

10 Dance Performances to See in N.Y.C. This Weekend

By Brian Schaefer

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Our guide to dance performances happening this weekend and in the week ahead.

ATE9 at the Schimmel Center at Pace University (Nov. 10, 7:30 p.m.). Out in Los Angeles, the choreographer Danielle Agami has taken some of the sexy, spastic energy that she brought with her from her native Israel, after years of dancing with the Batsheva Dance Company, and given it Californian cool. For “Calling Glenn,” she has collaborated with the percussionist Glenn Kotche of the alt-rock band Wilco to create a feverous sonic world that matches her company’s captivating precision and intensity.

866-811-4111, schimmelcenter.org

CHRISTINE BONANSEA at Danspace Project (Nov. 15-17, 8 p.m.). “Human, All Too Human,” Friedrich Nietzsche’s late-19th-century musings on metaphysics, morality and more, provides the inspiration for Bonansea’s work “OnlyHuman.” It began as a 40-minute solo and now has been expanded in length, to 60 minutes, and size, featuring the dancer Mei Yamanaka, who is accompanied by nine others in a multimedia world aesthetically reminiscent of the dystopian futuristic film “The Matrix.” In that speculative, sci-fi frame, Bonansea imagines the transition from human to post-human in the digital age.

866-811-4111, danspaceproject.org

JAN FABRE at N.Y.U. Skirball Center for the Performing Arts (Nov. 10, 5 p.m.). How do you encompass the stories and myriad characters of Greek tragedies in a single evening of theater? You don’t. You need a full day, or so proposes the avant-garde Belgian director and choreographer Jan Fabre. His latest epic, “Mount Olympus: To Glorify the Cult of Tragedy,” is a 24-hour performance, an “attack on time,” as he has called it. During that assault, 27 performers dissect and distort the ancient tales, distilling them into primal instincts — or, as described in the press materials, a “Dionysian orgy of madness, murder and music.” It is recommended for audiences 18 and older.

212-998-4941, nyuskirball.org

‘GRAHAM DECONSTRUCTED: MARTHA’S MEN’ at the Martha Graham Studio Theater (Nov. 13-14, 7 p.m.). This season, the Martha Graham Dance Company is highlighting historical and contemporary ideas of femininity in Graham’s work. As a complement to that theme, this iteration of the company’s casual, intimate showcase series in its home studio focuses on Graham’s depiction of men by presenting male solos from classic works like “Cave of the Heart,” “Night Journey” and “Errand Into the Maze.” A preview of the revival of the 1962 comedic work “Secular Games” will also be performed. As usual, the artistic director Janet Eilber will offer context.

212-229-9200, marthagraham.org

JESPER JUST AND KIM GORDON at BAM Fisher (Nov. 15, 7:30 p.m.; through Nov. 17). Maps tell you where you are and help you get to where you want to go, but they’re forever shifting, too, shuffling your sense of space. Just, a Danish choreographer and director, takes inspiration from the fantastical fiction writer Jorge Luis Borges to explore that dichotomy in “Interpassivities.” The hourlong work, featuring large-scale video projections and music by Gordon, formerly of Sonic Youth, and August Rosenbaum, finds dancers swerving through the audience, illustrating the chaos and creativity at play within capricious borders.

718-636-4100, bam.org

MARRUGEKU at the Alexander Kasser Theater at Montclair State University in Montclair, N.J. (Nov. 15-16, 7:30 p.m.; through Nov. 18). After a rough hurricane season, the damage wrought by extreme weather events is top of mind. In “Cut the Sky,” this Australian dance-theater troupe, comprising indigenous and nonindigenous artists, takes a catastrophic weather event as its premise and turns it into an examination of climate change and indigenous rights. Theater and dance meet rock concert in this environmental cautionary tale.

973-655-5112, peakperfs.org

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ROBBINS CENTENNIAL at New York City Center, Studio 5 (Nov. 12 and Nov. 26, 6:30 p.m.). The celebrations of the 100th anniversary of Jerome Robbins's birth continue with an intimate series in City Center's upstairs studio. Adrian Danchig-Waring, a New York City Ballet principal dancer, serves as the event's master of ceremonies, introducing excerpts from works that Robbins created for City Ballet when it was in residence at the center in its early years. Monday's performance is sold out, but there will be a standby line at the box office.

212-581-1212, nycitycenter.org

BILL SHANNON at New York Live Arts (Nov. 14-17, 7:30 p.m.). In “Touch Update,” which will have its New York premiere on Wednesday, Shannon uses video projections on oversize masks to create an eerie depiction of human interaction, serving his theme of digital versus interpersonal relationships. The work also continues his exploration of another ongoing focus, which is the physicality and social stigmas attached to disabled bodies. His own choreographic style involves an impressively inventive use of crutches. On Nov. 17, Shannon will also lead a workshop and, later, give a lecture on this unique style.

212-924-0077, newyorklivearts.org

SUNDAYS ON BROADWAY at WeisAcres (Nov. 11, 6 p.m.; Sundays through Dec. 16). This popular series in intimate environs at the heart of SoHo features veterans of and newcomers to the city's experimental dance scene. This week, Vicky Shick curates an evening that includes the visual and movement artist Laura Bartczak with a super-8 film about landscapes and bodyscapes; the choreographer Emily Climer, who describes her work, “Phantoms Ghost Phantoms,” as a dreamscape; and “Take 3,” by the dancer Diane Madden and the filmmaker Matthew Burdis, which was shown first in this space, and then at a medieval tower in Italy. Now it returns, bearing the imprint of its travels.

cathyweiss.org

TWYLA THARP DANCE at the Joyce Theater (Nov. 14, 7:30 p.m.; Nov. 15-16, 8 p.m.; through Dec. 9). Tharp takes inspiration from just about anything fit for a stage — from ballet to the circus to baton twirling — so she can sometimes feel like a stylistic maximalist. But early in her career, she caught the minimalism bug sweeping through the arts at the time. This nearly four-week engagement, called “Minimalism and Me,” focuses on works she created between 1965 and 1971. Among them are the now-classic “Tank Dive,” “The History of Up and Down” and “Eight Jelly Rolls,” a richly layered romp to music by the ragtime master Jelly Roll Morton.

212-242-0800, joyce.org

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