

GALLERIES—DOWNTOWN

MICHELLE LOPEZ

Materials defy expectations in the Brooklyn sculptor's handsome second show. Molded pieces

of plywood, covered on one side with black tape, suggest oversize skateboards, ready to wilt like the clock in Dali's "Persistence of Memory." In a barely-there wall work, a series of slim resin strands coated in sparkling car paint appear slippery rather than stiff. Sly sculptural references loom. Battered and folded aluminum panels lean on the wall, simultaneously channelling Serra, McCracken, and Chamberlain. But, for all its formal intelligence, Lopez's new work feels somewhat hemmed in and compliant. Through Oct. 30. (Preston, 301 Broome St. 212-431-1105.)

ASPEN MAYS

Working in an abandoned darkroom at the University of Chile's Astronomical Observatory, using old prints and negatives and outdated photographic paper, Mays produced two groups of black-and-white images—unreliable documents that are deeply poetic. For the larger series, she arranged milky, cloudy, and tarnished spheres from a yearlong 1957 study of sunspots in grids across twenty-five sheets of paper. Hung here in another grid, the pictures could be some ancient game of chance or fortune-telling cards for the NASA set. In another group of found photographs, stars in the night sky have been removed with a hole punch, leaving eccentric pieces of moth-eaten lace, style minus content. Through Oct. 16. (Golden, 120 Elizabeth St. For more information, visit <http://goldengallery.co>.)

NEIL WINOKUR

Winokur hasn't varied his signature style much over the years, photographing a person, an animal, or an object in front of a bright, monochromatic background with a Pop Art simplicity that recalls high-school head shots and illustrations in children's primers. His glossy new series, "Hardware," follows that pattern but with a Dadaist twist. Although Winokur's inspiration may have been the matter-of-fact studies of familiar tools Walker Evans made for *Fortune*, he's chosen gadgets whose function is far from obvious. Isolated on fields of baby blue, mint green, or marigold, these enigmatic objects are more reticent than Duchamp's readymades but just as intriguing. Through Oct. 29. (Borden, 560 Broadway, at Prince St. 212-431-0166.)

Short List

SADIE BENNING: Participant, Inc., 253 E. Houston St. 212-254-4334. Through Oct. 23.
ZIPORA FRIED: On Stellar Rays, 133 Orchard St. 212-598-3012. Through Oct. 22.
TOM HOLMES: Bureau, 127 Henry St. 212-227-2783. Through Oct. 23.
ALEX KATZ: Brown, 620 Greenwich St. 212-627-5258. Through Oct. 8.
ZAK KITNICK: Clifton Benevento, 515 Broadway, at Spring St. 212-431-6325. Through Nov. 5.
CARRIE MOYER: Canada, 55 Chrystie St. 212-925-4631. Through Oct. 16.
IAN PEDIGO: Von Nichtssagend, 54 Ludlow St. 212-777-7756. Through Oct. 16.
PAMELA ROSENKRANZ AND NIKOLAS GAMBAROFF: Swiss Institute, 18 Wooster St. 212-925-2035. Through Oct. 30.
SUSAN ROTHENBERG: Spere, 257 Bowery. 212-999-7337.

Through Oct. 29. **AIDA RUILOVA:** Salon 94 Bowery, 243 Bowery, at Stanton St. 212-979-0001. Through Oct. 23. **MICKALENE THOMAS:** Lehmann Maupin, 201 Chrystie St. 212-254-0054. Through Oct. 29. **ANICKA YI:** 47 Canal, 47 Canal St. 646-415-7712. Through Oct. 23. **"AFTER SHELLEY DUVALL '72 (FROGS ON THE HIGH LINE)":** Maccarone, 630 Greenwich St. 212-431-4977. Through Oct. 22. **"ANARCHISM WITHOUT ADJECTIVES: ON THE WORK OF CHRISTOPHER D'ARCANGELO (1975-1979)":** Artists Space, 38 Greene St. 212-226-3970. Through Oct. 16. **"INVITATION TO THE VOYAGE":** Albus Greenspon, 71 Morton St. 212-255-7872. Through Oct. 8.



"Soundsuit," from Nick Cave's shows at Boone and Shainman.

DANCE

NEW YORK CITY BALLET

After wrapping up "Ocean's Kingdom," Paul McCartney's new collaboration with Peter Martins (Sept. 29), the company presents an all-Robbins evening (Sept. 30), featuring a suite from "West Side Story," in which the dancers are called upon to sing. The Saturday matinee combines Christopher Wheeldon's "Mercurial

Manoeuvres" and Balanchine's "Episodes" with "Fearful Symmetries," one of Peter Martins's most driving ballers. Most of the week, however, is dedicated to Balanchine's evening-length work "Jewels" (1967), with a rotating cast that includes Tiler Peck and Jenifer Ringer in "Emeralds." ♦ Sept. 28 and Oct. 4 at 7:30, Oct. 1 at 8, and Oct. 2 at 3: "Jewels." ♦ Sept. 29 at 7:30: "La Sonnambula," "Ocean's Kingdom," and "West Side Story Suite." ♦ Sept. 30 at 8: "2 and 3 Part Inventions," "In Memory of . . .," and "West Side Story Suite." ♦ Oct. 1 at 2: "Fearful Symmetries," "Episodes," and "Mercurial Manoeuvres." (David H. Koch, Lincoln Center. 212-870-5570. Through Oct. 9.)

"ZARKANA"

Cirque du Soleil brings its "acrobatic rock opera" to Radio City Music Hall. (Sixth Ave. at 50th St. 866-858-0007. Through Oct. 8.)

EIKO & KOMA

The Lincoln Center Library for the Performing Arts presents "Residue," a retrospective of the Japanese-born couple's work. (40 Lincoln Center Plaza. 212-870-1630. Through Oct. 30.)

NOCHE FLAMENCA

New York flamenco aficionados are accustomed to welcoming the beloved troupe and its star, Soledad Barrio, for long visits in small theatres. This year, they'll have to settle for a weeklong run at the mid-sized Joyce. The roster and the no-frills format are familiar: fine singers and guitarists, a group greeting, solos by Antonio Jiménez and Alejandro Granados, and a duet with Jiménez and Barrio (this time with text by Sophocles). The whole thing culminates, of course, in a soul-baring turn by Barrio—searing on any stage. (175 Eighth Ave., at 19th St. 212-242-0800. Sept. 27-28 at 7:30, Sept. 29-30 at 8, Oct. 1 at 2 and 8, and Oct. 2 at 2.)

COMPAGNIE THOR / "TO THE ONES I LOVE"

The Next Wave Festival, at the Brooklyn Academy of Music, opens with Thierry Smits's paean to the male body. The Belgian choreographer, who describes his work as an exploration of the body "as object of desire, pleasure, and finiteness," has created an hour-long work for nine dancers of African descent, unleashing them in groups that form various patterns across a white stage. The movement is free and fluid, and combines modern and balletic technique with touches of African dance, capoeira, and hip-hop; the musical score is a similar mishmash, fusing everyday sounds with familiar passages by Bach, including excerpts from the Violin Concerto in E Major. The dancers are beautiful to watch, but the piece's concept and feel-good philosophy are anything but new. (30 Lafayette Ave., Brooklyn. 718-636-4100, Sept. 29-Oct. 1 at 7:30.)

MOVE: THE COMPANY

The precocious Vancouver-based choreographer Joshua Beamish returns to Joyce SoHo with his troupe. "Marcato" draws attention to a common dynamic in his dances and in his own sleek dancing: sharp articulation, accents that hit and run. Here the effect plays off of Middle Eastern tinges in Kevin Keller's score. In "Allemande," the quick isolations mark an intricate chain of solos, duets, and trios to Bach cello suites. And in "Black Tent of the Plain" they negotiate the silences in Charlie