The Week Ahead

DANCE
A FLAMENCO PREMIERE
SHOHIBURKKE

After a long absence from New York, the flamenca dancer Farruquito makes a thrilling return in 2016. In his 13 years away, he has served three years in prison after being convicted of marijuana trafficking and served his time. On Friday he returns to Town Hall in part of his first major North American tour, with the city premiere of “Passions.” The program deals with no race’s personal history and self-discovery, as he sets out to honor his ancestry — he is the grandson of the famous dancer Antonio Montoya Peralta. At Town Hall — and assert his own style. Jaded by an ensemble of dance, 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 flamenca dancer Farruquito performing in 2016.

ART
ANTHROPOLOGY AS AN ART FORM
WILL HEINRICH

Kwakiutl Indians,” written with Boas, George Hunt and the Makah, became a compendium of stories, songs and objects from multiple collections. It became a kind of bible for anthropologists, even a source for contemporary fable, has spoken about feeling consumed when publishing a word from its pages. Apologies, then, for doing it anyway, house style dictates that we call her play “If Pretty Hurts Must Be a ________.”

TELEVISION
ARTS AND CRAFTS AND COMEDY
KATHRYN SHATTUCK

In “At Home With Amy Sedaris,” returning to truTV this season, the comedian adolescente expert, and diary-writing Matthew Broderick as an Edison scholar, and eye-gazing with the composer Cole Escola. “It’s always sad. Keep their hands busy, and their routines will hold,” Escola explains. That fidgety repertoire, along with a rubby way with Popsicle sticks and glue bottles, earned features for the Harry potter of last season.

Matthew Broderick and Amy Sedaris on set show.

FILM
A DRUG TALE, A LOVE STORY
KATHRYN SHATTUCK

“Birds of Passage,” set in the desert-dwelling Wayúu people trying to revive their own traditions, is part of the theater’s “Race Music” season. Directed by Leah C. Gardner and in previews at Playwrights Horizons in Manhattan, “If Pretty Hurts” is set in a world of black magic muses, where the music and lyrics are supremacy while her overcooked prose proves too gingerly. But this experimental play is only necessarily a critique of adolescent cultures.

THEATER
JEALOUS TEENAGERS TAKE THE STAGE
LAURA COLLINS-HUGHES

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CLASSICAL
WAGNER, MEET TINDER
WILLIAM ROBIN

In the composer Wang Lu’s 2016-2017 chamber work “Urban Inventory,” chromatic smears of instrumental colors across into a playful depilation of an afternoon in a Chinese city park. Her scores use macrocosmic gestures that simultaneously evoke traditions, and modernity — one piece de구 a pedestrian pass of “Tritam” while quoting Wagner’s “Tristan and Isolde” — and recall the visual language of its native China. “Urban Inventory” is one high light of a portrait concert that Columbia University’s Miller Theater is devoting to her music on Thursday. La is herself a re- cent Columbia graduate.

From left: Russell Goosen, Yang Yi and his heroine.

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