



DANCE

Dance Listings for Oct. 3-9

OCT. 2, 2014

Full reviews of recent dance performances: nytimes.com/dance. A searchable guide to these and other performances is at nytimes.com/events.

★ **Kyle Abraham/Abraham.In.Motion** (Friday and Saturday) Before he was named a MacArthur fellow last year, New York Live Arts tapped Kyle Abraham as its resident commissioned artist in 2012. That two-year designation culminates with an ambitious statement of two separate programs: the evening-length “The Watershed” (Friday) and “When the Wolves Came In” (Saturday), comprising a trio and two ensemble works. Mr. Abraham has built a powerful creative team for the project, with the visual artist Glenn Ligon and the jazz musician Robert Glasper. Together they examine race and identity in America’s past and present. At 7:30 p.m., New York Live Arts, 219 West 19th Street, Chelsea, 212-924-0077, newyorklivearts.org; sold out. (Brian Schaefer)

★ **Yanira Castro** (Thursday through Oct. 11) Ballet as we know it originated in the court of Louis XIV, where elaborate dance spectacles functioned as displays of power. In “Court/Garden,” Ms. Castro and her group of collaborators, A Canary Torsi, revisit the pageantry and power dynamics of those imperial rituals, while considering their influence on theater today. An intricate Baroque dance known as the Canary forms the choreographic foundation. At 8 p.m., Danspace Project, St. Mark’s Church, 131 East 10th

Samama takes inspiration from the many daily stimuli that unobtrusively shape our existence, or what she calls “the sensual data that ties us to the world precisely by not coming under focus.” Sound, sight and touch are equally part of the experience. At 8 p.m., Chocolate Factory, 5-49 49th Avenue, Long Island City, Queens, 866-811-4111, chocolatefactorytheater.org; \$15. (Burke)

RoseAnne Spradlin (Wednesday through Oct. 11) The last time RoseAnne Spradlin was at New York Live Arts, two years ago, her dancers stomped furiously through the space in a thrilling display of power and vulnerability. With her new work, “g-h-o-s-t c-r-o-w-n (working title),” she returns to the themes of intimacy and risk, now set to a propulsive score by the composer Jeffrey Young, played live. The dancers Devynn Emory, Natalie Green, Athena Malloy, Saúl Ulerio and Rebecca Warner fill Ms. Spradlin’s charged atmosphere with a characteristic mix of confrontation and invitation, joined at times by an extended cast. At 7:30 p.m., New York Live Arts, 219 West 19th Street, Chelsea, 212-924-0077, newyorklivearts.org; \$15 to \$30. (Schaefer)

★ **Sundays on Broadway** (Sundays through Dec. 14) These informal weekly gatherings feature film screenings, performances and discussions at the SoHo loft of the choreographer and video artist Cathy Weis. The fall season includes five documentaries from “9 Evenings: Theater and Engineering,” the 1966 performance series organized by Robert Rauschenberg at the 69th Regiment Armory. Next up is Robert Whitman’s “Two Holes of Water — 3,” followed by a conversation about the work. At 8 p.m., WeisAcres, 537 Broadway, third floor, between Spring and Prince Streets, SoHo, cathyweis.org; free. (Burke)

Jonathan Royse Windham (Fridays and Saturdays through Oct. 18) A charismatic dancer just getting started as a choreographer, Mr. Windham presents the premiere of “Creatures of Habit.” In this evening-length work for seven dancers, Mr. Windham takes cues from slapstick comedy, game shows