

The New York Times

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

By Brian Schaefer

June 6, 2019

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

ALVIN AILEY AMERICAN DANCE THEATER at the David H. Koch Theater (June 12, 7:30 p.m.; June 13, 7 p.m.; through June 16). Unlike its monthlong winter season, Ailey’s spring season doesn’t even last a week, but the company packs a lot into it. Wednesday’s “Bold Visions” program includes a world premiere: “Ounce of Faith” by Darrell Grand Moultrie. Thursday’s gala features the Ailey calling card, “Revelations,” which is also on June 14’s “Trailblazers” program with Rennie Harris’s acclaimed two-act hip-hop ballet, “Lazarus.” The June 16 evening program pays homage to the beloved performer Carmen de Lavallade, who introduced Ailey to dance when they were both high school students in Los Angeles in the 1940s.

212-496-0600, davidhkochotheater.com

AMERICAN BALLET THEATER at the Metropolitan Opera (through July 6). Performances of Cathy Marston’s recent retelling of Charlotte Brontë’s “Jane Eyre” continue through Monday. Beginning Tuesday, they give way to the swashbuckling classic “Le Corsaire,” which had its premiere in the mid-19th century, making it a contemporary of Brontë’s tale. Instead of a demure Victorian romance, though, “Le Corsaire,” based on a Lord Byron poem, is a flashy, virtuosic fantasy about pirates, slaves and abducted maidens, complete with dated gender and cultural stereotypes that range from questionable to objectionable. But those leaps and spins! And that famous pas de deux! Audiences can be forgiving when the dancing is this fun.

212-362-6000, abt.org

BALLET BRITISH COLUMBIA at BAM Howard Gilman Opera House (June 13-15, 7:30 p.m.). In 1990, a young Canadian dancer named Crystal Pite made her professional choreographic debut with this troupe, four years after its founding. Pite went on to become a highly praised dance maker, and Ballet BC has flourished in the past decade under the direction of Emily Molnar. Both women performed with Ballet Frankfurt under the direction of the revered American choreographer William Forsythe. In this visit to New York, all three share a program. The company will perform Forsythe’s sharp, shadowy “Enemy in the Figure,” Pite’s swirling “Solo Echo” and Molnar’s “To This Day,” set to the music of Jimi Hendrix.

718-636-4100, bam.org

‘BATTLE! HIP-HOP IN ARMOR’ (June 7, 5 p.m.) and **‘BATTLE OF THE LEGENDS: VOGUEING AT THE MET’** (June 11, 6:30 p.m.) at the Metropolitan Museum of Art. On Friday, the final round of hip-hop battles returns to the Met’s Arms and Armor gallery, where impressive young hip-hop dance

artists, clad in chain mail, leather and metal inspired by the museum's collection, do combat surrounded by age-old military gear. On Tuesday, in connection with the new exhibition "Camp: Notes on Fashion," six dancers will partake in "Battle of the Legends," a half-hour voguing competition featuring prominent judges from the ballroom and fashion scenes, including Anna Wintour, the editor of Vogue. Expect expert death drops, duckwalks and killer poses.

212-570-3949, metmuseum.org

EIFMAN BALLET at New York City Center (June 7, 8 p.m.; June 8, 2 and 8 p.m.; June 9, 2 p.m.). The Broadway revival of "My Fair Lady," soon ending its run, is a modern take on the Greek myth of the sculptor Pygmalion and his creation, Galatea. Now from St. Petersburg, Russia, comes "The Pygmalion Effect" by the choreographer Boris Eifman, known for his maximalist and often quirky stagings of well-known stories. In this telling, to the music of Johann Strauss Jr., the sculptor is instead a ballroom dancer who seeks to transform an awkward girl into a star. Ballet is the primary dance language, but in the ostentatious style and boisterous spirit of this production, "The Pygmalion Effect" could be a distant cousin of the Lerner and Loewe show uptown.

212-581-1212, nycitycenter.org

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

PILOBOLUS at the Joyce Theater (June 11-12, 7:30 p.m.; June 13-14, 8 p.m.; through June 29). It has been five years since the members of this animated, audience-pleasing troupe performed at the Joyce, but they're making up for it with a three-week residency comprising two programs of dances made from 1971 to 2017. The most recent work is "Branches," set to the sounds of nature and inspired by the woods of the Berkshires, where it was first performed. The oldest is 1971's "Walklyndon," a quartet that epitomizes the company's founding philosophy of playful physicality. Both programs feature "Rushes," a 2007 collaboration with the Israeli choreographer Inbal Pinto that allows Pilobolus to exhibit a rare melancholic poignancy.

212-242-0800, joyce.org

SUNDAYS ON BROADWAY at Weis Acres (June 9, 6 p.m.). This intimate performance series, held in Cathy Weis's downtown loft, concludes its spring season with a program curated by Weis and Emily Climer. Their guests include Jeremy Nelson and Luis Lara Malvacías, presenting the seventh in a series of improvised duets that explore time and aging, and Walter Dundervill and the video artist Iki Nakagawa, who have turned the process of creating a dance film into its own work. A programmatic gap in the fall was creatively filled by improvisational dances from a number of artists, and that fix was so successful it will be repeated as "Shorties," described in press materials as "a flurry of micro-dances," featuring 10 artists in one- to two-minute improvisations.

cathyweis.org

PAUL TAYLOR DANCE COMPANY at the Manhattan School of Music (June 7, 8 p.m.; June 8, 2 and 8 p.m.; June 9, 2 p.m.; June 11-12, 7 p.m.; through June 23). There was something about Bach that brought out the best in Paul Taylor. Whether he found in the composer a profound joy, as in the carefree classic "Esplanade," set to a violin concerto, or romantic despair, as with "Promethean Fire," danced to the organ blasts of "Toccata and Fugue," Taylor seemed in direct communication with Bach. As part of its Bach Festival, and in memory of Taylor, the Orchestra of St. Luke's presents a program of

his Bach dances, as well as a world premiere by the very busy, much-admired choreographer Pam Tanowitz.

917-493-4428, msmnyc.edu/performances

WOMEN/CREATE! A FESTIVAL OF DANCE at New York Live Arts (June 11-14, 7:30 p.m.; through June 16). The eighth edition of this festival features a collection of work that speaks to the many different interests of its participants: Karole Armitage is inspired by a 15th-century Noh play, while Jennifer Muller employs intense colors to set the scene. Jacquelyn Buglisi presents an ode to the environment; Carolyn Dorfman, in collaboration with Pilobolus's Renée Jaworski, revisits vintage American pop culture; and Francesca Harper uses her own biography to explore the black body in mostly white spaces. Helen Simoneau and Katarzyna Skarpetowska also contribute dances. Different configurations of these works run on alternating programs.

212-691-6500, newyorklivearts.org

A version of this article appears in print on June 7, 2019, on Page C30 of the New York edition with the headline: Dance