



BY KYLE ABRAHAM

"Lush movement, infectious music and magnetic dancers (the choreographer included)..."

Siobhan Burke, *The New York Times*

"The movement vernacular is mercurial amalgam that morphs through numerous genres—Modern, contemporary, ballet, hip-hop. It is a crazy, sexy, cool fusion of elite/street/afro-punkism that is a visual feast, a delicious 'postmodern gumbo' as he calls it."

**Theresa Ruth Howard,
*Dance Magazine***



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Catherine Ellis Kirk, photo by Carrie Schneider

ABOUT A.I.M

The mission of **A.I.M** by **Kyle Abraham** is to create an evocative interdisciplinary body of work with a sincere provocation of cultural pride and history. Born into hip-hop culture in the late 1970s and grounded in Artistic Director Kyle Abraham's artistic vision, the goal of the work is to delve into dance-based storytelling that addresses personal history through movement hybridity and abstraction. Through live and prerecorded performances, education, and community-based workshops, A.I.M is a righteous representation of black art and culture. As an organization, community and artistry work in tandem as a way to lift and highlight our voices while making the space to see and recognize voices beyond our own.





ABOUT THE ARTISTIC DIRECTOR

2018 Princess Grace Statue Award Recipient, 2017-18 Joyce Creative Residency Artist, 2016 Doris Duke Award Recipient and 2015 City Center Choreographer in Residence **KYLE ABRAHAM** is a 2013 MacArthur Fellow who began his dance training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He continued his dance studies in New York, receiving a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts, and an honorary Doctorate in Fine Arts from Washington Jefferson College.

In November 2012, Abraham was named the New York Live Arts Resident Commissioned Artist for 2012–2014. Just one month later, Alvin Ailey American Dance Theater premiered Abraham's *Another Night* at New York City Center.

Rebecca Bengal of *Vogue* wrote, "What Abraham brings to Ailey 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." That same year, Abraham was named the 2012 Jacob's Pillow Dance Award recipient and 2012 USA Ford Fellow, before serving as a choreographic contributor for Beyoncé's 2013 *British Vogue* cover shoot.

Abraham received a prestigious Bessie Award for Outstanding Performance in Dance for his work in *The Radio Show*, and a Princess Grace Award for Choreography in 2010. The previous year, he was selected as one of *Dance Magazine's* "25 To Watch" for 2009, and received a Jerome Travel and Study Grant in 2008.

His choreography has been presented throughout the United States and abroad at Fall for Dance Festival at New York City Center, Lincoln Center, Brooklyn Academy of Music, The Joyce Theater, The Los Angeles Music Center, Jacob's Pillow Dance Festival, Théâtre de la Ville, Sadler's Wells, Maison de la Danse, Tanz Im August, On The Boards, Danspace Project, Dance Theater Workshop, Bates Dance Festival, Harlem Stage, Montreal, Ottawa, Italy, Germany, Sweden, France, Jordan, Ecuador, Dublin's Project Arts Center, The Okinawa Prefectural Museum & Art Museum located in Okinawa Japan, The Andy Warhol Museum, The Byham and The Kelly-Strayhorn Theater in his hometown of Pittsburgh, PA.

In addition to performing and developing new works for his company, A.I.M by Kyle Abraham, Abraham premiered in 2016 *Untitled America*, a 3-part commissioned work for the Alvin Ailey American Dance Theater; toured *The Serpent and The Smoke*, a pas de deux for himself and acclaimed Bessie Award-winning and former New York City Ballet Principal Dancer Wendy Whelan as part of *Restless Creature*; and choreographed for the feature-length film, *The Book of Henry*, for acclaimed director Colin Trevorrow. Abraham premiered the Bessie-nominated *The Runaway* for New York City Ballet's 2018 Fall Fashion Gala, which was recognized as "Best of Dance for 2018" by *The New York Times*. In Fall 2019, he choreographed *Ash*, a solo work for American Ballet Theater Principal Dancer Misty Copeland; *Only The Lonely*, a newly commissioned work for Paul Taylor American Modern Dance; and *The Bystander*, a new commission for Hubbard Street Dance Chicago to rave reviews.

In 2011, *Out Magazine* labeled Abraham as the "best and brightest creative talent to emerge in New York City in the age of Obama".

"One of the most consistently excellent troupes working today."

Brian Seibert, *The New York Times*

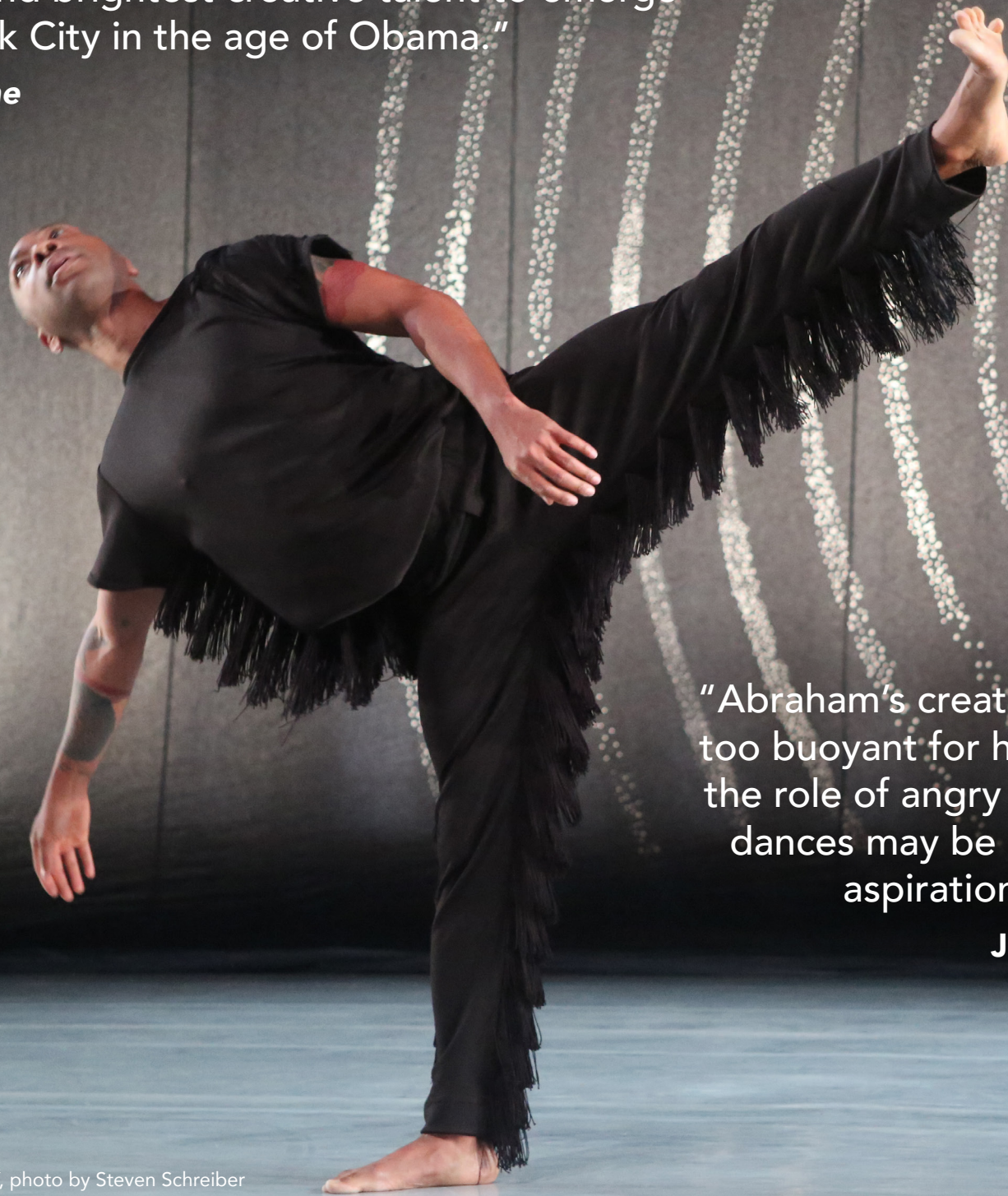


"It's been a long time since I've seen a group of virtuoso dancers look as natural, as human, as Abraham's company."

Joan Acocella, *The New Yorker*

"The best and brightest creative talent to emerge in New York City in the age of Obama."

Out Magazine



"Abraham's creative range is too wide and too buoyant for him to feel constrained by the role of angry black choreographer. His dances may be political but they are also aspirational, complex and upbeat."

Judith Mackrell, *The Guardian*

REPERTORY: *AN UNTITLED LOVE*

An Untitled Love is Kyle Abraham's newest evening-length work. Comprised of the catalogue of Grammy Award-winning R&B legend D'Angelo, this creative exaltation serves as a thumping mixtape celebrating culture, family, and community.

CHOREOGRAPHY **Kyle Abraham in collaboration with A.I.M**

MUSIC **D'Angelo & The Vanguard**

LIGHTING DESIGN **Dan Scully**

COSTUME DESIGN **Karen Young & Kyle Abraham**

VISUAL ART **Joe Buckingham**

SOUND EDITING **Sam Crawford**

MARKETING MATERIALS

Promotional images and videos available
on request

Claude "CJ" Johnson & Tamisha Guy, photo by Carrie Schneider



From top, Catherine Ellis Kirk in *Drive*, photo by Grace Kathryn Landefeld; Donovan Reed in *Studies on a Farewell*, photo by Steven Schreiber; Marcella Lewis & Keerati Jinakunwiphat in *Meditation: A Silent Prayer*, photo by Steven Schreiber; background: members of the Company in Keerati Jinakunwiphat's *Big Rings*, photo by Christopher Duggan



REPERTORY: MIXED REPERTORY PROGRAMS

A.I.M's mixed repertory programs demonstrate the company's dancers in a diverse range of works. Newest repertory for the company includes Kyle Abraham's ***Studies on a Farewell***, a tender work featuring nine dancers set to a classical score by Nico Muhly, Sebastian Bartmann, and Ludwig van Beethoven; the A.I.M-commissioned ***Big Rings***, a dynamic, team-based group work choreographed by company member Keerati Jinakunwiphat; and Trisha Brown's groundbreaking 1976 work ***Solo Olos***. Also available for touring are ***Drive*** (2017), ***Meditation: A Silent Prayer*** (2018), ***The Quiet Dance*** (2011), ***Show Pony*** (2018), and select excerpts from ***Dearest Home*** (2017).

MATERIALS FOR DOWNLOAD

Big Rings

[Photos](#) | [Promo Video](#)

Dearest Home

[Photos](#)

Drive

[Photos](#) | [Promo Video](#)

Meditation: A Silent Prayer

[Photos](#)

The Quiet Dance

[Photos](#)

Show Pony

[Photos](#)

Solo Olos

[Photos](#)

Studies on a Farewell

[Photos](#) | [Promo Video](#)

Full performance videos available on request



RESIDENCY AND OUTREACH

TECHNIQUE CLASSES

Classes taught by A.I.M emphasize four of the company's core movement values: exploration, musicality, abandonment, and intuition. The opening warm-up sequence focuses on the fluidity of the spine, articulation, and core body strengthening, and then builds up to challenging, creative and invigorating phrase work. Students experience a personalized postmodern movement vocabulary full of intricate gestures and signature A.I.M moves.

REPERTORY CLASSES

Learn excerpts from the repertory A.I.M performs on tour! Taught by an A.I.M company member, the class consists of a brief warm-up focusing on the fluidity of the spine, articulation, and core body strengthening, followed by detailed phrase material from A.I.M's repertory and discussion about the genesis of each movement.

UNIFYING UNIQUENESS

Part conversation and part movement workshop, Unifying Uniqueness investigates the ideologies surrounding uniqueness and likenesses in each individual participant. Led one to two A.I.M company members, students (of all levels) will learn phrases of material from A.I.M repertory; engage in a dialogue centered around early memories; and integrate movement with ideas of perception, family, and freedom.

LECTURE/DEMONSTRATIONS

A.I.M lecture/demonstrations are hands on, active, informative, and most of all fun. Company members demonstrate the explorative creative process of our current repertory by sharing our unique methods of invention, from initial movement generation to the end result.

CREATIVE DANCE CREATION WORKSHOPS

A.I.M's creative dance creation workshop is a guided process that allows students to create work within an encouraging, secure, and motivational environment. In the workshop participants will develop material over the course of at least three days, and will receive feedback from the company.

IMPROVISATION AND STATEMENTS OF FREEDOM IN JAZZ AND MOVEMENT

Regardless of dancing background or experience, participants of all ages are welcome to join an explorative conversation and movement investigation in collaboration with A.I.M dancers and musical artists. Through improvisation and creative compositional tools, this workshop examines ideas of freedom and social change.

THE MORNING AFTER BRUNCH CONVERSATIONS

The Morning After is an informal brunch with A.I.M held the morning after the company's final performance at any given venue. Audience members can speak with the company one-on-one, and can engage in a more personalized discussion of the work and activities that occurred throughout the performance week.



Jae Neal and members of the Company in Keerati Jinakunwiphat's *Big Rings*, photo by Christopher Duggan



SELECTED PRESS



Kyle Abraham Wants You to See Another Side of Misty Copeland

Brian Scheiber, *The New York Times*, October 2019

Works that give voice to underserved communities

Kyle Abraham, *USA Today*, August 2020

20 Top Works of the Last 20 Years

***Dance Magazine*, March 2020**

The Times Are Changing

Deborah Jowitt, *DanceBeat*, May 2018

His A.I.M is true: Kyle Abraham's Joyce season

Eva Yaa Asantewaa, *InfiniteBody*, May 2018

Review: A.I.M tells human stories through creative movement

Lily Watkins Special, *Post and Courier*, June 2018

Choreographer Kyle Abraham shows off a formidable stage presence upon return to his native Pittsburgh

Jane Vranish, *Pittsburgh Post-Gazette*, November 2017

Abraham.In.Motion: Passion, Purpose, & A Quirky New Set-Up

Kristin Schwab, *Dance Magazine*, August 2017

Abraham's 'Dearest Home': We're Feeling It

Allan Ulrich, *San Francisco Chronicle*, May 2017

Kyle Abraham's Political Choreography

Joan Acocella, *The New Yorker*, December 2016

Peaceful Protest Finds New Feet

Lucy Gellman, *New Haven Independent*, June 2016

Tuning in to an Earlier Time, When Moving Was Easy

Alistair Macaulay, *The New York Times*, March 2014

Members of the Company in *The Radio Show*, photo by Steven Schreiber



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Left: Catherine Ellis Kirk & Marcella Lewis; right: Jae Neal & Tamisha Guy; photos by Tatiana Wills

