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A.I.M by Kyle Abraham

Saturday, March 22, 2025, 7:30 PM

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A.I.M by Kyle Abraham

Artistic Director: Kyle Abraham** (he/him)

Executive Director: Emily Waters (she/her)

Producing Director: Vernon Scott (he/him)

General Manager: Anne Dechêne (she/her)

Rehearsal Director: Jessica Tong (she/her)

Interim Company Touring Manager: Bridget Caston (she/her)

Production Stage Manager: Meredith Belis (she/her)

Lighting Supervisor: Dan Stearns (he/him)

Performers: Jamaal Bowman, Amari Frazier*, Mykiah Goree, Alysia Johnson, Faith Joy Mondesire, William Okajima, Morgan Olschewske (swing), Donovan Reed, Keturah Stephen, Gianna Theodore, and Olivia Wang

**Princess Grace Award Recipient / **Princess Grace Statue Award*

PROGRAM

6 Lost Labors (2024)

2x4 (world premiere)

INTERMISSION

Motor Rover (2023)

If We Were a Love Song (2021)

Co-sponsored by the Black Cultural Center

This performance is supported in part by gifts from Kelli Whitfield and Ruth Waalkes and Jeffrey C. Cole.

Additional funding is provided by the Joe and Linda Hopkins Arts Enrichment Fund.



program

6 Lost Labors (2024)

Choreography: Paul Singh

Costume Design: Grier Coleman

Lighting Design: Dan Scully

Music: David Lang, *Love Fail* (Right and Wrong and He Was and She Was); Missy Mazzoli, *Like A Miracle*; A Song for Mick Kelly (Victoire – Cathedral City)

Performers: Jamaal Bowman, Amari Frazier*, Faith Joy Mondesire, Donovan Reed, Keturah Stephen, and Gianna Theodore

David Lang, Love Fail by arrangement with Boosey & Hawkes, Inc., o/b/o G. Ricordi & Co. Bühnen-und Musikverlag GmbH. and Cantaloupe Music; Missy Mazzoli, Like a Miracle; A Song for Mick Kelly, presented under license by G. Schirmer, Inc., copyright owners

6 Lost Labors was originally commissioned by the Carpenter Performing Arts Center at California State University, Long Beach; Megan Kline Crockett, executive director

2x4 (world premiere)

Choreography: Kyle Abraham in collaboration with A.I.M

Music: Shelley Washington, *Big Talk*; *Black Mary*

Lighting Design: Dan Scully

Costume Design: Harriet Jung and Reid Bartelme

Visual Art: Devin B. Johnson

Performers: Mykiah Goree, William Okajima, Morgan Olschewske, and Donovan Reed

Shelley Washington, Big Talk courtesy of PSNY; Black Mary courtesy of People Places Records

2x4 is co-commissioned in part by the John F. Kennedy Center for the Performing Arts, the Moss Arts Center at Virginia Tech, Gagolian Gallery, and by the Joyce Theater's Stephen and Cathy Weinroth Fund for New Work. 2x4 was created in part during a residency at the Weitz Center for Creativity at Carleton College in Northfield, Minnesota. Live music by Guy Dellacave and Thomas Giles, made possible by a grant from Omomuki Live Music for Dance.

INTERMISSION

MotorRover (2023)

Choreography: Kyle Abraham in collaboration with A.I.M

Lighting Design: Dan Scully

Costume Design: Harriet Jung and Reid Bartelme

Performers: Jamaal Bowman and Donovan Reed

MotorRover was created in part during a "bubble" residency at Kaatsbaan Cultural Park and LUMBERYARD, made possible by the Mellon Foundation.

MotorRover was commissioned by Baryshnikov Arts Center through its 2021 Commissioning Initiative, which was made possible with generous support from anonymous, Bloomberg Philanthropies, Howard Gilman Foundation, Danny Kaye and Sylvia Fine Kaye Foundation, and Jerome Robbins Foundation. MotorRover was choreographed in response to an excerpt from Merce Cunningham's 1972 dance, Landrover, and first shown digitally as part of In Conversation with Merce, an online program co-produced by Baryshnikov Arts Center and the Merce Cunningham Trust.

Additional support for MotorRover generously provided by Michéle and Steve Pesner, and Peace. Touring support for MotorRover provided by the Ed Bradley Family Foundation.

program, cont.

If We Were a Love Song (2021)

Choreography: Kyle Abraham in collaboration with A.I.M

Music: Nina Simone*

Lighting Design: Dan Scully

Costume Design: Kyle Abraham and Karen Young

Performers: Mykiah Goree, Alysia Johnson, William Okajima, Donovan Reed, Keturah Stephen, Gianna Theodore, and Olivia Wang

Black Is the Color of My True Love's Hair

Mykiah Goree, Alysia Johnson, William Okajima, Donovan Reed, Keturah Stephen, Gianna Theodore, and Olivia Wang

Keeper of the Flame

Keturah Stephen

Little Girl Blue

Gianna Theodore

Don't Explain

Mykiah Goree and Donovan Reed

Wild Is the Wind

Olivia Wang

Images

Alysia Johnson

*Music List:

Black Is The Color of My True Love's Hair

Courtesy of the Verve Music Group under license from Universal Music Enterprises

Keeper of the Flame

Written by Charles Derringer; performed by Nina Simone

Courtesy of the Verve Music Group under license from Universal Music Enterprises; EMI Grove Park Music Inc.; and Ninandy Music. All rights reserved.

Little Girl Blue

Performed by Nina Simone; written by Lorenz Hart and Richard Rodgers

Courtesy of the Verve Music Group under license from Universal Music Enterprises

Don't Explain

Performed by Nina Simone; written by Arthur Herzog Jr. and Billie Holiday

Courtesy of the Verve Music Group under license from Universal Music Enterprises and Songs of Universal, Inc.

Wild Is The Wind

Written by Ned Washington and Dimitri Tiomkin

Courtesy of the Verve Music Group under license from Universal Music Enterprises; published by Patti Washington Music (ASCAP), Reservoir Media Management, and WC Music Corp. (ASCAP) on behalf of Warner Chappell Music

Images

Written and performed by Nina Simone

Courtesy of the Verve Music Group under license from Universal Music Enterprises and WC Music Corp. (ASCAP) on behalf of Warner Chappell Music

If We Were a Love Song was made possible by the National Endowment for the Arts. The work was created in part through a residency at the Pillow Lab at Jacob's Pillow and during a residency at Kaatsbaan Cultural Park and LUMBERYARD, made possible by the Mellon Foundation. The work is commissioned by ADF with support from the Doris Duke/SHS Foundations Award for New Works. Touring support is provided by the Ed Bradley Family Foundation.



biographies

Kyle Abraham, founder and artistic director,
a.i.m by kyle abraham



Kyle Abraham (he/him) has premiered his work to international audiences and acclaim since 2006. Abraham has been profiled in *Document Journal*, *Vanity Fair*, *Ebony*, *Harper's Bazaar*, *Kinfolk*, *O Magazine*, *Paper*, *Surface*, *Vogue* and *Vogue UK*, and *W Magazine*, among many other publications. He is the proud recipient of a National Dance Critics Award for Choreography (2024, *Are You in Your Feelings*, Alvin Ailey Dance

Theater), *Dance Magazine* Award (2022), Princess Grace Statue Award (2018), Doris Duke Award (2016), and MacArthur Fellowship (2013). In addition to performing and developing new works for his company, Abraham has been commissioned by a wide variety of dance companies, including American Ballet Theatre, Alvin Ailey American Dance Theater, the National Ballet of Cuba, New York City Ballet, Paul Taylor American Modern Dance, and the Royal Ballet. In 2024 Abraham premiered three new works to much acclaim: the evening-length work *Cassette Vol. 1* in Hamburg, Germany; *Mercurial Son* for American Ballet Theatre

in October; and in December, *Dear Lord, Make Me Beautiful* at the Park Avenue Armory, which Jennifer Homans of the *New Yorker* called “Extraordinary Dance Memoir.”

Abraham has led and curated several performance series, including the Danspace Project (2024, 50th anniversary season) and Lincoln Center’s Summer for the City (2023 and 2022), among others. In 2020 Abraham was the first ever guest editor for *Dance Magazine*.

He serves as the Claude and Alfred Mann Endowed Professor in Dance at the University of Southern California (USC) Glorya Kaufman School of Dance (2021-). Abraham sits on the advisory board for *Dance Magazine* and Hubbard Street Dance Chicago. Abraham is a member of the American Academy of Arts and Sciences, the inaugural Black Genius Brain Trust, and the inaugural cohort of the Dorchester Industries Experimental Design Lab, a partnership between the Prada Group, Theaster Gates Studio, Dorchester Industries, and Rebuild Foundation.

Jamaal Bowman, dancer



Jamaal Bowman (he/him) began his dance training at the age of 14 in Maryland, where he was born and raised. In 2021 Bowman graduated from the University of the Arts in Philadelphia as a director’s scholar, under the direction of Donna Faye Burchfield. Over the years, he has collaborated with Nora Chipaumire, Tommie Waheed-Evans, Maleek Washington, Helen Pickett, Fana Fraser, Jocelyn Cottencin, Nacera Belaza, and Sidra Bell. In November 2021 Bowman toured with Von Howard Project to Ecuador to perform in the International Living Arts Festival of Loja. Most recently, he has performed as a company member with Kun-Yang Lin/Dancers for the 2021-2022 season. His personal practices are centered around queer Black joy, theatre, improvisation, and comedy. He hopes to reshape the future for queer Black people like him, to give them more opportunities to shine. Bowman joined A.I.M by Kyle Abraham in 2022.

biographies, cont.

Amari Frazier, dancer



Amari Frazier (he/him) is a Chicago native and Chicago Academy for the Arts graduate. Frazier earned a bachelor of fine arts in dance from the Juilliard School, where he performed works by esteemed choreographers such as Sonya Tayeh, Ohad Naharin, Jawole Willa Jo Zollar, Spenser Theberge, and Jermaine Spivey. Frazier has attended summer programs at Alvin Ailey American Dance Theatre, Springboard Danse Montreal, and Nederlands Dance Theatre. He worked with Ballet Collective during the summer of 2021 and has continued collaborating with the company on various projects. Frazier's choreographic skills have been showcased in several Juilliard performances, and he will premiere a new work in April 2023 for Juilliard's Senior Production. Frazier joined A.I.M by Kyle Abraham in April 2023.

Mykiah Goree, dancer



Mykiah Goree (he/him), a native of Houston, Texas, received his early dance training from Houston Ballet Academy and Kinder HSPVA under the direction of Melissa Bowman and Janie Carothers, respectively. Goree has attended summer programs with Ballet Austin, BodyTraffic, and Peridance. While at Juilliard, he performed works by Tiler Peck, Rena Butler, Jamar Roberts, Ohad Nahrin, Trisha Brown, Camille A. Brown, and Omar Román De Jesús. Mykiah's choreographic work was selected for Juilliard's Choreographers and Composers 2022, MOVE|NYC's summer intensive, Juilliard's Senior Production 2024, and Juilliard's Choreographic Honors. He is a certified Pilates instructor and has served on the Juilliard Black Student Union board. He is very grateful to all who have built him into the human being and artist that he is today. Goree joined A.I.M. by Kyle Abraham in January 2024.

Alysia Johnson, dancer



A native of Dallas, Texas, Alysia Johnson (she/her) began her training at Dallas Black Dance Theatre and Booker T. Washington HSPVA under Lily Weiss. Johnson expanded her skills through summer programs at renowned institutions like Joffrey Ballet, Alvin Ailey, LINES Ballet, and Jacob's Pillow. She launched her professional career with Bruce Wood Dance Company before attending the Juilliard School, earning a bachelor of fine arts. She has since taught and choreographed for institutions such as Princeton University, Hubbard Street Dance Chicago, and Jacob's Pillow. In 2021 Johnson received the Princess Grace Honoraria Award for Dance through Hubbard Street, where she was a company member. Known for her versatility, she has been featured in campaigns with Tory Burch and Adidas. She recently joined Boom Crack Dance Company and continues producing genre-bending, community-centered events. Johnson credits her success to the support of her community and her mother, Galen Johnson.

Faith Joy Mondesire, dancer

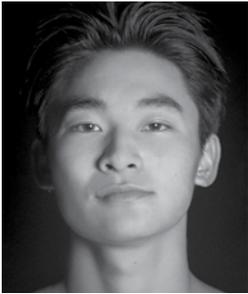


Faith Joy Mondesire (she/her) is a Brooklyn-born dancer, model, and writer. Mondesire received her formal dance training at Fiorello H. Laguardia High School. She graduated from SUNY Purchase in 2016 with a bachelor of fine arts in Dance and a bachelor of arts in English literature with a concentration in African American studies. During her time at Purchase, Mondesire curated a 30-page research paper on the topic of the soul and its multifaceted layering in performance, literature, and choreography. She has completed summer programs at the Dance Theater of Harlem, Alonzo King Lines Ballet, and MOVE|NYC. Mondesire has had the opportunity to perform and work with renowned artists such as Joseph

biographies, cont.

Hernandez, Sidra Bell, Kristen Foote, Melanie Gambino, Kyle Abraham, and Doug Varone. Her work has been featured in *Dance Magazine*, with her own story, *I'll Never Forget My First Pair of Flesh Tone Tights*. Mondesire joined A.I.M by Kyle Abraham in April 2023.

William Okajima, dancer



Originally from Irvine, California, William Okajima's (he/him) love for music and dance originated from a young age, growing up in a household full of artists. Okajima's extensive training began at Orange County School of the Arts, and he supplemented his dance training at both Westside Dance Project and Dmitri Kulev Classical Ballet Academy. At just age 13, Okajima obtained his first professional dance role in Sia's

The Greatest music video and fell in love with the commercial world. He continues to be a part of Los Angeles' vibrant commercial dance scene, featuring in nationwide advertisements (Honda, Apple, and Pull & Bear), as well as international campaigns. Most recently, Okajima traveled to Dubai to feature in the country's latest tourism film. A recent graduate from the USC Glorya Kaufman School of Dance, he received a bachelor of fine arts in dance under the guidance of individuals such as Kyle Abraham, Bret Easterling, Jermaine Spivey, Jodie Gates, and William Forsythe. At Kaufman, Okajima has performed featured roles in works by Jiří Kylván, Micaela Taylor, Tyce Diorio, Desmond Richardson, Dwight Rhoden, and Hope Boykin. He also received a minor in entrepreneurship through the USC Marshall School of Business. In doing so, he hopes that his studies of the intersections between dance performance and personal branding will allow him to tackle the demands of the commercial and concert dance world with a uniquely informed academic perspective. Okajima joined A.I.M by Kyle Abraham in 2024.

Morgan Olschewske, dancer



Morgan Olschewske (she/her) is a Korean-American movement artist raised in Jacksonville, Florida. Olschewske began her training at Arts Edge School of Dance and Florida Ballet Conservatory under the direction of Linda Reifsnnyder-Jenkins. She graduated with a bachelor of fine arts in dance from George Mason University. Throughout her educational and professional career, she has had opportunities to perform works by Doug Varone, Manuel Vignouille, Robert Battle, Rena Butler, Sidra Bell, and Antoine Vereecken. Olschewske's passion for learning and moving has led her to study at Jacob's Pillow Dance Festival as a part of their Contemporary Dance Ensemble in 2022 and Ballet BC's inaugural 44 Summer Intensive.

Donovan Reed, dancer



Donovan Reed (they/them), a native of Philadelphia, began their dance training at the age of 16. Soon after, Reed attended college at the University of the Arts, where they received a bachelor of fine arts in May of 2016. During their time in college, they participated as an artist-in-residence at Die Hochschule für Musik und Darstellende Kunst in Frankfurt, Germany. In addition, Reed participated in an independent artist program, where their training was extended with the Pennsylvania Ballet. Other studies include PHILADANCO!, Eleone Dance Theatre, and the Rock School for Dance Education. They have performed works by choreographers such as Sidra Bell, Regina Van Berkel, Sharon Eyal, Tommie Waheed-Evans, Beth Gill, Andrea Miller, Tania Isaac, Meredith Rainey, and Helen Simoneau. In 2024 Reed was selected as one of *Dance Magazine's* Top 25 to Watch. Reed joined A.I.M by Kyle Abraham in 2018.

biographies, cont.

Keturah Stephen, dancer



Keturah Stephen (she/her), a Brooklyn native, began her dance journey at Restoration Youth Arts Academy, where she trained in modern, African, and hip-hop. Stephen attended Brooklyn High School of the Arts, as well as the Ailey School. She is a graduate of the Conservatory of Dance at SUNY Purchase College. Stephen attended the MOVE (NYC) Young Professionals Program, led by co-directors and co-founders

Chanel DaSilva and Nigel Campbell. Throughout the course of her training, she has worked with and performed works by Earl Mosley, Loni Landon, Roderick George, Trisha Brown, and Antonio Brown. Stephen appeared in the movie *In the Heights*, under the direction of Ebony Williams, in 2019. Stephen joined A.I.M by Kyle Abraham in 2022.

Gianna Theodore, dancer



Raised in West Palm Beach, Florida, Gianna Theodore (she/her) began her dance training at Ballet East Studio under the direction of Susan Lyle and Chelsea Nasby. Theodore is a graduate of A.W. Dreyfoos School of the Arts and a three-time YoungArts merit scholar/honorable mention. She graduated with a bachelor of fine arts in dance from the Ailey/Fordham B.F.A. program, class of 2020. Throughout the course of her

training, she has performed works by Robert Battle, Chuck Wilt, and Bradley Shelver. She attended Springboard Danse Montreal, where she performed work created by RUBBERBANDANCE and Parts & Labour Danse. Theodore has ventured through many cultures and styles of dance, such as house and African, which has helped land her lead roles in music videos. She has also performed professionally with artists such as Ebony Williams, Mark Caserta, Maleek Washington, and Jennifer Archibald. She recently performed during a residency with Helen Simoneau Danse. Theodore joined A.I.M by Kyle Abraham in 2019.

Olivia Wang, dancer



Olivia Wang (she/her), originally from Queens, New York, is a first-generation Chinese American artist. She has recently graduated with a bachelor of fine arts in dance from the Conservatory of Dance at SUNY Purchase College. She has trained at the Ailey School and French Academie of Ballet, and was a part of the inaugural class of MOVE|NYC|. Wang has had the opportunity to perform works by Keerati Jinakunwiphat, Norbert De La Cruz III, Martha Graham, Michiyaya, Nigel Campbell, Kyle Abraham, and Roderick George. Wang has attended summer programs at A.I.M, Martha Graham, MOVE|NYC|, and Hubbard Street. She is an Actors Equity and SAG-AFTRA member. Wang joined A.I.M by Kyle Abraham in 2024.

Paul Singh, guest choreographer, *6 Lost Labors*

Paul Singh earned a bachelor of fine arts in dance from the University of Illinois. Singh has danced for Gerald Casel, Jane Comfort, Risa Jaroslow, Will Rawls, Douglas Dunn, Christopher Williams, Kathy Westwater, and Faye Driscoll, and was among the inaugural cast of Punchdrunk's American debut of *Sleep No More*. Abroad, he danced in Peter Sellars' production of *The Indian Queen* and for Peter Pleyer (with collaborators Meg Stuart, Sasha Waltz, and Jeremy Wade) in a large-scale improvisation work in Berlin. Singh has had his own work presented at the Judson Church, New York Live Arts, Joe's Pub, Dixon Place, La Mama E.T.C, Center for Performance and Research, and Dock 11 (Berlin). In 2004 his solo piece, *Stutter*, was presented at the Kennedy Center. Singh has taught contact improvisation around the world, leading intensives and advanced workshops for teacher training and beginners. He teaches varied technique classes (partnering, floor work, contemporary technique, and contact improvisation) for Movement Research, Sarah Lawrence College, and Juilliard.

biographies, cont.

Grier Coleman, costume designer, *6 Lost Labors*

Grier Goleman is a native of Charlotte, North Carolina, where she discovered her love of costume design as a young child, creating ice skating costumes and dresses made from leaves. During undergrad at the University of North Carolina, Coleman put her skills to good use, designing over 25 productions in addition to getting a degree in painting and drawing. Upon graduation she moved to New York City to attend the professional intern program at the Juilliard School. She lived and worked as a designer for six years before deciding that a master of fine arts in was in the cards and Yale School of Drama was the place to get it. Upon graduation, Coleman returned to New York City, where she lives with her husband, son, and rescue dog. Recent designs have appeared at Weston Playhouse, York Theatre Company, Yale Repertory Theater, Shakespeare on the Sound, Auburn University, Virginia Stage Company, Washington College, Playmakers Repertory Theater, Muhlenburg College, the New School for Drama, NYU, and the Juilliard School Drama, Dance, and Vocal Arts Divisions. She is the recipient of a Schubert Scholarship, Leo Lerman Travel Fellowship, Zelma Weisfeld Scholarship for Costume Design, Donald and Zorka Oenslager Scholarship for Stage Design, and Wes Egan Award. Coleman is a proud member of United Scenic Artists Local 829.

Guy Dellacave, musician, *2x4*

Guy Dellacave is a classical saxophonist based in New York City. Dellacave holds both a bachelor's and master's degree from the Manhattan School of Music, where he studied under Paul Cohen. A passionate advocate for contemporary music, Dellacave has premiered numerous works across a range of genres, from solo pieces to orchestral compositions, many of which have been written by composers of his generation. As a member of the New York-based Vision Quartet and the bass clarinet choir Delicious Bass, Dellacave actively engages with new music, utilizing these platforms to explore innovative repertoire. He is equally adept in both contemporary and traditional saxophone works, earning awards for his chamber performances from the Fuchs Foundation and Pierrot

Festival. In addition to his chamber work, Dellacave has performed with prominent ensembles such as the Greater Bridgeport Symphony, Park Avenue Chamber Symphony, Brooklyn Symphony Orchestra, New York Wind Orchestra, and Danse Theater Surreality.

Reid Bartelme and Harriet Jung, costume design, *MotorRover*

Harriet Jung and Reid Bartelme met in 2009 while pursuing fashion design degrees at the Fashion Institute of Technology in New York. Bartelme and Jung started designing collaboratively in 2011 and have focused their practice primarily on costuming dance. They frequently design costumes for works by Pam Tanowitz, Kyle Abraham, and Justin Peck, and they have devised costume-centric performances for commissions from the Museum of Art and Design and the Guggenheim Museum in New York City. In 2023 they made their Broadway design debut with Bob Fosse's *Dancin'*. Bartelme and Jung have completed research fellowships at NYU Center for Ballet and the Arts and the New York Public Library for the Performing Arts. Bartelme and Jung continue designing costumes and sets for dance productions around the world while expanding the scope of their practice outside the theatre.

Thomas Giles, musician, 2x4

Described as "breathtaking" (*New York Music Daily*), "insanely clever" (ClassicFM, United Kingdom), and "full of crystalline clarity" (*Südkurier*, Germany), Thomas Giles performs the music of our time with tireless curiosity, imagination, and unwavering conviction. To date Giles has premiered more than 250 new works — many of which are dedicated to him. He has enjoyed working closely with many leading composers from Meredith Monk to Charles Wuorinen to the American indie-rock duo Wye Oak. Recent premieres include works by Augusta Read Thomas, Chris Dench, and Nicola LeFanu. His growing body of solo repertoire hones a fascination with simultaneity and the multilimbic capacities of a single wind performer. Giles is a founding member of Telos Consort

biographies, cont.

— a flexible new music quintet comprised of two saxophones, violin, cello, and piano. He is a regular guest performer with top ensembles, including the Grammy-winning Experiential Orchestra, Alarm Will Sound, London Royal Opera co., New York City Opera orchestra, Opera Parallèle, Contemporaneous, and ensembles Signal, MISE-EN, Échappé, and Metropolis, as well as the internationally renowned PRISM and Raschér Saxophone Quartets. He has appeared at Carnegie Hall, Lincoln Center, Constellation Chicago, SFJAZZ, and abroad at Bachfest Leipzig, Heidelberg Kulturzentrum, Münster Musikhochschule, Szczecin International Saxophone Festival, Utrecht Bartholomeus Gasthuis, and the Cité de la Musique de Strasbourg. In 2022 Giles was a prizewinner at the prestigious Walter W. Naumburg International Saxophone Competition. A devoted teacher, Giles is artist-teacher of saxophone at the Longy School of Music of Bard College in Cambridge, Massachusetts. He has been a guest on campuses across the nation, including the Juilliard School, Harvard, Princeton, University of Miami's Frost School of Music, the Hartt School, and UC Davis. Giles has held residencies at the Arts Academy of Szczecin (Poland), Landesgymnasium für Musik in Dresden (Germany), and as orchestral saxophonist for the National Music Festival, 2013-2017.

Devin B. Johnson, visual art, 2x4

Devin B. Johnson (b. 1992, Los Angeles) obtained a bachelor of arts in fine arts from the California State University of Channel Islands (2015) and received a master of fine arts at Pratt Institute (2019). In addition to being named a 2023 artist-in-residence for Fountainhead, Miami, Johnson was selected as an Artsy Vanguard (2022), named to Forbes 30 Under 30 Art and Design list (2022), was included in *Cultured's* Young Artists 2021, and was one of 16 artists from around the world selected for the inaugural year of the *Black Rock Senegal* residency (2020). His work is collected by Hammer Museum, Los Angeles; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; Pond Society, Shanghai; the Rubell Museum, Miami; the Columbus Museum of Art; Longlati Foundation, Shanghai; and many others. Exhibitions include *Ritual of Welcome*, Nicodim, Los Angeles (2024,

solo); *Black Rock Senegal*, Harvey B. Gantt Center for African-American Arts + Culture, North Carolina (2024); *Social Abstraction*, curated by Antwaun Sargeant, Gagolian, Los Angeles and Hong Kong (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Samantha Joy Groff, Devin B. Johnson, Katherina Olschbaur*, Nicodim, New York (2023); *Forms*, Jeffrey Deitch and Gagolian, Miami (2023); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *PRESENT '23*, Columbus Museum of Art, Columbus (2023); *Ritornellos*, Nicoletti Contemporary, London (2023); *MATERNITY LEAVE: NONE OF WOMEN BORN*, Nicodim in collaboration with the Green Family Art Foundation, Dallas (2023); *Joshua Hagler, Devin B. Johnson, Nicola Samori, Hugo Wilson*, Nicodim, Los Angeles (2023); *Night Owl*, Massimo de Carlo (2022); *Dak'Art Biennial*, Dakar, Senegal (2022); *Between Ground and Sky*, Nicodim, New York (2022, solo); *My Heart Cries, I Set Out an Offering for You*, Nicodim, Los Angeles (2021, solo); *Long Walk*, Galeria Nicodim, Bucharest (2021, solo); *Melody of a Memory*, Nicodim, Los Angeles (2020, solo); *When You Waked Up the Buffalo*, Nicodim, Los Angeles (2020); *Hollywood Babylon: A Re-Inauguration of the Pleasure Dome*, Jeffrey Deitch, Nicodim, *AUTRE Magazine*, Los Angeles (2020); *Atmosphere of Certain Uncertainty*, Residency Gallery, Inglewood (2019, solo); and *Incognito*, ICA LA, Los Angeles (2019).

Dan Scully, lighting and video design

Dan Scully is a New York-based lighting and projection designer. Scully has been the resident lighting designer for A.I.M by Kyle Abraham since its founding, including designs for the full-length evening works *Pavement*, *Live! The Realist M.C.*, and the Bessie Award-winning *The Radio Show*. Recent dance work includes designs for the New York City Ballet, Alvin Ailey American Dance Theater, BODYTRAFFIC, Hubbard Street Dance Chicago, and Misty Copeland, among others. Theatre and concert credits include *Rocky* (Broadway), *Jedermann* (Salzburger Festspiele), *The Orchestra Rocks!* (Carnegie Hall), and *Peter and The Wolf* (John Lithgow, Carnegie Hall). Regional credits include Trinity Repertory Company, Geva Theatre Center, Asolo Repertory Theatre,

biographies, cont.

Cleveland Playhouse, Hudson Valley Shakespeare Festival, and the Two River Theater Company. Scully received a master of fine arts from NYU Tisch School of the Arts.

Karen Young, costume design, *If We Were a Love Song*

Karen Young is a New York-based costume designer who has designed clothes for many of Kyle Abraham and A.I.M's works, including *Drive*, *The Gettin'*, *INDY*, *Meditation*, *Big Rings*, and *An Untitled Love*. Recent design for dance includes projects with the Martha Graham Dance Company, Paul Taylor Dance Company, Alvin Ailey American Dance Theater, Ballet Basel, Brian Brooks, Lucinda Childs, Pontus Lidberg, Troy Schumacher, Sonya Tayeh, Sidi Larbi Cherkaoui, Acosta Danza, Malpaso Dance Company, Miami City Ballet, and Hubbard Street Dance Chicago. Young designed the costumes for Wendy Whelan's projects, *Restless Creature* and *The Day*, and is currently directing the reconstruction and design of the costumes of Martha Graham's entire repertoire for the Martha Graham Dance Company. Recent design for theatre includes Geoff Sobelle's *Home* (Brooklyn Academy of Music) and Third Rail Projects' highly acclaimed immersive shows, *Confection* (Folger Theater) and *Then She Fell*. Learn more at karenyoungcostume.com.

A.I.M by Kyle Abraham

Contemporary dance company A.I.M by Kyle Abraham, considered "one of the most consistently excellent troupes working today" (*The New York Times*), provides multifaceted performances, educational programming, and community-based workshops across the globe. Led by acclaimed choreographer and Artistic Director Kyle Abraham's innovative vision, the work is galvanized by Black culture and history, features the rich tapestry of Black and Queer stories, and is grounded in a conglomeration of unique perspectives; described by Abraham as a "post-modern gumbo" of movement exploration.



A.I.M is one of the most active touring dance companies in the United States, with an audience base as diverse as A.I.M's movement vocabulary, drawing inspiration from a multitude of sources and dance styles. Since A.I.M's founding in 2006, Abraham has created more than 30 original works for and with the company. To expand its repertoire and offer a breadth of dance work to audiences, A.I.M commissions new works and performs existing works by outside choreographers, such as Trisha Brown, Bebe Miller, Andrea Miller, Doug Varone, and Paul Singh, as well as A.I.M alums Rena Butler, Maleek Washington, and Keerati Jinakunwiphat.

Abraham's unique vision and illumination of poignant and relevant issues set him apart from his generation of choreographers as a leading creative force in dance. A.I.M extends this vision and amplifies surrounding artistic voices to share movement and community-based work with audiences around the world.

For more information, to get involved, or to purchase your A.I.M merchandise, please visit aimbykyleabraham.org. Follow A.I.M on Instagram at @aimbykyleabraham and Kyle Abraham at @kyle_abraham_original_recipe.

A.I.M by Kyle Abraham first performed at the Moss Arts Center in 2016.

company credits

Artistic Director: Kyle Abraham
(he/him)

Executive Director: Emily Waters
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tell us what you think!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Chucho Valdés and Irakere 50 on Saturday, May 10, 2025.

bit.ly/kyle-abraham-feedback

Please note, survey responses are anonymous. If you would like a response to your feedback, please email mossartscenter@vt.edu.

engagement events

THURSDAY, MARCH 20

MOVEMENT WORKSHOP WITH RADFORD UNIVERSITY STUDENTS

Dance majors from Radford University's College of Visual and Performing Arts explored A.I.M's signature steps and expressive phrases in a class led by a member of the company.

MOVEMENT WORKSHOP WITH COMMUNITY MEMBERS

Community members ages 16 and up dove into a dynamic workshop geared towards all ability and skill levels with an A.I.M company member as their guide.

SATURDAY, MARCH 22

POST-PERFORMANCE Q&A WITH KYLE ABRAHAM

Hear from A.I.M artistic director Kyle Abraham in an open post-performance discussion.

Special thanks to the Radford University Dance Department and Amy VanKirk

go deeper

Paul Singh, *6 Lost Labors* choreographer, says he was "aiming to re-adapt the 12 Labors of Hercules into the current six lost labors of humanity," specifically family, friends, work, war, the planet, and the self. He continues, "I want to ask these dancers to create, through dance, the myths of today that will be studied centuries from now."

What potential through lines do you see from the ancient story to now? How does Singh's *6 Lost Labors* focus the myth's theme of overcoming adversity through immense strength, courage, and perseverance to our present time?

MOSS ARTS CENTER

Through Sun.,
March 30, 2025



CLOSING SOON

Shaunté Gates ***This Is Not a Test***

Ruth C. Horton Gallery

Washington, D.C.-based artist Shaunté Gates' solo exhibition features a survey of mixed-media paintings and densely layered works that combine photography, painting, collage, and found materials, resulting in surreal, dreamlike compositions that merge portraiture, landscape, and architecture.

Charisse Pearlina Weston ***I saw the room but darkly dreamed it ...***

*Miles C. Horton Jr. Gallery and
Sherwood Payne Quillen '71 Reception Gallery*

New York-based artist Charisse Pearlina Weston's solo exhibition engages with themes of surveillance and tactics of Black refusal by transforming materials associated with observation and control through repetition and reuse.

Charisse Pearlina Weston; pyrolytic envelop I (into the bright and distributed subject side), 2024; text etched on slumped and folded Mirropane surveillance glass and concrete; 51 1/2 x 22 x 14 1/2 inches; © Charisse Pearlina Weston; courtesy of the artist and Dr. Charles Boyd

LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland, and we recognize their continued relationships with their lands and waterways. We further acknowledge that the Morrill Land-Grant College Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands in California and other areas in the West.

LABOR RECOGNITION

Virginia Tech acknowledges that its Blacksburg campus sits partly on land that was previously the site of the Smithfield and Solitude Plantations, owned by members of the Preston family. Between the 1770s and the 1860s, the Prestons and other local White families that owned parcels of what became Virginia Tech also owned hundreds of enslaved people. Enslaved Black people generated resources that financed Virginia Tech's predecessor institution, the Preston and Olin Institute, and they also worked on the construction of its building.

PK-12 PROGRAMS AT THE MOSS ARTS CENTER

Each year, wildly enthusiastic students — from PK through 12th grade — fill our theatre for free matinee performances by artists from all over the world. They explore our visual arts galleries during school tours and create and learn during hands-on workshops with artists. For many students, visiting the Moss Arts Center is the first time they've ever been to a performing arts facility or gallery. Why do young people need access to the arts? Engaging in artistic activities offers a wide range of skills that they will use throughout their lives.

Learn more at bit.ly/moss-k12.

MOSS ARTS CENTER

artscenter.vt.edu



Your gift to the Moss Arts Center helps to support access to the arts, student engagement, and cultural diversity.

Through gifts like yours, we have been able to expand opportunities for PK-12 students in our region, deepen relationships with academic partners, continue to offer \$10 tickets to performances for Virginia Tech students, and provide experiential learning opportunities for students.

Help us continue this work!



GIVE NOW

bit.ly/support-the-moss

PERFORMANCES | EXHIBITIONS | EXPERIENCES



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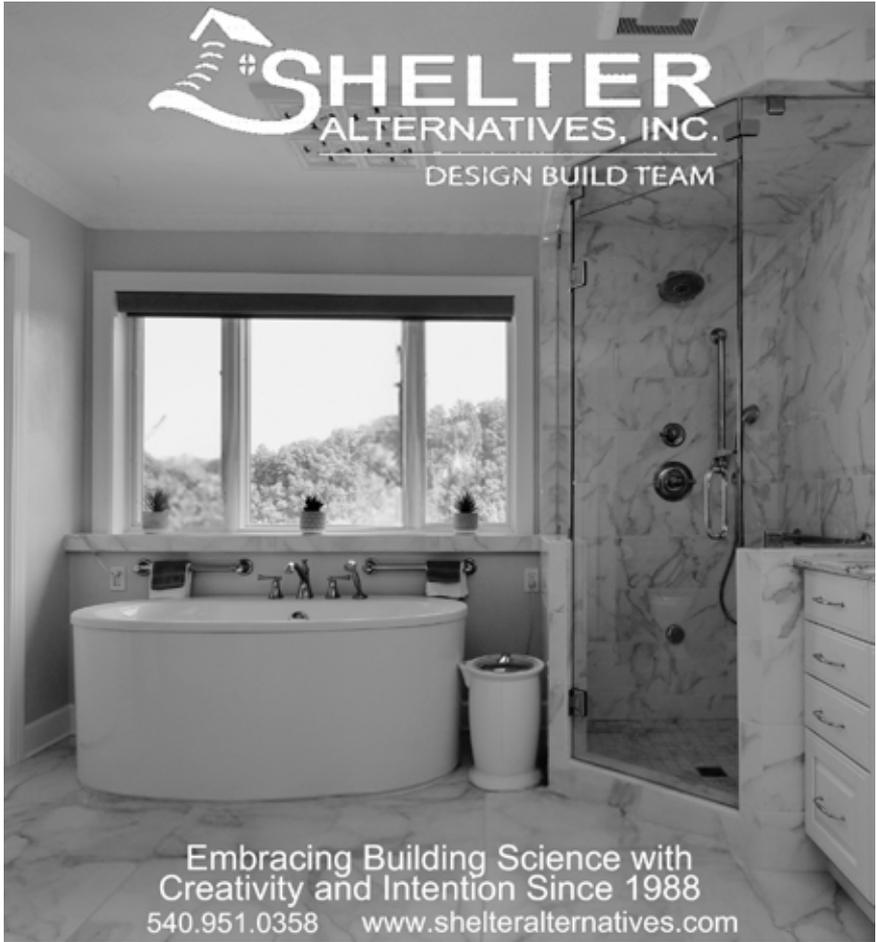


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les arts florissants

vivaldi's four seasons at 300

théotime langlois de swarte, violin

wed, april 2, 7:30 pm

These internationally renowned early music stars frame Vivaldi's *Four Seasons* in a new light and invite questions about the cyclical nature of our existence.



SPECIAL EVENTS

CONTRA DANCE AT THE Y

Contra Dance is a traditional American dance in which couples dance in two long facing lines or in groups of four. No partner required!

Y COMMUNITY GALLERY

We are proud to announce that the YMCA at Virginia Tech is opening a brand-new community art gallery in The Y Center at 1000 N. Main St., Blacksburg. We are extremely grateful to eARTh (by Diane Relf) for sponsorship of this new space and for the generous support of Shelter Alternatives and Bell Electric.

Y BOOK FAIR

Among the many volumes of books that will be available in our annual Book Fair there will be a collection of books of local origin, authors and interest. We'll have literally thousands of books, comics, graphic novels, vinyl and vintage collectibles for you to peruse at the very best prices around so get ready!



YOUR GUIDE TO RECYCLING AT THE Y

WHAT

Textiles (gently used household items to include books, clothing, housewares, blankets, toys, etc.)

*Thrift Shop (Blacksburg)
Please deliver to Thrift Shop dock during business hours.*

Electronics (working & non-working TV's (from Mont. County residents only)

*Thrift Shop (Blacksburg)
Please deliver to Thrift Shop dock during business hours.*

Batteries (Rechargeable batteries only)

*Thrift Shop (Blacksburg)
Bring inside to Recycling Station.
Each item will need to be individually bagged. Bags and tape will be provided.*

CFL's, Ink Jet cartridges, rechargeable batteries

*Thrift Shop (Blacksburg)
Bring inside to Recycling Table. Each item will need to be individually bagged. Bags and tape will be provided.*

We love to hear from you! Feel free to send us an email at ymca@vtymca.org and we will be in contact with you soon.

Y CENTER

Thrift Shop, Pottery Studio,
Event Room, and Conference Room
1000 North Main Street
Blacksburg, VA 24060
540-552-2633

MAIN OFFICE

Lancaster House
403 Washington Street SW
Blacksburg, VA 24060
540-961-9622
ymca@vtymca.org