

What's New York Art in 2026? MoMA PS1's "Greater New York" Has the Answers

These are the six artists taking part in this year's exhibition that you need to know

We're living on the edge of a knife. Or, at the very least, the perpetual onslaught of bad news is stirring up nail-biting anxiety: high rent, wartime, diminishing job opportunities, never-ending inflation, you name it. This all endeavors to undermine the now laughable idea of the "American Dream." And what of the artists, particularly in New York, where the idea of finding success (or even a studio!) is becoming more and more of a pipe dream? Is it possible to make great art in New York? (One artist, Josh Kline, wrote extensively about how dubious this is.) But the artists featured in MoMA PS1's "Greater New York" offer a different narrative—one that's optimistic, built on the beauty (and vitality) of their local community. Its heartwarming display, packed with countless gems, offers an urgent reprieve to the negative news binge.

"Greater New York," a survey launched by PS1 in 2000, reliably stages a pulse check on New York's art world every five years. This time, for its sixth edition, the museum tapped its entire curatorial team, a relatively young group led by Ruba Katrib and Connie Butler, who selected 53 diverse artists across ages and media. It's no surprise to see the younger artists grapple with the world they've seen change drastically within their lifetime, characterized by political violence and (unwieldy) technological advancement. What makes the show even greater is seeing the cross-generational connection between artists who are examining the city (and world) they live in and exploring the bliss and agony of contemporary life. And yet the show channels a promising look at the future. The quintennial pulse check reveals a hyper-resilient and boldly creative community thriving in New York City.

"Their works register the strange transitions of the 21st century," says Katrib. "It is a world that feels like it is both unraveling and accelerating at once. The exhibition brings forward these tensions and contradictions, along with a sense of futures already fraying at the edges."

Harper's Bazaar spoke with six artists on why this edition of "Greater New York" feels so urgent.

Candace Hill-Montgomery



RICK WENNER

Candace Hill-Montgomery

An 81-year-old New York legend, Candace Hill-Montgomery is still producing her experimental, often political artwork spanning textiles, photography, watercolor, and assemblage. She rose to prominence in the late 1970s for her site-specific installations, becoming a leading figure in the alternative art spaces of downtown New York. Her work toes a thin line between meticulous craftsmanship and chaotic compositions, resisting classification as full-on abstract expressionism. A selection of her double-exposed photographs and “weaves”—woven works using peacock linen, Japanese paper, raw silk, cashmere, Diné-Churro sheep wool, and horsehair—is on view.

How would you describe the state of the New York art scene?

New York was definitely “the It place to be.” SoHo in the '80s and '90 was so primary, so vibrant, I think of it as arms and legs jockeying and trying to get into as many already packed gallery openings as one could in one opening night. The tightness [of the crowd] was [how to gauge] if an exhibit was mounted great or the work had that consummate rightness... governing every inch of space!

What's changed? Now everyone wants to be an artist, so some teachers suggest a common way to go to college, learn how to be one—like it's any other subject one could pick and choose from—and acquire the knowledge.

HOLLYBUSH GARDENS



Installation view of "Greater New York," on view at MoMA PS1. Photo: Kris Graves.
Courtesy MoMA PS1.

**Why do you think this iteration of "Greater New York" feels so urgent?
How do you think your contribution fits the narrative put forward by the curators?**

We're living in urgent times, not the time for building a framework but for being bound to a vision till death do us part. Not joking around. Even if you're joking around, these serious times need dedicated individuals representing not good taste but maybe, in a lack of good taste, in a mature sense of immaturity, we take not such an insipid look at the filthy way forward by jumping in and getting kind of grimy along with the rest, but at times not minding.

We, as artists, cannot separate ourselves from the workers. Nor can we compromise our values to suit any tamped-down, vacant lot turned into a camp agenda. I believe the curators have chosen a branch of the same similar thought, so we must agree or be accorded a level of building from that level of agreement.