

strange—evidence in the ensuing case. Join the Rubin Museum in a guided tour of exhibitions that will explore the connections between the mysticism of David Lynch's Nineties cult-classic *Twin Peaks* and Tibetan spiritual and cultural traditions. Featuring works from the museum's collection, the spoliery-aplenty tour will cover *Twin Peaks'* relation to a rich variety of phenomena: divination, Buddhism, the peaks of the Himalayas, and *The Tibetan Book of the Dead*.

AMELIA RINA

At 6, Rubin Museum, 150 West 17th Street, Manhattan, 212-620-5000, rubinmuseum.org, free—\$15

## DANCE

### Fini International Dance Festival

August 31

With sponsorship from the Italian Cultural Institute, dancer-producer Antonio Fini held a showcase for dancers and choreographers in February at the Danzainfiera, in Florence. Then he held summer intensives in Villapiana Calabria in July, and in New York last week. This Thursday he gathers guest dance companies from Italy, as well as U.S.-based troupes with an "Italian connection," for a gala event hosted by Milanese dancer and TV hostess Tabata Caldironi. Receiving a lifetime achievement award is Terese Capucilli. Also celebrated will be "extraordinary dancer" Marie Lorene Fichaux, and "rising stars" Alessio Crognale and Antonio Cangiano; these performers appear in works by Nacho Duato and Michael Mao. Completing the bill are dancers from the Rome International Dance Academy, Bologna's JH Dance Company, Antonella Perazzo's Movin' Beat Company from Rome, and others.

ELIZABETH ZIMMER

At 8, Ailey Citigroup Theater, 405 West 55th Street, Manhattan, finidance.nyc, \$20—\$100

### Daniil Simkin

September 4–5

Daniil Simkin, a 29-year-old principal dancer at American Ballet Theatre, has spearheaded a project resulting in *Falls the Shadow*, a new work composed in and for the seven-story, quarter-mile-long rotunda designed by Frank Lloyd Wright. Alejandro Cerrudo choreographed the piece, which has

multimedia projections engineered by Dmitriy Simkin, Daniil's dad, who after a 25-year dance career now works as a stage designer. Performing the 30-minute premiere are Ana Lopez of Hubbard Street Dance Chicago, Cassandra Trenary of ABT, former Alonzo King LINES dancer Brett Conway, and the effervescent, often airborne Daniil himself. Spectators will view the piece from the spiraling rotunda, standing through the entire work: Wear comfortable shoes and leave your baggage at home.

ELIZABETH ZIMMER

At 8 and 9:30 each night, Guggenheim Museum, Rotunda, 1071 Fifth Avenue at 88th Street, Manhattan, 212-423-3575, guggenheim.org, \$35—\$40

## FILM

### Fox and His Friends

Through August 31

German New Wave bad boy Rainer Werner Fassbinder knew how to critique bourgeois gay culture well before it became cool to throw

shade at rich white gays in 1,500-word think-pieces. He did just that with his caustic 1975 portrait of amour fou, *Fox and His Friends*, in which working-class Fox (Fassbinder) gets romantically involved with the wealthy Eugen (Peter Chatel) after meeting him at a party. Eugen, who only develops an interest after learning of the lowly Fox's recent lottery winnings, quickly reveals himself to be an emotional parasite, assuming his boyfriend has neither an appreciation for opera nor a taste for furnishing his own apartment. As an actor, the denim-jacketed Fassbinder adeptly channels a real sense of vulnerability, his lithe, soft body implying a desire to be wanted, even by those openly looking to take advantage of him. As a storyteller, he is as severely critical of gay culture's doomed relationship with capitalism as he is of the complicity of the individuals themselves, suggesting that gay men hungry for validation may just wind up as carrion for the affluent

Janus Films



BAMcinémathèque's week-long run of *Fox and His Friends* ends Thursday.

vultures. KYLE TURNER

Various times, BAMcinémathèque, 30 Lafayette Avenue, Brooklyn, 718-636-4100, bam.org, \$7.50—\$15

### Shorts Program 1: 'Doorways'

September 2

The eighth episode of *Twin Peaks: The Return* froze the series' narrative and plunged headlong into a boiling stew of pure image and sound, dropping onto

viewers an unexpected payload of non-representational art. As a way of paying tribute, the Metrograph is running a four-day mini-festival patterned after this Lynchian high-water mark. "Doorways," the first in a quartet of shorts programs, focuses on Lynch's preoccupation with apertures and openings. Most of the bill loosely interprets the mandate, starting with Pat O'Neill's *Water and Power* (1967), which portends Lynch's caustic depiction of American architecture on *The Return*, growing rudely out of the wasteland, ever transient. The 89-minute set also includes Ernie Gehr's immortal *Serene Velocity* (1970), with its disquietingly collapsing hallways. And in *Cosmic Ray* (1962), an exhilarating live performance of "What'd I Say" marries perfectly with Bruce Conner's flurry of electrified images, switching between lethal and carnal at the speed of jangling nerves.

JAIME N. CHRISTLEY

At 4, Metrograph, 7 Ludlow Street, Manhattan, 212-660-0312, metrograph.com, \$15

### The Fall of the House of Usher

September 5

Assuming you arrive at Anthology Film Archives (which, as a rule, exhibits titles from its "Essential Cinema" catalog without subtitles) with a cursory familiarity with Poe's famous tale, Jean Epstein's 1928 masterpiece, *The Fall of the House of Usher*, won't be a great challenge. Practicing in the wake of the expressionists but consigned to the impressionists, Epstein now seems beholden to no other movement but the deluge of his own feverish imagination. (Even his final film, an educational short about light-

houses, owes a debt to his command of elemental imagery.) Poe's characterization and sense of place, established dutifully, comes to dissolve under the weight of Epstein's larger, and stranger, strategy. Arrested in purgatory, but advancing towards the abyss, the doomed House falls as advertised; as it does, the film's entropy blooms upward and outward, the demise of the estate a slow, haunted mushroom cloud, a nightmare in ecstasy. JAIME N. CHRISTLEY

At 7:30, Anthology Film Archives, 32 Second Avenue, Manhattan, 212-505-5181, anthologyfilmarchives.org, free—\$9

## FOOD & DRINK

### Mad. Sq. Eats

Opens September 2

The fall version of this twice-a-year event from UrbanSpace and the Madison Square Park Conservancy runs daily from September 2 through 29, and it's your chance to try food from two dozen vendors who converge on the park from all corners of the city. It'll be hard to go wrong with any of it, but we recommend the po'boys from the Gumbo Brothers and whatever sweet concoction that Renegade Lemonade, Ice & Vice, and Macaron Parlour have teamed up to create. (Hint: It's called "Renegade Vice Parlour.") Or, if you look at a plate of chicken and waffles and think, "Wish I didn't have to sit at a table and bother with utensils to enjoy this," Chick'nCone is your food trend du jour.

MARY BAKIJA

At 11 a.m., Worth Square, 5th Avenue between 25th and 26th Streets, Manhattan, urbanspacenyc.com, free

## CRITIC'S PICK ART

Through October 22

### THE UNKNOWNNS

UP-AND-COMING ARTISTS UNVEIL THEIR TALENT AT THE BRONX BIENNIAL Like so many recent group exhibitions of its kind, this year's Bronx Biennial deals with widespread political problems. Climate change, racism, glaring economic disparity—these are our perennial issues, and therefore our perennial curatorial themes. It can become a bit monotonous, to say the least, but "**Bronx Calling: The Fourth AIM Biennial**" largely avoids that pitfall by not being overly didactic. This show is less about adhering to an overarching idea than it is about presenting works by artists most people have never heard of, which is always an admirable goal. Seventy-two painters, sculptors, and installation artists are included, all of them New York-based but many of them foreign-born. The exhibition is tied to the Bronx Museum's Artists in the Marketplace program, now in its thirty-seventh year, for which thirty-six artists are chosen to participate in fifteen practical seminars on how to make a career in the arts. PAC POBRIC

Bronx Museum of the Arts, 1040 Grand Concourse, the Bronx, 718-681-6000, bronxmuseum.org, free

Maya Ciarrocchi's Site "excavates the mythology of the artist's family history."



Maya Ciarrocchi