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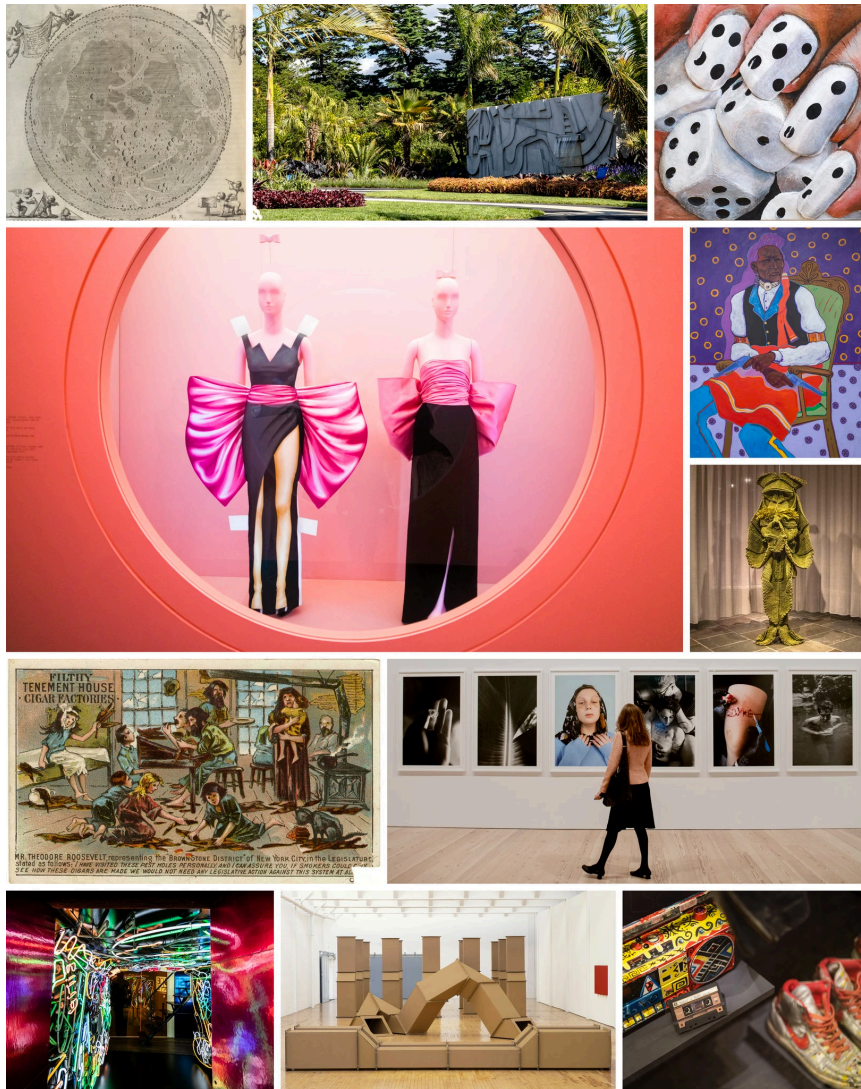
The New York Times

Labor Day Art Guide: Summer Shows to See Before They Close

Fall is quickly approaching, so are the closing dates for shows like “Camp” at the Met and the Whitney Biennial.

Julianne McShane

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As the summer winds down, so do many of the city’s blockbuster museum exhibitions. This year is no different, with the Met’s Costume Institute show “Camp: Notes on Fashion” closing Sept. 8

5 Ninth Avenue, NYC, 10014 | gallery@fortgansevoort.com | (917) 639 - 3113

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and the 2019 Whitney Biennial running through Sept. 22. At the New-York Historical Society, [a pair of exhibitions](#) commemorating the 50th anniversary of the Stonewall uprising close Sept. 22, and [“Life: Six Women Photographers”](#) ends its run on Oct. 6.

But some recently opened surveys will be on view for longer: at the Brooklyn Museum, [“Pierre Cardin: Future Fashion”](#) is open through Jan. 5, and at the Guggenheim, there are exhibitions examining the works of [Jean-Michel Basquiat](#) (through Nov. 6) and [Robert Mapplethorpe](#) (through next summer). The Museum of the City of New York has a [pair of companion exhibitions](#) highlighting the works of the photographer Fred W. McDarrah: “The Voice of the Village” is on through Dec. 1, and “Pride: Photographs of Stonewall and Beyond” closes Dec. 31.

And another show at the Museum of the City of New York is particularly pertinent this Labor Day: [“City of Workers, City of Struggle,”](#) which highlights the 200-year history of how labor movements shaped New York. (The museum will cut its admission 50 percent from Sept. 1-7 for visitors with a union card.) On view through Jan. 5, the show charts the evolution of the continuing fight for workers’ rights, beginning with the dawn of unions in the 19th century, when discontent among laborers over the changing realities of their workplaces prompted them to agitate for better pay and working conditions, according to the show’s curator, Steven H. Jaffe.

“As the city became industrialized in the 19th century and streams of wealth and poverty came to characterize New York, it became a place of opportunity for many immigrants and working people, but it also became a place of tremendous disparities,” Mr. Jaffe said. “It became a place of anger, militancy, and great aspirations to improve one’s own lot.”

But the exhibition also shows that not all laborers had a seat at the table: The white male workers leading labor movements in the early days often prevented women, African-Americans, and new immigrant workers from joining unions.

Those workers persisted, though: women formed strike committees in the mid-19th century, and carried out reforms in the garment industry following both a 1909 strike and the 1911 Triangle shirtwaist factory fire. Black workers founded their own unions and locals after the Civil War, and immigrant workers went on to create the Chinese Hand Laundry Alliance of New York and the national Asian Pacific American Labor Alliance — among others — in the 20th century. More recently, the battle among groups of organized workers over plans for the [since-defeated Amazon headquarters](#) in Long Island City, Queens, has shown the city’s enduring role in leading national debates about workers’ rights, according to Mr. Jaffe. “New York has remained a real incubator for labor struggles on the part of working people,” he said.

Below, we offer a listing of some of the art exhibitions closing over the next month, many of which were reviewed by our art critics.

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Last Chance

'HOCK E AYE VI EDGAR HEAP OF BIRDS: SURVIVING ACTIVE SHOOTER CUSTER' at MoMA PS1 (through Sept. 8). Through drawings, prints and installations, the artist Edgar Heap of Birds — who has lived on tribal land in Oklahoma City since 1981 — explores the largely unacknowledged history of violence committed by United States troops against Native populations more than a century ago through the lens of the modern-day notion of an “active shooter.” 718-784-2084, momaps1.org