

Close

**THE
NEW YORKER**
SUBSCRIBE NOW



Print



Tablet



Web

CLICK HERE

THE NEW YORKER

- [Subscribe](#)
- [home](#)
- [New Yorker magazine articles](#)
- [Blogs](#)
- [Audio & Video](#)
- [Reviews of New York events: Goings on About Town](#)
- [New Yorker Cartoons](#)
- [New Yorker Topics](#)
- [Complete New Yorker Archives and Digital Edition](#)
- [reporting](#)
- [talk](#)
- [fiction](#)
- [Arts](#)
- [Search](#)
- [Services](#)
- [Festival](#)
- [Festival](#)
- [Contact](#)

- [Table of Contents](#)
- [Humor](#)
- [News Desk](#)
- [Culture Desk](#)
- [Fiction](#)
- [Apps](#)
- [Birth Control](#)
- [Rick Santorum](#)
- [Grammys](#)
- [The Political Scene](#)

- [Table of Contents](#)
- [Shouts & Murmurs](#)
- [The Talk of the Town](#)
- [Comment](#)
- [Ask the Author](#)

- [Daily Comment](#)
- [News Desk](#)
- [Culture Desk](#)
- [Sporting Scene](#)

- Photo Booth
- Back Issues
- John Cassidy
- [The Political Scene](#)

- Fiction Podcast
- TNY Shorts
- Peter Schjeldahl on Art
- DVD of the Week
- New Yorker Out Loud
- The Political Scene Podcast
- Audio Edition

- The Theatre
- Night Life
- Art
- Dance
- Classical Music
- Movies
- Readings and Talks
- Above and Beyond
- New Yorker Festival

- This Week's Slide Show
- Animated Cartoons
- Roz Chast
- Editor's Desk
- Shouts & Murmurs
- The Cartoon Bank

- Politics
- Business
- Culture
- Health
- Books
- Movies
- Fiction
- Poetry

- Table of Contents
- Apps
- Complete Archive
- Covers
- Back Issues
- Contributors
- THE NEW YORKER OUT LOUD
- The New Yorker Store

- POLITICS
- PROFILES
- THE TALK OF THE TOWN
- COMMENT
- Table of Contents
- The Financial Page
- News Desk
- [The Political Scene](#)

- Comment
- The Financial Page
- Hendrik Hertzberg
- Close Read
- News Desk
- Politics
- Profiles
- Contributors

- The Book Bench
- The Fiction Podcast
- Fiction Q. & A.
- Culture
- Contributors
- Susan Orlean
- Profiles

- Books
- Movies
- Art
- Music
- The Book Bench
- Photo Booth
- Peter Schjeldahl on Art
- Tables for Two
- Table of Contents

- Profiles
- Humor
- News Desk
- Culture
- Fiction
- Table of Contents
- Apps
- Digital Revolution
- 2012 Election
- AFTER 9/11

- Home

- THE NEW YORKER FESTIVAL
- Friday Schedule
- Saturday Schedule
- Sunday Schedule
- **Tickets**
- Book Signings
- Blog
- App
- Twitter

- The New Yorker Festival

- Home

- The New Yorker
- Arts & Culture
- Events



GOINGS ON ABOUT TOWN

DANCE

FEBRUARY 13, 2012

NEW YORK CITY BALLET

In the next two weeks, the company will offer a broad swath of repertory by Balanchine, Robbins, and Ratmansky, as well as several performances of two large-scale narrative ballets by Peter Martins and Lynne Taylor-Corbett. On the

- 
- 
- 

Balanchine front, N.Y.C.B. presents the vigorous “Allegro Brillante,” which opens with the dancers already in motion, as well as the seldom performed “Tchaikovsky Suite No. 3,” in which the dancers pine for love in a shadowy world, only to end up in the glittering splendor of “Theme and Variations.” From Robbins, we get the adolescent “Interplay,” with music by Morton Gould, and “Fancy Free” (1944), about three sailors on shore leave in the big city. Also on the lineup is Ratmansky’s imaginative “Russian Seasons” (2006) and Peter Martins’s not-so-subtle take on Prokofiev and Shakespeare, “Romeo + Juliet,” as well as Taylor-Corbett’s wan staging of Weill’s ballet chanté “The Seven Deadly Sins” (2011), starring Wendy Whelan, with Patti LuPone singing Brecht’s cruel words. | Feb. 8 at 7:30: “Concerto Barocco,” “Tarantella,” “The Seven Deadly Sins,” and “Vienna Waltzes.” | Feb. 9 at 7:30: “Allegro Brillante,” “The Seven Deadly Sins,” and “Vienna Waltzes.” | Feb. 10 at 8: “Interplay,” “The Seven Deadly Sins,” and “Vienna Waltzes.” | Feb. 11 at 2: “Concerto Barocco,” “Tarantella,” “The Seven Deadly Sins,” and “Vienna Waltzes.” | Feb. 11 at 8: “Stravinsky Violin Concerto,” “The Seven Deadly Sins,” and “Vienna Waltzes.” | Feb. 12 at 3: “Interplay,” “Zakouski,” “The Seven Deadly Sins,” and “Vienna Waltzes.” | Feb. 14 at 7:30: “Romeo + Juliet.” | Feb. 15 at 7:30: “Allegro Brillante,” “Russian Seasons,” and “Fancy Free.” | Feb. 16 at 7:30: “Romeo + Juliet.” | Feb. 17 at 8: “Agon,” “Fancy Free,” and “Tchaikovsky Suite No. 3.” | Feb. 18 at 2: “Romeo + Juliet.” | Feb. 18 at 8: “Interplay,” “Agon,” and “Tchaikovsky Suite No. 3.” | Feb. 19 at 3: “Romeo + Juliet.” | Feb. 21 at 7:30: “Romeo + Juliet.” (David H. Koch, Lincoln Center. 212-870-5570. Through Feb. 26.)

- E-Mail
- Single Page

CLOUD GATE 2

Unlike other junior ensembles, which tend to present the same repertoire as the main company, this troupe has its own niche: it specializes in the lively contemporary-dance scene from Taiwan. In its début at the Joyce, Cloud Gate 2 will perform dances by a cross-section of young Taiwanese choreographers, from a meditation on death by Bulareyaung Pagarlava (who created the lightweight “Chasing” for the Martha Graham Dance Company last year) to a playful parable about life spent behind a desk, by Huang Yi (“Ta-Ta for Now”), and a Bausch-influenced piece, “Tantalus,” by the more senior Wu Kuo-chu. (175 Eighth Ave., at 19th St. 212-242-0800. Feb. 8 at 7:30, Feb. 10 at 8, and Feb. 12 at 2 and 7:30.)

“VERTICAL ROAD”

Owing to a recent injury to his Achilles tendon, the phenomenal British-Bengali dancer and choreographer Akram Khan will be unable to perform “Gnosis,” as previously scheduled. But his highly regarded company will present “Vertical Road,” an exploration of spirituality that he describes as a “journey from gravity to grace.” The seventy-minute work functions as a series of poetic visual metaphors, drawing on the powdery, expressionist palette of Butoh, the dynamics of martial arts, the quicksilver movement of Indian *kathak*, and lighting that tries to evoke the mystical world of the Sufi poet Rumi. (Montclair State University, 1 Normal Ave., Montclair, N.J. 973-655-5112. Feb. 8 at 8, Feb. 10 at 7:30, Feb. 11 at 8, and Feb. 12 at 3.)

ISABEL LEWIS / WILL RAWLS

Ishmael Houston-Jones's "Parallels" series kicks into gear with a shared evening. Though it's tempting to call Lewis's "Synthetic Action" the warm-up, it's really more of a mashup: treating the preparatory exercises of various schools of dance as ready-made compositions, Lewis juxtaposes them simultaneously, complete with the jangle of separate accompanists. Rawls, for his "Collected Fictions, Frontispieces," crafts three different evenings of choreography around a cutout of a German shepherd. (Danspace Project, St. Mark's Church In-the-Bowery, Second Ave. at 10th St. 866-811-4111. Feb. 9-11 at 8.)

LEVI GONZALEZ AND AMANDA LOULAKI

Yasuko Yokoshi curates this double bill at the Kitchen. Gonzalez's contribution is a solo for Natalie Green, but he will be onstage as well, directing Green and demonstrating the collaborative process in real time. Loulaki, for her part, triggers her own memories and pushes herself through several emotional states. (512 W. 19th St. 212-255-5793, ext. 11. Feb. 9-11 at 8.)

"RAW DIRECTIONS"

Four mid-career choreographers in Dance New Amsterdam's artistic-development program, mentored by Lawrence Goldhuber, each show one fifteen-minute première. In "B.O.T.L.E.K.," Shannon Gillen takes inspiration from the dynamics of international shipping; in "The Sky Is Empty," Elisha Clark Halpin looks to Sylvia Plath. Philippa Kaye takes on hula hoops and the origins of modern dance in "The Land of Maverick; Unbranded," while Elke Luyten gives herself a task-based solo, "Inertia, Part 1." (280 Broadway, at Chambers St. 212-227-9856. Feb. 9-11 at 8.)

BRAZIL! BRAZIL!

Pairing thrillingly skilled performers with a party band, this touring show pretty much guarantees a good time. Along with the scything capoeira moves and strings of flips that one would expect from a Brazilian troupe, there's a less common display of virtuosic soccer-ball handling, a *futebol* skill that involves much more than your feet. (New Victory, 209 W. 42nd St. 646-223-3010. Feb. 10 and Feb. 17 at 7, Feb. 11 and Feb. 19 at 2 and 7, and Feb. 12 and Feb. 18 at noon and 5. Through Feb. 26.)

MONICA BILL BARNES & COMPANY

All dances by Barnes are, in some measure, performances of awkwardness. Her new piece, "The Snow Globe Show," zeroes in on the awkwardness of performing—stage fright, public accidents. Her longtime colleague Anna Bass joins her, as do various surprise guests. (Joe's Pub, 425 Lafayette St. 212-539-8778. Feb. 10-11 at 7.)

NEW CHAMBER BALLET

Miro Magloire's ensemble presents a pared-down evening of new works, by Magloire, Constantine

Baecher, and Emery LeCrone, with live music by Stockhausen, Handel, and Weill. (City Center Studio 4, at 130 W. 56th St. 212-868-4444. Feb. 10-11 at 8.)

LAR LUBOVITCH DANCE COMPANY

Teaming up again with the vibrant chamber-music group Le Train Bleu, Lubovitch reprises his canny staging of the Stravinsky-scored folktale “Histoire du Soldat,” which ran for one night last year. The Lubovitch-Train connection continues as the musicians play the sportive composition that Yevgeniy Sharlat wrote for Lubovitch’s recent “Crisis Variations,” a dance replete with images of collapse. (Manhattan Movement and Arts Center Theatre, 248 W. 60th St. 212-868-4444. Feb. 10-11 at 8 and Feb. 12 at 7.)

VANESSA ANSPAUGH / JEN ROSENBLIT

This shared evening is thick with ideas. In “Armed Guard Garden,” Anspaugh, who has danced with a long list of experimental dancemakers (Juliette Mapp, Faye Driscoll), considers the gay body as a site of resistance and views the Occupy movement as a way of “critiquing notions of paradise and resting place.” Rosenblit examines the act of artistic collaboration in “In Mouth,” her latest, somewhat testy piece with the dancer Addys Gonzales. (New York Live Arts, 219 W. 19th St. 212-924-0077. Feb. 15-18 at 7:30.)

LES BALLETS DE MONTE-CARLO

Not to be confused with the travesty group Les Ballets Trockadero de Monte Carlo, this ensemble is the brainchild of the late Princess Grace of Monaco and her daughter Caroline. Since 1993, it has been led by the French choreographer Jean-Christophe Maillot, whose taste runs to the works of American minimalists and the cream of the European contemporary scene, from William Forsythe to Nacho Duato and Sidi Larbi Cherkaoui. Maillot’s own style is sleek, stylish, and abstract, well suited to his strong, beautiful dancers. The company will perform two works by Maillot, “Opus 40,” accompanied by the recorded vocalizations of Meredith Monk, and “Altro Canto,” set to music by Monteverdi. (Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. Feb. 15 at 7:30, Feb. 16-17 at 8, Feb. 18 at 2 and 8, and Feb. 19 at 2 and 7:30.)

JAWOLE WILLA JO ZOLLAR / BEBE MILLER / DEAN MOSS

For this weekend of Ishmael Houston-Jones’s what-is-black-dance series, “Parallels,” he subcontracts out an evening apiece to three black choreographers of his generation. Zollar concentrates on improvisation, selecting the young dancers Hunter Carter, Samantha Speis, and Marya Wethers. Miller asks Wethers, Gesel Mason, and Cynthia Oliver to address the notion of legacy. And Moss expands the category of blackness by including Pedro Jiménez, Young Jean Lee, and Ann Liv Young—performers not of African descent whom Moss considers to be, nevertheless, black. (Danspace Project, St. Mark’s Church In-the-Bowery, Second Ave. at 10th St. 866-811-4111. Feb. 16-18 at 8.)

HARKNESS DANCE FESTIVAL

For this year’s festival at the 92nd Street Y, the choreographer Doug Varone is inviting other choreographers to “strip” a dance—to show it as if it were in rehearsal—before displaying it all gussied up. Going first is Lar Lubovitch, Varone’s old boss, who presents excerpts from “The Legend of Ten” while talking about the process behind its Lubovitchian flow. Only after that come the lights, the costumes, the legend in full. (Lexington Ave. at 92nd St. 212-415-5500. Feb. 17-18 at 8 and Feb. 19 at 3.)

-
-
-

To get more of *The New Yorker's* signature mix of politics, culture and the arts: **Subscribe now**