

April 7. **ELLEN BERKENBLIT:** Kern, 532 W. 20th St. 212-367-9663. Through March 31. **ROY LICHTENSTEIN:** Gagosian, 555 W. 24th St. 212-741-1111. Through April 7. **FRED SANDBACK:** Zwirner, 519 W. 19th St. 212-517-8677. Through April 21. **JOHANNES VANDERBEEK:** Feuer, 548 W. 22nd St. 212-989-7700. Through April 7. **DAN WALSH:** Cooper, 534 W. 21st St. 212-255-1105. Opens March 17. **FRED WILSON:** Pace, 510 W. 25th St. 212-255-4044. Opens March 17. **"THE BIG TOE":** WallSpace, 619 W. 27th St. 212-594-9478. Through March 24.

## GALLERIES—DOWNTOWN

### SONIA ALMEIDA

The Portuguese artist's gestural paintings on plywood are smarter than they look. Works that appear to do little more than update color-field abstraction (with the occasional graphical kick) are, in fact, playing tricky games with the Cyan-Magenta-Yellow-Black (CMYK) process of printing. If the red-and-blue "Monochromatic Veil" were to be scanned and reproduced in black-and-white, for example, it would read as a field of gray. But the paintings offer simple pleasures, as well: note "Sunrise," in which an arc of egg-yolk yellow plays peekaboo in a field of black. Through March 25. (Subal, 131 Bowery, at Grand St. 917-334-1147.)

### ANTOINE CATALA

The New York-based French artist, who studied mathematics, updates Wittgenstein's language games for the digital age with this enthralling rebus of a show. Each work represents a syllable of the phrase "I See Catastrophes Ahead." Materials range from simple holograms (a rotating cartoon "cat") to an interface created by scientists at Carnegie Mellon (a latex panel that alternates between a concave letter "A" and a convex shape that replicates a photograph of the back of a "head"). Catala's sculptures offer more than a cumulative "aha" moment—they're a sophisticated commentary on the information overload of the digital age. Through March 25. (47 Canal, 47 Canal St. 646-415-7712.)

### JEFFREY GIBSON

In 1941, the Museum of Modern Art filled its first floor with contemporary works by Native American artists in the exhibition "Indian Art for Modern Living"—a move that might have altered the course of the modernist canon, but didn't. Gibson, a member of the Choctaw Nation who is also half Cherokee, riffs on that alternate history in a two-gallery show titled "One Becomes the Other," which emphasizes hybridity and collaboration. High points include a red-white-and-blue skateboard covered in hide (made with David Rowland) and a hand-painted quilt (made with Mary Felicia), and the installation at Participant Inc., in which a tree sheathed in goat-skin appears ready to do battle with a mask. Gibson isn't the first Native artist to consider his roots—Edgar Heap of Birds, Jimmie Durham, and Brian Jungen have, too—but he's among the most formally agile and conceptually astute. MOMA, are you listening? Through March 18. (American Contemporary, 4 E. 2nd St. 347-789-7072; Participant, Inc., 253 E. Houston St. 212-254-4334. Through March 25.)

### Short List

**MARIE LORENZ:** Hanley, 136 Watts St. 646-918-6824. Through March 31. **RAMMELLZEE:** Geiss, 76 Grand St. 212-625-8130. Through April 21. **HENRY TAYLOR:** Untitled, 30 Orchard St. 212-608-6002. Through April 22. **BILL WALTON:** Fuentes, 55 Delancey St. 212-577-1201. Through April 1; JTT, 170A Suffolk St. For more information, visit jtt NYC.com. Through April 1. **"HEART TO HAND":** Swiss Institute, 18 Wooster St. 212-925-2035. Through April 15. **"MATERIAL":** Salon 94 Freemans, 1 Freeman Alley. 212-529-7400. Through March 31. **"TODAY":** Cooley, 107 Norfolk St. 212-680-0564. Opens March 15.

## DANCE

### MARTHA GRAHAM DANCE COMPANY

The troupe soldiers on in its quest to "contextualize" the works of Martha Graham. Performances at the Joyce will include a short narrated film filled with archival footage, the focus of which is Graham's interest in excavating the human psyche. In addition, dancers will offer works by two contemporaries, the German expressionist Mary Wigman ("Witch Dance") and the politically engaged Anna Sokolow (solo from "Lyric Suite"), who began her career with Graham. And, looking toward the future, new works inspired by Graham's classic "Lamentations" have been commissioned from Lar Lubovitch and Yvonne Rainer. Finally, the company will perform two of Graham's great psychological explorations, "Night Journey" (inspired by the story of Jocasta) and "Deaths and Entrances" (on the inner lives of the Brönte sisters), in separate programs. (175 Eighth Ave., at 19th St. 212-242-0800. March 14 at 7:30, March 15-16 at 8, March 17 at 2 and 8, and March 18 at 2 and 7:30.)

### "PERFORMANCE MIX"

Along with familiar New York choreographers such as Luciana Achugar, Karen Bernard, and Daniel Linehan (who is now based in Belgium), this year's festival of interdisciplinary work focusses on visitors from Québec (Dana Michel, Marie Brassard, and Sarah Williams) and Poland (Karol Tyminski and Marta Ziólek). The second performance each evening is free. (Joyce SoHo, 155 Mercer St. 212-242-0800. March 14-17 at 7 and 8 and March 18 at 7. See [newdancealliance.org](http://newdancealliance.org) for full schedule.)

### REGGIE WILSON/FIST AND HEEL

#### PERFORMANCE GROUP

"Introduction," the 1996 solo that Wilson performs during this retrospective program at New York Live Arts, is still the best introduction to his work. A kind of lecture-demonstration about his dance studies across the African diaspora, it starts wry and casual and builds to bravura. Despite its cheeky title, the 2002 quartet "Big Brick: A Man's Piece" takes black manhood seriously. A new duet borrows from two earlier ones, and traditional singing gives the whole show a front-porch warmth. (219 W. 19th St. 212-924-0077. March 14-17 at 7:30.)

### NORA CHIPAUMIRE/OKWUI OKPOKWASILI

Two imposing presences take over Danspace Project's "Parallels" series this week. In her work "The Last Heifer," the powerfully built, Zimbabwe-born Chipaumire reimagines her solo "Dark Swan." Unlike Fokine's dying fowl, Chipaumire's swan is a bruiser; the new work brawls with the iconography of black womanhood. Okpokwasili, leaner and Bronx-born, is best known for her searing work with Ralph Lemon. In "Bronx Gothic," she tells the dirty secrets of eleven-year-olds. (St. Mark's Church In-the-Bowery, Second Ave. at 10th St. 866-811-4111. March 15-17 at 8.)

### STEPHANIE SKURA

Before she decamped to Seattle, in 1993, Skura was a significant figure in New York's downtown dance scene, recognized for her wacky wit and her high-energy, come-as-you-are aesthetic. In her first local appearance since the move, she presents "Two Huts," one of her more recent experiments in free-associative theatre with movement. (Roulette, 509 Atlantic Ave., Brooklyn. 917-267-0363. March 15-18 at 8.)

### "DIANA VISHNEVA: DIALOGUES"

From the team that dreamed up "Beauty in Motion," in 2008, we get another show that capitalizes on the charisma and the achingly beautiful lines of the Mariinsky ballerina. The evening is divided into three parts, of which the most intriguing element is Vishneva's unlikely decision to perform "Errand Into the Maze," Martha Graham's psychological drama based on the legend of Theseus and the Minotaur. Then comes the inevitable pas de deux, a brooding meditation by Mauro Bigonzetti ("Vertigo," performed with the marvelous Marcelo Gomes). Another angst-filled work, "Subject to Change," by the quirky choreographic team Lightfoot León, rounds out the program. (City Center, 131 W. 55th St. 212-581-1212. March 16 at 8 and March 18 at 3.)

## CRITIC'S NOTEBOOK STAR QUANTITY

Noël Coward claimed that his life was "one long extravaganza"; as if to prove it, the New York Public Library for the Performing Arts' "Star Quality: The World of Noël Coward" is a lavish, well-curated exhibit about the Master's



career and the aristocracy of success in which he moved. Here, beside a luscious collection of photographs, are Coward's opening-night gifts (cigarette cases, ice buckets); the first draft of "Design for Living," with his notations for alternate titles ("Three Bags Full" among them); remnants from his Jamaica home, Firefly, including paintings in his "touch and Gauguin" style; his iconic silk bathrobes; and six video monitors showing his even more iconic performances. As Coward said, he was "the great celebrated glamorous cookie." There's hardly an ordinary citizen on view, but there is an extraordinary letter that nails the man under the charming mask. In her halting English, Greta Garbo wrote, "As finish I must tell you that what I really would like to tell you I haven't told—Darling, you are so 'flippantly' serious."

—John Lehr