

CULTURED

The Artists of 'Greater New York' Give the City's Art Scene a Temp Check (excerpt)

22 painters, sculptors, choreographers, playwrights, and ventriloquists included in MoMA PS1's quinquennial exhibition sound off on the realities of making art in the city in 2026.

by Ella Martin-Gachot
Photography by Elle Pérez
April 17, 2026

MoMA PS1's quinquennial takes its name from the umbrella term which was first adopted in 1898, when the five boroughs were first incorporated as one city, and has since become synonymous with the larger region less poetically dubbed the tri-state area. But "Greater New York" is of course also an ode to the artists working in and around New York who absorb its urban idiosyncrasies and reflect them back at us, making the city greater, weirder, and less sterile while they're at it. This year's edition, the sixth to be mounted since 2000, features 53 artists working in a laundry list of mediums (from painting to ventriloquism). To celebrate the opening of the survey, which is on view through August, we asked 22 of them to sound off on the state of New York's art scene, the support systems they lean on, and the makers who paved the way for them.



Artwork by Ian Miyamura in "Greater New York 2026" at MoMA PS1.

Ian Miyamura, painter

Tell us about the work of yours that's included in "Greater New York 2026."

I've included three painted works that differ greatly, stylistically. There's a text piece, a still life of twelve unpainted Warhammer miniatures, and a suite of hard-edge abstractions. While it might not be immediately apparent, they share a number of ideas and formal decisions. The group attempts to bring to the fore a question of the viewer's (and artist's) taste—serving as a reminder that our particular position in relation to Things affects how we might read or value what's in front of us.

Who's your favorite New York artist of all time? Why?

Joey Beltram. Any track from "Mentasm" (1991) to "Aumento" (2006). So many slammers and iconic sounds! Daft Punk even backs me up; he's named in "Teachers" off of *Homework*.

What's an underrated ingredient to "making it" as an artist in New York?

Removing the idea of "making it" from the mind. Or, better yet, from the table entirely. If such a state is even real, it's something that comes and goes and therefore shouldn't be chased after.

What do you want to see more of in the New York art scene? Less of?

I want to see more of us have longer and deeper relationships with other artists and writers. I want us to be less reserved.

What is the most important support system for you here?

Having a good halal truck somewhere along the daily route.