

details from the narrative—a cigarette, a passion flower—as if to suggest that even the most trivial moments merit remembering. Through April 15. (Preston, 301 Broome St. 212-431-1105.)

Short List

RICHARD ARTSCHWAGER / GAYLEN GERBER / JOHN HENDERSON: Golden, 120 Elizabeth St. For more information, visit goldengallery.co. Through April 7. **FRANCESCA DIMATTIO:** Salon 94 Freemans, 1 Freeman Alley. 212-529-7400. Through April 21. **FRANKLIN EVANS:** Scott, 1 Rivington St. 212-358-8767. Through April 15. **JEFFREY GIBSON:** Participant, Inc., 253 E. Houston St. 212-254-4334. Through March 25. **LIONEL MAUNZ:** Bureau, 127 Henry St. 212-227-2783. Through April 15. **JACKIE SACCOCCIO:** Eleven Rivington, 11 Rivington St. 212-982-1930. Opens March 22. **BILL WALTON:** Fuentes, 55 Delancey St. 212-577-1201; JTT, 170A Suffolk St. For more information, visit jttnc.com. Through April 1. **"TODAY":** Cooley, 107 Norfolk St. 212-680-0564. Through March 25.

DANCE

NRITYAGRAM DANCE ENSEMBLE / CHITRASENA DANCE COMPANY

Odissi, a highly lyrical and sensual dance form from eastern India, is performed only by women, originally as an act of worship. Kandyen dance, which developed in northern Sri Lanka, is a traditionally male practice, percussive and weighted, that some believe once played a role in exorcism rituals. Surupa Sen, the adventurous artistic director of the Nriyagram Dance Ensemble, which specializes in Odissi, has initiated an intriguing collaboration between her troupe and the Kandyen-based Chitrasena Dance Company. In her evening-length suite "Samhara," Sen draws from both forms to create a complex hybrid. (Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. March 20-21 at 7:30, March 22-24 at 8, and March 25 at 2.)

ALEXEI LUBIMOV / "4 WALLS/ DOUBLETROSS INTERLUDES"

In 1944, John Cage wrote the Satie-like piano piece "Four Walls" for Merce Cunningham, who used it as the basis for a "dance-drama," which was performed only once. (At the time, Cunningham was still in Martha Graham's company.) In 1993, a year after Cage's death, Cunningham created "Doubletross," a piece in which two groups of dancers, each in a different set of costumes, coexist in space without interacting. The Baryshnikov Arts Center presents an extraordinary program this week that brings these two works together. The virtuoso pianist Lubimov will play Cage's music, and eight former members of the Merce Cunningham Dance Company, which disbanded in January, will perform Robert Swinston's restaging of "Doubletross." (450 W. 37th St. 866-811-4111. March 22-23 at 8 and March 24 at 2 and 8.)

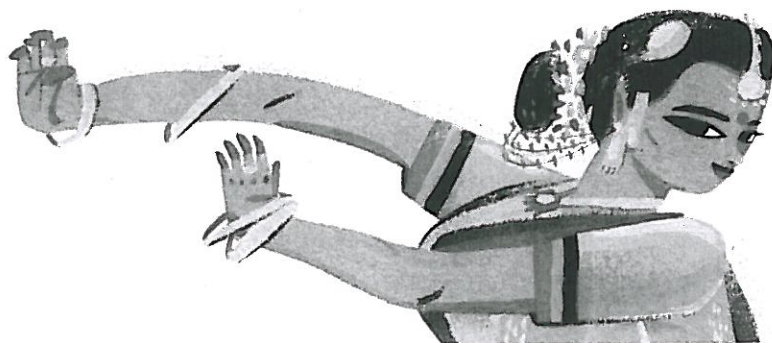
JOFFREY BALLET SCHOOL PERFORMANCE COMPANY / ARIEL RIVKA DANCE / WALKING/TALKING

The ballet academy's newly minted ensemble has its coming out, in a combined evening with two other fledgling troupes. Each group has its own style. The upper-level Joffrey students dance works by Bournonville, Gerald Arpino, and two contemporary choreographers, Africa Guzmán and Julie Bour. Ariel Rivka Dance, formed by Ariel Grossman (who trained with the Joffrey), performs a kind of laid-back deconstructed ballet, and Walking/Talking, a group led by the peripatetic Catherine Miller, presents two works, a serene, almost disconnected duet, "Juliet Looks to the West," and a new work, "Unfurl." (Manhattan Movement and Arts Center Theatre, 248 W. 60th St. 212-868-4444. March 22-24 at 8.)

KYLE ABRAHAM / MARJANI FORTÉ / SAMANTHA SPEIS

Of the three young artists showcased in Dancepace Project's "Parallels" series this week, Abra-

DANCE • SPRING PREVIEW



VISITORS

The Kuchipudi expert **Shantala Shivalingappa**, who was born in Chennai and grew up in Paris, is one of the most sophisticated dancers around. At the Joyce (June 27-July 1), she performs solos created for her by various choreographers, from Pina Bausch to the Japanese Butoh master Ushio Amagatsu, all inspired by South Asian dance. ♦ The Bangalore-based Nriyagram Dance Ensemble, led by Surupa Sen, offers a program, also at the Joyce (March 20-25), that suggests a yin and yang of South Asian dance. The East Indian Odissi, traditionally a women's form, is presented by Nriyagram alongside the muscular Kandyen, in pieces performed by the men of the Chitrasena Dance Company, from Sri Lanka. ♦ The Red Star/Red Army Chorus and Dance Company, at Brooklyn College (March 31), specializes in the kind of high-kicking numbers once popular in patriotic Soviet films, where irrepressible battalions of soldiers and sailors leapt with virtuosity and gusto. ♦ The Australian Ballet, on its fiftieth-anniversary tour, will bring to the David H. Koch Theatre (June 12-17) a mixed bill that includes "Dyad 1929," by Wayne McGregor, and Graeme Murphy's "Swan Lake," in which Odette is carted off to a mental asylum.

HOME TEAMS

After several seasons of courting popular taste, New York City Ballet, at the David H. Koch (May 1-June 10), renews its commitment to young composers. Benjamin Millepied premieres a ballet with a score by Nico Muhly, and Peter Marrens, N.Y.C.B.'s director, presents a new work set to music by Marc-André Dalbavie. ♦ One of the highlights of American Ballet Theatre's season at the Metropolitan Opera House (May 14-July 7) will be Alexei Rat-

mansky's new "Firebird," in which the choreographer demonstrates his knack for bringing folktales to life. Also unmissable: the ballerinas from the former U.S.S.R.—Alina Cojocar, Natalia Osipova, and Diana Vishneva. ♦ On the "Juilliard Dances Repertory" program, students perform works by the modern-dance master José Limón, the earthy Spanish choreographer Nacho Duato, and the in-your-face Israeli Ohad Naharin, at the Peter Jay Sharp (March 28-April 1).

OLD AND NEW

David Neumann is known as an ironic Everyman, but in "Restless Eye," at New York Live Arts (March 24-April 1), he turns his attention to digital technology and the intersection of everyday events and cosmic forces. ♦ At the David H. Koch (March 13-April 1), Paul Taylor's fresh-faced dancers perform a range of works, including three new ballets ("Gossamer Galants," "The Uncommitted," and "House of Joy") and two major revivals ("Junction" and "House of Cards"). ♦ Carmen de Lavallade, now in her eighties, is the rare entertainer who deserves an autobiographical program. Her show at 651 Arts (May 18-19) will include stories from concert dance, Broadway, and Hollywood. A few weeks before that, the Baryshnikov Arts Center will show a film, "Carmen and Geoffrey" (April 24), about her and her husband, Geoffrey Holder, another famous dancer. ♦ David Gordon has been making smart, funny dance-theatre works for fifty years. At the Joyce SoHo (June), he celebrates the anniversary by adapting absurdist plays by Luigi Pirandello. ♦ The new work by Ronald K. Brown, at the Joyce (July 9-14), is supposedly about "caretaking and waiting at the door of heaven for those on their way." That might describe most of his spirit-lifting oeuvre.

ham is the most established, a talent on the rise, with an original, hybrid movement style. Here he presents a work in progress that satirizes the gangsta bravado of the film "Boyz n the Hood." Forté, a member of Urban Bush Women, questions the construction of normality, and Speis, a former member of that troupe, looks at the visibility and invisibility of race. (St. Mark's Church in-the-Bowery, Second Ave. at 10th St. 866-811-4111. March 22-24 at 8.)

NIMBAYA!

This all-female company from Guinea was founded, in 1998, to break a taboo: the one against women becoming master drummers. That raison d'être vindicates the group's high-energy, work-the-crowd style, giving it an edge of defiance. Although the drumming is physical and mobile enough to count as dance, some of the women also put down their instruments in order to really go. Either way, the message of empowerment is implicit, unlike the overt condemnation of female genital mutilation in one narrative number. (This element does not appear in the family matinée.) (Peter Norton Space, 555 W. 42nd St. 212-279-4200. March 23 at 8 and March 24 at 11 A.M. and 8.)

FOOFWA D'IMOBILITÉ

To complement his recent performance at tl Kitchen, the clever d'Imobilité, once known as Frédéric Gafner, will take part in a weekend series of talks, workshops, and performances at tl 92nd Street Y. On March 23, he and his frequent collaborator Alan Sondheim participate in a group discussion; on March 25, he presents excerpt from his new John Cage-inspired piece, "Introduction to THiRtEEn." (Lexington Ave. 92nd St. 212-415-5500. March 23 at 8 and March 25 at 3.)

DAVID NEUMANN/ADVANCED BEGINNER GROUP As in "Big Eater," from 2010, the title of Neumann's "Restless Eye" might describe a choreographer driven to incorporate too many ideas. Here the main subject is the connection between thought and behavior, illustrated through the use of digital technology and rough-hewn mover. The presence in the cast of such can't-help-but-be-funny performers as Neal Medlyn and Andrew Dinwiddie gives a comic slant to Neumann's exploration of cosmic forces. (New York Live Arts, 219 W. 19th St. 212-924-0077. March 24 and March 27 at 7:30 and March 25 at Through April 1.)