

GOINGS ON  
ABOUT TOWN

## EXPLORE

## DANCE

**OntheBoards.tv**

Since 2010, the Web site run by On the Boards theatre, in Seattle, has been amassing an unsurpassed collection of high-quality, full-length, streamable recordings of American contemporary dance. It's all free through the end of April, although you are encouraged to pay a small fee, half of which goes to the artists. The best selections include Beth Gill's mesmerizing "Electric Midwife," Tere O'Connor's masterly and mystifying "Bleed," Okwui Okpokwasili and Peter Born's haunting "Bronx Gothic," Kyle Abraham's civil-rights-era-inspired "When the Wolves Came In," and Ralph Lemon's elusive but suddenly timely "How Can You Stay in the House All Day and Not Go Anywhere?"

— *Brian Seibert*

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**MORE IN DANCE »**

## DANCE

**Dance Theatre of Harlem**

The company's digital programming series continues, at DTH on Demand, on Feb. 13, with "John Henry," a take on the man-versus-machine legend made by the company's own legendary founder, Arthur Mitchell, in 1988. On Feb. 20, the selection is "New Bach." Created by the troupe's undersung resident choreographer, Robert Garland, in 2001, it's one of his first, happy experiments in mixing Balanchinian classicism with Harlem vernacular. Each selection is available until the second Sunday following its début.

— *Brian Seibert*

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## DANCE

**Joffrey Ballet**

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In its first digital performance since shutting down last February, Chicago's Joffrey Ballet presents a new work by the company dancer Yoshihisa Arai on its Web site, premiering Feb. 26 at 7. "Boléro" is a sixteen-minute work for fifteen dancers, set to Maurice Ravel's eponymous score, which seems to attract choreographers like moths to a flame. The subject is connection and the disruption to physical contact that is part of life today. The dancers wear costumes that evoke traditional Japanese dress, and masks, an allusion to both the current plague and Japanese theatrical tradition.

— *Marina Harss*

## DANCE

**"La Boxeuse Amoureuse"**

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It began as a music video: Marie-Agnès Gillot, a former star of the Paris Opera Ballet, acting out the idea of love as a boxing match in the lyrics of the French singer-songwriter Arthur H. This hour-long expansion of that video, choreographed by Gillot and available online Feb. 16-28, courtesy of the French Institute Alliance Française, is essentially a low-key Arthur H concert. As he plays in a style somewhere between Serge Gainsbourg and Randy Newman, Gillot and three hunky athletes slowly warm up. The guys spar. She writhes glamorously and recites. After taking some punches herself, she rises to embrace the man who knocked her down.

— *Brian Seibert*

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an electrical demand that exceeds the available supply of its power. That's how the choreographer Mariana Valencia defines "brownout" in her visual essay of the same name, made for the Baryshnikov Arts Center's digital season. In the thirty-minute solo dance film, streaming on the center's Web site March 1-15, she wryly teases out the metaphorical applications—physical, emotional, perceptual—of a drop in voltage with movement, spoken word, and semi-transparent visual effects.

— *Brian Seibert*

## DANCE

**New York City Ballet**

Live performances at Lincoln Center won't resume until September, but digital offerings fill some of the gap, mostly for free. Premières by Kyle Abraham and Justin Peck are gestating for spring arrivals, but first comes a three-week series called "Three Sides of Balanchine," starting on Feb. 22. Each week is devoted to a different work, with podcasts and filmed rehearsals leading up to the broadcast of a performance recorded pre-pandemic. The first selection is "Prodigal Son" (1929), the second-oldest Balanchine piece in the company's repertory, followed by "Theme and Variations" (1947) and "Stravinsky Violin Concerto" (1972).

— *Brian Seibert*

## DANCE

**Ronald K. Brown/Evidence**

It's been a very long year since this invaluable, soul-preserving company last danced on the stage of the Joyce Theatre. It returns on Feb. 18, this time for a live-streamed performance (available

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...with a low-rumbling groove, it's unaggressive yet insistent, openhanded but not acquiescent.

— *Brian Seibert*

## DANCE

**San Francisco Ballet**

The second program in the company's digital season, Feb. 11-March 3, combines two older works with a new one, by Myles Thatcher, a soloist in the ensemble who is also a budding choreographer. The Thatcher work, made during the pandemic, was conceived for the camera, and filmed all over San Francisco by the experienced dance filmmaker Ezra Hurwitz. (The music is Steve Reich's "Variations for Vibes, Pianos, and Strings.") The other two works are "Let's Begin at the End," a rambling piece created by Dwight Rhoden for the company's 2018 Unbound Festival, and Mark Morris's cheerful "Sandpaper Ballet," from 1999, set to light classical tunes by the Boston Pops regular Leroy Anderson.

— *Marina Harss*

## DANCE

**The Sarasota Ballet**

This admirable Gulf Coast company, which is celebrating its thirtieth anniversary, has managed to present a convincing virtual season with new films of excerpts and full ballets from its repertory. Its fifth program (out of seven) includes a Balanchine classic from 1960, "Donizetti Variations," first performed by the company in 2010. The piece, set to opera-ballet music by the Italian composer Gaetano Donizetti, is like pink champagne, all wit and fizz. The second half of

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from several solo concerts by various artists to watch the program, which can be seen Feb. 26–March 2, are available on the company's Web site.

— *Marina Harss*

## DANCE

**Thunderbird American Dancers**

Now in its forty-sixth year, the annual Pow Wow and Dance Concert is a gathering for Native peoples and an education for everyone. Dancers in regalia, of many tribes and many ages, present dances, stories, and music, all elucidated by the beloved octogenarian m.c. Louis Mofsie. This time, it's virtual, live-streamed from the Theatre for the New City on Feb. 20 (with a recording available through March 7).

— *Brian Seibert*

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