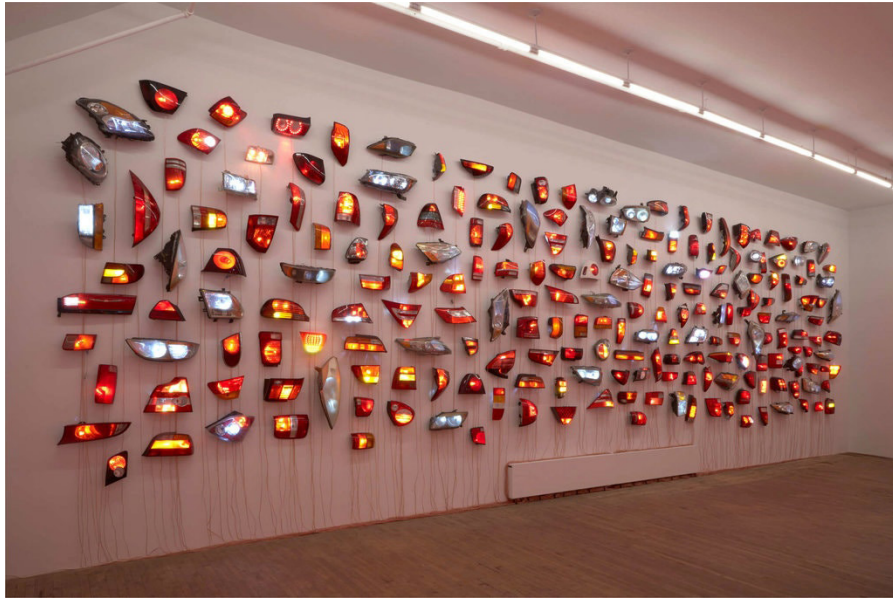


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What to See Right Now in New York Art Galleries



Madeline Hollander's installation "Heads/Tails" at Bortolami, where she has mounted dozens of used car headlights and taillights on the gallery walls. Credit: Madeline Hollander and Bortolami; Kristian Laudrup

Madeline Hollander

Through Feb. 21 at Bortolami, 55 Walker Street, Manhattan; 212-727-2050; bortolamigallery.com.

Madeline Hollander identifies as a choreographer but she works at the outer edges of dance — and not always with humans. A performance she created on the beach at Far Rockaway, Queens, included a sand-cleaning truck; another featured office chairs moving around a gallery. She also developed movement sequences for Jordan Peele's horror film "Us" (2019).

For "Heads/Tails," her new show at Bortolami, Ms. Hollander has mounted dozens of used car headlights and taillights on the gallery walls and synced them with the traffic signal at the nearby intersection of Broadway and Walker Street. The gentle on-off rhythm of red and white lights in the gallery is controlled by an interface programmed from data that tracks the movement of drivers in that area. Part of Ms. Hollander's work was the arduous process of obtaining permission to have access to this system from the city's Traffic Management Center at the Transportation Department.

There's an eerie disconnect here between quiet gallery and noisy street, as well as technologically "programmed" versus artistically "choreographed." Ms. Hollander burrows into these fissures. The private contemplation of art becomes tied to hordes of strangers moving throughout the city. In today's world, everything is connected, networked and interfaced. Ms. Hollander highlights this phenomenon but also glimpses into the post-human future, where links between programmed apparatuses and humans will be, presumably, even more prevalent and profound.