

No. 6), and will present four additional concerts next week. A complete schedule with program information is at 92y.org. Saturday and Nov. 16 at 8 p.m., Sunday and Nov. 17 at 3 p.m., Thursday at 8 p.m., 1395 Lexington Avenue, (212) 415-5500; \$25 to \$62. (Schweitzer)

MILOS, BÉLA FLECK AND BROOKLYN RIDER (Sunday) The label Deutsche Grammophon kicks off a new salon-like series, Yellow Lounge, that presents the adventurous edge of classical music in casual concert settings. This double set juxtaposes the guitar virtuoso Milos Karadaglic with the genre-bending string quartet Brooklyn Rider, augmented for the occasion by the Grammy Award-winning banjoist Béla Fleck in Mr. Fleck's newly recorded "Night Flight Over Water." At 8 p.m., Le Poisson Rouge, 158 Bleecker Street, near Thompson Street, Greenwich Village, (212) 505-3474, lepoissonrouge.com; \$20 to \$30. (da Fonseca-Wollheim)

★ NEW YORK PHILHARMONIC (Friday, Saturday, Thursday and next Friday) The esteemed conductor and early-music specialist Bernard Labadie leads the Philharmonic, some distinguished vocal soloists and the New York Choral Artists in works by Bach and Handel and in Mozart's Requiem. Starting on Thursday, Alan Gilbert returns to the podium to present the New York premiere of Christopher Rouse's Oboe Concerto, featuring Liang Wang, the orchestra's incomparable principal oboist, on a program with two dazzling Richard Strauss scores: "Don Juan" and "Also Sprach Zarathustra." Friday and Saturday at 8 p.m., Thursday at 7:30 p.m., next Friday at 2 p.m., Avery Fisher Hall, Lincoln Center, (212) 875-5656, nyphil.org; \$30 to \$145 on Nov. 8 and 9; \$29 to \$99 on Nov. 14-16 and 19. (Tommasini)

‘NOVEMBER 21, 1963: THE DAY BEFORE’ (Friday) Other anniversary tributes will focus on the day President Kennedy was assassinated, but as part of its In the Salon series Symphony Space invites a host of artists from different media to reflect on the day before the world was irrevocably changed. The contributing composers include Nico Muhly, Phil Kline, Doug Cuomo and Lera Auerbach. The singers Megan Weston and Robert Osborne will be joined by the pianist Margaret Kampmeier and the actors BD Wong, Carson Grant, Olympia Dukakis and Eisa Davis. At 7:30 p.m., 2537 Broadway, at 95th Street, symphonyspace.org, (212) 864-5400; \$32, \$27 for members, \$20 for under 30. (da Fonseca-Wollheim)

★ SAN FRANCISCO SYMPHONY (Wednesday and Thursday) The free-thinking pianist and newly minted MacArthur fellow Jeremy Denk joins the conductor Michael Tilson-Thomas and the San Francisco Symphony on Wednesday for a vitamin-charged program comprising Mozart's ebullient "Piano Concerto No. 25 in C" alongside Beethoven's "Leonore Overture No. 3," Copland's "Symphonic Ode" and Steven Mackey's "Eating Greens." On Thursday the Symphony will perform Mahler's elegiac Ninth Symphony. At 8 p.m., Isaac Stern Auditorium, Carnegie Hall, (212) 247-7800, carnegiehall.org; \$19 to \$115. (da Fonseca-Wollheim)

Dance

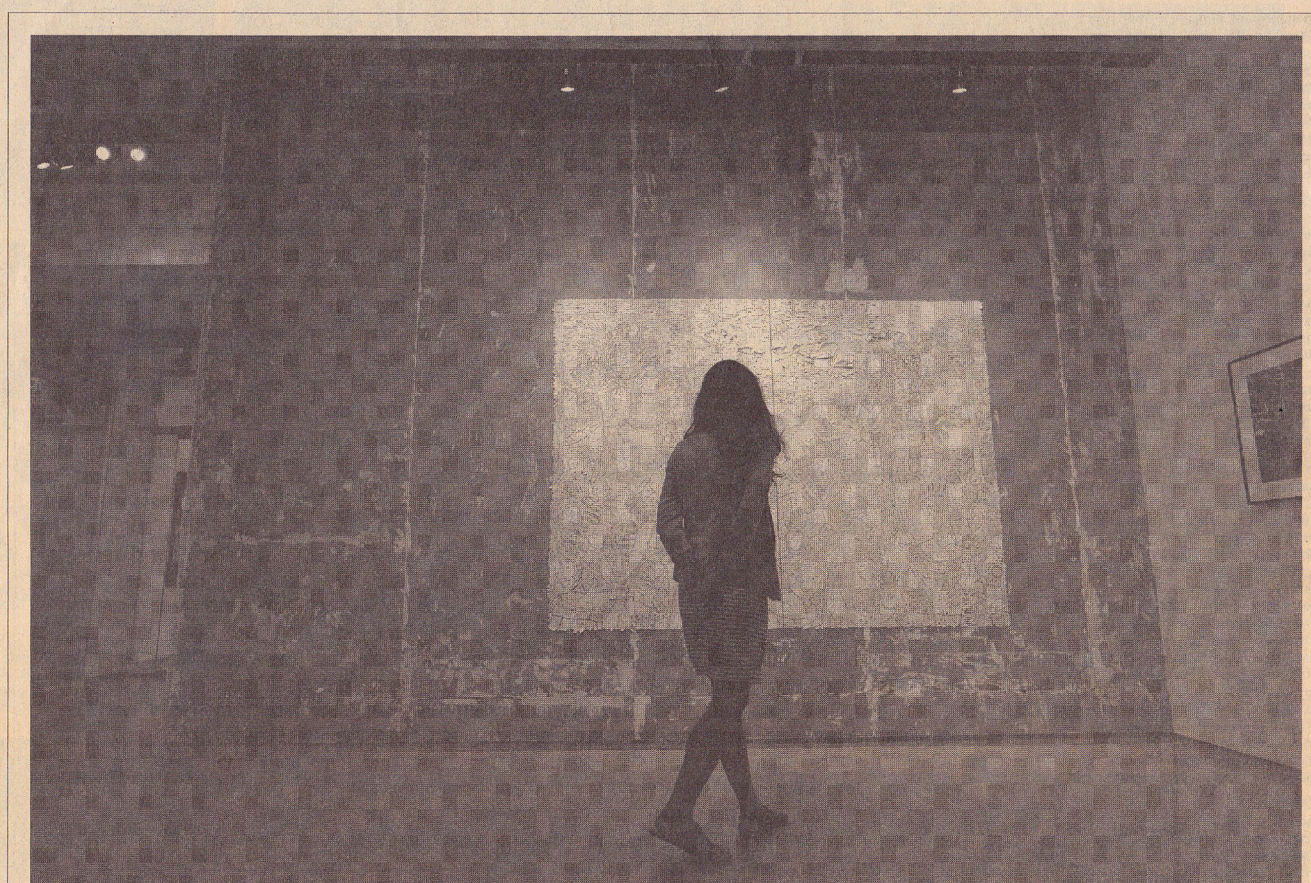
Full reviews of recent dance performances: nytimes.com/dance. A searchable guide to these and other performances is at nytimes.com/events.

★ AMERICAN BALLET THEATER (Friday through Sunday) Following its world premiere at this company's fall gala, Alexei Ratmansky's "The Tempest," based on the Shakespeare tale, returns for one more encore (on Friday). The storm carries with it other notable works — including Balanchine's grandiose "Theme and Variations," Mark Morris' humorous "Gong" and Twyla Tharp's expansive "Bach Partita" — that are mixed and matched from program to program. Adding historic weight and stylistic texture to the eclectic season are Michel Fokine's whimsical "Les Sylphides" from 1909 and José Limón's 1949 classic, "The Moor's Pavane," a dramatic retelling of "Othello." Friday at 7:30 p.m., Saturday at 2 and 8 p.m., Sunday at 2 p.m., David H. Koch Theater, Lincoln Center, (212) 496-0600, davidhkochotheater.com; \$20 to \$150. (Brian Schaefer)

★ AMERICAN DANCE GUILD FESTIVAL (Friday through Sunday) The American Dance Guild, which champions modern dance, and the 92nd Street Y, one of the form's early homes, have been partners for over a half century. The nexus of their relationship is an annual festival that is something of a living history. This year 33 artists are represented, and the program includes tributes to Lar Lubovitch, Marilyn Wood and Remy Charlip, a founding member of the Merce Cunningham Dance Company, who died last year. Friday and Saturday at 8 p.m., Sunday at 3 and 5 p.m., 92nd Street Y Harkness Dance Center, 1395 Lexington Avenue, (212) 415-5500, 92y.org; \$20. (Schaefer)

AMERICAN DANCE MACHINE FOR THE 21ST CENTURY (Monday) There are many famed choreographers who first made their marks on the Broadway stage. American Dance Machine was established in 1976 to preserve their work, but closed in the late 1980s. The organization has been revived as ADM21, with a mission to perform and promote the legacy of musical theater dance. This benefit features works by Michael Bennett ("A Chorus Line"), Jerome Robbins ("West Side Story") and Susan Stroman ("Contact"). At 7 p.m., City Center, Studio Five, 130 West 56th Street, Manhattan, (212) 581-1212, nycitycenter.org; \$150. (Schaefer)

★ JÉRÔME BEL AND THEATER HORA (Tuesday through Nov. 17) Dance



LINDA ROSIER FOR THE NEW YORK TIMES

★ EL MUSEO DEL BARRIO: 'LA BIENAL 2013: HERE IS WHERE WE JUMP' (through Jan. 4) Much of the work by the 37 artists in the seventh edition of El Museo del Barrio's biennial is budget-conscious in its materials and modest in size, scaled to small studios. Maybe exactly because of such restrictions, the show is thoughtful and personal, uneven in parts, solid as a whole. It's also a product of that old-fashioned thing, the ethnically specific museum. Even with definitions of ethnicity stretched all kinds of ways — what does "Latino" really mean anymore, anyway? — the issue of identity remains at the core of such institutions and informs much of the work in this show, like Pavel Acosta's "Stolen Painting" above. 1230 Fifth Avenue, at 104th Street, East Harlem, (212) 831-7272, elmuseo.org. (Holland Cotter)

usually fetishizes physical perfection and hyper-coordination. The French choreographer Jérôme Bel, as we have come to expect of him, subverts this convention in a provocative way. "Disabled Theater," his collaboration with Theater Hora, a Swiss professional theater troupe that is mostly consisting of actors with Down syndrome, puts disability under the spotlight. The result, celebrated and debated across Europe, is revelatory. The production is a co-presentation of Performa 13 and New York Live Arts. Tuesday through Nov. 16 at 7:30 p.m., Nov. 17 at 3 p.m., New York Live Arts, 219 West 19th Street, Chelsea, (212) 924-0077, newyorklivearts.org; \$15 to \$40. (Schaefer)

RONALD K. BROWN/EVIDENCE (Wednesday through Nov. 24) Since 1985, Ronald K. Brown has been fusing traditional African dance with contemporary dance in inventive ways. To celebrate the opening of BRIC House, a multidisciplinary arts space in Brooklyn, Mr. Brown's company, Evidence, presents a fresh version of "On Earth Together," which illustrates stories of compassion set to the music of Stevie Wonder. Thirty community members who participated in a residency project with Mr. Brown will join the ensemble here. Fridays and Saturdays at 8 p.m., Sundays, Wednesdays and Thursdays at 7:30 p.m., BRIC House, 647 Fulton Street, at Rockwell Place, Fort Greene, Brooklyn, (718) 683-5600, bricartsmedia.org; \$22, \$16 for students and 60+. (Schaefer)

GARTH FAGAN DANCE (Tuesday through Nov. 17) In his weeklong season at the Joyce Theater, Garth Fagan presents work that spans decades, including the 1983 classic "Easter Freeway Processional," set to music by Philip Glass, and the premiere of "No Evidence of Failure," a study of contemporary women. Another new work comes from Norwood Pennewell, whose "Gin" (as in cotton, not spirits) takes nine dancers through four distinct soundscapes. Tuesday and Wednesday at 7:30 p.m., Thursday and next Friday at 8 p.m., Nov. 16 at 2 and 8 p.m., Nov. 17 at 2 and 7:30 p.m., 175 Eighth Avenue, at 19th Street, Chelsea, joyce.org, (212) 242-0800; \$10 to \$59. (Schaefer)

GIBNEY DANCE COMPANY (Thursday through Nov. 16) This company straddles the line between performance art and social activism, founding a program in 2000 that supports victims of domestic violence. The troupe's new work, "Dividing Line," brings that idea of coexisting realities to the stage. With live music by Son Lux, "Dividing Line" will feature the choreographer Gina Gibney and her six dancers testing extremes of strength and speed. At 7:30 p.m., Florence Gould Hall, French Institute Alliance Française, 55 East 59th Street, Manhattan, (800) 745-3000, gibneydance.org; \$20, \$15 for professional dancers, students and 60+; \$40 for opening night, \$50 for opening night and reception. (Schaefer)

★ RASHAUN MITCHELL AND SILAS RIENER (Thursday through Nov. 16) These two former Merce Cunningham dancers and frequent collaborators have become popular for the way they inventively occupy space. For their latest work, "Way In," Rashaun Mitchell and Silas Riener have recruited the visual designer Davison Scandrett and the writer (and New York Times contributor) Claudia La Rocca to enrich and question their process. Contemplating what it means to look and be looked at, the foursome dig through layers of meaning and reference points in search of a distilled understanding of intimacy and desire, acknowledging that the quest might ultimately be in vain. At 8 p.m., Danspace Project, St.

Mark's Church, 131 East 10th Street, East Village, (866) 811-4111, danspaceproject.org; \$20, \$15 for members. (Schaefer)

★ HOFESH SHECHTER COMPANY (Thursday through Nov. 16) To attend a Hofesh Shechter performance is to get caught up in something between a rock concert and a revolution. Darkness — literal and psychological — penetrates much of Mr. Shechter's thrilling, cinematic work. That is why the title of his new offering, "Sun," is an intriguing wink for this Israeli-born choreographer based in Britain. At 7:30 p.m., Howard Gilman Opera House, Brooklyn Academy of Music, 30 Lafayette Avenue, at Ashland Place, Fort Greene, Brooklyn, (718) 636-4100, bam.org; \$20 to \$55. (Schaefer)

★ STREB (Friday through Dec. 22) Action heroes are usually the stuff of summer blockbusters, but thanks to Elizabeth Streb they have made their way to the world of dance as well. This pioneering daredevil choreographer opens a long fall/winter season with her fearless dancers at their home base, the Streb Lab for Action Mechanics in Brooklyn. The new piece, "Forces," like all of her work, is equal parts circus, stunt and acrobatics, with the aid of Ms. Streb's home-grown gadgets and contraptions. Thursdays and Fridays at 8 p.m., Saturdays at 3 and 8 p.m., Sundays at 3 p.m., Streb Lab for Action Mechanics, 51 North First Street, near Kent Avenue, Williamsburg, (866) 811-4111, streb.org; \$40 to \$60; family four-pack for \$130. (Schaefer)

TRAINOR DANCE (Thursday through Nov. 16) Created two years ago, Caitlin Trainor's company is rapidly expanding its repertory and will present three premieres here. In the duet "Kaitlyn and Caitlin," the former New York City Ballet dancer Kaitlyn Gilliland, on point, counters the barefoot Ms. Trainor. "Freefall" explores that action from a variety of angles, and "Talk Radio" uses 1980s radio excerpts as inspiration. The company will also earn serious fashion cred: costumes for two of the works are designed by Christian Siriano. At 7:30 p.m., Riverside Church Theater, 91 Claremont Avenue, at West 120th Street, Morningside Heights, (212) 870-6784, riversideboxoffice.org; \$22 to \$27. (Schaefer)

ARTURO VIDICH (Thursday through Nov. 16) Below the streets of New York — specifically in the Abrons Arts Center's Underground Theater — the performance and installation artist Arturo Vidich creates a murky world, called "142241," that is part seafoam, part prehistoric cave. Pierced by light and sound machines, and with the help of unsuspecting volunteers recruited by "emotive teletaphy," Mr. Vidich will live in his own dimension somewhere out of time and space, a dimension as unpredictable as our own. At 8 p.m., Abrons Arts Center, 466 Grand Street, at Pitt Street, Lower East Side, (212) 352-3101, abronartscenter.org; \$15. (Schaefer)

FRANK WALN (Friday and Saturday) South Dakota is home to the Rosebud Sioux Tribe of which the 24-year-old hip-hop artist Frank Waln is a member. Through his unique blend of electronic music, hip-hop and traditional Native American music and dance, Mr. Waln and the artists he directs infuse their stories with propulsive energy and historic weight. Mr. Waln's "Hip Hop and Hoops: An Indigenous Experience" caps a weeklong residency at the Chen Dance Center, in the heart of Chinatown. At 7:30 p.m., 70 Mulberry Street, Chinatown, (212) 349-0126, chendancecenter.org; \$12, \$10 for students and 65+. (Schaefer)

Art

Museums and galleries are in Manhattan unless otherwise noted. Full reviews of recent art shows: nytimes.com/art. A searchable guide to these and many other art shows is at nytimes.com/events.

Museums

★ BROOKLYN MUSEUM: 'BEHIND CLOSED DOORS: ART IN THE SPANISH AMERICAN HOME, 1492-1898' (through Jan. 12) As its voyeuristic title suggests, the show follows the layout of a typical house belonging to an elite member of New World society. Drawn largely from the museum's sizable collection of Spanish colonial art, it overflows with sumptuous textiles, family portraits bearing coats of arms, fine silver and porcelain and gilded everything — and leaves you in the strange position of marveling at the opulence of domestic life in the Spanish colonies while pondering some of the ugliest social repercussions of colonialism. 200 Eastern Parkway, at Prospect Park, Brooklyn, (718) 638-5000, brooklynmuseum.org. (Karen Rosenberg)

★ FRICK COLLECTION: 'VERMEER, REMBRANDT, AND HALS: MASTERPIECES OF DUTCH PAINTING FROM THE MAURITSHUIS' (through Jan. 19) Johannes Vermeer's much-loved "Girl With a Pearl Earring," not seen in New York for nearly 30 years, is one of 16 choice pictures in this traveling show of loans from the Royal Picture Gallery Mauritshuis in The Hague. She's joined by four Rembrandts, Jacob van Ruisdael's out-of-this-world "View of Haarlem With Bleaching Grounds," and — maybe the star among stars — Carel Fabritius's palpitating little "Goldfinch." 1 East 70th Street, Manhattan, (212) 288-0700, frick.org; admission is by timed tickets. (Holland Cotter)

★ INTERNATIONAL CENTER OF PHOTOGRAPHY: 'LEWIS HINE AND 'FUTURE OF AMERICA: LEWIS HINE'S NEW DEAL PHOTOGRAPHS' (through Jan. 19) These inspiring exhibitions survey the career of the pioneering documentary photographer Lewis Hine (1874-1940) whose subjects included immigrants just arriving at Ellis Island; children working in factories and coal mines; families living in Lower East Side tenements; black Americans; and men building skyscrapers. Hine was an inquiring, generously humane sociologist. He had a romantic belief in the possibilities of America, epitomized by his heroic images of construction workers near the top of the nearly complete Empire State Building. International Center of Photography, 1133 Avenue of the Americas, at 43rd Street, (212) 857-0000, icp.org. (Ken Johnson)

★ METROPOLITAN MUSEUM OF ART: 'BALTHUS: CATS AND GIRLS — PAINTINGS AND PROVOCATIONS' (through Jan. 12) This tightly focused show charts the first 25 years (1934-59) of this French artist's enigmatic paintings of nubile adolescents and girls, sometimes paired with cats that heighten the erotic undercurrent. He is best early, in the chiseled, psychologically complex portraits of Thérèse Blanchard from the late 1930s, and even earlier, in an astoundingly precocious suite of 40 small ink drawings about his beloved cat Mitsuou. They were made when he was 11 and have never been exhibited. (212) 535-7710, metmuseum.org. (Roberta Smith)

★ MOMA PS1: 'MIKE KELLEY' (through Feb. 2) The retrospective of the Los Angeles artist Mike Kelley fills 40,000 feet of gallery space at PS1. And it's that very rare thing, a huge show that should be huge. Kelley earned this blowout; his work sustains one. In a three-decade career, cut off by his suicide, at 57, last year, he did it all genre-wise: performance, painting, drawing, printmaking, sculpture, video, installation, sound art and writing. And he wove together — twisted together — all of that into what amounted to a single conceptual project based on recurrent themes: class politics, popular culture, black humor, anti-formalist rigor and a moral sense, unshakably skeptical, that ran through everything like a spine. 22-25 Jackson Avenue, at 46th Avenue, Long Island City, Queens, (718) 784-2084, ps1.org. (Cotter)

★ MORGAN LIBRARY AND MUSEUM: 'TIEPOLO, GUARDI, AND THEIR WORLD: EIGHTEENTH CENTURY VENETIAN DRAWINGS' (through Jan. 5) Intended to show off the Morgan's impressive collection of Venetian drawings, this approximately 100-piece show is dominated by the father-and-son team of Giambattista and Domenico Tiepolo. Giambattista's tremulous studies of soaring angels, saints and mythological figures define one extreme of Venetian culture; Domenico's earthy, rowdy caricatures of commedia dell'arte figures, the other. In between are city views in which the two worlds sometimes meet, as they do in Francesco Guardi's marvelous sketch of crowds gathering beneath the portico of the Dogana da Mar to witness the launch of a manned balloon. 225 Madison Avenue, at 36th Street, (212) 685-0008, themorgan.org. (Rosenberg)

★ EL MUSEO DEL BARRIO: 'LA BIENAL 2013: HERE IS WHERE WE JUMP' (through Jan. 4) See photo highlight.

★ MUSEUM OF ARTS AND DESIGN: 'OUT OF HAND: MATERIALIZING THE POSTDIGITAL' (through July 6) If you haven't quite wrapped your head around the concept of 3-D printing, or haven't yet had a digital scanner wrap itself around you, now you can do both in this survey of computer-assisted art, architecture and design. The show looks at art made since 2005 and fills nearly three floors, including many irresistible interactive projects. Its ideas may not be entirely new; the Museum of Modern Art's 2008 exhibition "Design and the Elastic Mind" covered much of the same territory, but there's something to be said for this more down-to-earth, production-focused exhibition. 2 Columbus Circle, Manhattan, (212) 299-7777, madmuseum.org. (Rosenberg)

★ NEUE GALERIE: 'VASILY KANDINSKY: FROM BLAUE REITER TO THE BAUHAUS, 1910-1925' (through Feb. 10) The Neue's first show on Kandinsky centers on a rich 15-year period, also the purview of the Museum of Modern Art's recent "Inventing Abstraction, 1910-1925." During this time, Kandinsky shifted from the prismatic Expressionism of Der Blaue Reiter into pure abstraction and from easel paintings into set designs and murals. A reconstruction of one of those mural projects is on view, as are abundantly decorative wall panels made for a private collector in New York. 1048 Fifth Avenue, at 86th Street, (212) 628-6200, neuegalerie.org. (Rosenberg)

Galleries: Uptown

★ 'AUDIBLE PRESENCE: LUCIO FONTANA, YVES KLEIN, CY TWOMBLY' (through Nov. 16) A beautiful show of often little-known

works by three revered artists, all of whom exaggerated or abused painting to innovative effect. Fontana looks especially strong, with a mini-retrospective that ranges from a biomorphic plaster ceiling decoration designed in 1949 for a private home in Milan to several of his punctured and slashed paintings. Klein is best represented by a rare white sponge painting and an installation involving quantities of his signature eye-searing blue. Dominique Lévy, 909 Madison Avenue, at 73rd Street, (212) 772-2004, dominique-levy.com. (Smith)

Galleries: Chelsea

★ CHRISTOPH RUCKHÄBERLE (through Nov. 16) Titled "Frühstück im Freien," or "Breakfast Outdoors," Christoph Ruckhäberle's latest exhibition alludes to Manet's "Luncheon on the Grass": Most of the paintings (all untitled) show groups of women lounging and cavorting outdoors. But Mr. Ruckhäberle's stiff, marionette-like figures feel closer to Manet's angular adolescents, or to medieval painted-wood sculptures, than to any of Manet's softer gamins. Sharp elbows and knobby knees are everywhere, even in the otherwise graceful grouping of four dancers with linked arms and pinwheeling skirts. And everything pops against groovy, Op Art-meets-Jugendstil wallpaper designed by Mr. Ruckhäberle's graphics company, Lubok Verlag. Zieher-Smith, 516 West 20th Street, (212) 229-1088, zieher-smith.com. (Rosenberg)

★ KARL WIRSUM (through Nov. 16) In the 1960s when he was a member of the Chicago imagist group the Hairy Who, Karl Wirsum made graphically bristling paintings resembling banners for an underground freak show. His eye-popping and mind-bending first exhibition of new paintings and drawings in New York since 1988 finds him still rambunctiously animated. Derek Eller Gallery, 615 West 27th Street, (212) 206-6411, derekeller.com. (Johnson)

Last Chance

★ RICHARD HOLLIS (closes on Sunday) A model of its kind, this exemplary exhibition reviews the life's work of the influential British graphic designer Richard Hollis who combined his political beliefs and new ideas about visual communication with uncanny flair. Even if his name is unfamiliar, his work is not, as a brief search of your bookshelves would probably reveal. John Berger's seminal "Ways of Seeing" is among his contributions along with numerous Penguin books. It's all here, beautifully laid out in vitrines, with a one-hour video-lecture of Mr. Hollis himself serving as tour guide. Artists Space: Books & Talks, 55 Walker Street, between Church Street and Broadway, TriBeCa, (212) 226-3970, artistspace.org. (Smith)

THOMAS HOUSEGO: 'AS I WENT OUT ONE MORNING' (closes on Monday) Mr. Housego's obstreperous, monumental sculptures of exaggeratedly masculine figures rendered in early Modernist styles are too often weighed down by art historical reverence, but the best ones are funny and outlandish. At 15 and a half feet tall, "Striding Figure II (Ghost)" is a broad-shouldered, barrel-chested, block-headed colossus made of bronze and steel. It resembles a cinematic monster emerging from a junkyard where some extraterrestrial energy brought it to life. Storm King Art Center, 1 Museum Road, New Windsor, N.Y., (845) 534-3115, stormking.org. (Johnson)