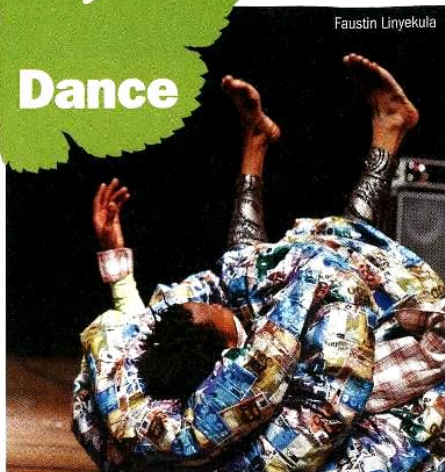


August 25–September 7, 2011



Dance



Faustin Linyekula



Mai-Thu Perret



American Ballet Theatre

BEST OF THE REST

Alvin Ailey American Dance Theater

This season, the famed troupe might appear slightly different, with Robert Battle officially taking the artistic director mantle from Judith Jamison. Along with his own *Takademe*, pictured here with the gorgeous Yannick Lebrun, he has curated a promising season.

Company premieres include Ohad Naharin's *Minus 16* (basically anything the man touches warrants a rowdy hooray), as well as a world premiere from the celebrated hip-hop choreographer Rennie Harris: *Home*, inspired by people living with or affected by HIV. *New York City Center* (alvinailey.org). Nov 30–Jan 1; \$25–\$135. Tickets on sale Tue 6.

American Ballet Theatre

The company returns to City Center for a brief but mighty season, showcasing Alexei Ratmansky (*Seven Sonatas*), Merce Cunningham (*Duets*) and Twyla Tharp, whose *In the Upper Room* will celebrate its 25th anniversary. The sublime ballet zeroes in on red-and-black-costumed dancers emerging from and retreating into swirls of fog to Philip Glass's hypnotic score. Tharp saw the music as a response to Mahalia Jackson's spiritual, and the references to Heaven are unmistakable. As the music soars, so does the dance. *New York City Center* (abt.org, nycitycenter.org). Nov 8–13; tickets start at \$25.

Crossing the Line and Performa 11

Check out the best pieces from two of the top festivals.

Crossing the Line

Rachid Ouramdane

This French-Algerian choreographer's work appears in the fest twice: The first piece, *Ordinary Witnesses*, investigates the effects of violence on people's bodies, and the second, *World Fair*, asks, in part, what physical marks are left by political history? Ouramdane digs deep enough to show both kinds of scars. *New York Live Arts* (newyorklivearts.org). Ordinary Witnesses: Oct 11, 12 at 7:30pm. World Fair: Oct 14, 15 at 7:30pm. \$30.

Xavier Le Roy

Uniting with composer Helmut Lachenmann and eight musicians, the French molecular biologist turned choreographer deconstructs classical music in *More Mouvements für Lachenmann*, which explores what it means to look and listen. *Florence Gould Hall* (at *French Institute Alliance Française*) (fiaf.org/crossingtheline). Sept 19 at 7:30pm. \$15–\$25.

Faustin Linyekula

The director and choreographer presents *more more more... future*, an exploration of the history and modern-day struggles of his home, the Democratic Republic of Congo. The provocative work incorporates *ndombolo*—a regional dance that combines rumba, traditional rhythms and funk—and features live music. *The Kitchen* (212-255-5793). Oct 12–15 at 8pm; \$15.

Performa 11

Boris Charmatz

For this living exhibition, *Musée de la Danse*, Charmatz replaces objects with artists to examine both the history and future of dance. This version, unique to New York City, showcases dancers including Eleanor Bauer and Marcus Steinweg. Nov 4–6; location and price TBA

Mai-Thu Perret

The Swiss artist teams with choreographer Laurence Yadi in *Love Letters in Ancient Brick*, which transports George Herriman's *Krazy Kat* comic strip to a three-dimensional setting. Singer-narrator Tamara Barnett-Herrin and musician Vincent de Roguin bring the kooky love triangle (a cat, a mouse and a police dog) to life. *Joyce Soho* (*performa-arts.org*). Nov 3–5 at 8pm; price TBA.

Jonathan Burrows and Matteo Fargion

Performa gets elegantly odd with a selection of duets by British choreographer Jonathan Burrows and musician Matteo Fargion. *Cheap Lecture* translates John Cage's subversive "Lecture on Nothing" into a rhythmic spoken performance, while *The Cow Piece* uses text, movement and sound to create a fantastical world. *Danspace Project* (danspaceproject.org). Nov 3 at 7, 9pm; Nov 4–5 at 8pm; \$18.—*Gia Kourlas*



Bunheads

"It's like he feels the need to break people so they're more obedient." That's how Sophie Flack—a vocal and disgruntled victim of the 2009 New York City Ballet layoffs—describes the company director in

Bunheads. The young-adult novel is a fictional account of the life of one Hannah Ward, who is torn between the ballet world and the real world. Flack, who hung up her pointe shoes to study English at Columbia University, danced with NYCB for nine years. *Bunheads* (*Little, Brown*; \$18) is out Oct. 10.—GK

Anthony Huxley

This new NYCB soloist is on the rise.

For New York City Ballet's fall season, Huxley, 23, will likely reprise his parts in 2 & 3 *Part Inventions*, *Fearful Symmetries* and—his favorite—*Square Dance*. He spoke with TONY while at the Vail International Dance Festival, where he was on tour with the newly formed ensemble New York City Ballet Moves.

You're small for a male dancer. How have you come to terms with your size? At NYCB I've been able to dance great things considering my height. I

was worried I would have to do jester roles all my life. I tried to focus on becoming more of a...

Leading man? Yeah. I think I am fortunate with my proportions that I look maybe a little taller than I am. [Laughs] I never really focused on trying to do tricks. I focused more on having a style, a stronger technique and a clean line.

One of your best roles is as the male lead in Balanchine's Square Dance.

What's your approach in the solo?

When you perform it, you are dead tired at that point [in the ballet], so in rehearsal, I try to do it as technically perfect as I can, to get that strength. But when you're onstage, you can't squeeze as hard as you'd like, so I focus on the essence. It's a solo of yearning, and your brain is working and twisting.—GK

David H. Koch Theater (at *Lincoln Center*) (nycballet.com). Sept 13–Oct 9; tickets start at \$29.



PHOTOGRAPHS: FAUSTIN; ARTIST: FLORENCE GOULD; PERRET; ANNA KETTER; GENOVA; ART: GENE SCHAKOWICZ; ALVIN AILEY; ANDREW ECCLERS; FLACK; RANDALL SWANN; HUXLEY; PAUL ROBIN