

An abstract painting featuring a green car in the center, rendered with thick, expressive brushstrokes. The background is a mix of warm, earthy tones like brown, tan, and beige, with dark, vertical, brushy strokes suggesting trees or buildings. The overall style is gestural and painterly.

# MAP FREE CITY

summer 2023

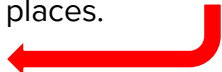
What do we  
want art to  
do?



I find that there are two ways to look at art and what I want it to do: as a viewer and as a creator. As a viewer of art I want it to be a window into the artist's thought process so that I can learn and better understand their standpoint. *I want art to be able to evoke some sort of emotion or bring to light a new point of view or idea. I want to learn from it. I want to walk away thinking.*



As an artist, however, I make art because it makes me happy. I find it to be relaxing and I like to figure out new techniques and styles. I like to experiment with different media such as sketching, clothes, and jewelry. I also like to see other people's work, the type of art found in monuments, museums, and galleries and sometimes will take inspiration from it. *While monuments, museums and galleries are places where people can interact with art, I feel that the dynamic between the viewer and the art shifts in these different spaces. As a result, the viewer might want art to do different things in different places.*



A monument is erected in order to commemorate something or someone. To recognize the actions or ideas that a person represents. People who do big, important things for large groups of people or the public get monuments to themselves. Although maybe someone will put up a small monument for a deceased friend or relative, or a neighborhood will commemorate someone that everyone knew and loved. But when big monuments to big people are erected, the government, local or national, will be involved. In most cases the government members choose to commemorate someone who reflects their values. As a result a monument can be a reflection of the government and society at the time that it was made. *Over time values can and will change, which means that monuments can and should be taken down or changed too, in order to reflect the current opinions and ideas of society.* In addition, monuments are open to the public in that a viewer can touch and walk around one. It is public art that does not force interpretation the way a curated museum exhibit might.



Having art in museums is a way for everyone to see and appreciate art. Art can and should be preserved so that it isn't forgotten. So people can learn from it. In my opinion, a person goes to a museum in order to learn. The type of art found in museums is not usually there to make a statement about the times but instead may show the visitor what people in the past were thinking about their own time. The statements they made are no longer relevant. *Curated museum exhibits have information for the viewer. They can be organized in order to make them easier to follow. Pieces are purposefully selected in order to guide the viewer.* Viewers can then compare and contrast the pieces with each other. The viewer is being guided by the curator.

*Galleries are more for display than education, and usually contain more modern pieces of art. However, they are more private than a piece of public art such as a monument.* Monuments can be touched and observed from all angles. Pictures or sculptures in a gallery, while they can be looked at from all angles, give a sense of being removed from the viewer.

I think that I want art to do different things in different spaces. *Monuments should reflect our ideals as a society. Museums should teach us about the past.* Galleries should showcase an artist's best work. And *my own art can be as meaningless as I want it to be, because it makes me happy.*



# THE GIRL PUZZLE

## - Olivia



On a very bright and sunny and hot afternoon, we-a group of diverse high school teens who had come together with a unified love of art-met up at the outside of the Roosevelt Island station. It was around 2:30PM when we boarded the RIOC Red Bus, filled with a very welcome amount of air conditioning. We passed by grocery stores and parks on the packed bus before getting off at a stop near the East River. After a couple minutes of walking, we finally got a glimpse of our destination:

Despite its recent installation in 2021, the monument honors Nellie Bly, a woman born in the mid-1800s regarded as the first investigative journalist, who believed in advocating for women's rights and giving voices to the voiceless. Created by Amanda Matthews, the monument showcases four bronze faces of women of all backgrounds-black, Asian, immigrant, young, old, and queer. In front of each of the faces is a QR to learn more about each face, as well as a miniature model of the face. In between the faces were metal, clear balls that grew smaller as we walked closer. At the very end was a silver bronze face: none other than Nellie Bly herself.

When regarding the question of what do we want art to do, and this monument, the answer, in my opinion, becomes clear. I want art to make me think, but I also want art to make me want to learn, understand, and feel. As both a woman and an AAPI, this monument in particular makes me feel seen and heard, relating back to Bly's focus on giving voices to the voiceless. The intersection of my identities, and the other identities being represented, makes me feel a sort of power and understanding. The name of the monument itself allows this idea to grow. There is not just one piece of a girl-that wouldn't make much of a puzzle-but rather there are multiple different pieces intertwined together with other girls in the world. This creates the Girl Puzzle. Even if I couldn't personally relate to any part of this monument, it makes me want to learn more. I want to learn more about Bly, about other women, and about what other things the monument wants to say. Yes art makes me think, but it also makes me want to learn, which is something that is hard to find in day to day life.

# ‘Being Blank Is the Same as Being Real’ The subversive self-portraits of Iiu Susiraja.



*By Jerry Saltz, New York's senior art critic*

<https://www.vulture.com/article/iu-susiraja-a-style-called-a-dead-fish-moma-psi-art-review.html>



NO



## Bad



*Centinelas de la luna nueva* was created by Daniel Lind-Ramos.



According to the description of this piece, the centinelas, or sentinels are connected to mangrove trees which are important to the ecosystem. The sentinels are considered to be guardians. These sculptures have been constructed in such a way that they look like people.



Olive Forman-Sarno

Their eyeless faces stare blankly at the viewer with mouths that could be surprised or judgemental as they watch events unfold. These faces are made without most of their features; their mouths are the most obvious. Their lack of expression makes their faces appear passive, as though removed from the people they watch over. However, they cannot be as passive as they let on because the mangroves they are connected to not only protect the environment but were also used in building some of the railroads in Puerto Rico.



# Brooklyn Museum Africa Fashion - Azaria



Brooklyn Museum Africa Fashion Exhibit

The "Africa Fashion" piece at the Brooklyn Museum told the story of African culture. The piece conveyed how fashion was utilized to fight against imperialism & promote African liberation. Photography (as an art form) was employed to change the narrative of African culture in favor of the truth rather than propaganda. Capturing African joy was a powerful message of self-representation, liberation, & cultural pride. The fashion pieces in the exhibit featured native African textiles that reinforced unity in Africa in the face of colonialism. As native textiles were used, wealth became attainable for African traders rather than hoarding wealth for colonialists by trading/buying western textiles. Many of the exhibit's featured designers became popular due to their creative expression of African culture. While the ~~piece~~ piece acknowledges African struggle, its emphasis on the liberation & beauty of African fashion truly sets it apart. When looking at art, the hope is that it conveys a story. The Africa Fashion exhibit tells the story of Africa's creative resistance of the imperialist regime which ~~was part of~~ is partly to blame for Africa's freedom from imperialism (to an extent).

# Brooklyn Museum - Amir

Throughout the trip in the Brooklyn Museum, there were multiple pieces of art that really caught my attention and that made me think about its importance in like as it pertains to the development in either human civilization itself or that understanding in development over time. In the first image, was a setting in the museum that had to do with more of the “older” times. This would be a direct *corolario* to the development of human civilization and how far human “settings” and homes have come in terms of ways of living and the historical aspect within it.



## - Amir 2

As for this one, it makes me think more about the reality of life, and how the experience of it is. This picture you can basically see a bloodbath that seems to take place in a pond. We can see this battle in the water reminding us of true harsh nature that takes place in the world when talking about the life cycle that goes on everyday. In all it goes to show the true nature of Nature itself and how everything isn't sunshine and rainbows.

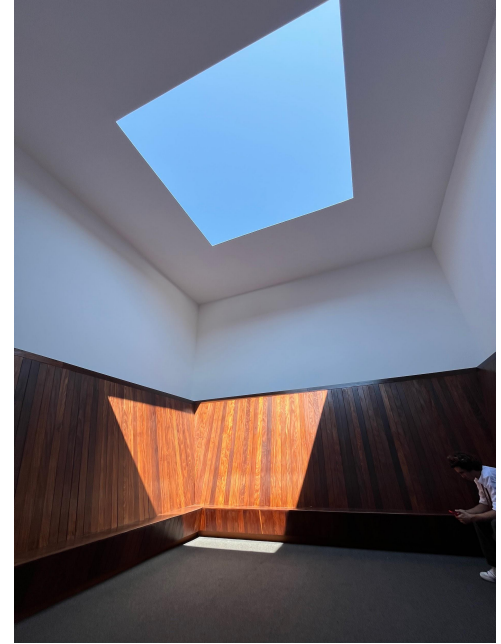


# PS1 MoMa - Ulani

The MoMa has a wide variety of artworks which I like to put in categories; Fun and Meaningful. I personally felt like there was a lot more meaningful art than fun just because the artists had vibrant and deep cultural backgrounds. The work of *Onyeka Igwe* showcased the people going about their daily lives and seemingly participating in cultural rituals through dancing, drum playing, and outfits. At first glance without having read the artist's statement, I thought this film was about protecting traditions from being infringed upon by colonizers (and it was). I liked that the art was straight forward but also provided some room for thinking because after reading the statement, it felt like it was my responsibility to connect it to what I was seeing. For the more "fun" part of the museum, the works of *Iliu Susiraja* which I nicknamed *Fish Lady* in my head felt more random and playful and it didn't really seem like my type of art because I typically steer towards art that has meaning like Igwe, but although it seemed really random and rather childish, it did make me think. I wondered what made her choose to do something like that. *Why did she place that there?* Those were the questions I was asking myself and even now, I have no answer for them. But overall as an museum I really liked the diversity and the small touches of art in spaces where it wasn't obvious that it was a exhibit like the small video in the floor towards the entrance where we started. The room with the open square in the ceiling just out in the open made me feel unsettled. It was calming but the fact that it was quiet, hot, and a plain blue with no clouds made me feel like a guinea pig in a cage with a fake backdrop of a beautiful beach with sunny skies. I felt like I was being watched burnt alive like Spongebob and Patrick in that one movie where they were being dried out by some guy to sell in his gift shop. I may have seemed to be over exaggerating but that's what it felt like.

# a reflection piece on James Turrell's *Meeting* - Erlinda

Located on the third floor of the MoMA PS1 in queens, James Turrell's *Meeting* displays a rather small viewing room of the sky. Entering the room there are dark wooden slabs around the rooms perimeter that act as a communal seating arrangement. They are pretty comfortable and can be rested on for as long as you want. Looking down the floor is carpeted and soft but dirty as a rug that has been stepped on by thousands of strangers would be. Now the best part- looking up, there is a square shaped hole where the ceiling should be whole. Depending on the time of day or season, the sky is angled atop the room as a large work of art framed like on canvas. The sky gazing begins when silence enters the room and a zen feeling is welcomed. Surrounded by few or many strangers just looking at the sky is such a simple but beautiful and rare thing to do. "you can visit starting at 3pm, but drop in at twilight, when ever-deepening blues put the magic in "magic hour"-its Rothko in Sensurround. Ongoing" A quote from The New Yorker.



## a reflection piece on James Turrell's *Meeting* no.2 - Erlinda

What I enjoyed from this installation was the simplicity of a room with a hole in the ceiling. It provided fresh air to flood the room and heat to make the room as hot as a Russian sauna. The sun burned down onto on if the corners of the room that I was thankfully not sitting in. But observing the sky as a person who is always focused on what's in front of them, Meeting blocks out everything else in the room and encloses you too just look at the sky. It's a cleanse from other works in the museum as well and has a vibe to it that's meditative and gives room a room to think and breathe.



22 min 17 min 7 min

Smack Mellon, 92 Plymouth St, Brooklyn,

Janet Borden Inc, 91 Water St, Brooklyn, I

Empire Fulton Ferry, 1 Water St, Brooklyn,

Ice Cream, 1 Water St, Broo

Biggie smalls sculpture, Washington St, P

Add destination

Options

Send directions to your phone

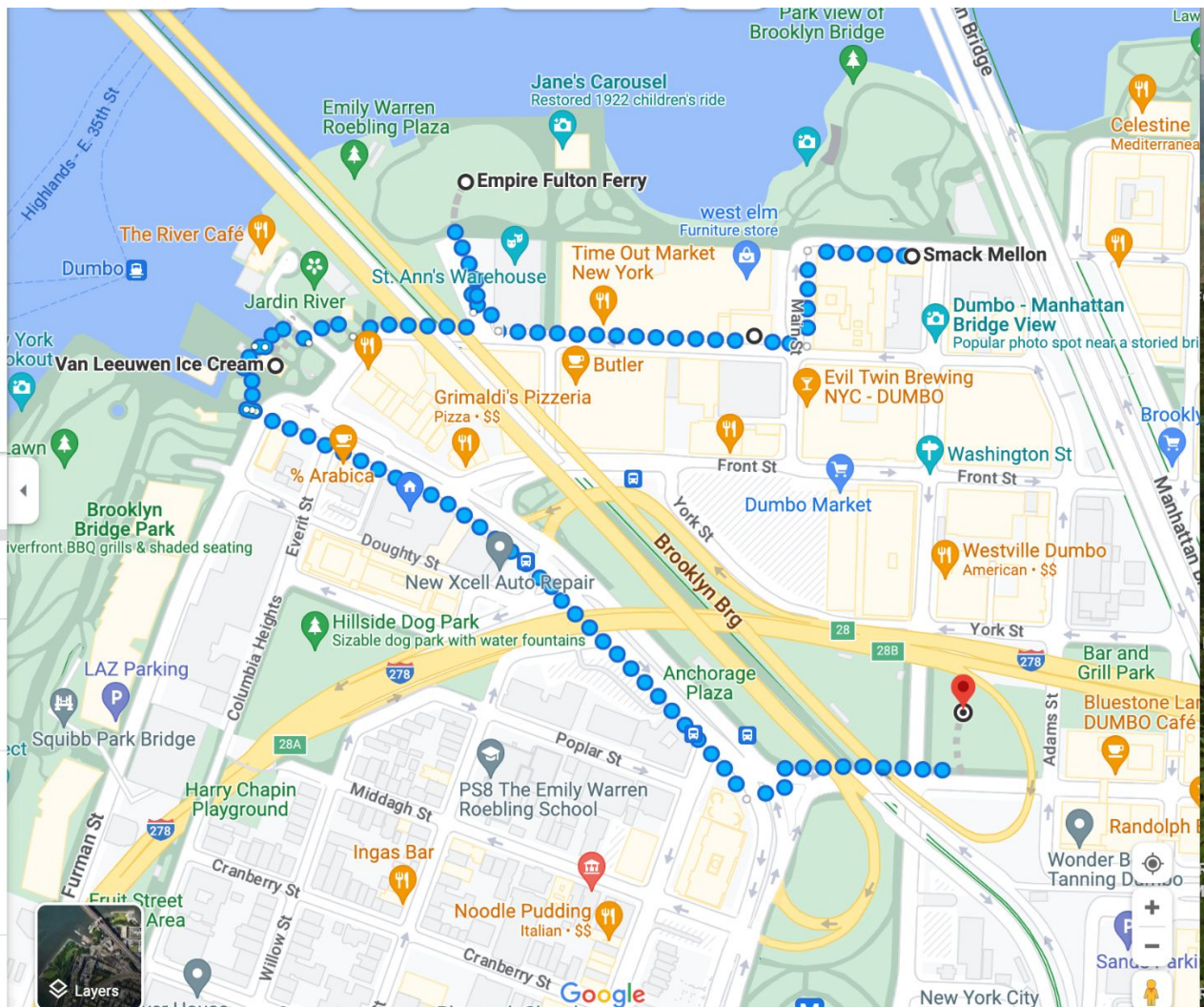
via Plymouth St and Main St

17 min

0.8 mile

Details

17 ft · ↓ 167 ft



## JIN YONG CHOI @ SMACK MELLON



< S.W.M.S.A, epoxy clay, resin, print on paper, air-dry clay, jewelry, LED light, wire, found object, 36"x 24"x22", 2022

At least two members of the MFC crew recognized a connection between this work and *Hiropon* > by Takashi Murakami, which [sold at auction in 2002](#) for \$427,500.

There are also hints of Hellraiser in the way the flesh is flayed with decorative brooches. Freaky and over the top, it also has a similar expressive joy to Murakami's figure, albeit a more literally visceral representation.



oil and acrylic on fiberglass  
88 x 41 x 48 in. (223.5 x 104 x 122 cm.) 1997



Love Sculpture by Robert Indiana,  
Philadelphia



Indigenous artist Nicholas Galanin's site-specific work spells out LAND using  
the same materials in the U.S.-Mexico border wall

# Dumbo Art Galleries

by Jessi, Alex, Alin, Ma'at, Ilaria, Ra

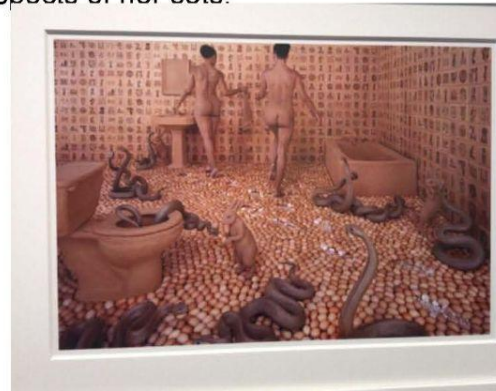
# Smack Mellon

The representation and expression of sex and sexuality breaks taboos and art it's the best way of doing it. Art it's a great mean to protest, change ideologies, and open minds. Sex it's seem as a taboo, as something we should avoid to express and talk about, something to be ashamed of. Art pieces like that help humanity to be more open about sex and get used to it so we stop seeing sex as something awkward.



# Janet Borden Inc

Art should have the power to create an emotional response out of you, to have you stare at the image and feel a connection to it. During our dumbo trip viewing Sandy Skoglund work at a private gallery, what stuck out to me from the small retrospective was how creative and powerful the scenes she was showcasing. Her scenes stuck out to me because of the creativity she put in her sets and designs. The symmetrical use of bright colors, such as fluorescent greens and blues stuck out to me. It was such a strong color palette, and I like how it reflected with Skoglund's clay figures. Making all of these clay figures from scratch really impressed me: I enjoy stop motion and claymation so it struck a chord with me. Even though her designs seem simple, when placed with the bright sets and human models, I felt a connection with it. In a way, her designs seemed nostalgic for a time I was never a part of. For instance, the use of the large blue dogs on a green set complimented each other. It was very pleasant to look at. Another piece, with human models upside down while blue and marbled figures made by Skoglund gave the scene and elusive and mysterious feeling. I was able to connect with Skoglund because of the heart she put into her scenes, from her abstract set design, and blend of media, i felt connected to her pieces and how much creativity was put into all aspects of her sets.



## What do we want art to do?

1. provoke emotion
2. connect with us
3. make us understand something we wouldn't otherwise understand
4. make us curious

### *The outtakes by Sandy Skoglund*

The outtakes are a series of photographs of surreal set ups. Sandy skoglund creates these through bright colors, models, clay sculptures, and food. Some examples include:



### Does it do what we want art to do?

When we first came into dumbo, one of the first things we noticed was that there were pets almost everywhere- peoples walking dogs, dog parks, cats, etc. “The Green House” “Radioactive Cats” and “The Living Room” connected with not only the viewer, but the community. Both of these pieces show an array of neon dogs and cats in different positions throughout a regular household space, interacting with regular people. This definitely connects to the people in the community by illustrating the relationships people have with their pets. Some pieces in this exhibit provoked emotions like hunger, especially “Cocktail Party” and “Raining Popcorns”. Also, “Raining Popcorns” made us feel nostalgia by remind us of winter stop motions and cartoons like Rudolph the Red Nosed Reindeer and Frosty the Snowman’s.

# Carousel

Wasn't part of the program but I think it was somehow art, it was pretty, structured and fun.



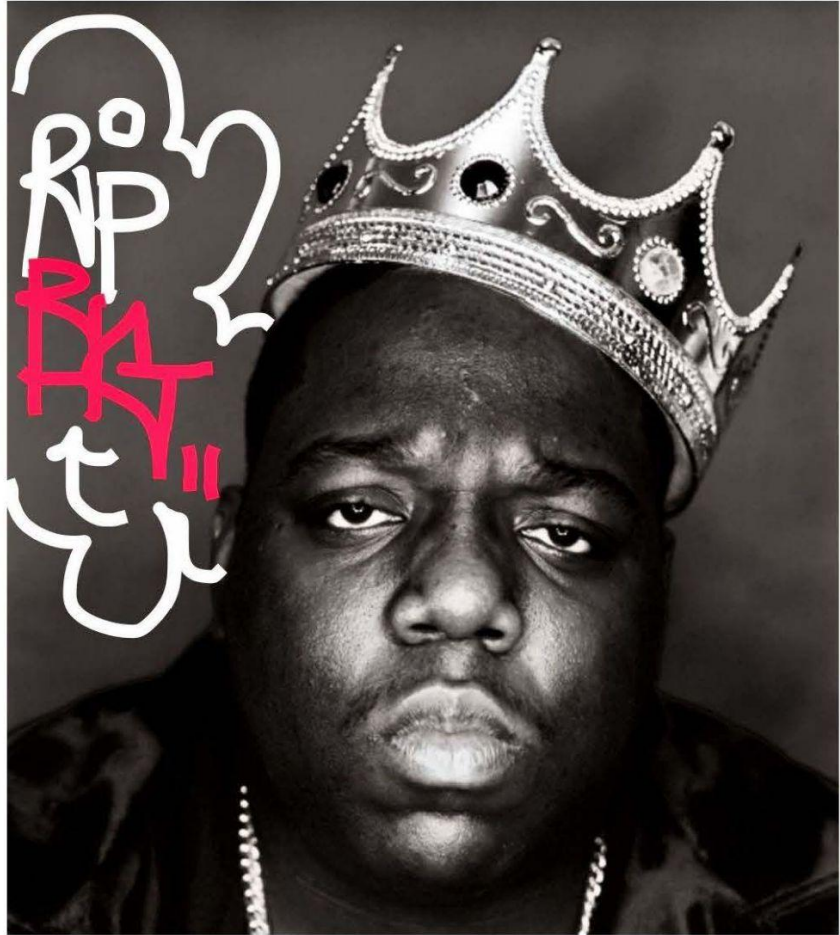
# Terra Land

The fact that the word “LAND” was made of the same metal that is used to create cells for immigrants, is ironic and that irony shows us how a country that promises and talks about freedom is instead the opposite.



## Biggie Smalls Monument

Christopher George Latore Wallace, better known by his stage names the Notorious B.I.G., Biggie Smalls, or simply Biggie, was an Black American rapper. I remember growing up listening to my father listening to his music, to be honest I was young so when I did hear my father playing Biggie Smalls I was too little to realize who the artist was. But it kinda gave me nostalgia to hear it again meaning I guess it does hold a connection in some ways, so that's one way this form of art connect with me. And if you don't know, now you know.



# Kang Seok Ho @ Tina Kim

From 2003 to 2020, KSH held 16 solo exhibitions at Insa Art Space, Kumho Museum of Art, Mimesis Art Museum, etc., and passed away in an unexpected accident in 2021.

An impressionist style, rendered with a photographic lens, framing human figures in abstract compositions – crotches, backs, upper torsos, and curtains. Nothing suggestive here—just a pure attention to line, pattern, and perceptual pleasure.

@bmacmedia



The screenshot shows a Google Maps interface with a walking route highlighted in red. The route starts at Governors Island, New York, and ends at the National Museum of the American Indian. The route is marked with 10 stops, each with a red dot and a label. The stops are: Governors Island, New York, NY 11231; MoMA PS1, 22-25 Jackson Ave, Queens, NY 11354; The Girl Puzzle Monument Honoring Nellie Bly, 100 N 5th St, New York, NY 10002; Brooklyn Museum, 200 Eastern Pkwy, Brooklyn, NY 11213; Dumbo, Brooklyn, NY 11201; ArtsConnection, 45 W 34th St. #1210, New York, NY 10018; The Bronx Museum of the Arts, 1040 Grand Concourse, Bronx, NY 10456; Lincoln Center for the Performing Arts, Lincoln Center, New York, NY 10020; Cheim & Read, 547 W 25th St, New York, NY 10001; and National Museum of the American Indian, 4th St NW, Washington, DC 20560. The route is marked with a red line and includes a ferry crossing. The total distance is 14.3 miles and the estimated time is 14 hours 30 minutes. The route includes a ferry crossing.

