

# The New York Times

## What to See in N.Y.C. Galleries Right Now

By Martha Schwendener, Jillian Steinhauer and Max Lakin  
Jan. 4, 2023

*Want to see new art in New York this weekend? Start in NoHo for Bill Miller's linoleum portraits. Then head to the Flatiron for a group show calling attention to gender-based violence. And don't miss Anton van Dalen's mechanically surrealistic works in TriBeCa.*

### Newly Reviewed

Hours vary at galleries. Visitors should check in advance.

#### FLATIRON

### 'El Corazón Aúlla'

Through Jan. 21. The 8th Floor, 17 West 17th Street, Manhattan; 646-839-5908, [the8thfloor.org](http://the8thfloor.org).



Installation view of Nayla Altamirano's "Las Nobodies" (2011), shows the artist walking along the U.S. border fence, collecting and donning bras left in the desert by coyotes who sexually assaulted the women they were smuggling. Adam Reich

Performance art may not be as radical as it was in the 1970s, but the exhibition "El Corazón Aúlla" ("The Heart Howls") reaffirms what a potent vehicle it is for subversive expression. Curated by Alexis Heller and Tatiana Muñoz-Brenes, the show features 14 Latin American female and nonbinary artists calling attention to a crisis of gender-based violence: According to the Gender Equality Observatory for Latin America and the Caribbean, at least 12 women per day were victims of femicide in the region in 2021. The artists take different approaches — performing in public and private, alone or with others — but are united by their unflinching vulnerability. They put their bodies on the line.

This includes Denise E. Reyes Amaya lying covered in garbage bags in the gutter of a San Salvador street in the video "Colored Bags for Trash" (2014); it's equally harrowing to watch passers-by ignore her and police officers poke her. In the video "Las Nobodies" (2011), the Mexican artist Nayla Altamirano walks meditatively along the border, collecting and donning bras left in the desert by the coyotes who sexually assaulted the women they were smuggling to the United States.

Some artists extend their vulnerability outward, like Elina Chauvet, who, in "My Hair for Your Name" (2014), cut off her locks and tied them with ribbons bearing the names of murdered women. Here, alongside those hanging locks and performance photos, the Mexican artist has set up a station where visitors are invited to do the same, pushing us to consider what we might be willing to risk or give up in sacrifice. *JILLIAN STEINHAUER*