

Susan Wides

Kim Foster

For her latest exhibition of color photographs of New York, Susan Wides, like a tourist on a return visit, explored the city's lesser-known and farther-out attractions. Her previous show at the gallery featured lush, selective-focus images shot from above, including views of the Metropolitan Museum of Art and Lincoln Center. These recent photographs recorded, with the same airy grace, scenes ranging from Coney Island to the Brooklyn Botanic Garden. Viewed together, the series called to mind the children's books of Richard Scarry, in which viewers are encouraged to sift through urban crowds and ponder the role of each individual in the life of the city as a whole.

In Macy's [December 8, 2012], among the crush of people and handbags that stretches to the horizon, a few individuals stand out—a skinny clerk rushing across the floor, a blond in a leopard-print coat. Across the East River at the Brooklyn Flea, the indoor vintage market held in an old bank lobby, the crowd is slightly scruffier. Someone shuffles through bins of art while someone carries home an oversize letter "M." And below a haze of yellow leaves, Zuccotti Park [November 17, 2011] shows the area cleared of Occupy Wall Street protesters but still surrounded by tiny figures with signs and tiny figures astride motorcycles.

In a few images, the city seems to have emptied,

and Wides catches those who are left in enigmatic arrangements. A flock of softly blurred seagulls fills the frame in *Coney Island* [September 21, 2012]. At one edge of the beach is a couple who could pass as bride and groom—a woman in white holds a bouquet and her companion in a suit and tie carries a large cup. Behind them in the distance, a Hasidic man in a dark suit crosses the sand with five young children, as if a scene from the couple's future.

—Rebecca Robertson



Susan Wides, *Zuccotti Park* [November 17, 2011], pigmented ink print, 50" x 46". Kim Foster.