

Wiley Hausam, Director
Daniel Gurskis, Dean, College of the Arts

PEAK Performances presents



A.I.M by Kyle Abraham

Sat., November 4, 2023, 8:00pm

Alexander Kasser Theater

Artistic Director **Kyle Abraham**** (he/him)
Executive Director **Sydney Liggett-Dennis** (she/her)
General Manager **Anne Dechêne** (she/her)
Rehearsal Director **Jessica Tong** (she/her)
Company Manager **Amber Lee Parker** (she/her)
Production Stage Manager **Meredith Belis** (she/her)
Lighting Supervisor **Dan Stearns** (he/him)

Performers:

Jamaal Bowman (he/him)
Amari Frazier (he/him)
Tamisha A. Guy* (she/her)
Keerati Jinakunwiphat* (she/her)
Catherine Kirk (she/her)
Faith Joy Mondesire (she/her)
Donovan Reed (they/them)
Martell Ruffin (he/him)
Kar'mel Antonyo Wade Small (he/him)
Gianna Theodore (she/her)
Keturah Stephens (she/her) (swing)



*Princess Grace Award Recipient

**Princess Grace Statue Award

Running time: 1 hour 40 minutes, including one 20-minute intermission and one five-minute pause.

Program

***Uproot: love and legacy* (2023)**

Choreography **Maleek Washington** in collaboration with **A.I.M**
Music Composition and Performance **KAMAUU** and **Kwinton Gray**
Lighting Design **Dan Scully**
Scenic Design **Lee “SOEMS” Beard**
in collaboration with **Maleek Washington**
Costume Design **Bones Jones**
Performers: **Jamaal Bowman, Tamisha A. Guy*,**
Donovan Reed, Catherine Kirk, Gianna Theodore

Uproot: love and legacy is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Uproot: love and legacy is commissioned, in part, with the support of The Joyce Theater Foundation's Stephen and Cathy Weinroth Fund for New Work.

***5 Minute Dance (You Drivin'?)* (2023)**

Choreography **Kyle Abraham** in collaboration with **A.I.M**
and **The Gloria Kaufman School of Dance at USC Class of '24**
Music **Jlin**
Lighting Design **Dan Scully**
Costume Design **Karen Young** and **Kyle Abraham**
Performers **Keerati Jinakunwiphat*, Kar'mel Antonyo Wade Small,**
Keturah Stephens, Gianna Theodore

***MotorRover* (2023)**

Choreography **Kyle Abraham** in collaboration with **A.I.M**
Lighting Design **Dan Scully**
Costume Design **Reid & Harriet**
Performers **Jamaal Bowman, 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. This initiative 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.

Intermission

***Rain* (1989)**

Choreography **Bebe Miller**
Original Music **Hearn Gadbois**; voices
Jay Bolotin and **Rich Franko**, cello **Robert Een**
Additional Music
Heitor Villa-Lobos, *Bachianas Brasileiras* #5;
voice **Salli Terri**, guitar **Laurindo Almeida**
Original Lighting Design **Ken Tabachnick**
Visual Design **Bebe Miller**
Original Costume Design **Muriel Stockdale**,
recreated by **Jon Taylor**
Performers **Catherine Kirk**

“My inspiration for Rain came from Salli Terri singing Villa Lobos's Bachianas Brasileiras #5. I thought it was the most beautiful song I'd ever heard. Deciding to dance to it meant finding a way to arrive, to be there with her voice. At the time it seemed a hard journey, aimed towards a deliverance of some kind. Rain's setting, costume, and music score, with Hearn Gadbois's stringent score as a prelude to Villa Lobos, all speak to a generative friction, a rub between opposites. For me, performing the work was always a strategy toward release, a relief from current circumstances. Setting the work on A.I.M's dance artists has been a different release, tossing the work onward for others to navigate. Rain premiered in the Le Percq Space, Brooklyn Academy of Music Next Wave Series, in 1989. Joseph Melillo, the festival's artistic director, suggested that I choreograph a solo to accompany Bebe Miller Company's group work, Allies, which also premiered on the program. I remain grateful to Joe for his gentle suggestion.” — Bebe Miller

Pause

***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
“Black is the Color of My True Love's Hair”
Jamaal Bowman, Amari Frazier, Keerati Jinakunwiphat*,
Faith Joy Mondesire, Donovan Reed, Martell Ruffin,
Gianna Theodore
“Keeper of the Flame” **Donovan Reed**
“Little Girl Blue” **Gianna Theodore**
“Don't Explain” **Jamaal Bowman, Amari Frazier**
“Wild is the Wind” **Martell Ruffin**
“Images” **Faith Joy Mondesire**

If We Were a Love Song was made possible by the National Endowment for the Arts.

If We Were a Love Song was created in part through a residency at the Pillow Lab at Jacob's Pillow; and during a “bubble” residency at Kaatsbaan Cultural Park and LUMBERYARD, made possible by the Mellon Foundation.

If We Were a Love Song is commissioned by ADF with support from the Doris Duke/SHS Foundations Award for New Works.

Touring support for *If We Were a Love Song* provided by the Ed Bradley Family Foundation.

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, please visit aimbykyleabraham.org. Follow A.I.M on Instagram [@aimbykyleabraham](https://www.instagram.com/aimbykyleabraham) and Kyle Abraham at [@kyle_abraham_original_recipe](https://www.instagram.com/kyle_abraham_original_recipe).

A.I.M Board of Directors:

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

A.I.M Staff:

Company and Tour Operations

General Manager: **Anne Dechêne** (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)
Development Associate: **Danielle LeBron** (she/her)

Press and Marketing

Marketing Manager: **Alexander Diaz** (he/they)
Marketing Associate: **Catherine Kirk** (she/her)

Finance

Financial Services **Lucy Mallett** (she/her)
and **Julia Corrigan**, Arts FMS

About the Artists



Kyle Abraham (Artistic Director/Choreographer), a Princess Grace Statue Award Recipient (2018), Doris Duke Award Recipient (2016), and MacArthur Fellow (2013), 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 University of Southern California (USC) Gloria Kaufman School of Dance (2021–). Prior to USC, Abraham served as a visiting professor in residence at the University of California, Los Angeles's (UCLA) World Arts Cultures in 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. Abraham was named to the inaugural 100 *ArtDesk* magazine (2022) for "pushing new frontiers in creative work" and was one of Native Son's 101 Class of 2022 honoring "Black gay men who have had an impact this year." He was a recipient of a 2022 *Dance Magazine* Award, one of the field's highest honors, and was called a "voice of a generation" by the magazine.

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."

His company, A.I.M by Kyle Abraham, is widely considered "one of the most consistently excellent troupes working today" (*The New York Times*). Led by 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 as a "post-modern gumbo" of movement exploration. The company's recent works include *An Untitled Love* (2021), a thumping mixtape celebrating culture, family, and community, that was included on the *Boston Globe's* and the *Guardian's* "Best Dance of 2022" list; *Requiem: Fire in the Air of the Earth*, described as "a brilliant collaborative feat"; and A.I.M's Emmy-nominated film *If We Were a Love Song* (2021), a series of poetic vignettes set to the music of Nina Simone.

In addition to performing and developing new works for his company, 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 has created four works for New York City Ballet: *Love Letter (on shuffle)* (2022); the dance film *When We Fell* (2021); a collaboration with principal dancer Taylor Stanley, *Ces noms que nous portons* (2020), a Lincoln Center and NYCB commissioned solo; and *The Runaway* (2018). The *New York Times* hailed *When We Fell* as "among the most beautiful dance films of the pandemic," and *The Runaway* (2018) was recognized on its "Best Dance of 2018." Abraham has created two works for Alvin Ailey American Dance Theater: *Are You In Your Feelings* (2022) and *Untitled America* (2016). *Untitled America* is a 3-part commissioned work for the Alvin Ailey American Dance Theater that was described by the *New York Times* as "potent and explosive and wonderfully of the moment." Other works include *The Weathering* (2022), commissioned by the Royal Ballet; *Unto the End, We Meet* (2020) for the National Ballet of Cuba; and Abraham was the final choreographer commissioned by Paul Taylor before his passing, creating *Only the Lonely* (2019) for Paul Taylor American Modern Dance.

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 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 Beyoncé'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 (2012–2014). 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, DC. 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. [@kyle_abraham_original_recipe](#)

Dancers



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 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 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. [@carefreeblackboy](#)



Amari Frazier (he/him) is a Chicago native and Chicago Academy for the Arts graduate. He earned his BFA in Dance from the Juilliard School, where he performed works by esteemed choreographers, including Sonya Tayeh, Ohad Naharin, Jawole Willa Jo Zollar, Spenser Theberge, and Jermaine Spivey. Frazier has attended summer programs at Alvin Ailey American Dance Theater, Springboard Danse Montreal, and Nederlands Dance Theater. 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. [@amari.frazier](#)



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 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. [@tamishaaguy](#)



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, Jinakunwiphat 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, Jinakunwiphat became the first Asian-American woman to be commissioned to choreograph for the New York City Ballet. Jinakunwiphat joined A.I.M by Kyle Abraham in 20 **@thekeerati**



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 NYU Tisch School of the Arts. A multihyphenate, 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 New York before collaborating and performing with Danakah Dance, UNA Productions, Burr Johnson, Jasmine Hearn, and Helen Simoneau Danse. She is working as A.I.M's marketing associate while performing with the company. Kirk joined A.I.M by Kyle Abraham in 2013. **@cat_kirk**



Faith Joy Mondesire (she/her) is a Brooklyn-born dancer, model, and writer. She received her formal dance training at Fiorello H. LaGuardia High School. She graduated from SUNY Purchase in 2016 with a BFA in Dance and BA 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 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. **@_faithjoy_**



Donovan Reed (he/him), a native of Philadelphia, PA, began his dance training at the age of 16. Soon after, Reed attended college at the University of the Arts, where he received 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 in Frankfurt, Germany. 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. **@doonovan**



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 Theatre of Harlem, and Complexions Contemporary Ballet 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 two years with Ailey II and is now contributing choreographer and performer for *Triptych (Eyes of One Another)*, an opera based on Robert Mappethorpe. Ruffin joined A.I.M by Kyle Abraham in 2020. **@martellruffin**



Kar'mel Antonyo Wade Small ((he/him), raised in the South Bronx, NY, began his dance journey with American and International Ballroom at the age of 10. In 2011, he launched his formal dance training at 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 performed at 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. Small 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. **@karmel_small**



Gianna Theodore (she/her), raised in West Palm Beach, FL, 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. 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. **@giannatheodore**



Keturah Stephen, swing (she/her), a Brooklyn native, began her dance journey at Restoration Youth Arts Academy, where she trained in modern, African and hip hop. She 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 codirectors and cofounders 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. **@_turahh_**

Guest Choreographers

Bebe Miller (Guest Choreographer, *Rain*), a native New Yorker, first performed her choreography at NYC's Dance Theater Workshop in 1978. She formed Bebe Miller Company (BMC) in 1985 to pursue her interest in finding a physical language for the human condition. Miller has created more than 50 dance works for BMC and has been commissioned by Dayton Contemporary Dance Company, Oregon Ballet Theatre, Boston Ballet, Philadanco, Amsterdam's Neue Dans Groep, and the UK's Phoenix Dance Company. She has received four New York Dance and Performance Bessie Awards and has been honored by Danspace Project, Movement Research, and by the Kennedy Center as a Master of African American Choreography. Miller is a Doris Duke Foundation artist, a United States Artists Ford fellow, and a professor emerita in Ohio State University's Department of Dance. BMC has been commissioned by leading venues including 651 ARTS, Brooklyn Academy of Music, Dance Theater Workshop, Jacob's Pillow, the Joyce Theater, Portland Institute of Contemporary Art, REDCAT, and Wexner Center for the Arts. After decades of dance making and performance, BMC notes the matrix of changes in the field itself and has increased its emphasis on mentorship for individual artists, digital initiatives such as e-books that engage audiences and artists, performance activities that enrich the field, and related scholarship, curatorial, and research modes. bebemillercompany.org

Paul Singh (Guest Choreographer, *Just Your Two Wrists*) earned his BFA in Dance from the University of Illinois. He 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's 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, contact improvisation) for Movement Research, Sarah Lawrence College, and Juilliard.

Maleek Washington (Choreographer, *Uproot: love and legacy*) is from the Bronx, NY. An alumnus of the Boston Conservatory, where he studied on full scholarship, he began his dance training at Harlem School of the Arts, Broadway Dance Center, and LaGuardia High School for the Performing Arts. He has danced with CityDance Ensemble (Washington, DC), Montreal's SpringBoard Danse (working with Jose Navas and RUBBERBAND), and Kyle Abraham's A.I.M for four seasons, before becoming the first African-American male to perform in *Sleep No More*. He has also performed for celebrity artists Sia, Phish, Rihanna, and ASAP Rocky. Washington was part of NBC's *Jesus Christ Superstar Live* and performed with Camille A. Brown and Dancers in the 2018 Ted Talk Conference in Vancouver. Washington has been a member of Camille A. Brown and Dancers for seven seasons.

Washington's choreographic portfolio highlights include assistant choreographer for Camille A. Brown's Grammy-winning *Porgy and Bess* and *Fire Shut Up in My Bones* at the Metropolitan Opera, which made history as the first opera composed by an African American man named Terrance Blanchard; and associate choreographer to Camille A. Brown's *For Colored Girls*. Other notable choreographic credits include Camille A. Brown's Alvin Ailey American Dance Theater piece entitled "City of Rain," Rashaad Newsome's "Assembly" at Park Avenue Armory, rapper Nas' "Master Class" music video, Spike Lee's Mont Blanc Commercial, and MOVE|NYC's Scottish Youth Exchange collaborative work that premiered at the U.Dance Festival in England.

Proudly, in 2022, Washington was named a Princess Grace Awardee for Choreography. The remarkable Kyle Abraham, director or A.I.M by Kyle Abraham, nominated Washington for this award.

Creative Team

Bones Jones (Costume Design, *Uproot: love and legacy*) grew up in Virginia but always knew there was more to life than his small hometown. His fondness for fashion began as a child watching his grandmother sew for her downtown boutique, which specialized in church hats and formal wear. After receiving his first sewing machine from her at age 16, he attended the Virginia School of the Arts to study ballet, jazz, and modern dance. Jones's love for the arts led him to be a background dancer for various icons—Beyoncé, Mariah Carey, Jennifer Lopez, and many others. He made his Broadway debut as an original cast member of *The Illusionists* and also appeared in Off-Broadway's *Fuerza Bruta*. After four years of living abroad and in Los Angeles, Jones retired from professional dance and moved back to New York in 2019 to focus on launching his line, House O Bones (HOB). With an interest in unisex fashion and everything lifestyle, HOB has something for everyone. @houseobones

Kamaau (Composer, *Uproot: love and legacy*) is a Washington, DC-born and Maryland-based artist, rapper, poet, and thinker. He signed with Atlantic Records in 2015 after his first successful single, "Jusfayu." Since then, his music has been streamed globally hundreds of millions of times. His vocal layer-based, improvisational, and moldable style has lent itself to vocal soundbaths around the world, and multidisciplinary collaborations, including Broadway's *Thoughts of a Colored Man*; the Alabama Ballet; *HYPAMASS*—a New Zealand Krump Theatre Performance; film scores including *Insecure*, *Without Remorse*, etc.; and many collaborative workshops and performances with Maleek Washington.

Reid and Harriet (Costume Designers, *MotorRover*) Harriet Jung and Reid Bartelme met in 2009 while pursuing fashion design degrees at the Fashion Institute of Technology in New York. They started designing collaboratively in 2011 and have focused their practice primarily on costuming dance. In 2015 they were commissioned by the Museum of Art and Design in New York to develop a costume-centric performance work and have since devised two performances at the Guggenheim Museum to shed light on collaborative practice in design and dance. Reid & Harriet Design has completed research fellowships at NYU Center for Ballet and the Arts and the New York Public Library for the Performing Arts. They continue designing costumes and sets for dance productions around the world while expanding the scope of their practice outside the theater.

Dan Scully (Lighting Designer) is a New York-based lighting and projection designer. He 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 Realest 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. 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 credits include Trinity Repertory Company, Geva Theatre Center, Asolo Repertory Theatre, Cleveland Playhouse, Hudson Valley Shakespeare Festival, and the Two River Theater Company. MFA NYU Tisch School of the Arts.

Lee "Soems" Beard (Scenic Design, *Uproot: love and legacy*) is a Boston-raised artist, teacher, muralist, designer, and graffiti enthusiast. He has more than two decades' worth of experience in the arts. His works have a wide range of placements that are historical within his city as well as internationally. Although personally for him, it's about the details, and how his works and collaborations strike a chord for the viewer, making connections for people to fully embrace and experience a new energy creatively is what prides him to continue his journey. It is an honor to create and share like-minded visions with audiences who would be entering new realms of reality.

Karen Young (Costume Design, *If We Were a Love Song*) is a New York-based costume designer who has designed clothes for many of A.I.M by Kyle Abraham's works including *An Untitled Love*, *Drive*, *The Gettin'*, *INDY*, and *Meditation: A Silent Prayer*. Other recent work with Kyle Abraham includes costume design for his creations for the Royal Ballet, Alvin Ailey, and Paul Taylor. Young also recently designed Keerati Jinakunwiphat's "Fortuitous Ash" for New York City Ballet as well as costumes for new works with the Martha Graham Dance Company, Pacific Northwest Ballet, Alejandro Cerrudo, Brian Brooks, Lucinda Childs, Pontus Lidberg, TroyvSchumacher, Sonya Tayeh, Miami City Ballet, Hubbard Street Dance Chicago, Ballet Basel, Acosta Danza Cuba, and Malpaso Dance Company. karenyoungcostume.com

Support

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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 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: lotusartsmgmt.com

An Invitation to Our Community

We believe that the live performing arts contribute to the building of healthier communities.

We would like to invite you to become a member of our community in any way that's comfortable for you.

Our community is diverse and inclusive: you'll find interesting folks from surrounding towns, Montclair State University students, faculty and staff, and artists and thinkers from the world at large.

If this sounds interesting to you and you'd like more information, please reach out to me.

I'll be back in touch. Thank you so much for your interest in being together in a physical space to experience the live performing arts!

Sincerely,



Wiley Hausam

Director, PEAK Performances
Email: hausamw@montclair.edu

Staff Credits:

PEAK Performances

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MONTCLAIR STATE UNIVERSITY

We respectfully acknowledge that Montclair State University occupies land in Lenapehoking, the traditional and expropriated territory of the Lenape. As a state institution, we recognize and support the sovereignty of New Jersey's three state-recognized tribes: the Ramapough Lenape, Nanticoke Lenni-Lenape, and Powhatan Renape nations. We recognize the sovereign nations of the Lenape diaspora elsewhere in North America, as well as other Indigenous individuals and communities now residing in New Jersey. By offering this land acknowledgement, we commit to addressing the historical legacies of Indigenous dispossession and dismantling practices of erasure that persist today. We recognize the resilience and persistence of contemporary Indigenous communities and their role in educating all of us about justice, equity, and the stewardship of the land throughout the generations.



Programs in this season were made possible, in part, by the Alexander Kasser Theater Endowment Fund, PEAK Patrons, and the New Jersey State Council on the Arts.

PEAK Performances develops, presents, and produces a broad range of world-class dance, film, master classes, music, opera and music theater, talks, and theater in the Alexander Kasser Theater on the campus of Montclair State University for students, faculty, staff, and the general public. We are building community through live performance. PEAK Performances is a program of the university's Arts + Cultural Programming Department