



Halil Altindere, Muhammed Ahmed Faris With Friends #1, 2016

PICK OF THE WEEK ART

Through October 21
HOME AND AWAY

SEVEN ARTISTS TACKLE THE PERENNIAL CONCEPT OF HUMAN DISPLACEMENT “You won’t find a new country, won’t find another shore. This city will always pursue you,” wrote the Greek poet Constantine Cavafy in his eminent poem *The City*. Displacement has remained through the centuries an inherent component of the transformation of mankind, though its impetus has changed from famine to genocide. The group exhibition “**Fellow Travelers**” weaves various contemporary migration narratives into a depiction of the global landscape, with sharp doses of humor, social commentary, and science fiction. The poet and jazz musician Sun Ra, who famously claimed the identity of an alien from Saturn, moved from Louisiana to Chicago during the Second Great Migration; “It takes a motion to notion and it takes a notion to motion,” he declares in his 1972 poem *Tomorrow Is Never*, a copy of which the gallery exhibits. Turkish artist Halil Altindere chronicles the extraterrestrial journey of the first Syrian cosmonaut, Muhammed Ahmed Faris, who is currently a refugee in Turkey. Altindere’s multimedia piece *Space Refugee* proposes Mars as the next dwelling for displaced peoples — yet another frontier in the ongoing and multitudinous saga of human migration. OSMAN CAN YEREBAKAN Apexart, 291 Church Street, Manhattan, 212-431-5270, apexart.org, free

CHOICES
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ART

‘Cristóbal de Villalpando: Mexican Painter of the Baroque’

Through October 15
Art historians have tended to give little prominence to painters from New Spain, as much of Central and North America was known between 1521 and 1821. These artists, Cristóbal de Villalpando among them, have largely been considered provincial copyists of

the grand European manner. But the tide is turning. This show, which is centered on Cristóbal’s monumental 1683 depiction of *Moses and the Transfiguration* (it’s 28 feet tall), makes the case that he was not only a technically accomplished artisan, but also an innovator working in a noble tradition. The painting has recently been conserved and is shown here for the first time outside the Puebla Cathedral in Mexico. Ten additional works by the artist provide further context, but this ex-

hibition is only a taste. A larger show of around one hundred pieces of seventeenth-century Mexican painting, titled “Pinxit Mexici,” comes to the museum next April. PAC POBRIC Metropolitan Museum of Art, 1000 Fifth Avenue, Manhattan, 212-535-7710, metmuseum.org, free-\$25

DANCE

Yanira Castro

Through September 23
Ms. Castro and her troupe, a

canary torsi, specialize in large, complex projects, but this trilogy takes the cake: three sites, three boroughs, three simultaneous sections titled *Author, Stage, and Cast*, and fifteen of the city’s most interesting performers, both virtual and real. Composers, videographers, costumers, mask makers, and audience members on computers all collaborate to help create a “system for exploration,” turning an archive of material generated by the dancers into live performance on a daily basis, in a bare studio and on a pro-