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ART REVIEWS

New York Galleries: What to See Right Now

Elisabeth Kley and Tabboo!’s botanical beauties; Mike Cloud’s “hanging and beheading paintings”; Karl Lagerfeld’s sculptural works; and Janine Antoni’s symbolic images.

Janine Antoni

Through Nov. 17. Green-Wood Cemetery, 500 25th Street, Brooklyn; 718-210-3080, green-wood.com.

With [its beautiful old trees](#) and rolling hills, Green-Wood Cemetery in Brooklyn can feel as much like a park as like a graveyard; in the catacombs, however, the environment is darker. Built in the 1850s, these underground spaces are generally closed to the public, except for periodic performances and concerts. Now they're the site of "[I am fertile ground](#)," a project by the artist [Janine Antoni](#).

Over several decades, Ms. Antoni has become known for her body-centered, often performative works; in "[Loving Care](#)" (1993), she mopped a gallery floor with her dye-soaked hair. The Green-Wood installation builds on her more [recent artistic interests](#) in bones, as well as in the emotional power of religious objects and imagery. It consists of nine photographic works of gestures made with her own and her parents' bodies — feet, ears, torsos. They're displayed in gilded frames incorporating casts and impressions of bones. "I open the gates" (2019) shows hands grabbing a pair of breasts, bisected by a shimmering spinal column; in "My waters rest" (2019), weathered hands fold in prayer against a marine-blue background.

These icon-like pictures stand in vaults illuminated only by skylights. The effect is simultaneously thrilling and haunting, a dichotomy that gets to the very heart of being human: We're both sturdy enough to live and frail enough to die.