



The show also features more metal panels bent into geometric sculptures, a set of curtains printed with images of book spines, a poem, a visual history of New York based on Ric Burns’s eight-part PBS series *New York: A Documentary Film*, a sign and a poster. It’s a busy exhibit, but appropriately so for a largely absorbing vision of the city as ever-shifting social space.

## Review: Matt Keegan, “I Apple NY”

Keegan’s New York portrait is as busy as the city itself.

By Anne Doran



Photograph: Courtesy of the artist and D'Amelio Terras; New York

An aggregation of sculptures, photographs, texts, objects and printed material, Matt Keegan’s composite portrait of New York City doubles as a reflection on art, society and power. In keeping with the artist’s interest in community (Keegan was also a cofounder of North Drive Press, a now-defunct annual art publication that functioned as a showcase for emerging artists), many of the works in the show are collaborations with others.

An interview with Milton Glaser, designer of the I ♥ NY logo, takes the place of a press release for the exhibition. Keegan and David Reinfurt’s variation on Glaser’s design—featuring a cheerfully redundant apple instead of a heart—is emblazoned on the entrance to the gallery. A video features the artist’s father, who reminisces about working, between the ages of 13 and 21, for a private golf club frequented by Robert Moses—the controversial and fantastically powerful overseer of Gotham’s mid-20th-century urban renewal.

The main part of the show, resembling a cross between a schoolroom and an exhibition of minimalist sculpture, is an array of the artist’s own photographs of the city, mounted on sheet-metal panels—painted the colors of New York City bridges—running around the walls. Among the pictures of advertising signs, shabby apartment interiors and Con Edison trucks is a shot of dour Westbeth, the affordable housing complex for artists, with Julian Schnabel’s hot-pink folly, Palazzo Chupi, rising behind it.