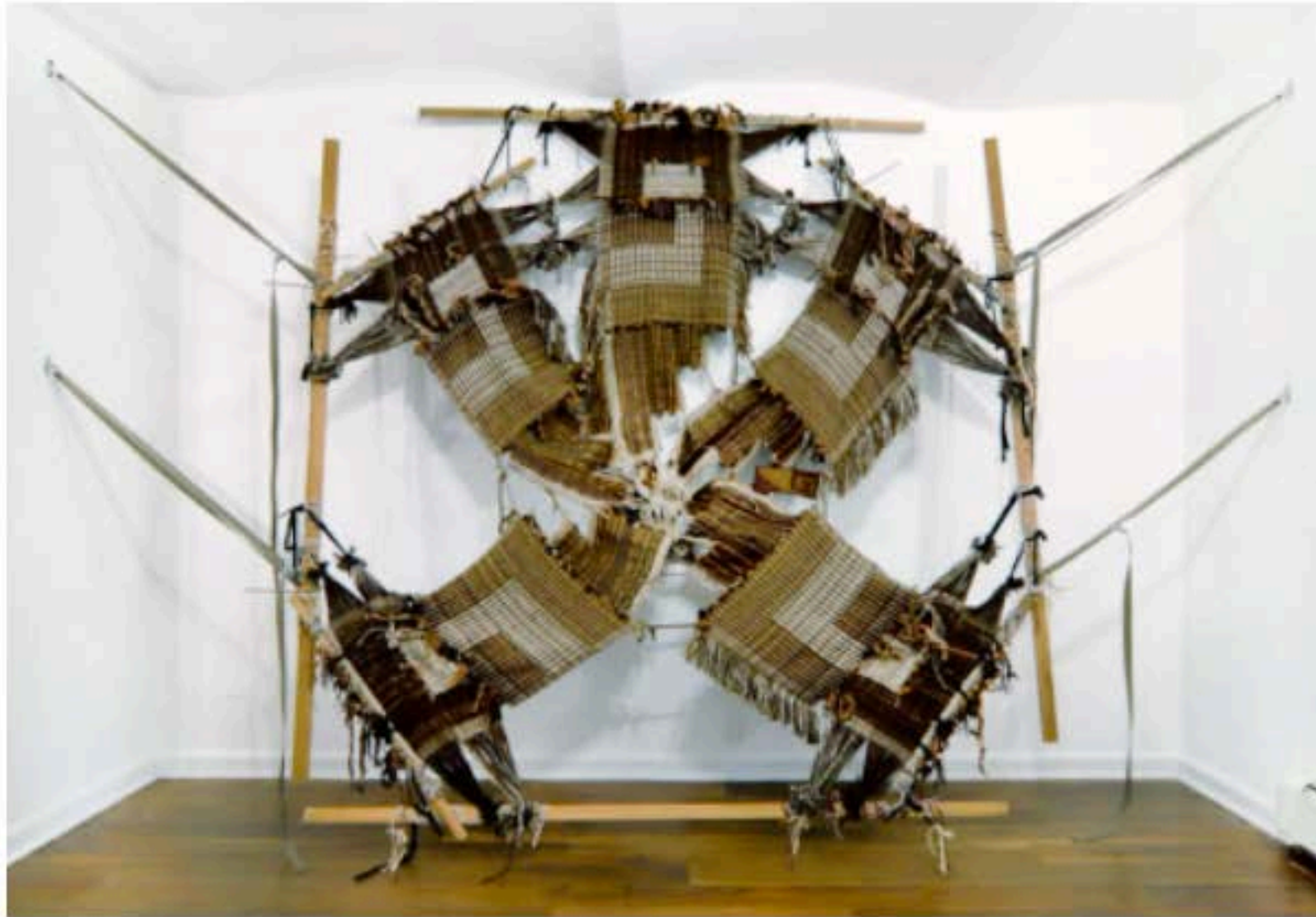


LOWER EAST SIDE

Kira Dominguez Hultgren

Through April 23. Heroes, 162 Allen Street, Manhattan. 510-701-4684,
heroesgallery.gallery.



Kira Dominguez Hultgren's "Colita de Rana or Zip Ties" (2022), in which five separate burlap-colored panels meet in a loose knot at the center. Kira Dominguez Hultgren and Heroes Gallery

The textile artist Kira Dominguez Hultgren cites the Nahua weaver, educator and artist's model Luz Jiménez (1897-1965) as a major influence. But not much work survives by Jiménez, so she appears in this exhibition only in a few reproduced drawings and photographs. What remains is essentially a New York solo debut for Dominguez Hultgren, whose textiles, which incorporate alpaca and camel fur, strips of her Punjabi grandmother's clothing, rope from a Utah climbing gym, her own hair, plastic zip ties, ratchet straps, and a shredded reprint of an exhibition catalog titled "Luz Jiménez, símbolo de un pueblo milenario 1897-1965," are draped and tied across ad hoc looms made of salvaged wood.

On paper, the gallery's explanation for this eclectic array of materials — that they represent the artist's multicultural heritage — sounds a little literal. But it's actually this kind of transparency that makes the work compelling. Three strips of yellow and blue woven fabric stretch down a ladder of wooden bars in "In the Silence Between Mother Tongues," with the rubbery-looking climbing rope snaking in and out between them, while five separate burlap-colored panels meet in a loose knot at the center of "Colita de Rana or Zip Ties."

No single knot or stretcher bar stands out more than any other, but they don't quite blend together, either. Instead, the impression made, say, by "Colita de Rana" is less like a singular picture than like a complex spiritual machine. *WILL HEINRICH*