abandon the overwrought titles—
"She Put Her Hand to Her Heart Where It磨损s the Otherwise Silence of the Street"—and let her
powerful art speak for itself. Through
Feb. 15. (Marlborough, 545 W. 25th St.
212-463-8684.)

Sue Williams
Williams's best paintings in years
fergo, but don't really forget, her
signature trope of organictic body
parts. Meles of thick and thin,
splotched and linear, sugared and
meconolors have lots of bare canvas to
breathe in, in a la Jean Mitchell.
With a political, self-smocking
mash, they're collectively titled "WTC,
WWII, Couch Size." Some scenes
do hint at exploding architecture,
but sensual figuration tags at the
proceedings like an unch desk bias
for attention. The mood is hysteria.
The execution is masterly. The style
could use a name. Pop Art, perhaps.
Energy for energy's lovely sake.
Through Feb. 22. (303 Gallery, 307
W. 24th St. 212-252-1156.)

"Bad Conscience"
The artist John Miller curated this
cross-generational, jam-packed group
show which transcends its organizing
principle—artists he works with or knows—thanks to its frank,
sometimes shocking subject matter.
Nudes by Matthew Watson and
explicit images from Leigh Ledure
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 a resemblance to her
recent blinged-out canvasses, stand
out from the bunter art in a kind
22. (Metro Pictures, 59 W. 24th St.
212-206-7106.)

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
of an eighties Hong Kong pop album,
which the artist Lantian Xie has altered
to leave just a woman adrift among the stars. The curators
for a mystic adventure, which is
maintained by Ala Etebari's galactic
collages with Persian nuances and
Julia Clancy's abstract embroidered
paintings. The show hangs together
well, even if such works as Hajar Wheed's alcoo videos of the
Middle East, make you long for a
little less mysticism. Through Feb.
23. (On Stellar Rays, 1 Rivington
St. 212-298-3012.)

New York City Ballet
For ballet dancers, the sweet spot
where maturity and freedom over-
lap is all too brief. Jocelyn Rieger's
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 Bal-
anchine's "Union Jack." In her new
memoir, Rieger 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
Peeck and Robert Fairchild reprise
"A Place for Us," Christopher
Wheelon's breezy pas de deux, set
to clarinet sonatas by André Previn
and Leonard Bernstein. • Feb. 5
and Feb. 11 at 7:10 and Feb. 8 at
2: "Vespero," "Spectral Evidence,"
and "Achernar." • Feb. 5 at 7:30 and
Feb. 9 at 3: "Dances at a Gathering"
and "Union Jack." • Feb. 7 at 8:
"La Stravaganzza," "A Place for Us,"
and "Tutto Buono Aires." • Feb. 8 at
8: "Bol de Couture." "DCW: Danse
à Grande Vitesse," and "The Four
Seasons." (David H. Koch, Lincoln
Center. 212-496-0600. Through
March 2.)

David Roussève
The dance-theatre works of this
veteran choreographer, long based
in Los Angeles, aren't strong on
subtlety. The latest, "Sausage,"
follows the story of a troubled gay
American teen-ager solely through
projections of his confessional text
messages, potentially poignant in
their idiotic awkwardness. To a score
that flimsy juxtaposes romantic
Nat King Cole songs with electronica,
the ten-member company peppers
weeping, body-flinging modern
dance with hip-hop posturing. Rou-
sève appears mostly via Skype, as
a concerned grandfather. (Alexander
Kaiser Theatre, 1 Normal Ave.,
Montclair, NJ. 973-655-5122. 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
apprentice body comes here. At this
intimate showing, the young dancers
perform new work created for them by
the witty, urbane Larry Keigwin, as
well as a lilting pas de deux by Martine
van Hamel from 578's "I Can Do." (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 Magliore
With live music and skilled,
focused dancers, Magliore's New Chamber
Ballet consistently offers tastefulness
and intimacy. In this studio setting,
the dances are all trio, a setup for
the domestic power struggles that
the choreographer favors. The music—
piano pieces by Haydn, Luciano Berio,
and, for the one premiere, Liszt—is
played by the excellent Melody Feder.
(City Center Studios, 131 W. 55th St.
212-368-4444. Feb. 7 at 8.)

LeeSaar The Company /
"Grass and Jackals"
Fantasy, illusion, sensuality, and
chunk images of power and pain are
all familiar elements in the work
of Lee Sher and Saar Hazan, the
Israel-born duo behind LeeSaar.
This evening-long piece, their first
to appear at the Joyce, is an exen-
tion of these themes, augmented by
expressionistic lighting that transforms
the dancers-seven women, clad in
glimmering black bodysuits—into
eccentric, fluidly moving creatures, sexual
and fierce. (75 Eighth Ave., at 36th
St. 212-242-0860. Feb. 8 at 8 and Feb.
9 at 2 and 7:30.)

ABOVE & BEYOND

The Fest for Beatles Fans
In arguably the most important
introduction of all time, on Febru-
ary 9-10, 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-inventors 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
popular pageant, among them Freda
Kelly, the Beatles' secretary and the
subject of a wonderful 2003 documentary.
Fifty years to the month after
the group's legendary debut,
and just across town from the Ed
Sullivan Theatre, the Brooklyn
band Bambino 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 this
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 eighteen-
hundreds. But, this year, the 138th
Dog Show has added the Masters
Agility Championship, a racecourse
of jumps, tunnels, and ramps,
months in which more than
two hundred dogs, fifteen of them
"All-American" (the dubia term for
mutes), 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 & TALKS
Macaulay Honors College
Lara Vapnyar reads from her new novel, "The Scene of Time," and
discusses it with the writer Ben Greenman. (35 W. 57th St.
347-460-4292. Feb. 5 at 7.)

Pen Parentis Literary Salon
Pen Parentis, an organization
dedicated to supporting writers
who are also parents, presents a
night with the literary magazine
"The House," featuring Carl Luna,
Elissa Schappell, and Matthew Specter.
(Andawl Wall Street, 75 Wall St.
penparentis.org. Feb. 11 at 7.)

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