

a seedpod in outer space. Through Sept. 10. (Werner, 4 E. 77th St. 212-988-1623.)

GALLERIES—CHELSEA

JAY CRITCHLEY AND CHAD PERSON

Two predictably dystopian takes on conspicuous consumption. Critchley wrapped an MG sports car in plastic bags and fastened several Stop & Shop bags to the ceiling, so they hover above it in a threatening nimbus. It's an impressive feat, but the message of excess is obvious, to say the least. In an edgier early video from 1988, the artist poses as president of the Nuclear Recycling Consultants and proselytizes about the values of nuclear energy. At one point he dons a clear plastic cape and performs a ridiculous ritual in front of an abandoned power plant. Person's work challenges capitalist optimism with paintings of epigrams—rendered in delicately curling script—that convey an air of resignation through sayings such as “know when to fold em.” Through Sept. 10. (Freight & Volume, 530 W. 24th St. 212-691-7700.)

ELIJAH GOWIN

After two previous series of photographs based on appropriated and manipulated material, Gowin picks up his camera and points it at the sun. As usual, his results are low-tech and grainy, as if blown up from antique negatives; they're visionary, abstracted, and a little mad. Whether obscured by clouds, seen through branches, or giving off an aura of glittering flares, Gowin's sun has a lambent glow. And even at its brightest, it rarely feels hot, because the colors are so muted: pale greens, blush pinks, storm-cloud slates. Subtlety is rarely this compelling. Opens Sept. 8. (Mann, 210 Eleventh Ave., at 24th St. 212-989-7600.)

PIETER HUGO

For his sensational new series of large-scale color portraits and landscapes, the South African photographer travelled to Accra, Ghana, the site of a sprawling dump for technological waste from around the world. Obsolete computers, cell phones, and game consoles, gutted and burned for their metal content, are scattered across a blackened wasteland so toxic you can practically smell the fumes. Hugo surveys the hellish scene with remarkable restraint and pained concern for the men, women, and (mostly) children eking out a living there. Facing his camera, stoic and solemn, they're as iconic as Lewis Hine's child laborers but far more doomed. Opens Sept. 8. (Milo, 525 W. 25th St. 212-414-0370.)

"WHAT MATTERS NOW?: PROPOSALS FOR A NEW FRONT PAGE"

The nonprofit gallery opens its season with a workshop designed to engage and provoke its audience with a broad range of issues critical to the gathering and dissemination of news. For the first ten days of the show, six savvy “hosts” (Deborah Willis, Melissa Harris, Joel Meyerowitz, Wafaa Bilal, Stephen Mayes, and the project's prime mover, Fred Ritchin) will invite visitors to take part in an editorial process that will have few givens and countless variables. The product of these exchanges—photographs, texts, videos, screen grabs—will accumulate on the walls, beginning Sept. 7 with an exhibition formally opening on Sept. 19. (Aperture, 547 W. 27th St. 212-505-5555.)

Short List

NICK CAVE: Shainman, 513 W. 20th St. 212-645-1701; Boone, 541 W. 24th St. 212-752-2929. Opens Sept. 8. **BRUCE CONNOR:** Cooper, 521 W. 21st St. 212-255-1105. Through Sept. 24. **PETER FUNCH:** VI Gallery, 558 W. 21st St. 917-526-7201. Opens Sept. 7. **JANE HAMMOND:** Galerie Lelong, 528 W. 26th St. 212-315-0470. Opens Sept. 8. **DJANGO HERNANDEZ:** Alexander and Bonin, 132 Tenth Ave., at 18th St. 212-367-7474. Through Oct. 12. **VIK MUNIZ:** Sikkema Jenkins, 530 W. 22nd St. 212-929-2262. Opens Sept. 9. **DEMETRIUS OLIVER / TAMAR HALPERN:** D'Amelio Terras, 525 W. 22nd St. 212-352-9460. Opens Sept. 8. **STERLING RUBY / LUCIO FONTANA:** Ro-

sen, 525 W. 24th St. 212-627-6000. Opens Sept. 10. **HAIM STEINBACH:** Bonakdar, 521 W. 21st St. 212-414-4144. Opens Sept. 8. **NICOLA TYSON:** Petzel, 537 W. 22nd St. 212-680-9467. Opens Sept. 8. **MARTHA WILSON:** P.P.O.W., 535 W. 22nd St. 212-647-1044. Opens Sept. 9.

DANCE

NEW YORK CITY BALLET

The company's monthlong fall season opens with the first of six performances of Peter Martins's fast-paced, no-nonsense “Swan Lake,” from 1996. But the big event comes on Sept. 22, with the unveiling of a new full-company work, “Ocean's Kingdom,” with choreography by Martins and music by Sir Paul McCartney. Predictably, the former Beatle's first ballet is a love story, though whether there will be a *pas de deux* in the octopus's garden has yet to be determined. (David H. Koch, Lincoln Center. 212-870-5570. Sept. 13 at 7:30. Through Oct. 9.)

NEW CHAMBER BALLET

Miro Magloire returns to the City Center Studios with his pocket-size ensemble, which includes excellent, versatile musicians. Magloire's dances tend to feel like meticulous deconstructions of difficult-to-parse twentieth-century music. The technique is balletic, and the dancers are quietly luminous, pensive, and musically responsive. As usual, there will be a new work by Magloire (with music by Berio), as well as his “Love Song Solos,” set to his own eccentric transcriptions of German lieder scored for two maracas. As a closer, he has chosen the more expansive “Chamber Dances,” a dynamic trio by the choreographer Emery LeCrone. (130 W. 56th St. 212-868-4444. Sept. 9-10 at 8.)

"IN PERFORMANCE"

Of all the dance memorials for September 11th, the one put together by the Joyce Theatre Foundation boasts the biggest names. The extraordinary Matthew Rushing, a veteran of Alvin Ailey American Dance Theatre, squeezes what he can out of Ailey's boilerplate dance “A Song for You.” His distinguished co-workers Clifton Brown and Jamar Roberts help premiere a work by Jessica Lang. The Limón Dance Company revives the spiritually searching “Missa Brevis,” from 1958. And Paul Taylor, true to his contrary nature, presents not “Promethean Fire,” which is widely considered his 9/11 dance, but the radiant “Brandenburgs.” (Rockefeller Park, River Terrace at Warren St. 212-691-9740. Sept. 10-11 at 5.)

"9/11 DANCE: A ROVING MEMORIAL"

Soon after the September 11th attacks, Sarah Skaggs created a minimalist meditative response in a solo called “Dances for Airports.” For the tenth anniversary of the disaster, she has converted the solo into a group work, so that it may emerge out of pedestrian traffic in public spaces. Performers will coalesce on Sunday in Washington, D.C., and Shanksville, Pennsylvania. In New York, the dance happens in Union Square at noon, an hour later near the Washington Square arch, and two hours after that in Battery Park. (For more information, visit sarahskaggsdance.org. Sept. 11 at noon, 1, and 3.)

"THE TABLE OF SILENCE PROJECT"

Jacquelyn Buglisi's commemoration of 9/11 gathers a hundred dancers from her company and various New York dance schools. Silently filing into Lincoln Center, they form concentric circles around Reyson Fountain. At the time when the first plane hit the first tower, they turn their wrists to the sky and raise their arms in a hopeful gesture of peace. (For more information, visit buglisi-foreman.org. Sept. 11 at 8:20 A.M.)

OUT OF TOWN

MERCE CUNNINGHAM DANCE COMPANY

The next stop on the Cunningham “Legacy Tour” is Bard College. The company, which will officially disband on New Year's Eve, performs a trio of

works at the college's stunning Gehry-designed theatre. The highlight is “Suite for Five” (1956-1958); in this seminal work, the spatial relationships were determined by chance operations, but the result is a triumph of rigor and transparency. In contrast, “Sounddance,” from 1975, is an eruption of movement and energy, and “Antic Meer” (1958) offers a rare glimpse of the choreographer's sillier side. (Annandale-on-Hudson, N.Y. 845-758-7900. Sept. 9-10 at 8 and Sept. 11 at 2.)

CLASSICAL MUSIC CONCERTS IN TOWN

NEW YORK PHILHARMONIC

The Philharmonic, of course, doesn't need a special reason to celebrate the musical “West Side Story,” written by its late music director Leonard Bernstein, but the film version (starring Natalie Wood and Richard Beymer) is now fifty years old, which provides a welcome excuse. David Newman conducts the orchestra, which will provide real-time accompaniment to two screenings of the movie. (Avery Fisher Hall. Sept. 7-8 at 7:30.) ♦ Alan Gilbert, the Philharmonic's music director, commemorates the tenth anniversary of 9/11 in a way that only he and his musicians can—performing the Symphony No. 2, “Resurrection,” by one of his legendary predecessors, Gustav Mahler. Two superlative singers, Dorothea Röschmann and Michelle De Young (assisted by the New York Choral Artists), join the orchestra in a performance that will be telecast around the world the next day. (Avery Fisher Hall. Sept. 10 at 7:30.) (212-875-5656.)

BARYSHNIKOV ARTS CENTER:

"DAS LIED VON DER ERDE"

George Manahan may no longer be music director of City Opera, but he remains a force around town. He leads the St. Luke's Chamber Ensemble in a performance of Arnold Schoenberg and Rainer Riehnh's chamber-orchestra version of Mahler's late masterwork that features the tenor Paul Groves and the mezzo-soprano Jennifer Johnson Cano. (450 W. 37th St. 866-811-4111. Sept. 8-9 at 8.)

BARGEMUSIC

Sept. 8 at 8: The week's offerings at the barge begin quietly, with the elegant duo Asteria (the soprano Sylvia Rhyne and the tenor and lutenist Eric Redlinger) performing “Music for a Rash Prince,” a set featuring pieces from the medieval Burgundian court of Charles the Bold. ♦ Sept. 9 at 8: The series's “There and Then” weekend of early-music concerts continues with an appearance by Repast, an ensemble of Baroque violin, viola da gamba, and harpsichord, playing works mainly by Bach and Buxtehude. ♦ Sept. 11 at 3: Concerts in memory of 9/11 have been a fixture at the barge for a decade. This one (offered free of charge) features three musicians with a long history at the series—the violinist Mark Peskanov and the pianists David Bottoms and Rita Sloan—performing music by Bach and Beethoven, with special guests. (Fulton Ferry Landing, Brooklyn. For tickets and full schedule, see bargemusic.org.)

TRINITY CHURCH

Trinity, an important and historic Episcopal institution in the city, is just steps away from Ground Zero, and the memorial concerts there will have a special resonance. Sept. 8 at 8: In a kind of prelude, the superb young Chiara String Quartet plays music of remembrance by two prominent uptown composers, Robert Sirota (“Triptych”) and Richard Danielpour. ♦ Sept. 9 at 8:30: Julian Wachner, the church's director of music, will bring together a collection of outstanding choirs from New York, Washington, Boston, and Pennsylvania (including the Young People's Chorus of New York City, the Bach Choir of Bethlehem, and the Trinity Choir) along with several special guests (the violinist Gil Shaham and the young Met stars Angela Meade, Anthony Roth Costanzo, and Luca Pisaroni) for a concert of remembrance that features Fauré's Requiem, Bernstein's “Chichester Psalms,” and movements from Brahms's “German Requiem,” among other works. The participating choirs will also perform concerts earlier in the day, beginning at 11 A.M. (Broadway at Wall St. No