

reviews: [new york](#)

Susan Wides

Kim Foster

Half the fun of looking at Susan Wides's photographs is figuring out where they were taken. In the ten large color prints shown here, famous New York sites were rendered mysterious by a simple shift in focus that left much of each image blurry but kept key aspects sharp. The spaces Wides selects are grand—majestic staircases, canyons formed by tall buildings—and her tilted-focus technique tends to emphasize the drama and bustle of such places. By erasing most details and attending to color and light, Wides shows New York in a romantic and unexpected way.

Times Square made an appearance in a skewed image showing a bus lurching diagonally across the picture plane while tourists, poised on the red bleachers designed by Diller Scofidio + Renfro, stand upright. Only one of them, snapping a photo, is in sharp focus. Another image featured a taxi-shaped car on the Ferris wheel in the nearby Toys R Us megastore.

Images of the Metropolitan Museum of Art included a shot of a lone figure climbing the main staircase and one of the American Wing's light-filled court, in which the sculptures and the people sketching and admiring them seem to engage in a dance.

Wides is especially adept at revealing snow's transformative effects on the city. She homes in on an array of neon sleds and vague shapes in winter clothing atop a hill in Central Park, and she captures a flock of blurred pigeons taking flight as a smudge of a man passes by a silver, snow-covered falafel cart. Behind him, a cluster of cranes seen through falling snow marks the World Trade Center site. It was the quietest image in the show.

—*Rebecca Robertson*



Susan Wides, *February 26, 2010*,
pigmented ink print, 52" x 35". Kim Foster.