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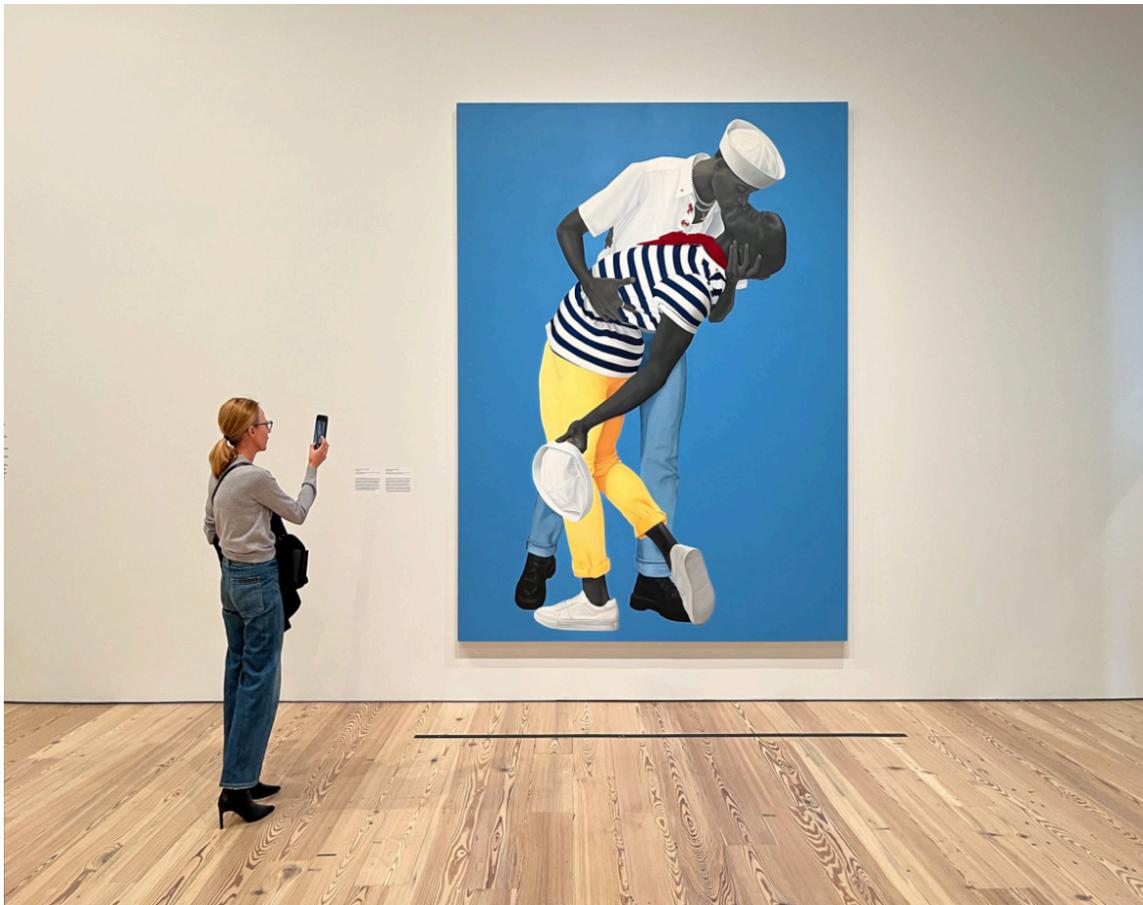
BEST OF 2025

The Best New York City Exhibitions of 2025

Our staff and contributors look back on a year in art, from museum reopenings to shows that make and remake history.

Hyperallergic

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Installation view of Amy Sherald's "For love, and for country" (2022) in *Amy Sherald: American Sublime* at the Whitney Museum of American Art (photo Hakim Bishara/*Hyperallergic*)

It's been a big year in New York City — and not just because we (thankfully) got a new mayor. New and updated museums are everywhere you turn: The Studio Museum in Harlem is back and better than ever after a seven-year sabbatical, and the Frick's spent some of its hefty endowment on an expansion and facelift. A new New Museum will soon follow (we hope). And of course, the gallery landscape has shifted beneath our feet: We bid adieu to some, we say hello to others.

Beyond that, 2025's been a blockbuster year. It includes shows that will make art history — Amy Sberald at the Whitney, Rashid Johnson at the Guggenheim, and Wifredo Lam at The Met being just a shortlist. We've got shows that remake it, from a survey on Indigenous design lineages at the Ford Foundation Gallery to New York's introduction to 20th-century Malian photographer Seydou Keïta at the Brooklyn Museum. We've got surveys of hometown heroes, including the late Queens native Jack Whitten at MoMA, Coco Fusco at El Museo del Barrio, and Reverend Joyce McDonald at the Bronx Museum.

And, of course, as is always the case here, in the city of everything, we've got more still. My fellow New Yorkers, I present to you — in no particular order — the best shows of the year.—*Lisa Yin Zhang, associate editor*

Deborah Kass: The Art History Paintings 1989-1992

Salon 94, February 19–March 29

Organized by the gallery



Deborah Kass, "How Do I Look" (1991) (photo Hrag Vartanian/*Hyperallergic*)

This was the first time Deborah Kass's complete series of *Art History* paintings (1989–92) went on view (minus one), and they are as brash and clever as when they were first painted over 30 years ago. The artist probes our urge to belong, whether to art history or something else, and pushes us to focus "on the power of the systems that challenge us and can take away our agency in the act of viewing."—*Hrag Vartanian*

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