ATM

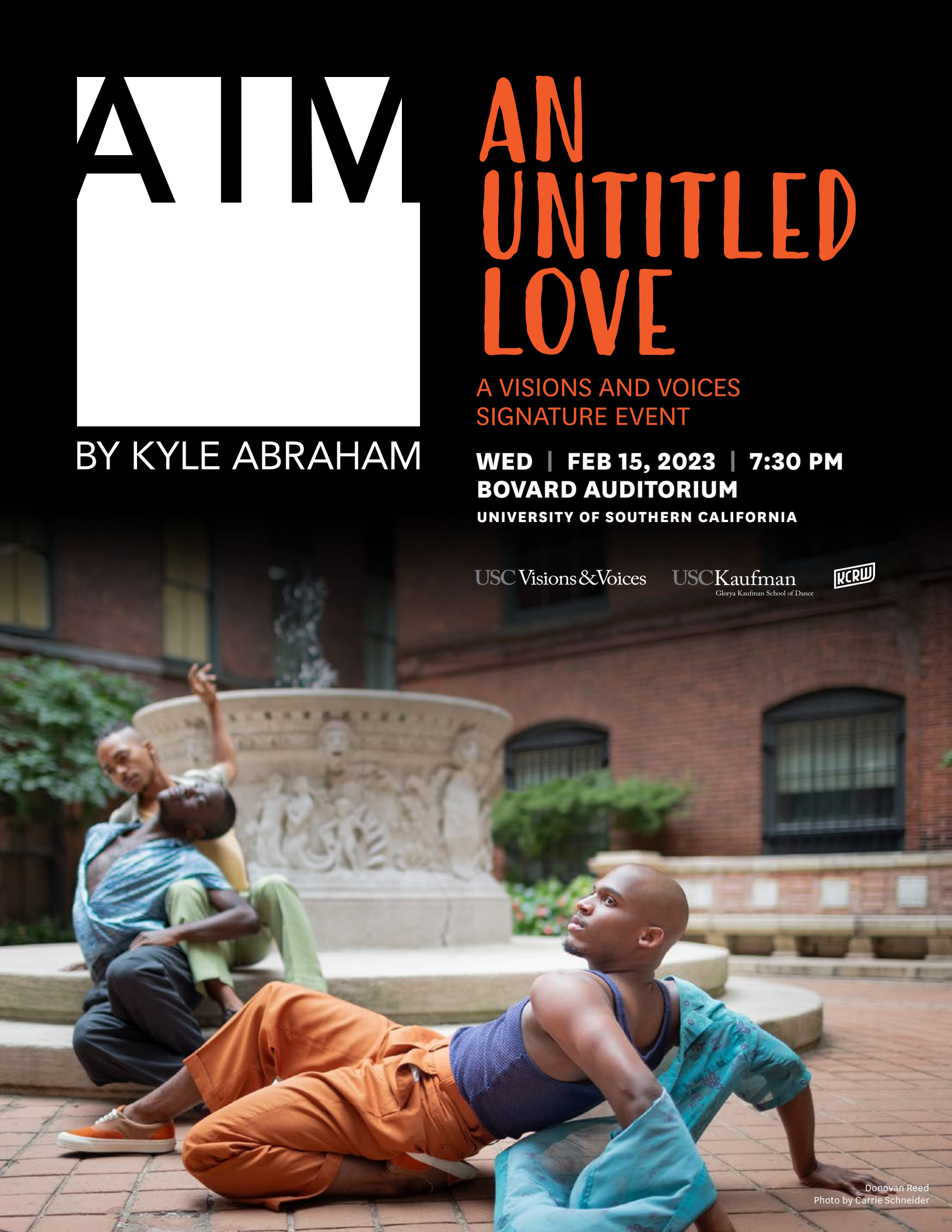
BY KYLE ABRAHAM

AN UNTITLED LOVE

A VISIONS AND VOICES SIGNATURE EVENT

WED | FEB 15, 2023 | 7:30 PM
BOVARD AUDITORIUM
UNIVERSITY OF SOUTHERN CALIFORNIA

USC Visions & Voices USC Kaufman Glorya Kaufman School of Dance KCRW



Donovan Reed
Photo by Carrie Schneider

PROGRAM

An Untitled Love is Kyle Abraham's new evening-length work. Drawing from the catalog of Grammy Award–winning R&B legend D'Angelo, this creative exaltation pays homage to the complexities of self-love and Black love, while serving as a thumping mixtape celebrating our culture, family, and community.

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

Music: D'Angelo & The Vanguard

Scenic & Lighting Design: Dan Scully

Visual Art: Joe Buckingham

Costume Design: Karen Young and Kyle Abraham

Sound Editor: Sam Crawford

Artistic Advisors: Risa Steinberg and Charlotte Brathwaite

Performers:

Jamaal Bowman

Tamisha A. Guy**

Keerati Jinakunwiphat

Catherine Kirk

Jae Neal

Donovan Reed

Martell Ruffin

Dymon Samara

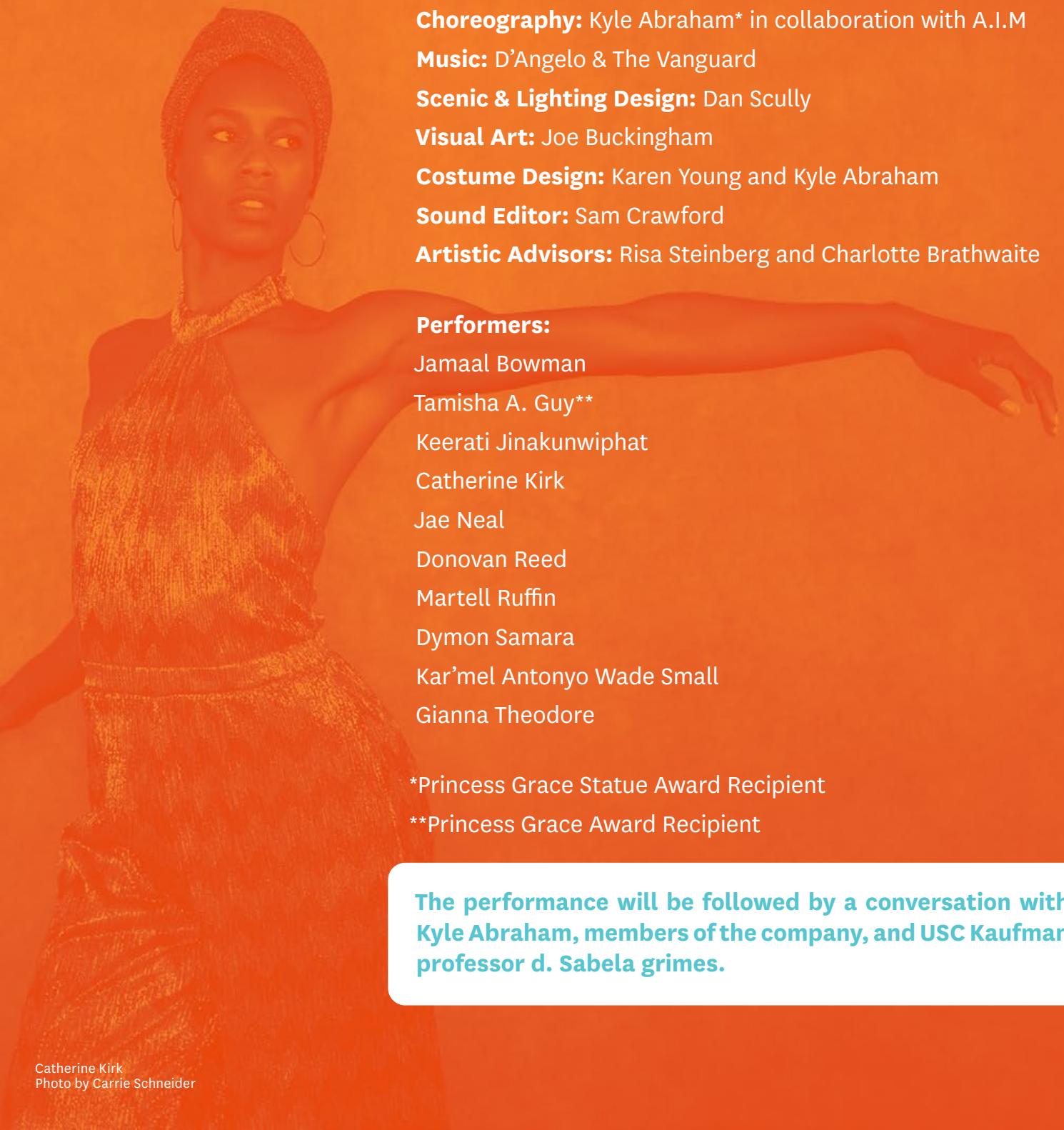
Kar'mel Antonyo Wade Small

Gianna Theodore

*Princess Grace Statue Award Recipient

**Princess Grace Award Recipient

The performance will be followed by a conversation with Kyle Abraham, members of the company, and USC Kaufman professor d. Sabela grimes.



Catherine Kirk
Photo by Carrie Schneider



Tamisha A. Guy and Claude CJ Johnson
Photo by Christopher Duggan

LAND ACKNOWLEDGMENT

USC Visions and Voices acknowledges that the University of Southern California was built on the sacred and unceded land of the Tongva, Chumash, and Kizh people. We honor them and all indigenous people—past, present, and future—and their continued survival and contributions to our society. We also honor the legacy of the African Diaspora and recognize that this country would not exist without the free, enslaved labor of Black people. We share these acknowledgments to raise awareness about histories that are too often forgotten, to recognize our place in this history, and to affirm our commitment to social change.

CHOREOGRAPHER'S NOTE

"Some say we are responsible for those we love. Others know we are responsible for those who love us."—Nikki Giovanni

Thank you for being here to see *An Untitled Love*. It's been four years in the making, and I'm so overwhelmed with emotions to finally present this work in theaters. I'm humbled, nervous, and curious to finally share this work with you.

I fell in love with D'Angelo's debut album *Brown Sugar* when I was an undergrad at Morgan State University, a Historically Black University, in Baltimore in 1995. Within his songs existed the histories and Neo-romanticism of Black Love in America. The same year marked the Million Man March, a defining moment for Black men in the U.S. to unite against injustice. As part of my extended exploration of personal identity through movement, it feels important for me to dive into a process that explores and celebrates that unity and that love, in all its facets.

Ultimately, this work is dedicated to my parents, family (extended and immediate), to the cousins, aunts, and uncles who aren't blood related, but who we call family all the same.

—Kyle Abraham, Artistic Director

PROJECT SUPPORT

Leadership support for *An Untitled Love* is generously provided by Denise Littlefield Sobel. Additional support for *An Untitled Love* is provided by Steven M. Pesner.

An Untitled Love was made possible by the Nathan M. Clark Foundation; National Endowment for the Arts; New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Mellon Foundation; and the Harkness Foundation for Dance. *An Untitled Love* was created in part through residencies at the Pillow Lab at Jacob's Pillow; the August Wilson African American Cultural Center in Pittsburgh, PA; the National Center for Choreography at the University of Akron; and during a "bubble" residency at Kaatsbaan Cultural Park and LUMBERYARD, made possible by the Mellon Foundation. *An Untitled Love* was created in part to benefit Dancers Responding to AIDS with generous support from Legacy Sponsors Rockefeller Brothers Fund and the SHS Foundation, in loving memory of Tom Morgan.

Commissioning support for *An Untitled Love* comes from American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Works; August Wilson African American Cultural Center; Brooklyn Academy of Music; Performing Arts Houston; Jacob's Pillow Dance Festival; the Performing Arts Center at Purchase College, Director Seth Soloway; Seattle Theater Group; and White Bird, Portland, Oregon, made possible through White Bird's 2020 Barney Choreographic Prize.

ABOUT THE COMPANY

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 of A.I.M is galvanized by Black culture and history and 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 15 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, and current A.I.M dancer Keerati Jinakunwiphat.

Kyle 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 purchase your A.I.M merchandise, please visit aimbykyleabraham.org. Follow A.I.M on Instagram @aimbykyleabraham and Kyle Abraham on Instagram at @kyle_abraham_original_recipe.

SUPPORT

Generous support for A.I.M provided by American Dance Abroad; Nathan M. Clark Foundation; Dorchester Industries Experimental Design Lab; Doris Duke Charitable Foundation; Ford Foundation; Howard Gilman Foundation; Harkness Foundation for Dance; the DuBose & Dorothy Heyward Memorial Fund; the Hyde and Watson Foundation; the International Association of Blacks in Dance; Joyce Theater Foundation; Mellon Foundation; New England Foundation for the Arts' National Dance Project, with funding from the Doris Duke Charitable Foundation; New Music USA; New York Community Trust; Princess Grace Foundation-USA; Rockefeller Brothers Fund; Fan Fox & Leslie R. Samuels Foundation; Samuel H. Scripps Foundation; and the Shubert Foundation. Public funding provided by the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and the NYC Department of Cultural Affairs in partnership with the City Council.

A.I.M is supported through the Comprehensive Organizational Health Initiative (COHI) | Managing Organizational Vitality and Endurance, a program of the International Association of Blacks in Dance (IABD) in partnership with the Nonprofit Finance Fund with support from the Mellon Foundation.

A.I.M is a proud supporter of Dancers Responding to AIDS, which helps ensure that those most in need receive the care and comfort they would otherwise do without. Founded in 1991 by former Paul Taylor Dance Company members Denise Roberts Hurlin and Hernando Cortez, DRA relies on the extraordinary compassion and efforts of the performing arts community to fund a safety net of social services for those in need. Together, we can make a difference for those less fortunate than us. Donate at www.dradance.org/donate.

Support the creation of new work and community engagement! Contributions may be made payable to "Abraham.In.Motion, Inc." P.O. Box 986, New York, NY 10113. Abraham.In.Motion, Inc. is a 501(c)(3) charitable organization (EIN: 82-4790161). All donations are tax-deductible to the full extent allowed by law.

For booking information, contact Lotus Arts Management, Sophie Myrtil-McCourty, President, at 72-11 Austin Street, Suite 371, Forest Hills, NY 11375. Tel: 347.721.8724; email: sophie@lotusartsmgmt.com; website: www.lotusartsmgmt.com



Claude CJ Johnson and Tamisha A. Guy
Photo by Carrie Schneider



Claude CJ Johnson and Tamisha A. Guy
Photo by Christopher Duggan

COMPANY CREDITS

Artistic Director: Kyle Abraham (he/him)
Executive Director: Sydnie Liggett-Dennis (she/her)

A.I.M Board of Directors:

Kyle Abraham (he/him)
Stephen Simcock, chair (he/him)
Cheryl Bergenfeld (she/her)
Chris Calkins (he/him)
Adrienne Edwards (she/her)
Suzanne Hall (she/her)
Mark A. Leavitt (he/him)
Glenn Ligon (he/him)
Bebe Neuwirth (she/her)
Jennifer Mendelson (she/her)
Carrie Schneider (she/her)
Gilda Squire (she/her)
Julia Strickland (she/her)
Mickalene Thomas

A.I.M Staff:

Company and Tour Operations

General Manager: Anne Dechene (she/her)
Rehearsal Director: Jessica Tong (she/her)
Artistic Engagement Manager: Matthew Baker (he/him)
Company Manager: Amber Lee Parker (she/her)
Production Stage Manager: Meredith Belis (she/her)
Lighting Supervisor: Dan Stearns (he/him)

Development

Director of Development: Lauren Cronk (she/her)

Press and Marketing

Interim Head of Marketing: kirsten magwood (she/her)
Marketing Associate: Catherine Kirk (she/her)
Press Agent: Lisa Labrado (she/her)

Finance

Financial Services: Lucy Mallett and Julia Corrigan, Arts FMS

BIOS

KYLE ABRAHAM, Artistic Director/Choreographer

Princess Grace Statue Award Recipient (2018), Doris Duke Award Recipient (2016), and MacArthur Fellow (2013) Kyle Abraham (he/him) began his dance training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, PA. After graduating from Schenley High School, Abraham continued his dance studies in New York, earning a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts. Abraham later received an honorary Doctorate in Fine Arts from Washington Jefferson College. Abraham is currently the Claude and Alfred Mann Endowed Professor in Dance at the USC Glorya Kaufman School of Dance (2021–). Prior to USC, Abraham served as a visiting professor in residence at UCLA's World Arts and Cultures/Dance program (2016–2021).

Abraham serves on the advisory board for *Dance Magazine*, and in 2020 was selected to be their first-ever guest editor. Abraham also sits on the artistic advisory board for Hubbard Street Dance Chicago. He 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. In addition, Abraham was named a Kennedy Center Next 50 Leader (2021), a list of leaders who exemplify the Center's mission to help shape culture and society through the arts.

Rebecca Bengal of *Vogue* wrote, "What Abraham brings … is an avant-garde aesthetic, an original and politically minded downtown sensibility that doesn't distinguish between genres but freely draws on a vocabulary that is as much Merce [Cunningham] and Martha [Graham] as it is Eadweard Muybridge and Michael Jackson."

In addition to performing and developing new works for his company A.I.M by Kyle Abraham, Abraham has been commissioned by a wide variety of dance companies including Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, the National Ballet of Cuba, New York City Ballet, and the Royal Ballet.

Abraham's third work for New York City Ballet, *When We Fell* (2021), was reviewed by *The New York Times* as "among the most beautiful dance films of the pandemic." Other recent works include *The Weathering* (2022), commissioned by the Royal Ballet; Abraham's collaboration with NYCB Principal Dancer Taylor Stanley on *Ces noms que nous portons* (2020), a Lincoln Center and NYCB commissioned solo; and *Unto The End, We Meet* (2020), commissioned by the National Ballet of Cuba. Abraham was the final choreographer commissioned by Paul Taylor before his passing, creating *Only The Lonely* (2019) for Paul Taylor American Modern Dance. *The Runaway* (2018) was recognized on the "Best Dance of 2018" list by *The New York Times*, and *Untitled America* (2016), a three-part commissioned work for the Alvin Ailey American Dance Theater was described by *The New York Times* as "potent and explosive and wonderfully of the moment."

Abraham has also choreographed for many of the leading dancers of our time. Most recently, *to be seen* (2020), a new solo for American Ballet Theatre Principal Dancer Calvin Royal III, premiered during the virtual Fall For Dance Festival. Of this solo, *The New York Times* observed "how skilled [Abraham] has become at mingling the ballet vernacular with other forms, from hip-hop to West African movement" and his unique talent for "finding the person within the dancer and the bodies within a body." Abraham created *Ash* (2019), a solo work for American Ballet Theatre Principal Dancer Misty Copeland that also had its premiere at *Fall for Dance*. *The Serpent and The Smoke* (2016) toured as part of *Restless Creature*, a pas de deux for Abraham and acclaimed Bessie Award–winning and former New York City Ballet Principal Dancer Wendy Whelan. Off the stage, Abraham choreographed

the music video for Sufjan Stevens' *Sugar* (2020), and for the feature-length film *The Book of Henry* (2016) for acclaimed director Colin Trevorrow.

In his early career, Abraham served as a choreographic contributor for Beyonce's *British Vogue* cover shoot (2013) and was named a Joyce Creative Residency Artist (2017–18), a City Center Choreographer in Residence (2015), the Jacob's Pillow Dance Award recipient (2012), a USA Ford Fellow (2012), and the New York Live Arts Resident Commissioned Artist (2012–14). Alvin Ailey American Dance Theater premiered Abraham's *Another Night* (2012) at New York City Center. *OUT Magazine* labeled Abraham as the "best and brightest creative talent to emerge in New York City in the age of Obama" (2011). Abraham is the recipient of a Bessie Award for Outstanding Performance in Dance for *The Radio Show* (2010), a Princess Grace Award for Choreography (2010), and was selected as one of *Dance Magazine*'s "25 To Watch" (2009).

Abraham's choreography has been presented throughout the United States and abroad. Notable venues and festivals include Brooklyn Academy of Music, Danspace Project, Fall for Dance Festival at New York City Center, Harlem Stage, the Joyce Theater, and Lincoln Center in New York; Carpenter Performing Arts Center, Los Angeles County Museum of Art, and Los Angeles Music Center in California; Dance Center at Columbia College Chicago in Illinois; ICA Boston and Jacob's Pillow Dance Festival in Massachusetts; Bates Dance Festival in Maine; American Dance Festival in North Carolina; the Andy Warhol Museum, the Byham, and the Kelly-Strayhorn Theater in Pennsylvania; Performing Arts Houston and TITAS in Texas; On The Boards and Seattle Theatre Group in Washington; and The Kennedy Center in Washington, D.C. Internationally, Abraham's works have toured to Théâtre Paul Eluard, Maison de la Danse, Théâtre de la Ville, and L'Onde in France; Tanz Im August and Kampnagel Festival in Germany; Project Arts Centre in Ireland; the Okinawa Prefectural Museum & Art Museum in Japan; and the Royal Opera House and Sadler's Wells in the United Kingdom, among others.

DANCER BIOGRAPHIES

JAMAAL BOWMAN (he/him) began his dance training at the age of 14 in Maryland, where he was born and raised. In 2021, he graduated from the University of the Arts in Philadelphia, PA, as a Director's Scholar, under the direction of Donna Faye Burchfield. Over the years he has been in collaboration 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 their 2021–2022 season. His personal practices are centered around queer Black joy, theater, 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.

TAMISHA A. GUY (she/her), a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, under the direction of Eliot Feld. Later she attended Fiorello H. LaGuardia High School, and SUNY Purchase College as a double major in dance and arts management. She has completed summer programs with Complexions Contemporary Ballet and Springboard Danse Montreal, and has performed works by William Forsythe, Pam Tanowitz, and Mark Morris. In 2013, Guy graduated with honors from SUNY Purchase College and joined the Martha Graham Dance Company shortly after. In 2016, Guy was selected as one of *Dance Magazine*'s Top 25 to Watch and she also received the 2016 Princess Grace Award. In 2017, she was named one of the Best Dancers of the Year by Dance Europe. In 2021, she was awarded the 2022 Vilcek Prize for Creative Promise in Dance which recognizes foreign-born scientists and artists in the United States. Guy joined A.I.M by Kyle Abraham in 2014.

KEERATI JINAKUNWIPHAT (she/her), originally from Chicago, IL, received her BFA from the Conservatory of Dance at SUNY Purchase and was a recipient of the Adopt-a-Dancer scholarship program. She has additionally studied at the Western Australian Academy of Performing Arts, San Francisco Conservatory of Dance, and Springboard Danse Montreal. She has worked with and performed works of artists including Kyle Abraham, Nicole von Arx, Trisha Brown, Jasmine Ellis, Hannah Garner, Shannon Gillen, Andrea Miller, Kevin Wynn, and Doug Varone. She has assisted Kyle Abraham in new commissioned work for New York City Ballet and Paul Taylor American Modern Dance. As a freelance choreographer, Jinakunwiphati has presented her own choreographic works at the American Dance Guild Festival, Battery Dance Festival, Dance Gallery Festival, The Joyce Theater, New Victory Theater, Lincoln Center, and more. She has been commissioned to set and create works on the Evanston Dance Ensemble, the Martha Graham School, SUNY Purchase College Conservatory of Dance, A.I.M by Kyle Abraham, Houston Contemporary Dance Company, New England Ballet Theatre, Ririe-Woodbury Dance Company, Bang on a Can, Princeton University, PARA.MAR Dance Theatre, Whim W'him Seattle Contemporary Dance, and the New York Choreographic Institute. She graced the cover as one of *Dance Magazine*'s "25 to Watch" in 2021. In 2023, Keerati became the first Asian American woman to be commissioned to choreograph for the New York City Ballet. Keerati Jinakunwiphat joined A.I.M by Kyle Abraham in 2016.

CATHERINE KIRK (she/her) was born on the unceded land of the Kiickaapoi and Wichita peoples, now called Dallas, TX. She began formally studying dance at Booker T. Washington High School for the Performing and Visual Arts before graduating from New York University, Tisch School of Dance. A multi-hyphenate, Kirk is also a dance maker, marketing strategist, arts administrator, dance educator, and yoga teacher. She has completed seasonal programs with San Francisco Conservatory of Dance, Movement Invention Project, and Springboard Danse Montreal, where she performed work by Fernando Melo, Ohad Naharin, and Sharon Eyal. Upon graduating, Kirk apprenticed for Sidra Bell Dance NY before collaborating and performing with Danakah Dance, UNA Productions, Burr Johnson, Jasmine Hearn, and Helen Simoneau Danse. She is thrilled to be working as A.I.M's marketing associate while performing with the company. Kirk joined A.I.M by Kyle Abraham in 2013.

JAE NEAL (they/them) was born and raised in Michigan and received their training from Western Michigan University. There, they performed in professional works such as *Strict Love* by Doug Varone, *Temporal Trance* by Frank Chavez, and Harrison McEldowney's *Dance Sport*. Since relocating to New York, they have had the privilege of working with SYREN Modern Dance, Christina Noel Reaves, Catapult Entertainment, Katherine Helen Fisher Dance, and Nathan Trice. Neal joined A.I.M by Kyle Abraham in 2011.

DONOVAN REED (he/they), of Philadelphia, PA, began his dance training at the age of 16. Soon after, Reed attended college at the University of the Arts, he was awarded his BFA in May of 2016. During his time in college, he participated as an artist in residence at Die Hochschule für Musik und Darstellende Kunst, Frankfurt, DE. In addition, Reed participated in an independent artist program where his training was extended with the Pennsylvania Ballet. Other studies include PHILADANCO!, Eleone Dance Theatre, and the Rock School for Dance Education. He has performed works by choreographers Sidra Bell, Regina Van Berkel, Sharon Eyal, Tommie-Waheed Evans, Beth Gill, Andrea Miller, Tania Isaac, Meredith Rainey, and Helen Simoneau. Reed joined A.I.M by Kyle Abraham in 2018.

MARTELL RUFFIN (he/him), from Chicago, IL, began his formal dance training at the Joffrey Ballet in Chicago in 2009. He attended Chicago High School for the Arts under then-director Lisa Johnson-Willingham, former dancer of Alvin Ailey American Dance Theater. Ruffin has been awarded dance scholarship to intensives at Joffrey Ballet, Dance Theater of Harlem, and Complexions, and received first place in the all-city NAACP ACT-SO Competition 2011. He trained at the Ailey School as a scholarship

student and has performed works by Lisa Johnson-Willingham, Earl Mosley, George Faison, Darrell Grand Moultrie, Matthew Rushing, Jae Man Joo, Robert Battle, and Alvin Ailey. Ruffin has also been seen in the "Poison Girl" Christian Dior commercial for women's fragrance and an Urban Outfitters commercial for music artist Samantha Urbani. He completed his two years with Ailey II and is now contributing choreographer and performer for *Triptych (Eyes of One Another)*, an opera based on Robert Mappethorpe. Martell Ruffin joined A.I.M by Kyle Abraham in 2020.

DYMON SAMARA (she/her) is a process-driven dancer, choreographer, and performer who began her dance training at the age of 11, where she attended a summer program called Ailey Camp Miami. She then continued her dance training at Arthur & Polly Mays Conservatory of the Arts, where she met Lateshia McFarland who offered her a scholarship to attend her studio, ICTalent Dance. Samara is a New World School of the Arts alum where she holds the Principals Hall of Fame Award for her outstanding academic and arts performance. She has performed many works by world-renowned choreographers such as Robert Battle, Ohad Naharin, Jennifer Archibald, Peter London, Camille A. Brown, and Stephen Petronio, and was fortunate enough to apprentice with Ronald K. Brown's EVIDENCE, A Dance Company, during the summer and fall of 2021. She currently studies at NYU's Tisch School of the Arts on a full tuition scholarship as a 2019–2022 Dean Scholar. Samara joined A.I.M by Kyle Abraham in 2022.

Raised in the South Bronx, **KAR'MEL ANTONYO WADE SMALL** (he/him) began his dance journey with American and International Ballroom at the age of ten. In 2011, he launched his formal dance training at the prolific Fiorello H. LaGuardia High School in New York City. Small went on to become a student of the Conservatory of Dance at SUNY Purchase, graduating with a BFA in Dance Performance and Composition in 2019. He has since graced the stages of Jacob's Pillow, the Joyce Theater, Symphony Space, Kaatsbaan, New York Live Arts, the Neuberger Museum of Art, Lincoln Center, and Central Park for NYC SummerStage. He has performed works by Damani Pompey, Kayla Farrish, Ohad Naharin, Sidra Bell, Roderick George, Kevin Wynn, Martha Graham, Jerome Robbins, Eleo Pomare, Merce Cunningham, and many other notable choreographers. He choreographed director Dean Irby's version of Tarell Alvin McCraney's *The Brothers Size* and has danced in numerous TV and film projects including UNIVISION's *Despierta América* and HBO's *Random Acts of Flyness*. Small joined A.I.M by Kyle Abraham in October 2022.

Raised in West Palm Beach, FL, **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 BFA in dance from the Ailey/Fordham BFA program Class of 2020. Throughout the course of her training, she has performed works by Robert Battle, Chuck Wilt, and Bradley Shelver. Theodore attended Springboard Danse Montreal, where she performed work created by RUBBERBANDANCE, and Parts & Labour Danse. She 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.

CREATIVE TEAM BIOGRAPHIES

JOE BUCKINGHAM (Visual Art, he/him) is a visual artist who was born in Germany, raised in Hollis Queens, and presently living in Long Island, NY. His art is a reflection of his experiences growing up in New York, where he was inspired by the visuals of the 1970s and 1980s including the gritty texture and layers juxtaposed with colorful graffiti. His work has been seen in galleries in NYC, Tokyo, and more. He is a graduate of the High School of Art & Design (NYC) and New York Institute of Technology (NY).

The genre-defying works of creator and director **CHARLOTTE BRATHWAITE** (Artistic Advisor, she/her) illuminate the realities and the dreams of the marginalized and center unheard, unseen, and overlooked stories. Dealing with subject matter from the historical past to the distant future, her work brings to light issues of social justice, race, sex, power, and the complexities of the human condition. Awards: Art Matters, Princess Grace, Creative Capital, United States Artist, Map Fund. Associate Professor Theater Arts MIT. www.charlottebrathwaite.com

SAN CRAWFORD (Sound Editor, he/him) completed degrees in English and Audio Technology at Indiana University in 2003. Crawford's recent compositions and sound designs have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012), Camille A. Brown and Dancers (*BLACK GIRL: Linguistic Play*, 2016), and David Dorfman Dance (*Aroundtown*, 2017). *La Medea*, Crawford's live multi-media collaboration with director Yara Travieso, premiered at PS122's Coil Festival in January of 2017.

DAN SCULLY (Lighting and Scenic Design, he/him) is a New York–based lighting and projection designer, and has been the resident lighting designer for A.I.M since its founding, including for the full-length evening works *Pavement*, *Live! The Realest M.C.*, and the Bessie Award–winning *The Radio Show*. Recent dance work includes designs for New York City Ballet, Alvin Ailey/American Dance Theater, BODYTRAFFIC, Hubbard Street Dance Project, and Misty Copeland, among others. Theater and concert credits include *Rocky* (Broadway), *Jedermann* (Salzburger Festspiele), *The Orchestra Rocks!* (Carnegie Hall), and *Peter and The Wolf* (John Lithgow/Carnegie Hall). Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, Hudson Valley Shakespeare Festival and Two River Theater Company. MFA-NYU/Tisch.

RISA STEINBERG (Artistic Advisor, she/her) has been an active member of the dance community for more than 35 years as a performer, teacher, re-constructor of the works of José Limón, and mentor to young and emerging choreographers. She has traveled the world performing and teaching extensively. She was born in New York City and graduated from the Juilliard School earning a Bachelor of Fine Arts. A former principal dancer with the José Limón Dance Company, Bill Cratty Dance Theater, Annabel Gamson, Anna Sokolow's Player's Project, Colin Connor, and American Repertory Dance Company of Los Angeles, Steinberg has also been a guest artist with choreographers including Wally Cardona, Sean Curran, and Danzahoy of Caracas, Venezuela. She has been on the faculty at the Juilliard School since 2001 and she held the position of associate director of Juilliard Dance from 2008–2016. She was a dance panelist for the New York State Council on the Arts; now sits on the Artists Advisory Board for the José Limón Dance Foundation and is on the selection committee of the Bessies. Steinberg is a cast member of *Sleep No More*.

KAREN YOUNG (Costume Design, she/her) 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 Cuba, Miami City Ballet, and Hubbard Street Dance Chicago. She 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 theater includes Geoff Sobelle's *Home* (BAM) and Third Rail Projects highly acclaimed immersive shows *Confection* (Folger Theater) and *Then She Fell*.

MUSIC CREDITS

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Claude CJ Johnson and Tamisha A. Guy
Photo by Carrie Schneider

KNOW BEFORE YOU GO

- A.I.M by Kyle Abraham is a New York–based dance company known for interdisciplinary works inspired by diverse sources and movement styles.

"What Abraham brings . . . is an avant-garde aesthetic, an original and politically minded downtown sensibility that doesn't distinguish between genres but freely draws on a vocabulary that is as much Merce and Martha as it is Eadweard Muybridge and Michael Jackson."
—Rebecca Bengal in *Vogue*

A.I.M BY KYLE ABRAHAM

A.I.M by Kyle Abraham is a New York–based dance company guided by a mission to "create a body of dance-based work that is galvanized by Black culture and history."

The company is led by artistic director Kyle Abraham, an award-winning dancer and choreograher. In addition to performing with and choregraphing for A.I.M, Abraham has also choreographed for the Royal Ballet, New York City Ballet, Alvin Ailey American Dance Theater, and other renowned dance companies. Abraham's many honors include a MacArthur Fellowship, a Princess Grace Statue Award, and a Doris Duke Award. In 2021, Abraham was named the Claude and Alfred Mann Endowed Professor in Dance at the USC Kaufman School of Dance. He sits on the advisory board for *Dance Magazine* and the artist advisory board for Hubbard Street Dance Chicago.

AN UNTITLED LOVE

An Untitled Love was choreographed in 2021 by Kyle Abraham in collaboration with A.I.M It is set to the music of D'Angelo and The Vanguard. The evening-length work "pays homage to the complexities of self love and Black love, while serving as a thumping mixtape celebrating our culture, family and community" (aimbykyleabraham.org). *An Untitled Love* was created in part to benefit Dancers Responding to AIDS, a program of Broadway Cares/Equity Fights AIDS through which dance communities contribute resources to provide services and support for people with HIV/AIDS.

WHEN DANCE IS YOUR WORK

As of May 2021, the median hourly wage for choreographers in the United States was $20.53; for dancers, it was $18.78.* The majority of dancers don't earn a living from dance alone. Whether it's because their dance work is seasonal or part-time, or because it isn't paid at all, many dancers work other jobs outside of dance to pay the bills.

A.I.M is one of a few U.S. dance companies committed to improving working conditions for dancers. One of the company's stated core values is "supporting and nurturing dancers with living wages, health insurance and career development." At A.I.M, compensation currently ranges from $46,000 to $66,000 per year for full-time dancers and $22–30/hour for part-time dancers. Full-time dancers receive 52-week salaries, health insurance, and paid time off. A.I.M dancers receive creation royalties in perpetuity, retirement contributions, and bodywork.

** Source: U.S. Bureau of Labor Statistics*

FOR FURTHER REFLECTION

- What is different about A.I.M's dance style compared to other dance companies you've seen?
- Kyle Abraham's choreography draws on diverse dance traditions and aesthetics. What styles did you observe in the choreography?
- How did the elements of stagecraft—e.g., costumes, lighting, set design, sound design—enhance the choreography and performance?
- What are the themes of *An Untitled Love*? How did those themes resonate for you?

IF YOU LIKED THIS EVENT, YOU MIGHT WANT TO CHECK OUT:

- A.I.M by Kyle Abraham Online | aimbykyleabraham.org
- Kyle Abraham on Instagram @kyle_abraham_original_recipe
- Classes and performances at the USC Glorya Kaufman School of Dance | kaufman.usc.edu
- Upcoming Visions and Voices Events
  2/21/23 An Evening with Nikole Hannah-Jones
  2/22/23 John Singleton: A Celebration—*2 Fast 2 Furious*
  3/5/23 John Singleton: A Celebration—*Hustle & Flow*
  3/5/23 John Singleton: A Celebration—*Black Snake Moan*
  3/8/23 Birds of No Nation: Live Art Session by Shamsia Hassani
  3/8/23 Birds of No Nation: Creative Workshop with Gazelle Samizay
  3/8/23 Birds of No Nation: Afghan Women on Art, Gender, Freedom, and Exile
  3/18/23 The Met in HD: Richard Wagner's *Lohengrin*

"In 1995, I entered Morgan State Univ., a Historically Black University (HBCU) in Baltimore. My entire immediate family had attended an HBCU, and I was to be no exception. My older sister formed many lasting friendships during her four years at Spelman College. My parents met and married while attending (another HBCU) Central State University, in 1968. During my time at Morgan State, I fell in love in a different capacity—with D'Angelo's debut album *Brown Sugar*. That love has never waned. D'Angelo's music has played an integral part in my deep appreciation for the richness of Soul and R&B music. Within his music exists the histories and Neo-romanticism of Black love in America."
—Kyle Abraham's artist statement on *An Untitled Love*, at kennedy-center.org

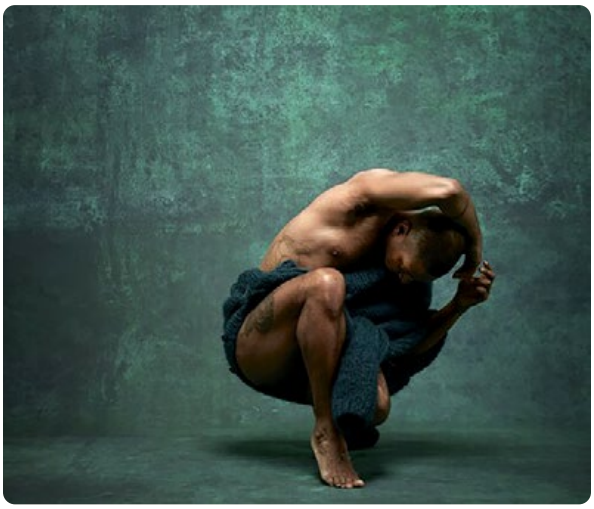


Photo: Tatiana Wills

Kyle Abraham



Photo: James Estrin

Upcoming Visions and Voices Event:
An Evening with Nikole Hannah-Jones

DISCOVER MORE AT THE USC LIBRARIES

Javier Garibay of the USC Libraries selected the following resources to help you learn more about this event. Electronic resources are accessible through the search bar on the USC Libraries homepage at at libraries.usc.edu but may require the user to log in using their USC credentials.

BOOKS

- Pawlet Brookes, Kyle Abraham, and 'Funmi Adewole, *Blurring Boundaries* (Leicester: Serendipity, 2016).
- Yvette Hutchison and Chukwuma Okoye, *Contemporary Dance* (Suffolk: Boydell & Brewer, 2018).
- Marc Strauss and Myron Nadel, *Looking at Contemporary Dance: A Guide for the Internet Age* (Hightstown: Princeton Book Company, 2012).

DATABASES

- Dance Heritage Video Archive
  A collection of more than 2,000 digitized videos of dance performances, rehearsals, and interviews that preserve culturally significant global and U.S. dance traditions.
- Dance Online: Dance Studies Collection
  Dance Studies Collection presents the historical context of 20th and 21st century dance through 150,000 pages of exclusive photographs, correspondence, magazines, dance notation, and reference material supporting informed performance, pedagogy, and scholarship in dance.

JOURNALS

- *Dance Research Journal*
  Provides an international forum for the presentation and discussion of contemporary dance research. Includes articles with critical perspectives on dance and well-being.
- *Dance Magazine*
  This magazine focuses on the dance community and offers feature articles, interviews, and performance reviews.

