



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

By **Brian Schaefer**

April 25, 2019

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

‘DANCING THE GODS’ at Symphony Space (April 27, 8 p.m.; April 28, 7 p.m.). This program of classical Indian dancing offers two separate programs on back-to-back evenings. On Saturday, the Maryland-based Kalanidhi Dance presents “Rasa,” a work inspired by the Sanskrit epic “Ramayana”; it embodies a range of emotions from disgust to wonderment through the South Indian Kuchipudi style. On Sunday, Sujata Mohapatra will perform in the Odissi style, accompanied by live music. The two styles, while sharing similarities, are distinguished by their music, costumes and contrasting physical emphases. Together they provide a look at two facets of classical Indian dance as interpreted by skilled artists.

212-864-5400, symphonyspace.org

CHANEL DASILVA, BOBBI JENE SMITH AND MICAELA TAYLOR at Gibney (May 2-3, 8 p.m.; through May 4). Gibney’s new Emerge initiative gives up-and-coming choreographers the chance to create pieces for the Gibney Dance Company. The three artists invited this year are the Brooklyn native DaSilva, a former member of the Trey McIntyre Project; Smith, a fearless alum of the Batsheva Dance Company now making her own engagingly visceral work; and the Los Angeles-based Taylor, who fuses hip-hop and contemporary dance to often startling and surprising effect.

646-837-6809, gibneydance.org

DIG DANCE at the 92nd Street Y (April 26, 8 p.m.; April 27, 4 and 8 p.m.). This recurring dance series travels to the Emerald Isle this week with “New Dance Ireland: Choreographers of Nowness,” featuring a handful of choreographers, each of whom explore Irish identity and dance from a different angle. Participants include Jean Butler, Darrah Carr, Sean Curran and John Scott, among others, who are mixed and matched over three programs. For this week’s installment of Fridays at Noon, Scott also curates excerpts from many of these choreographers alongside a panel discussion moderated by Siobhan Burke, a dance critic for The New York Times.

212-415-5500, 92y.org

E-MOVES at Harlem Stage (May 2-4, 7:30 p.m.; through May 11). This performance space’s annual dance series celebrates its 20th anniversary with two programs on consecutive weekends focusing on the social potency of hip-hop dance. Program A is anchored by “She’sus,” by the collective FLUXX. The work examines the experiences of black women and appears with a piece by Joseph Webb and Baredu Ahmed, as well as one by Sun Kim and Cein Lockefeller called “Funk in Love.” The following weekend, Program B features two works by Ousmane Wiles, also known as Omari Mizrahi, including a new one that explores the good and bad aspects of relationships. That program is rounded out with pieces by Faustin Linyekula and Moya Michael, as well as a short work about female empowerment by the artist TweetBoogie.

212-281-9240, harlemstage.org

JONATHAN GONZÁLEZ at Abrons Arts Center (May 2-4, 8 p.m.). Last week at MoMA PS1, González invited visitors to enter its geodesic dome, one by one, to contemplate larger societal questions of sustainable living and individual ones about identity. That work was “Lucifer Landing I,” and this week, González continues the conversation at Abrons with “Lucifer Landing II,” which also features a geodesic dome. In this iteration, which González calls an opera, he further explores modern blackness, public housing and human-object intersections by drawing from influences as varied as the futurist Buckminster Fuller and the activist collective CHARAS. González is the sole performer, though he is accompanied by a number of live musicians.

866-811-4111, abronsartscenter.org

[Read about the events that our other critics have chosen for the week ahead.]

GRUPPO NANOU at La MaMa Theater (April 26-27, 8 p.m.; April 28, 5 p.m.). The annual La MaMa Moves! festival of contemporary dance features local and global artists hailing from China, South Korea and Norway, among other countries. This Italian troupe kicks things off with “We Want Miles, in a Silent Way,” which draws inspiration from three albums by Miles Davis that span more than a decade. Here’s the catch: Davis’s indispensable trumpet has been removed from the scores, which the creators said in press

materials allowed them to explore the “perceptive destabilization” that Davis sought. The remaining rhythms and underlying structure provide a blueprint over which the choreographers Marco Valerio Amico and Rhuena Bracci layer free-flowing moves. 212-352-3101, lamama.org

LUCY GUERIN INC. AND DANCENORTH at the Joyce Theater (April 29-May 1, 7:30 p.m.). The first of three programs that make up the Joyce’s two-week Australia Festival sees two of that continent’s most prominent dance makers, Lucy Guerin and Gideon Obarzanek, join forces for “Attractor;” an ecstatic fusion of dance and ritual. The Indonesian music pair Senyawa contributes a pounding, propulsive score inspired by the Javanese tradition of using dance to access a trancelike state, which members of the North Queensland-based company Dancenorth achieve with manic abandon. Select audience members will be invited to take part in the freakout as well.

212-242-0800, joyce.org

NEW YORK CITY BALLET at the David H. Koch Theater (through June 2). City Ballet begins its spring season with work by living choreographers. A program appearing in two parts, “21st Century Choreographers” includes dances by William Forsythe, Alexei Ratmansky, Matthew Neenan, Gianna Reisen and Justin Peck, the company’s resident choreographer and artistic adviser. For the Spring Gala, on Thursday, Peck introduces a new piece, as does the shrewd and much-in-demand contemporary choreographer Pam Tanowitz — her first for City Ballet. Their works are paired with a Balanchine classic, and those looking for more of him can check out “All Balanchine” on Tuesday.

212-496-0600, nycballet.com

SUNDAYS ON BROADWAY at Weis Acres (April 28, 6 p.m.). It’s been five years since Cathy Weis started this intimate series of one-night-only performances, readings and discussions in her downtown loft, bringing together veterans and newer voices. This season begins with the return of Eva Karczag and Vicky Shick, longtime colleagues who danced together in Trisha Brown’s company and here revisit a previous collaboration called “Your Blue Is My Purple.” Weis herself presents “Jury Duty.” The work pairs storytelling with a projected live feed of her dancing from different angles, which adds compelling visual layers to her words.

cathyweis.org

‘WORKS AND PROCESS: REID BARTELME AND HARRIET JUNG’ at the Solomon R. Guggenheim Museum (April 28-29, 7:30 p.m.). The exhibition “Hymn to Apollo: The Ancient World and the Ballets Russes,” which opened at N.Y.U.’s Institute for the Study of the Ancient World (ISAW) in March, connects the dots between antiquity and Sergei Diaghilev’s famed 20th-century modernist ballet troupe. At this iteration of the Guggenheim’s show-and-tell series, in partnership with ISAW, the prolific costume design team of Bartelme and Jung takes inspiration from that exhibition and applies it to designs for two commissioned works by the choreographers Netta Yerushalmy and Christopher Williams. Both use the story of “Daphnis and Chloe” as their point of departure — one literal and one abstract. Bartelme and Jung also perform.

212-423-3575, worksandprocess.org

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