

DANCE

Dance in NYC This Week

By GIA KOURLAS JUNE 1, 2017

Our guide to dance performances.

AMERICAN BALLET THEATER at the Metropolitan Opera (through July 8). Gear up for more Alexei Ratmansky this weekend with continuing performances of “The Golden Cockerel,” his 2012 two-act ballet based on Alexander Pushkin’s folk tale and inspired by Michel Fokine’s 1914 production that brings a fantastical Russia to life as an Astrologer captures a Cockerel to win over the Queen of Shemakhan. What’s most impressive are the set and costumes, created by Richard Hudson after Natalia Goncharova’s original designs: a bold, brave explosion of colors and patterns. Next week comes the comic, swashbuckling story ballet “Le Corsaire,” which gives male dancers in the company a chance to show off some bravura. Debuts on June 7 include Alban Lendorf as Conrad at the matinee performance and Joo Won Ahn as Ali, a slave, in the evening.

212-362-6000, abt.org

BALLET TECH KIDS DANCE at the Joyce Theater (June 8-9, 7 p.m.; through June 11). “Delightful” would be the word to describe this group, the brainchild of the choreographer Eliot Feld. The troupe of 60 young dancers — from age 11 to 17 — perform Mr. Feld’s “Meshugana Dance,” “The Jig Is Up,” “Upside Dance” and a premiere, “Pointing,” for four young women on point. There are other new works as well: Laura Careless’s “The Wild Current,” set to music by Debussy and

the Native Jazz Quartet, and “It’s the Effort That Counts,” a collaboration by three recent Juilliard graduates: Conner Bormann, Riley O’Flynn and Stephanie Terasaki.
212-242-0800, joyce.org

LA MAMA MOVES! DANCE FESTIVAL at La MaMa (through June 4.). The final weekend of the ambitious La MaMa Moves! continues with performances of Maura Nguyen Donohue’s “Drowning Planet” and also brings the premieres of Patricia Hoffbauer’s “Getting Away With Murder” and Patricia Noworol’s “Tremendous.” A split bill — featuring Regina Nejman’s “Beautiful Figure” (a New York premiere) and Ephrat Asherie’s “Odeon” — and a special presentation of six emerging artists chosen by Alexis Convento round things out. Nicky Paraiso, the curator of the festival, presides over the remainder of the programming, which this year explores the political, social and ecological conditions of the world.

212-352-3101, lamama.org

NEW DANCE ALLIANCE’S ANNUAL PERFORMANCE MIX FESTIVAL at University Settlement (June 8, 7 and 8 p.m.; through June 11.). A pair of double bills opens this festival, curated by Karen Bernard: “Ode2Fool,” a collaboration by Julian Barnett and Jocelyn Tobias that explores artistic motivations, and “face dance” by Anya Liftig, which is performed in a tent onstage. The Performance Mix Festival, as you may have gleaned, skews toward the experimental. Later that night, Clara Furey, from Montreal, and Peter Jasko, based in Belgium, unveil “Untied Tales (the vanished power of the usual reign).” This hallucinatory retelling of “Hansel and Gretel” celebrates its American premiere before it travels to the Venice Biennale. The festival continues through June 11, with productions by 20 dance artists, as well as a community breakfast and a dance party.
newdancealliance.org/performance-mix-festival

VICKY SHICK at the Kitchen (June 8-10, 8 p.m.). This veteran dancer and choreographer presents her latest evening-length work as part of the Lumberyard in the City festival, now in its second year. In “Let It Linger,” Ms. Shick explores moments of intimacy, discomfort, loneliness and drama with a stellar cast; along with herself are the dancers Anna Azrieli, Mina Nishimura, Lily Gold and Marilyn Maywald Yahel. The sound design is by Elise Kermani, a longtime collaborator, with Todd Lent; in addition, Ms. Shick has welcomed a new artist into her fierce,

gorgeous world: the Swiss video artist Seline Baumgartner.
855-459-3849, thelumberyard.org

SCHOOL OF AMERICAN BALLET at the Peter Jay Sharp Theater (June 3, 2 and 8 p.m.; June 5, 7 p.m.). This New York City Ballet-affiliated school presents its end-of-the-year workshop performances, an anticipated showcase now in its fifth decade. The program features Christopher Wheeldon’s “Scènes de Ballet,” created for students at the school in 1999 and an instant hit, and Peter Martins’s “Hallelujah Junction” (2001; set to music by John Adams, it features two pianos onstage). But beyond the opportunity to see ballet’s next generation, the main highlight is George Balanchine’s “Scotch Symphony” (1952), staged by the school’s esteemed Suki Schorer and Susan Pilarre. Chances are, it will sparkle with new life.
sab.org/workshop

SUNDAYS ON BROADWAY at WeisAcres (June 4, 6 p.m.). Simone Forti — in the flesh! In conjunction with “Radical Bodies: Anna Halprin, Simone Forti and Yvonne Rainer in California and New York, 1955-1972,” an exhibition at the New York Public Library for the Performing Arts, Sundays on Broadway hosts an evening of work by Ms. Forti, K. J. Holmes and Daniel Lepkoff. While Ms. Forti performs “News Animation,” there will also be solos by Ms. Holmes and Mr. Lepkoff, who each have a history of working with that master improviser, choreographer and visual artist. Following the performance, Wendy Perron, one of the exhibition’s organizers, will moderate a conversation with the artists.
cathyweis.org

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