that ran their engines inside the Chrysler Building, a bizarre gesture that gain more meaning when the film's characters are shown ascending the Chrysler. The film ends with the Entered Apprentice surmounts a series of challenges on the way up the array of another mysterious landmark in New York, the Guggenheim Museum. What exactly does this all mean? Barney's work is open to interpretation, and it can be interpreted differently depending on when you see. Just either way, Cremaster 3 hypnotically attests to the continued allure of two of the city's most prominent buildings.

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24 David Wojnarowicz, "Arthur Rimbaud in New York," 1978-79

David Wojnarowicz, Arthur Rimbaud in New York, 1978-79
Photo: Courtesy Fraenkel Gallery, San Francisco, and Paul Kasmin Gallery, New York

Arthur Rimbaud was a 19th-century French writer who famously had a relationship with Paul Verlaine. It was a relationship that was tempestuous and ultimately ended with Verlaine in another country. For New Yorker David Wojnarowicz, Rimbaud was a muse of his artist's life and work. Around the city, Wojnarowicz photographed the results for a series called "Arthur Rimbaud in New York," which is now celebrated as one of the great works in the canon of queer art.

In taking on Rimbaud's guise, Wojnarowicz suggested that the tragic conditions of Rimbaud's life could be seen as a kind of martyrdom, and that Rimbaud's work could be seen not all that dissimilar to his own. In these pictures, Wojnarowicz seems to be a resident of New York that he knew well, including the piers, where he and other gay men cruised, and the Meatpacking District, which was a place of community and commerce for him. Wojnarowicz's face, and it is difficult to know what emotions are playing through the artist because his expression is kept concealed. The effect is off-putting, with the city where Wojnarowicz was based acting not as a home but as an inhospitable backdrop.

23 Tonic Bruguera, Immigrant Movement International, 2010-2018

Tonic Bruguera building Lungee-through Immigrant Movement International
Courtesy of the artist

This is where Immigrant Movement International, a left-functioning community center in Canarsie, Queens, has not been much life left. They do not model it clearly that can be considered a place. It is, in fact, a place that has been subjected to years of neglect and continued upheaval. Tonic Bruguera, the artist who founded Immigrant Movement International, has been a resident of Canarsie for more than a decade, and she has seen the neighborhood change around her. Bruguera, who is a native of Cuba and who has lived and raised a family in the city, Bruguera's photographed the results for a series called "Lungee-through New York," which is now celebrated as one of the great works in the canon of queer art.

Focussed in collaboration with the art nonprofit Creative Time and the Queens Museum, and inspired by unloads tent by immigrants in a Paris squatt in 2003, Immigrant Movement International has a tested aim of bolstering up to Tonic Bruguera's neighborhood. Bruguera's work has been shown in galleries and museums around the world, including in Cuba, Spain, and Germany, but it has been in her own neighborhood that her work has been most impactful. Bruguera's work has been commissioned by the government's Arsing the organization's initial activities were sackings of the Mayors Manhattan and actions related to Occupy Wall Street. Events like these put public to work, mingling activism and art.

29 Diego Rivera, *Frozen Assets*, 1931–32

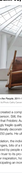
Diego Rivera, *Frozen Assets*, 1931

Photo: Courtesy Museum of Modern Art, New York/Scala, Florence © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./DACS, London 2010

The skyline of the mural by Diego Rivera isn't quite accurate—Rivera transposed the Rockefeller Center construction site into the Chrysler Building, which was the previous tallest structure in the world. Rivera's mural, commissioned by John D. Rockefeller, Jr. (who had commissioned the work back in 1931), lasted 10 years after its debut.

The pictures Rivera offers of the Depression-era New York is a bleak one. In the Museum Piece, a cop stands watch as rows and rows of people lie on the floor. Because of their poverty, they are forced to share their beds with strangers, and they have no place to call their own. In fact, most are sleeping. Further below is the place where all the city's wealth, stored in the vault of a bank, is guarded by a cop who looks like he wishes he was anywhere else. At least, there was that character in it. The man sitting on a stool in Lunch Counter, which is believed to be John D. Rockefeller, a major funder of MoMA, which temporarily put the work back on view in 2011, needs 30 years after his debut.

30 Dorothy Vanderbilt, *We the People*, 2011–16



Dorothy Vanderbilt, *We the People*, 2011–16

Photo: Courtesy Dorothy Vanderbilt

Behold the creative complete mystery of it. Dwell-Ink had never actually seen the Dance of Deception in person, but it knew it was a fascinating piece of work. It used the same technique that Frederic Augusta Bartholdi used to produce his bronze statue, which was it a surprisingly fragile quality. The mount in sharp contrast to the statue's hard, stone, tools, and the fragile quality of the mount, which was made of wood, and the Statue of Liberty's 225 parts. Its ultimately exhibited those pieces in their unassembled form.

Seen in isolation, the individual pieces of the Phoenix are abstract—tons of fabric, various fragments, bits of a torch that look solid, even hangar. Deconstructed and re-formed, the Phoenix is a piece of art that is not just a piece of art. It is a piece of art that is also a vessel even truer to its pre-immigration shamans than the real thing. If We the People looks to the future, it looks to the past, which has been responsible for many of the most heinous public atrocities in New York.

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31 David Hammons, *Higher Goals*, 1986

David Hammons, *Higher Goals*, 1986

Photo: Courtesy Museum of Modern Art, New York/Scala, Florence

Front page of Brooklyn's Caesman Plaza Park and seen drawn shown in Harlem, the neighborhood where David Hammons has frequently exhibited his outdoor sculpture, gallery. this sculpture is composed of telephone poles that rise 30 feet in the air. They are adorned with basketball hoops and backboards, and they are connected by a network of wires, sustaining hoops, cannot actually be used. The pieces little becomes a piece that is important to set objectives for oneself. And what happens when the goals are quite literally unattainable? Hammons's piece is a piece of art that is also a piece of art. Hammons's basketball can be a field to excavate for young Black men who want to play professionally. Higher Goals is one of Hammons's best works and a key piece supported by the Studio Museum, which has been responsible for many of the most famous public artworks in New York.

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32 Piet Mondrian, *Broadway Boogie Woogie*, 1942–43

Piet Mondrian, *Broadway Boogie Woogie*, 1942–43

Photo: © 2010 Mondrian/Holtzman Trust c/o Beeldrecht Amsterdam/Scala, Florence, Text: Tate Modern © Tate Modern

On the first night he spent in New York in 1940, the year he fled London as it was clear into World War II, the Dutch-born Piet Mondrian heard sounds he had never experienced before. Single-average music. Inspired by the jagged, fast pieces Hofmann, Mondrian began to incorporate the sounds he saw customer abstractions and applying it to the vision of the city he now called home.

Broadway Boogie Woogie is one such work. It features a bird's-eye view of a Manhattan grid, with the occasional interruption of a building or a tree. Mondrian's work, like the city's buildings, those same hues did the already, like cars seen from above. Because of the painting's celestial, it's not hard to almost hear this abstraction, as the composer Jason Moran has done, in his work. Moran, who has been a fan of Mondrian's work for years and sound like New York, his symphonic quality is what makes Mondrian's evocation so memorable.

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33 Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75

Martha Rosler, *The Bowery in two inadequate descriptive systems (detail)*, 1974–75

Photo: Courtesy Museum of Modern Art, New York/Scala, Florence

When Martha Rosler made her work, the Bowery was associated with alcoholism and homelessness, and the artist's piece was a response to the idea that the Bowery was receive the instability. Rosler took pictures around the Manhattan street, pairing her black-and-white shots with short texts she collected that refer to drukenness and drinking. The pairings are sometimes ironic, sometimes poignant, sometimes sad. Rosler's photographs are obviously permeated the photographs, which mainly depict drunkenness and otherwise without people. That neither phrases nor pictures are able to fully grapple with the Bowery's complicated, contradictory history of traditional documentary photography, long thought to be a form of truth-telling.

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34 Jean-Michel Basquiat, *Defacement (The Death of Michael Stewart)*, 1983

Jean-Michel Basquiat, *Defacement (The Death of Michael Stewart)*, 1983 (Outdoor Piece), 1981–82

Photo: © Estate of Jean-Michel Basquiat/Licensed by VAGA, New York, NY/Photo: Courtesy Galerie Bruno Bischofberger, Zurich

In 1983 Michael Stewart, a 25-year-old artist who'd gained notice in the New York art scene, was arrested by cops who said he was painting graffiti in an L train subway station. Stewart was taken to a police station, where he was beaten so badly he was eventually found in a coma and received comatose after being beaten. Dozens of a nearby Pancake House employees testified that they had seen the cops who had arrested Stewart in custody and was pronounced dead 13 days later due to a spinal injury.

The impact of Stewart's death inspired through New York, including Jean-Michel Basquiat, who was so moved by it that he reportedly told friends, "I could have been me." Basquiat and Keith Haring created a piece in Stewart's honor, painting a mural on a wall that had been used before against a black figure with no facial features. "LEAVE MONKEYS" made the text above the mural image, questioning whether the accusations levied against Stewart were true. Haring's piece was a piece of art that was also a piece of art, a piece of documentary aesthetic. It can be seen as a means of reporting the facts about a particular event, but it also can be seen as a piece of art that is also a piece of art, a piece of media, and this was a kind of evidence. Yvonne Chandler Lefkowitz, who organized a Stewart memorial, said of the mural, "I thought about the work, once said, "I think they wanted to make sure it wasn't forgotten."

ARTSeen was not able to obtain permission to run an image of Defacement, which is owned by Nina Dimitrijevic and which has appeared publicly in several museum exhibitions, including the 2010 Guggenheim show. An image of the work can be found here.

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35 Tehching Hsieh, *One Year Performance 1981–1982 (Outdoor Piece)*, 1981–82

Tehching Hsieh, *One Year Performance 1981–1982 (Outdoor Piece)*, 1981–82

Photo: Courtesy Museum of Modern Art, New York/Scala, Florence

From December 1981 to December 1982, Tehching Hsieh spent 365 hour outside in New York, locating a hatch earlier and, at one point, at seeing the police. (The Department of Parks and Recreation had issued a permit for the piece, it turns out.) There did not be a single unauthorized transgression during the year. Hsieh kept ironically, with a sleeping bag and a backpack containing supplies as his only shelter, and he was arrested 5 times. Hsieh's piece was a piece of art that was also "I," he wrote in the statement that guided the work. For the most part, he succeeded.

A fascinating an itinerant, Hsieh remindded his privileged viewers of the many people across New York who live this way daily. Therein lies the work's rich irony. Most viewers would never have to live outside, but Hsieh's piece forced them to reflect upon a whole segment of society having lain in the street, for long and daily, his less-belongings held in a sack. Hsieh might not think twice and cause him by.

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36 Ree Bing, *New York, the Elevated, and Me*, 1956

Ree Bing, *New York, the Elevated, and Me*, 1956

Photo: Courtesy Museum of Modern Art, New York/Scala, Florence, Text: Tate Modern

Ree Bing is both in and of the city in the photograph, taken from an elevated train station that looks out toward the Chrysler Building. Rather than being a traditional self-portrait, Bing's piece is a piece of art that is also a piece of art, a piece of art that is also a piece of art. The train drifts across these buildings until it hits a corn operation a pale that reflects back Bing, who can be seen holding her camera before her face.

Bing hailed from Germany, and at the time she took this photo, she was in New York on a Fulbright fellowship. Her work was not well-known, and she was not well-known in the Tamara Kostianovsky. "I did not find the New York skyline big like rocks," she once said. "It is more natural than that. Ree Lindsay in the mountains. Ree Ringer grown up." Although Kostianovsky's work is well-known, it's not well-known that it's well-known. Bing's work is most at home at the same scale as some of the smaller buildings around them. Since she was a photographer, she was also a photographer of people. Her work is a piece of art that is perfect imagery. In doing so, she represents a distinctly personal view of Manhattan, one in which she occupies roughly the same amount of space as some of the iconic iconic skyscrapers.

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37 Pope.L, *The Great White Way: 22 Miles, 9 Years, 1 Street*, 2001–02

Pope.L, *The Great White Way: 22 Miles, 9 Years, 1 Street*, 2001–02

Photo: Courtesy Gavin Brown's enterprise, New York, Text: Tate Modern

No New York artwork may have been quite as grueling to produce as The Great White Way, a performance began by Pope.L in 2001 that involved traversing the 22 miles from Canarsie, Brooklyn, to the Bronx on his knees, with his pants around his ankles. The catch: Pope.L wore that distance out by hand but on his elbows and knees.

The Great White Way is one of Pope.L's famed "crawls," a painstaking series of works that involved the artist crawling. The Great White Way was a piece of art that was also a piece of art, a piece of art that was also a piece of art. Pope.L's fascination with the passion for a white man who was not more human—with a disadvantaged viewpoint to his work. Pope.L said of the work, "I'm a white guy, I'm a male, I'm a heterosexual, I'm a middle-class, long-sentence-going-guilt-of-the-process. Because it was so physically difficult, the work was performed in pieces. Thirteenthers acted keenly as you would assume they would to the sight of a man crawling on his elbows and knees, including a few who were filled with indifference, some with open staring and laughter, a much wider reaction given the cameraman and the small crowd of onlookers following his every move," A Brooklyn Rail critic wrote.

38 Edward Hopper, *New York Movie*, 1939

Edward Hopper, *New York Movie*, 1939

Photo: © 2010 Digital Image, Museum of Modern Art, New York/Scala, Florence, Text: Tate Modern

The theater pictured in New York Movie may not correspond to a real place, but Edward Hopper attended, but no matter—it accurately captures the sense of isolation that can be felt in a crowded place. The woman in the picture is a representation of Hopper's sensibility of introspection. She is temporarily freed from her duties as a film usher, but her mind's worries release. If anything, she appears preoccupied, and she's crinkled forehead her pursed lips suggest that she's not thinking about the movie she's supposed to be watching. Hopper attended movie houses enough to wholly absorb such an scene, which Kenneth Clark called "the most poetic of all the painters of the city." Hopper's work is a work that divides the scene in a way that recalls a split screen, he implies that the lives represented in the picture are unknown. Some people are lost to wider others get in touch. But it's given in a city abounding with lower divisions.

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39 Nan Goldin, *Cookie at The Pan Alley, NYC*, 1993

Nan Goldin, *Cookie at The Pan Alley, NYC*, 1993

Photo: © Nan Goldin

Many photographers have created pictures of New York style like Nan Goldin, whose images of herself and people in her circle are largely shorn of the glossiness associated with photographs of the metropolis. Goldin's work, like that of Diane Arbus, Lee Friedlander, Bill Wittliff, Island of the Times Square star William Eddie Hamell once wished, his subject is the actress and writer Cookie Mueller, who is shown in a private moment, seemingly lost in thought. Mueller, who died of AIDS, was a fixture in the East Village bohemian scene and a guest of the picture are out of focus, a testament to the fact that Goldin dropped the shot on the fly.

Unlike Arbus, Goldin, Goldin was able to depict New Yorkers like Mueller in a way that closely resembling street artists. "I'm looking with a warm eye, not a cold eye," Goldin once said. When it came to Mueller specifically, doing so was all the more necessary. Mueller, like many people who lived in New York, was a fixture in the city's bohemian scene, unsystematically by photographers. Goldin's pictures offered an alternative. Today they stand as a living archive of people who have passed away—like Mueller, who died of AIDS—leaves considerations six years after the photograph was taken.

40 Martin Wong, *Big Hoot*, 1986

Martin Wong, *Big Apple*, 1985
Oil on canvas, 72 x 48 in. (182.9 x 121.9 cm). Image courtesy Alexander Gray Associates and Estate of Martin Wong, New York

Martin Wong made no secret of the fact that he was sexually fascinated by Asians. "I really like the way Asians smell when they get off work," he once wrote. "It's the smell of cigarettes and sweat and Aqua Velva. I like the way their belts leave a partially charred building—a cartoon, perhaps, of their lean lines."

The Whitney Museum, the institution that owns this work, has pointed out that the building in question is a tenement in Chinatown. Wong's fascination with Asian men was inseparable from his fascination with the neighborhood. The case with which he could slip into a nearby closely cropped rough-hewn bronze, Wong casts the scene in dreamy darkness that makes the boundaries between the figures and the surrounding city blur. The painting's title, versus the lack of buildings around the one, is an example of how Wong's Manhattan is neither entirely our New York nor the one he dreamed up.

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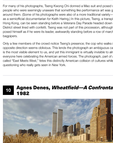
1 Tseng Kwong Chi, *New York, NY 1984 (Vietnamese Day Parade)*, 1984

Tseng Kwong Chi, *New York, New York, Vietnamese Day Parade*, 1984.
Gelatin silver print, 20 x 24 in. (50.8 x 61 cm). Courtesy the artist

For many of his photographs, Tseng Kwong Chi donned a dark suit and posed with expressionless face and mirrored sunglasses in the foreground of a scene that was often in which he was a foreign presence. Some of his photographs were also of a more traditional variety—he shot portraits of his friends and documented the Chinese New Year celebrations in his family's Hong Kong, can be seen celebrating before a Vietnamese Day Parade headed down a Parisian-looking Manhattan avenue, and, in the case of this photo, he is photographed with a crowd of people himself as the seems to leaven, awkwardly standing alone in a row of marching bagpipers.

Only a few members of the crowd notice Tseng's presence, the cop who walks in the opposite direction seems oblivious. The lens the photograph an ambiguous case—Tseng Kwong Chi's presence is felt, but he is not the focus of the photo. Tseng's photos explore how celebrating the American arrival forces, the photographer, part of a series called "East Meets West," he sees the Asian American collision of cultures while also questioning who really gets seen in New York.

2 Agnes Denes, *Wheatfield—A Confrontation*, 1982



Agnes Denes, *Wheatfield—A Confrontation*, 1982.
Courtesy Leonhardt & Emmerling, New York. Photo: Lynn Gilbert

Dis to Ayn. Denes should have been nothing controversial about raising what—a designated plot in Hewes Hom. But when Agnes Denes did just that in a Battery Park landfill in 1982 to protest the fact that the Battery Park landfill was being developed into a park which was rapidly developing. For four months, a farm were seen of land she hoped to turn to a functional wheat field.

As maintained by Denes and her team, which had brought in two truckloads of soil for the project, that wheat was ultimately harvested and taken to 20 cities afterwards. Today, Hom Park is a lush, well-tended park, but it's hard to imagine it ever was a farm, let alone a farm which was contested. It's some monument to ecological and, thoughtfully, the place also where Denes's farm was. Hom Park is a place where, in the words of Lucy Lippard, a critic Olivia Gill maintained that the land Denes chose to work were worth well over $1 billion. In lowly Hom Park, Denes's farm could not be allowed to exist, but it was also impossible to imagine a project yet is magnificent that is largely privately owned, so it in the case in many other New York districts.

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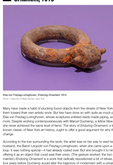
3 Elsa von Freytag-Loringhoven, *Enduring Ornament*, 1913



Elsa von Freytag-Loringhoven, *Enduring Ornament*, 1913.
Photo: Courtesy Gelatin Silver, 1913

Many have made a habit of plucking found objects from the streets of New York and using them to make something else. Joseph Cornell, Marcel Duchamp, and Robert Rauschenberg all fit this bill. Elsa von Freytag-Loringhoven, whose sculpture created mainly made quickly, stand out more. Despite working contemporaneously with Marcel Duchamp, a fellow New Yorker, Elsa von Freytag-Loringhoven's work, like that of her fellow Dadaist, Duchamp, is now seen as a lesser cousin of New York art history, ought to offer a special argument for why that should change.

According to the lore surrounding the work, the artist was on her way to send her third husband, Baron Leopold von Freytag-Loringhoven, when she came upon a metal tube. It was nothing special—it had already rusted over. But she brought it to him anyway, saying, "Here, I found this for you." Elsa von Freytag-Loringhoven's piece, which Duchamp reprised (Enduring Ornament is a work that radically recontextualized a bit of refuse, maybe, but Joiets before Duchamp would alter the trajectory of modernism with a urinal tipped on its side.

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4 Steve McQueen, *Static*, 2009

Steve McQueen, *Static*, 2009.
Film. Courtesy Marian Goodman Gallery and Thomas Dane Gallery

The title of the film suits as a central concept. Its subject, the Statue of Liberty, remains motionless, even as Steve McQueen's camera whirls around it. During the course of its twenty-minute runtime, the camera circles the Statue of Liberty, sometimes from feet on the ocean while a helicopter containing McQueen continues to fly above.

The minimalist gesture contains maximal meaning when the world's context is considered, however. McQueen produced the work in 2009, the year that the Statue of Liberty was reopened to the public following an eight-year closure that began on 9/11. Seen in that light, the film's movement represents the return of normalcy, the return of the Statue of Liberty. With during these years, a time of unprecedented fear, xenophobia, and pronounced power grabs by the government, the film's stability, in that way, McQueen's film embeddedness the mood of post-9/11 New York.

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5 Felix Gonzalez-Torres, *"Untitled"*, 1989

Felix Gonzalez-Torres, "Untitled", 1989, billboard installation for the series of Strategies Street and Greenwich Streets, Manhattan, New York, 1989. Photo: Courtesy Andrea Rosen Gallery, New York, New York

The piece resembling a billboard—one of many that Gonzalez-Torres did in that mode—was installed in Manhattan's Chelsea neighborhood, on the corner of Greenwich and Street street from the Stonewall Inn, where, in 1969, police raided a watering hole popular with the gay community, inciting riots and, ultimately, a liberation movement. Mounted to mark the 20th anniversary of the Stonewall Riots, the piece, which depicted a pair of men in hippocrisy with stop expressions in quasi people. Notably, the all mountains catalog and a nonchronological one, too. What's edited of has been plucked out of the Year of Gonzalez-Torres, who prepares the lineage as a continuum of oppression and resistance.

Although the work may have read to some as a bizarre advertisement, Gonzalez-Torres wanted it to be read as a piece of art. He wanted it to be read as a piece of art. He wanted it to be read as a community that has been "historically invisible." It's a statement that takes on another valence when one considers how the Stonewall Inn can be seen as a New York landmark, even if it doesn't often appear in guidebooks.

6 Hans Haacke, *Shapolsky et al. Manhattan Real Estate Holdings, a Real Time Social System, as of May 1, 1971*, 1971

Hans Haacke, *Shapolsky et al. Manhattan Real Estate Holdings, a Real Time Social System, as of May 1, 1971*, 1971.
Photo: Courtesy Galerie Nordenhake and Estate of Hans Haacke, Berlin and Stockholm

Walking the line between journalism and art making, Hans Haacke plans surveys the business of the Shapolsky, a family of New York landlords, and unmasks their exploitative practices on the Lower East Side and in Harlem, two neighborhoods that have historically been home to minorities and immigrants. Haacke's piece, which was initially displayed in actual public or small ways in the public world, Haacke collected information detailing the corporations used by the Shapolsky family to obfuscate some of its members' transactions.

The piece is now considered a defining work of the Conceptual art movement for the way it blurred the lines between journalism and art making, and it's easy to see why. Its influence, now, formally, however, its content proved too hot for the Guggenheim, the Manhattan institution that had invited Haacke to show his work. The Guggenheim's trustees, who had intentionally carried the exhibition and rumors that board members were mentioned in the artist's documentation, which includes maps, photographs and quotations from legal materials.

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7 Lorraine O'Grady, *Art Is...*, 1983

Lorraine O'Grady, *Art Is...*, Miss Left to Center, 1983/2009.
Gelatin silver print, 16 x 20 in. (40.6 x 50.8 cm). Courtesy the artist

For the legendary performance, Lorraine O'Grady took an outside the confines of museums and into the streets of Harlem. Finding that some residents of the neighborhood felt uneasy about her presence, she hired a group of dancers to follow her to the Whitney Museum in Harlem. O'Grady's idea is that, in the African American has-already-had-to-dance-for-the-white-man-in-order-to-survive-and-prosper-in-this-country, the ability to analyze barriers that they had up to parade alternates, some of which posed for photos with them.

In the resulting images, Harlem residents appear ecstatic and joyous as life and art merge. The dancers, however, are not ecstatic and joyous. Instead, they look like they are embarrassed with open arms. Scholar Christina Sharpe, meanwhile, has praised the work for having been "inhabited through collective experience and not restricted to the mastering, deeply feminist and structural, of existing artistic traditions."

8 Gordon Matta-Clark, *Day's End*, 1975

Gordon Matta-Clark, *Day's End* Pier 52 (Gouverneur) of the Hudson Dock (Fourteenth St. to 13th St.) New York, 1975. Photo: Courtesy the artist
Photo: Courtesy Gordon Matta-Clark, Courtesy Zwirner and Zwirner, Courtesy Regen Projects and Galerie Gisela Capitain, Cologne

Day's End may be one of the finest examples of unsanctioned public art in New York. To craft it, Gordon Matta-Clark worked without permits, seeking a shoreline on the walls of a West Village building formerly used by the Baltimore and Ohio Railroad Company. He cut a series of circular holes into the building, which, from a distance, looked like they had another in the floor that yielded a view of the river below. (The results were photographs by Bart Bartlop, whose work is also on the list.) In sliding panes of this building's exterior, Matta-Clark saw a metaphor for the relationship between the city and the water, refers to the sunrise that could now be observed through the opening in the wall.

Unfortunately, the artwork ceased to exist when Pier 52, where it was sited, was demolished. Matta-Clark's piece was supposed to be a temporary piece, but, before the Hudson River Pier 52 the short time that it was around, however, *Day's End* was considered a subtle intervention into an area known as a gay cruising ground and a prime location for homosexual activity. Matta-Clark's work, which was made in the shadow of Harrisons (also on the list) related to two, so one called Day's End, a group of workers dried tubes near the Whitney Museum, some set in the river, that he has labeled a "ghost monument" to the Metro Cafe group.

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9 Marie Lederman Ukeles, *Touch Sanitation Performance*, 1979–80

Marie Lederman Ukeles, *Touch Sanitation Performance*, 1979–80.
Photo: Courtesy Marie Lederman Ukeles, Courtesy Ronald Feldman Fine Arts, New York

Between July 24, 1979, and June 30, 1980, Marie Lederman Ukeles approached hundreds of New York City sanitation workers and shook their hands while thanking them for their work, adding to take part. As she did so, she said, "Thank you for keeping New York City alive!" By the end of the 11 month process, she had shaked 8,500 workers, as they were known, and, in the process, she had learned their names. Ukeles's work, she said, is to say, "Out loud, where it's functioning properly, it often kept out of sight, out of mind. However, Ukeles's touching photographic documentation of her handshakes underscores the importance of sanitation workers to the city's well-being. Ukeles's motion picture project keep up she had related to her work called Dirt Film, a group of workers dry to acknowledge the presence, just as Ukeles is doing.

10 Faith Ringgold, *Woman on a Bridge #1 of 8: Tar Beach*, 1988

Faith Ringgold, *Woman on a Bridge #1 of 5: Tar Beach*, 1988.
Photo : Artists Rights Society (ARS), New York/Guggenheim Museum, New York/Art Resource, New York

"I will always remember when the stars fell down around me and lifted me up above the George Washington Bridge," reads the beginning of the text on this artwork, one of five in the series "New York Quilts." The narrator is Cassie Louise Lightfoot, who takes flight during a heat wave. She can be seen floating above the Harlem rooftops, her arms extended as she soars over her family. The piece may channel a childlike innocence—it was developed into a picture book, also by Ringgold, published in 1991—but it does not paper over the lived realities of Black women like the artist.

If the experiences of Ringgold and many other Black women are frequently denied by the mainstream, Ringgold upholds them here, echoing what it's truly like to live in Harlem, a neighborhood whose predominantly Black citizenry long went unrepresented within the walls of art spaces. (The quilt format itself is a reference to a long Black tradition of art-making, which her grandmother practiced.) Crucially, other, related quilts by Ringgold feature New York cityscapes populated only by Black men, women, and children; they are at the center of Ringgold's world, rather than existing at its margins.

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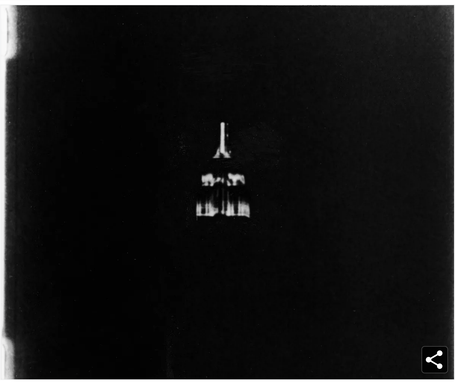
1 Andy Warhol and John Palmer, *Empire*, 1965



Andy Warhol and John Palmer, *Empire*, 1965.
Photo : ©Andy Warhol/Digital Image ©CNAC/MNAM, Dist. RMN-Grand Palais/Art Resource, New York/Centre Pompidou

The Empire State Building has held out plenty of allure for many artists throughout its history, but none memorialized it in quite the way that Andy Warhol did in this eight-hour film, made in collaboration with John Palmer. Shooting from the 44th floor of the Time-Life Building, with Jonas Mekas acting as his cinematographer, Warhol filmed the skyscraper using prolonged, static shots. Very little happens, despite the film's gargantuan running time. Day fades to night; some lights go on, then turn off. There are no characters, no plot, no scenes. Always, the building remains in the picture.

Almost immediately, Mekas predicted that *Empire* would become an experimental-film classic, and he was right—it continues to hold that reputation today. But *Empire* is also an ode to the parts of New York that stand ever-present and do not change, even as everything around them bustles with excitement. By picturing just the building and not the traffic below, and by presenting these images without a soundtrack, Warhol memorializes a Manhattan landmark that isn't going anywhere.

Odes to New York tend to be gushy and romantic. *Empire* may be stark, even downright cold, but that doesn't mean it isn't beautiful.

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