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The Week Ahead: A Survey of the Cultural Landscape

By Will Heinrich, May 18, 2019

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The Week Ahead

A SURVEY OF THE CULTURAL LANDSCAPE

ART
NO BODY HAS THIS
WILL HEINRICH

➤ Jean-Luc Moulène designed his 25-foot-long fiberglass sculpture "More or Less Bone" in consultation with French aerospace engineers. In trying to find an efficient solution to an arbitrary mathematical problem, they arrived at a shape as functional-looking as a crowbar. Its gaps, crossbeams and pockets are all connected with a minimum of fuss, and its bulges are smoothed out as if to resist currents of air or blood. Just what the object's practical purpose could be is difficult to imagine — unless it's to occupy the gorgeous former trolley repair shop in Long Island City, Queens, that now houses SculptureCenter. That it does to perfection.

Jean-Luc Moulène's "More or Less Bone" at SculptureCenter.



FILM
LIKE MOTHER, LIKE DAUGHTER
KATHRYN SHATTUCK

➤ The director Joanna Hogg and the actress Tilda Swinton met to talk about "The Souvenir" and Swinton's role as Rosalind, the mother character. But there was a missing piece. Who would play Julie, the daughter? Then Hogg encountered Swinton's own daughter, Honor Swinton Byrne, and saw Julie in front of her. She told at the Berlinale. In "The Souvenir" Byrne plays a filmmaker who falls for Anthony (Tom Burke), an understudy who is a heroin addict. The film opened on Friday. Byrne and Swinton will make "The Souvenir: Part II" with Robert Pattinson.

Honor Swinton Byrne and Tom Burke in "The Souvenir."



DANCE
VIVID PICTURES IN THREE COLORS
GIA KOURILAS

➤ In Liga Lewis' "Blue, Red, White" triptych, color expresses more than a visual element. Her consideration of race and melancholy led to "Sorrow Song," the first dance, which was awash in blue and seen at Abrons Arts Center in 2016. The No Series at Performance Space New York busts the second and third parts by Lewis, a Berlin-based dance artist born in the Dominican Republic. In "no matter" on Tuesday and Wednesday, the color is red and the focus is on the space between love and rage. The finale, "Water Will (in Melody)" on May 28 and 29, continues her investigation into the link between the body and the black box space of the theater.

Liga Lewis' "no matter" at Performance Space New York.



POP
A LONGTIME TALENT IS STILL PRETTY NEW
OLIVIA HORN

➤ When Julia Michaels was nominated for best new artist at last year's Grammys, she wasn't new at all. The singer-songwriter, now 25, wrote songs as a teenager, along her path to the solo spotlight, she earned writing credits on Justin Bieber's "Sorry," Selena Gomez's "Good for You" and Nick Jonas' "Chains." Then, Michaels wrote a song too personal to hand off to another artist. "Issues," her 2017 breakout, is an ode to relationships complicated by mental illness — a topic that she unpacks further on songs like "Happy" from the "Anser Monologues Part 1" EP released in January. Michaels plays Bowery Ballroom on Monday in support of the EP.

Julia Michaels will perform at Bowery Ballroom.



TELEVISION
WANT HER MONEY? THERE'S A PRICE
KATHRYN SHATTUCK

➤ These days, the trendiest accessory for Hollywood hubbub is a screaming scene of their own. And now Renée Zellweger has hers. In Netflix's "What/If," a neo-noir social thriller from Mike Kelley ("Beverly") debuting on Friday, Zellweger purrs as Anne Montgomery, a ruthless San Francisco venture capitalist and cunning femme fatale. Her prey: Sean Donovan (Blake Jenner), a former baseball pitcher, and his scientist wife, Lisa (Jane Levy), who find themselves in Montgomery's clutches after she offers to finance Lisa's medical start-up in exchange for a steady night with Sean. With only two episodes available for review, it's hard to know where the series, with overtones of "Indecent Proposal," is headed. But Zellweger slinks through them with an eroticism we've seldom seen from the "Bridget Joneses" star, and it suits her.

Renée Zellweger in "What/If," a new series on Netflix.



CLASSICAL
AN ENSEMBLE RETURNS TO TOWN
WILLIAM ROBIN

➤ The National Symphony Orchestra does not play Carnegie Hall often. Its last appearance was in 2013. But fallout from municipal politics has created an opportunity, and an engagement there on Sunday. Giannandrea Nosseda was to conduct the Teatro Regio Torino company in a Verdi opera, until he resigned as director. Instead he will lead the National Symphony in Liszt's "Dante" Symphony and Rossini's "Shave the Barber" with the University of Maryland Concert Choir.

Giannandrea Nosseda leading the National Symphony Orchestra.



THEATER
LOTS OF SOUND, FULL OF FURY
LAURA COLLINS-HUGHES

➤ Ambition may be something that girls are taught to regulate. But in Erica Schindler's "MacBeth," girls did it their school-uniform-jumpers way: one of the most blood-soaked tales of ruthlessness in the canon, morphing into the Scots of Shakespeare's "Macbeth." Presented by Red Bull Theater, Schindler's contemporary adaptation uses Shakespeare's text along with an all-female cast of seven. Isabella Palmer stars as Macbeth, opposite Isabella Mendes ("Marys Sequence") as Lady Macbeth. AnnaSophia Robb (Paula's "The Act"), who is making her stage debut, plays one of the witches. After showing in previews at the Lucille Lortel Theater in Greenwich Village, the play is scheduled to open Sunday.

Isabella Mendes in "MacBeth" by Red Bull Theater.



The Week in Arts: Renée Zellweger as a Temptress; Tilda Swinton and her Daughter as Co-Stars

By The New York Times, May 18, 2019



Installation view of Jean-Luc Moulène's "More or Less Bone (Formal Topological Optimization)" (Paris-NY, 2018-19)" at SculptureCenter, New York. Credit 2019 Artists Rights Society (ARS), New York/ADAGP, Paris/ Miguel Abreu Gallery, New York; Kyle Knodell

Art: More or Less Bone

Through July 29; sculpture-center.org

Jean-Luc Moulène designed his 28-foot-long fiberglass sculpture "More or Less Bone" in consultation with French aerospace engineers. In trying to find an efficient solution to an arbitrary mathematical problem, they arrived at a shape as functional-looking as a crowbar. It's not that it isn't complicated. But its gaps, crossbeams and pockets are all connected with a minimum of fuss, and its bulges are smoothed out as if to resist currents of air or blood. Just what the object's practical purpose could be, on the other hand, is difficult to imagine — unless it's to occupy the gorgeous former trolley repair shop in Long Island City that now houses the nonprofit SculptureCenter. That it does to perfection. *WILL HEINRICH*