



For more than a decade, Ronald K. Brown has been the choreographer best able to give the virtuosic dancers of Alvin Ailey American Dance Theatre works as powerful as their technique. Infused with juicy West African steps, his compositions are hard to resist. They allow the Ailey dancers to go to church without looking like figures from “Revelations,” the late Ailey’s signature masterpiece, still searching for an equal. When the company performs at Lincoln Center (June 12-16)—for the first time since 2000—it will be bringing a Brown premiere: “Four Corners,” set to a club-mix score by Carl Hancock Rux, with lyrics referring to the four angels in the New Testament’s Revelation, the ones who hold back the four winds. That piece, presented at four of the seven performances, is the main draw, along with Ailey’s “Revelations,” which is being presented on a bigger than usual stage, yet the other programs include a recent and successful import, Garth Fagan’s “From Before.” They also feature Brown’s “Grace,” which depicts a procession to Heaven accompanied by house music, Fela Kuti, and Duke Ellington. This is the dance that, back in 1999, marked Brown as the Ailey choreographer most worth following.



A stellar team—the New York Philharmonic, **Sara Mearns**, of New York City Ballet, the production company *Giants Are Small*, and the choreographer Karole Armitage—presents “A Dancer’s Dream” at Avery Fisher Hall (June 27-29). The collaborators weave together the music of Stravinsky’s “Petrouchka” and “The Fairy’s Kiss.” The *Giants*’ work often uses puppets and projections. Paired with Mearns’s lush dancing, these elements promise an engrossing evening.



Kuchipudi, a light-footed classical style that originated in the South Indian state of Andhra Pradesh, has found a virtuosic interpreter in Shantala Shivalingappa, a young dancer and choreographer born in Madras and raised in Paris. At the Festival of Arts and Ideas (June 26-28), and, later, at the **Jacob’s Pillow Dance Festival** (July 3-7), Shivalingappa performs “Akasha,” a solo meditation on infinity, accompanied by her excellent quartet of musicians.



Wendy Whelan, the principal at NYC.B., has come to embody qualities that are found only in a ballerina with age and experience: economy, transparency, and a kind of unyielding honesty. In “**Restless Creatures**,” a program of new works at Jacob’s Pillow (Aug. 14-18), she steps out of her pointe shoes in duets created in collaboration with young choreographers: Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo. What new facets will they reveal?

the first time, on a country road in Michigan or a beach in North Carolina. Isolated in the glare of a flashlight (and the glow of extended exposure), they’re a multiracial cross section of Americans, from a girl with a guitar and a piercing gaze to a man in a bathrobe and cowboy boots who looks like he was roused from his bed. But a baby asleep on a suburban lawn steals the show. Through June 29. (Tonkonow, 535 W. 22nd St. 212-255-8450.)

CAROLEE SCHNEEMANN

Schneemann remains best known as a pioneer of performance art, but she has been experimenting with kinetic sculpture for decades. In the show’s striking centerpiece, a video of a raging fire is projected onto seven wall-mounted, motorized sculptures (they evoke both wings and arms) that rise up and down. The effect suggests a phoenix in flames or a body being lofted onto a funeral pyre. In an insightful essay that accompanies the exhibition, the art historian Melissa Ragona points out that the installation’s contemplative pace resists the “fervor of speed as an end in and of itself.” Through June 22. (P.P.O.W., 535 W. 22nd St. 212-647-1044.)

TOM WOOD

The great, if little-known, British photographer, who turns sixty-two this year, shows pictures of men and women. Made between 1975 and 2012, the selection, in black-and-white and color, is strong and characteristically broad, including images of a middle-aged woman sinking back on the heater at the side of a dirt road and of a prim older gentleman posed next to a rude graffiti on a tiled wall. Many of Wood’s best and most empathetic pictures are of the young—restless gaggles of schoolchildren and teen-agers. But he’s also unusually responsive to parents and children: a boy curled around his seated father, a woman carrying her baby under her stretched white sweater. Through June 22. (Erben, 526 W. 26th St. 212-645-8701.)

Short List

MARCIA KURE: Inglett, 522 W. 24th St. 212-647-9111. Through June 15. **GEDI SIBONY:** Greene Naftali, 508 W. 26th St. 212-463-7770. Through June 22. **“THE CAT SHOW”:** White Columns, 320 W. 13th St. 212-924-4212. Opens June 14.

GALLERIES—DOWNTOWN

“PAUL THEK AND HIS CIRCLE IN THE 1950S”

This exhibition corrects a missing component of the Whitney’s otherwise excellent Thek retrospective of 2010, locating the artist’s earliest work—drawings, paintings, and a few sculptures—in the context of his unabashedly gay life. (Thek died of AIDS-related causes at the age of fifty-four, in 1998.) In addition to art works, the show is full of intimate, casual photographs of Thek’s friends and lovers, including the photographer Peter Hujar and the set designer Peter Harvey, who co-organized the show. But this isn’t just a tribute to male beauty and camaraderie; Harvey and the art historian Jonathan David Katz are careful to note that this apparent gay idyll existed at a time when homosexuality was still illegal and considered to be a perversion. All the more reason to investigate and celebrate it now. Through July 7. (Leslie-Lohman Museum of Gay and Lesbian Art, 26 Wooster St. 212-431-2609.)

Short List

MARK GREENWOLD: Sperone Westwater, 257 Bowery, at Stanton St. 212-999-7337. Through June 28. **AIKO HACHISUKA:** Eleven Rivington, 11 Rivington St. 212-982-1930. Through June 14. **BRIAN PAUMIER / JOAQUIN TRUJILLO:** Henry, 127 Elizabeth St. 212-244-6004. Through June 23.

DANCE

NEW YORK CITY BALLET

In the final week of its spring run, the company presents a series of mix-and-match programs. The

JULIANNA BRION