

DANCE

Dance in NYC This Week

By SIOBHAN BURKE APRIL 27, 2017

Our guide to dance performances.

GIBNEY DANCE COMPANY at Gibney Dance: Agnes Varis Performing Arts Center (May 4, 8 p.m.; through May 6). Led by Gina Gibney for over 25 years, this troupe has primarily been a canvas for her choreography, but a new program called Gibney Repertory Initiative for Tomorrow, or GRIT, gives others a chance to work with her terrific dancers. The latest edition features works by Reggie Wilson, known for his vivid blending of African diasporic and postmodern dance, and the adventurous formalist Joanna Kotze. Mr. Wilson’s “Config Khoum-Baie” weaves three of his older pieces into something new, while Ms. Kotze’s “Already Ready,” a premiere, explores themes of preparation and latent power.

646-837-6809, gibneydance.org

MARTHA GRAHAM DANCE COMPANY at the Martha Graham Studio Theater (May 2-3, 7 p.m.). For the next installment of its studio series, GrahamDeconstructed, the company offers a demonstration of the Martha Graham technique. A transformative system of movement when it was developed nearly a century ago, it laid the foundation for Graham’s trailblazing style of dance theater. The evening includes an overview of the technique’s creation and excerpts from works that turn technical grammar into poetic expression: “Steps in the Street,” from the antiwar ballet “Chronicle,” and two solos from “Cave of the Heart,” Graham’s telling of the myth of Medea.

212-229-9200, marthagraham.org

‘GRAND ROUNDS’ at La MaMa (April 28-29, 7 p.m.; April 30, 4 p.m.; May 3-4, 7 p.m.; through May 14). In her latest dance-theater work, the choreographer Tamar Rogoff continues her investigations of selfhood and physicality, shedding light on the many ways in which a person can inhabit a body. A meditation on family, medicine and the means by which science shapes our relationship with death, the work features 12 performers of varying body types, gender identities, ages and physical abilities, brought together through the musings and observations of a 10-year-old protagonist.

212-352-3101, lamama.org

LIMÓN DANCE COMPANY at the Joyce Theater (May 2-3, 7:30 p.m.; May 4, 8 p.m.; through May 7). In its first season under a new artistic director, Colin Connor, this troupe offers a collection of works by its founder, the modern-dance pioneer José Limón, as well as two newer pieces by Mr. Connor and the contemporary choreographer Kate Weare. In an effort to refurbish vintage work, Mr. Connor has commissioned a new score for “The Exiles,” Limón’s 1950 invocation of Adam and Eve. Some performances feature the original Schoenberg music, while others include Aleksandra Vrebalov’s new composition for six singers, performed live over a recorded score. Echoes of Limón’s elegant sincerity can be found in Ms. Weare’s tempestuous “Night Light,” created for Juilliard dancers in 2014.

212-242-0800, joyce.org

NEW YORK CITY BALLET at the David H. Koch Theater (through May 28). As part of its four-week Here/Now festival, the company spotlights three of today’s most inventive ballet choreographers, who have done some of their finest work at City Ballet. Each gets a program of his own: Christopher Wheeldon on Friday and Saturday evening; Alexei Ratmansky on Saturday afternoon and Tuesday; and Justin Peck on Sunday and Wednesday. And the spring gala on Thursday will include one of the season’s most anticipated offerings, a premiere by Mr. Ratmansky to music by Leonid Desyatnikov.

212-496-0600, nycballet.com

SUNDAYS ON BROADWAY at WeisAcres (April 30, 6 p.m.; through June 4). On Sunday evenings, the dance and video artist Cathy Weis opens her spacious SoHo loft to experiments and works in progress. This week features a sublime trio of dancer-choreographers who have inspired and admired one another for decades: Sara Rudner, Vicky Shick and Jodi Melnick. Also on the lineup is the mischievous Sally Silvers, who plans to choreograph on the spot and improvise with her colleague Pooh Kaye. Arrive 15 minutes early to snag a seat; Ms. Weis starts right on time.

cathyweis.org

CHRISTOPHER WILLIAMS at St. Mark's Church in-the-Bowery (May 4-6, 8 p.m.). With a whimsical imagination and a sharp eye for detail, Mr. Williams knows how to cook up a visual and kinesthetic feast. His newest work, "Il Giardino d'Amore," presented by Danspace Project, takes inspiration (and its title) from a serenade by the Italian Baroque composer Alessandro Scarlatti. While hewing closely to the music and its narrative — the myth of Venus and Adonis — Mr. Williams frees his world from the constraints of gender, transforming dancers into prehistoric creatures with the help of costumes by his frequent collaborator Andrew Jordan.

866-811-4111, danspaceproject.org

WORKS & PROCESS at the Guggenheim Museum (April 30 through May 1, 7:30 p.m.). In the 1924 Viennese ballet "Schlagobers" ("Whipped Cream"), a boy eats too much at a pastry shop, and delirium ensues. That's the basis for a new full-length production by Alexei Ratmansky, the resident artist at American Ballet Theater, in collaboration with the pop-surrealist painter Mark Ryden. Mr. Ratmansky will discuss his choreographic process with John Meehan and present excerpts from the ballet, which will have its New York premiere on May 22 at the Metropolitan Opera House.

212-423-3575, worksandprocess.org

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