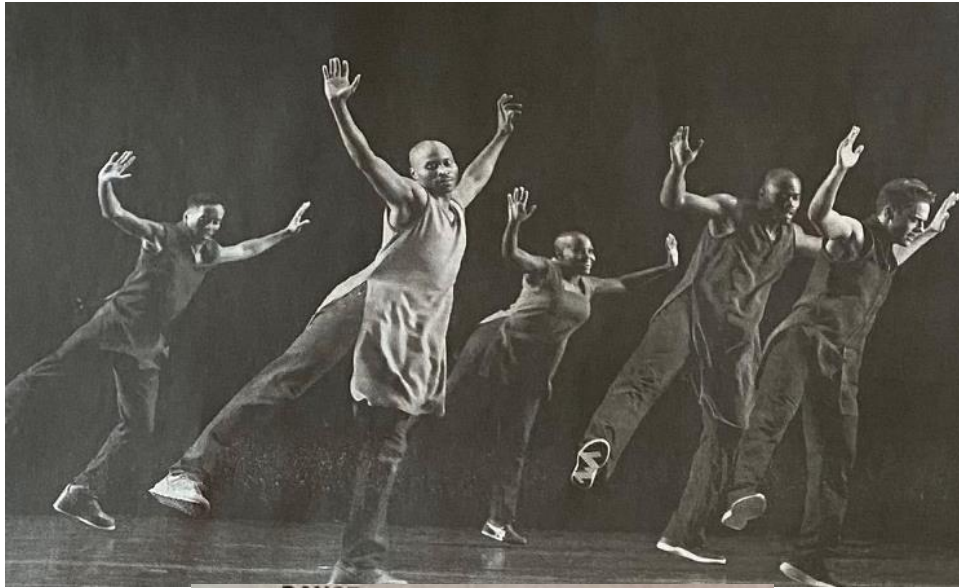


# The New York Times

## Out There, Waiting to be Explored: Dark Resilience

By: Brian Seibert

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DANCE

### Dark Resilience

Rennie Harris is one of the great dance makers of our time. In adapting hip-hop dance to the concert stage, he is at once authentic, imaginative and affecting.

Critics have been saying that for decades, but in all that time concert stages were pretty much the only places you could see what we meant. The availability of his work on video or online has been close to nil.

That changes this weekend, briefly, as Alvin Ailey American Dance Theater streams his “Lazarus” on its website. Recently, Harris has done his most ambitious work not for his own small Philadelphia-based troupe, Puremovement, but for the enormously popular Ailey group. The hourlong “Lazarus,” created in 2018 for the Ailey company’s 60th anniversary in tribute to its founder, is the most elaborate.

Despite the Ailey troupe’s reputation for inspirational art, “Lazarus” isn’t exactly uplifting. Much of it reads like a nightmare, a dense and turbid vision of African-American history, a tortured questioning of how to survive as a black man in a white world, in Ailey’s day and now. Images of violence and pain abound, haunting in their awful beauty.

And yet “Lazarus” does inspire. Long skeins of glorious dancing — of quick-stepping, rhythmically complex Philadelphia footwork delivered in a cool, quiet manner — speak of inheritance, resilience, even confidence.

More than a resurrection, “Lazarus” is a reminder of dark days before the current ones, and of how to dance through them with your eyes open.