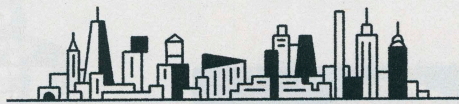


GOINGS ON

MARCH 25 - 31, 2026



What we're watching, listening to, and doing this week.

In the eighty-two-year-old artist Elaine Reichek's "Sampler" pieces, which she's been making since the nineteen-nineties, by throwing out the sentiment of the traditional embroidered sampler in favor of quotes that address art-making, and women becoming themselves, Reichek seduces with the delicacy of her needlepoint and the primacy of the message. The exhibition "**Elaine Reichek: Back Stitch**" takes its title from a sewing method in which the maker goes back over a stitched line to fill in open spaces. Reichek (pictured below, in 1964) has helped fill in those spaces where art history has left women out, and, using the most "ladylike" of occupations—sewing, embroidering—wipes our faces with handkerchiefs drenched in the thought sweat and the freedom of the not at all pious woman warrior.—*Hilton Als (Hoffman Donabue; through April 4.)*



ABOUT TOWN

JAZZ | The composer **Shabaka Hutchings** and the drummer **Tom Skinner** co-founded the jazz-fusion band Sons of Kemet in 2011, and conjured avant-garde music of the Black diaspora across four albums before disbanding in 2022. Since parting, Shabaka has performed mononymously as a solo flautist and Skinner joined members of Radiohead to form the offshoot band the Smile. The musicians reunite for a show alongside **Irreversible Entanglements**, a free-jazz collective led by the poet-musician-educator Moor Mother (Camae Ayewa). The acts join forces to celebrate the release of two new albums, Shabaka's "Of the Earth" and Irreversible Entanglements' anticipated "Future Present Past," both of which use similarly experimen-

tal sensibilities to reach thrillingly distinct ends.—*Sheldon Pearce (Knockdown Center; March 26.)*

OFF BROADWAY | Ro Reddick's likably off-kilter "**Cold War Choir Practice**" is an absurdist family sitcom set in a Syracuse roller-skating rink, a Reagan-era political farce, a zany quasi-musical featuring the singer Suzzy Roche, an avant-garde riff on "Spy vs. Spy," and a stealth satire of a young Clarence Thomas and his wife Ginni, all at once—a floor wax and a dessert topping, in the argot of the era. This madcap blend gets a bit lost on the cavernous stage, but a strong cast keeps the plates spinning, especially Alana Raquel Bowers, as the earnest ten-year-old Meek, and Grace McLean, a comic wunderkind as slinky as a Jules Feiffer illustration. Best of all

is Crystal Finn as the googly-eyed Virgie, a walking panic attack in shoulder pads, scoring laughs just by gulping water.—*Emily Nussbaum (MCC; through April 5.)*

DANCE | One of the choreographer Mark Morris's great gifts is the way he pares movement down to its essence, and then uses repetition and variation to create lasting images. In one of two programs at BAM, **Mark Morris Dance Group** performs his "Via Dolorosa," from 2024, a work of stunning purity, set to a score for solo harp by Nico Muhly, that reflects on the Stations of the Cross. Death, suffering, and consolation are treated with quiet simplicity. The other program includes "MOON," a compendium of tongue-in-cheek dances that explore our relationship to outer space. The score ping-pongs from piano by Ligeti to the nineteen-thirties ballad "Roll Along, Prairie Moon" to voices from the record that was sent aboard the Voyager spacecraft, in 1977: "Greetings from the inhabitants of this world."—*Marina Harss (Brooklyn Academy of Music; March 26-29.)*

CLASSICAL | From Paleolithic-era mammoth bones and hollow logs covered with alligator skin circa 5500 B.C. to the foot-pedaled kits popularized in the nineteen-tens and the electronic sets of today, drums have come a long way. Now, with the help of the multi-instrumentalist **Jamir Williams**, they may be pushed even further. Williams—drum master, performance artist—is bringing his rhythmic prowess to the Park Avenue Armory, with a solo performance that investigates what it means to create through percussion. Using not only acoustic drums but tape machines, samplers, found objects, and surfaces lined with odd materials, Williams becomes a mosaicist of sound. Who knows, maybe he'll whip out a mammoth bone.—*Jane Bua (Park Avenue Armory; March 25-26.)*

MOVIES | Marc Jacobs and Sofia Coppola are longtime friends, and it shows in "**Marc by Sofia**," the relaxed and detailed documentary that she devotes to his career and, above all, to his sense of style. The anchoring action is the making of his Spring 2024 collection, but the heart of the movie is in archival clips that reach back to the birth of a sensibility. Jacobs speaks candidly of a troubled childhood and lovingly about Fifth Avenue shopping trips with his grandmother, which inspired a feeling for fashion history and handicrafts. Coppola observes the connection of big ideas to fine details, the power of intensive collaborations, and the ultimate creative helplessness once the show starts.—*Richard Brody (Opening March 20 in New York and in wide release March 27.)*

ART | **John Akomfrah's** eight-channel film "Listening All Night To The Rain (Canto IV)" implicates its viewers in an impossible yearning to look every which way simultaneously. The piece wraps four walls at Lisson gallery, where Akomfrah montages archival and new footage. The work, moving in dizzying fits and starts across the surface of time, reveals connections between historical memory and now, and between political order and cultural superstructure. Images of marchers protesting the Nigerian civil war and of leaders of anti-colonial struggles blend with early documentation of European women's-liberation movements. The newly shot footage—much of which depicts eerie land- and seascapes—is drenched in a surrealism that touches the body of the archive with an oneiric hand.—*Zoë Hopkins (Lisson; through April 25.)*