

# The Week Ahead

A SURVEY OF THE CULTURAL LANDSCAPE

## DANCE A FLAMENCO PREMIERE

SIOBHAN BURKE

▶ After a long absence from New York, the flamenco dancer Farruquito made a dazzling return in 2016. In his 13 years away, he had served three years in prison after being convicted of manslaughter associated with a hit-and-run.

On Friday he returns to Town Hall as part of his first major North American tour, with the city premiere of “Farruquito.” The program deals with its star’s personal history and self-discovery, as he sets out to honor his

ancestry — he is the grandson of the flamenco dancer Antonio Montoya Flores, or El Farruco — and assert his own style.

Joined by an ensemble of dancers, musicians and singers, he not only choreographed the show but also composed its music and lyrics, giving further insight, perhaps, into where he comes from and who he is now.

The flamenco dancer Farruquito performing in 2018.



MATTHEW BLEDSOE



LAUREN LANCASTER FOR THE NEW YORK TIMES

## POP JAZZ TUNES THAT INSPIRE DISCUSSION

NATALIE WEINER

▶ Kamasi Washington inspires discussions over what jazz is or isn’t, with his 10-piece ensemble that favors funky grooves juxtaposed with lush strings and choral arrangements.

The Apollo Theater in Manhattan has a storied history of hosting jazz musicians of all stripes. This performance, on Saturday, is part of the theater’s “Race Music” weekend, billed as a way of reclaiming the term that for so long dictated segregation in music and the way it was sold.

The saxophonist and bandleader Kamasi Washington performing in Woodstock, N.Y., in 2015.



ZACK DEZON

## THEATER JEALOUS TEENAGERS TAKE THE STAGE

LAURA COLLINS-HUGHES

▶ Tori Sampson, making her professional debut with a vividly titled, bracingly powerful contemporary fable, has spoken about feeling censored when publications bleep a word from its name. Apologies, then, for doing it anyway; house style dictates that we call her play “If Pretty Hurts Ugly Must Be a \_\_\_\_\_.”

The playwright Tori Sampson.

Directed by Leah C. Gardiner and in previews at Playwrights Horizons in Manhattan, “If Pretty Hurts” is set in a world of black teenage girls where the luminous Akim reigns supreme while her overlooked peers stew in jealousy. But this unsentimental play is only secondarily a critique of adolescent culture.



AMERICAN MUSEUM OF NATURAL HISTORY

## ART ANTHROPOLOGY AS AN ART FORM

WILL HEINRICH

▶ Franz Boas’s 1897 volume, “The Social Organization and the Secret Societies of the Kwakiutl Indians,” written with the Tlingit-English ethnologist George Hunt, was commissioned as a simple museum catalog but grew into a compendium of stories, songs and objects from multiple collections. It became a kind of bible for anthropologists, and even a source for contempo-

rary Kwakwaka’wakw people trying to revive their own traditions.

Held at the Bard Graduate Center, in cooperation with the U’mista Cultural Center in British Columbia, “The Story Box: Franz Boas, George Hunt and the Making of Anthropology” is a deep dive into the book’s history, including photographs and many original artifacts.

A Heiltsuk mask, one of the many items collected by Franz Boas.

## CLASSICAL WAGNER, MEET TINDER

WILLIAM ROBIN

▶ In the composer Wang Lu’s 2015 chamber work “Urban Inventory,” chromatic smears of instrumental color accrue into a playful depiction of an afternoon in a Chinese city park. Her scores use interwoven gestures that simultaneously evoke tradition

From left: Russell Greenberg, Ning Yu and Ian Antonio.

and modernity — one piece depicts the frenetic pace of Tinder while quoting Wagner’s “Tristan und Isolde” — and recall the tonal language of her native China.

“Urban Inventory” is one highlight of a portrait concert that Columbia University’s Miller Theater is devoting to her music on Thursday. Lu is herself a recent Columbia graduate.



CHERYLYNN TSUSHIMA

## TELEVISION ARTS AND CRAFTS AND COMEDY

KATHRYN SHATTUCK

▶ In “At Home With Amy Sedaris,” returning to truTV on Tuesday, the comedian redirects her maniacal skills to the soundstage of a fictional home-making show, like Martha Stewart on crack. Season 2 starts with sketches about teenagers, featur-

ing Matthew Broderick as an adolescence expert, and diary-making with the comedian Cole Escola. “I’ve always said, ‘Keep their hands busy, and their genitals will follow,’” Sedaris explains.

That frisky repartee, along with a crafty way with Popsicle sticks and glue bottles, earned Sedaris her first Emmy nomination last season.

Matthew Broderick and Amy Sedaris on her show.



TRUTV



THE ORCHARD

## FILM A DRUG TALE, A LOVE STORY

KATHRYN SHATTUCK

▶ “Birds of Passage” isn’t your Pablo Escobar-by-way-of-“Narcos” kind of drug saga. Instead, it ventures back to the 1960s and ’70s, when Colombia’s desert-dwelling Wayúu people found their traditions chafing against the marijuana trade that blossomed with arriving Peace Corps volunteers.

Directed by Cristina Gallego and Ciro Guerra (“Embrace of the

Serpent”), “Birds of Passage” stars Carmiña Martínez as the clan matriarch Úrsula, whose daughter, Zaida (Natalia Reyes), has captured the eye of Rapayet (José Acosta). Úrsula demands a lavish dowry, which leads Rapayet to his pot-growing cousin Anibal (Juan Bautista Martínez). And ultimately catapults Úrsula’s family members into the drug business.

From “Birds of Passage,” directed by Cristina Gallego and Ciro Guerra.