

abandon the overwrought titles—"She Put Her Hand to Her Heart Where It Boomed in the Otherwise Silence of the Street"—and let her powerful art speak for itself. Through Feb. 15. (Marlborough, 545 W. 25th St. 212-463-8634.)

Sue Williams

Williams's best paintings in years forgo, but don't really forget, her signature trope of orgiastic body parts. Melees of thick and thin, splotted and linear, sugared and neon colors have lots of bare canvas to breathe in, à la Joan Mitchell. With a political, self-mocking spin, they're collectively titled "WTC, WWII, Couch Size." Some motifs do hint at exploding architecture, but sensual figuration tugs at the proceedings like an urchin begging for attention. The mood is hysteria. The execution is masterly. The style could use a name: Pep Art, perhaps. Energy for energy's lovely sake. Through Feb. 22. (303 Gallery, 507 W. 24th St. 212-255-1121.)

"Bad Conscience"

The artist John Miller curated this cross-generational, jam-packed group show, which transcends its organizing principle—artists he has worked with or knows—thanks to its frank, sometimes shocking subject matter. Nudes by Matthew Watson and explicit images from Leigh Ledare hang among several works by Lyle Ashton Harris that explore identity and sexual compulsion: one print simply reproduces a Web page that shames African men who allegedly rob their tricks. Miller smartly tempers the carnal material with early Photo-Realist paintings by Marilyn Minter, whose frank depictions of linoleum floors, bearing no resemblance to her recent blinged-out canvases, stand out from the blunter art in a kind of moral chiaroscuro. Through Feb. 22. (Metro Pictures, 519 W. 24th St. 212-206-7100.)

GALLERIES—DOWNTOWN

"Equations of Sight-Similarity"

Space is apparently still the place for the seven artists in this gratifyingly global show about the individual in the universe, whose title comes from a poem by Sun Ra. A record sleeve of an eighties Hong Kong pop album, which the artist Lantian Xie has altered to leave just a woman adrift among the stars, sets the tone for a mystic adventure, which is maintained by Ala Ebtakar's galactic collages with Persian nuances and Julia Bland's abstract embroidered paintings. The show hangs together well, even if several works, such as Hajra Waheed's aloof videos of the Middle East, make you long for a little less mysticism. Through Feb. 23. (On Stellar Rays, 1 Rivington St. 212-598-3012.)

DANCE



New York City Ballet

For ballet dancers, the sweet spot where maturity and freedom overlap is all too brief. Jenifer Ringer has extended it more than most through her sensitive musicality and theatrical intelligence. On Feb. 9, at the age of forty-one, she bids farewell with Jerome Robbins's "Dances at a Gathering" and Balanchine's "Union Jack." In her new memoir, Ringer notes that she has performed almost every female role in "Dances," but she has come to define the "Pink Girl ... playful, sweet, and tenderly loving." It is sad to see her go. On Feb. 7, Tiler Peck and Robert Fairchild reprise "A Place for Us," Christopher Wheeldon's breezy pas de deux, set to clarinet sonatas by André Previn and Leonard Bernstein. • Feb. 5 and Feb. 11 at 7:30 and Feb. 8 at 2: "Vespro," "Spectral Evidence," and "Acheron." • Feb. 6 at 7:30 and Feb. 9 at 3: "Dances at a Gathering" and "Union Jack." • Feb. 7 at 8: "La Stravaganza," "A Place for Us," and "Todo Buenos Aires." • Feb. 8 at 8: "Bal de Couture," "DGV: Danse à Grande Vitesse," and "The Four Seasons." (David H. Koch, Lincoln Center. 212-496-0600. Through March 2.)

David Rousseve

The dance-theatre works of this veteran choreographer, long based in Los Angeles, aren't strong on subtlety. The latest, "Stardust," follows the story of a troubled gay African-American teen-ager solely through projections of his confessional text messages, potentially poignant in their idiomatic awkwardness. To a score that flatly juxtaposes romantic Nat King Cole songs with electronica, the ten-member company peppers sweeping, body-flinging modern dance with hip-hop posturing. Rousseve appears mostly via Skype, as a concerned grandfather. (Alexander Kasser Theatre, 1 Normal Ave., Montclair, N.J. 973-655-5112. Feb. 6-7 at 7:30, Feb. 8 at 8, and Feb. 9 at 3.)

A.B.T. Studio Company

Conceived as a stepping stone between training at the Jacqueline Kennedy Onassis School and a professional career, the small troupe represents a slice of the future: most of A.B.T.'s apprentices begin here. At this intimate showing, the young dancers perform a new work created for them by the witty, urbane Larry Keigwin, as well as a lilting pas de deux by Martine Van Hamel from 1978, "Trio a Deux." (92nd Street Y, Lexington Ave. at

92nd St. 212-415-5500. Feb. 7 at 8, Feb. 8 at 3 and 8, and Feb. 9 at 3.)

Miro Magloire

With live music and skilled, focussed dancers, Magloire's New Chamber Ballet consistently offers tastefulness and intimacy. In this studio setting, the dances are all trios, a setup for the domestic power struggles that the choreographer favors. The music—piano pieces by Haydn, Luciano Berio, and, for the one première, Liszt—is played by the excellent Melody Fader. (City Center Studios, 131 W. 55th St. 212-868-4444. Feb. 7-8 at 8.)

LeeSaar The Company / "Grass and Jackals"

Fantasy, illusion, sensuality, and stark images of power and pain are all familiar elements in the work of Lee Sher and Saar Harari, the Israeli-born duo behind LeeSaar. This evening-length piece, their first to appear at the Joyce, is an extension of these themes, augmented by expressionistic lighting that transforms the dancers—seven women, clad in gleaming black bodysuits—into exotic, fluidly moving creatures, sexual and fierce. (175 Eighth Ave., at 19th St. 212-242-0800. Feb. 8 at 8 and Feb. 9 at 2 and 7:30.)

ABOVE & BEYOND

The Fest for Beatles Fans

In arguably the most important rock introduction of all time, on February 9, 1964, in New York, Ed Sullivan said, "The city never has witnessed the excitement stirred by these youngsters from Liverpool who call themselves the Beatles." The Fest for Beatles Fans was formed in 1974, to mark the tenth anniversary of the British Invasion, and has been an annual celebration ever since. This year's edition includes performances by the co-invaders Donovan, Peter Asher, Chad & Jeremy, and Billy J. Kramer; talks and book signings by historians of the era; and appearances by those who had roles in the pop pageant, among them Freda Kelly, the Beatles' secretary and the subject of a wonderful 2013 documentary. Finally, fifty years to the minute after the group's legendary debut, and just across town from the Ed Sullivan Theatre, the Brooklyn band Bambi Kino (see Night Life) will tear into "I Saw Her Standing

There" and then play the rest of the world-changing songs from the Beatles' TV performance that night. (Grand Hyatt, Lexington Ave. at 42nd St. thefest.com. Feb. 7-9.)

Westminster Kennel Club Dog Show

Never mind the Olympics—the real competition happens at the dog show. This is the second-oldest continuously held sporting event in the U.S., after the Kentucky Derby, and it has not allowed mixed breeds since the eighteenth century. But, this year, the 138th

Dog Show has added the Masters Agility Championship, a racecourse of jumps, tunnels, ramps, and teeter-totters, in which more than two hundred dogs, fifteen of them "All-American" (the club's term for mutts), are judged for speed and accuracy, rather than for breed conformity. A small victory in the battle for equal rights. (The agility contest is at Pier 94, 12th Ave. at 55th St., on Feb. 8. The dog show itself takes place there and at Madison Square Garden, Feb. 10-11. For more information, visit westminsterkennelclub.org.)

READINGS AND TALKS

Macaulay Honors College

Lara Vapnyar reads from her new novel, "The Scent of Pine," and discusses it with the writer Ben Greenman. (35 W. 67th St. 347-460-4292. Feb. 5 at 7.)

Pen Parentis Literary Salon

Pen Parentis, an organization devoted to supporting writers who are also parents, presents a night with the literary magazine *Tin House*, featuring Cari Luna, Elissa Schappell, and Matthew Specktor. (Andaz Wall Street, 75 Wall St. penparentis.org. Feb. 11 at 7.)