

THE NEW YORKER



ON THE HORIZON

MOVIES
THERE WILL BE MUD
Feb. 3-8

The Hungarian director Béla Tarr—whose seven-hour-long “Satantango,” set in the ruins of a communal farm, is one of the landmarks of the modern cinema—says that his most recent film, “The Turin Horse,” which opens here later this year,

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of Tarr
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“Mach
in only
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ANGUS WILCOX

CLASSICAL MUSIC
AFTER-PARTY
Feb. 4-March 28

For many young composers, classical music has given way to post-classical, a genre more open to the influences of pop, electronic, and world music. The Ecstatic Music Festival, at Merkin Concert Hall, includes performances by the Wordless Music Orchestra, Anonymous 4, and others. (kaufman-

revival of Arthur Miller’s 1949 masterpiece, “Death of a Salesman,” directed by Mike Nichols, at the Barrymore. Linda Emond co-stars as Linda Loman, and Andrew Garfield, in his Broadway debut, plays Biff. (212-239-2200.)

NIGHT LIFE
UNPLUGGED
Feb. 15

The great Irish fiddler Paddy Burke inaugurates World Music Institute’s “Acoustic Wednesdays” series, at honry Space’s Thalia Theatre, which features a concert and a chat. (musicinstitute.org.)

ART
GENERATION NEXT
Feb. 15-April 22

The New Museum’s first triennial, in 2009, was cheekily titled “Younger Than Jesus.” This year, in the wake of the Arab Spring and Occupy Wall Street, the curator Eungie Joo opts for a more pointed—if no less irreverent—theme: “The Ungovernables.” Thirty-four artists and collectives, many of whom have never shown before in the U.S., will participate. (212-219-1222.)

Philip Seymour Hoffman in “Death of a Salesman,” at the Barrymore.

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