



BY KYLE ABRAHAM

"Kyle Abraham has a mission — and it's bigger than himself. He likes to spread the love with his company, A.I.M., and, in doing so, broaden the viewer's experience of what a dance concert by a choreographer-led company can be."

—GIA KOURLAS, 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

PRESS KIT



ABOUT THE COMPANY

The mission of A.I.M by Kyle Abraham is to create a body of dance-based work that is galvanized by Black culture and history. The work, informed by and made in conjunction with artists across a range of disciplines, entwines a sensual and provocative vocabulary with a strong emphasis on music, text, video, and visual art. While grounded in choreographer Kyle Abraham's artistic vision, A.I.M draws inspiration from a multitude of sources and movement styles.

“As an artist born in the late 1970s, I’ve experienced a change in society that brings me hope. My choreography is a reflection of that hope, but also lives in the reality of my experiences and the cultural work that still needs to be done.” — **Kyle Abraham, Artistic Director**



CORE VALUES

A.I.M believes in:

- the power of dance as an art form and A.I.M's distinctive, ardent voice within contemporary dance;
- an artistic process informed by robust conversations with people from diverse perspectives;
- the pursuit of excellence through ethical leadership and through accountability to each other, the field at large, and the audiences we serve;
- supporting and nurturing dancers with living wages, health insurance and career development; and
- operating with integrity throughout all aspects of the organization.



Kyle Abraham, Photo by Tatiana Wills

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, an MFA from NYU Tisch School of the Arts, and an honorary Doctorate in Fine Arts from Washington Jefferson College. He has served as a visiting professor in residence at UCLA's World Arts Cultures in Dance program from 2016 to 2021. And in 2021, he was named the Claude and Alfred Mann Endowed Professorship in Dance at The University of Southern California Gloria Kaufman School of Dance.

Abraham currently sits on the advisory board for Dance Magazine and the artist advisory board for Hubbard Street Dance Chicago. In 2020, he was selected to be Dance Magazine's first-ever Guest Editor. 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 and Martha 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 variety of dance companies. Most recently, he premiered *When We Fell*, his third creation for New York City Ballet, which The New York Times reviewed as "among the most beautiful dance films of the pandemic." Previously, Abraham collaborated with NYCB Principal Dancer Taylor Stanley on *Ces noms que nous portons*, a Lincoln Center and NYCB commissioned solo; choreographed *Unto The End, We Meet*, commissioned by the National Ballet of Cuba, and choreographed the music video for Sufjan Stevens' *Sugar*.

He premiered to be seen, a new solo for American Ballet Theatre Principal Dancer Calvin Royal III, for the 2020 virtual Fall For Dance Festival. The New York Times raved on "how skilled he 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." In Fall 2019, he choreographed *Ash*, a solo work for ABT 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.

Abraham premiered the Bessie-nominated *The Runaway* for NYCB's 2018 Fall Fashion Gala, which was recognized as one of the "Best Dance of 2018" by The New York Times. In 2016, Abraham premiered in *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. In 2011, *Out Magazine* labeled Abraham as the "best and brightest creative talent to emerge in New York City in the age of Obama".



"Without hesitation A.I.M reflects Abraham's stated core values through the power of dance which appears to come directly from the spirit. He and his dancers and designers clearly reflect a diversity of perspectives, while sustaining their integrity not only to each other, but the field at large, along with the audience they serve."

—JOANNE DIVITO , LA DANCE CHRONICLE

"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



Requiem: Fire in the Air of the Earth by Kyle Abraham

“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: *REQUIEM: FIRE IN THE AIR OF THE EARTH*

Kyle Abraham and pioneering producer/electronic music composer Jlin have come together to create a work that explores death, folklore, and reincarnation through a reimagining of Mozart's Requiem in D minor. Ten dancers from Abraham's company—A.I.M by Kyle Abraham—join Jlin, who transforms Mozart's music into an electronic opus that memorializes ritual and rebirth.

CHOREOGRAPHY Kyle Abraham in collaboration with A.I.M
MUSIC Wolfgang Amadeus Mozart, Requiem in D Minor; Jlin,
untitled commissioned score

LIGHTING & SCENIC DESIGN Dan Scully

COSTUME DESIGN Giles Deacon

MARKETING MATERIALS

Promotional images and videos are available
on request

REPERTORY: *AN UNTITLED LOVE*

Comprised of the catalogue of Grammy Award-winning R&B legend D'Angelo, this creative exaltation pays homage to the complexities of self love and the 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**

LIGHTING DESIGN **Dan Scully**

COSTUME DESIGN **Karen Young & Kyle Abraham**

VISUAL ART **Joe Buckingham**

SOUND EDITING **Sam Crawford**

MARKETING MATERIALS

Promotional images and videos are available
on request



REPERTORY: MIXED REPERTORY PROGRAMS

A.I.M’s mixed repertory programs demonstrate the company’s dancers in a diverse range of works. New additions to the company's repertoire created by Abraham include *If We Were a Love Song*, set to songs by Nina Simone; *5 Minute Dance (You Drivin’?)*; and *MotorRover*, a new duet, both abstract and tender, created in conversation with Merce Cunningham's 1972 ensemble work, *Landrover*. A.I.M has also commissioned a new work from choreographer, A.I.M alum, and Princess Grace award winner **Maleek Washington** called *Uproot: Love and Legacy*. Additionally, the company presents Kyle Abraham's *Studies on a Farewell*, featuring nine dancers set to a classical score by **Nico Muhly, Sebastian Bartmann**, and **Ludwig van Beethoven**. Other works available for touring include A.I.M-commissioned *Big Rings* by current company member **Keerati Jinakunwiphat** and **Bebe Miller's** 1989 solo *Rain. Drive* (2017), *Meditation: A Silent Prayer* (2018), and *Show Pony* (2018) are also available for touring.

MATERIALS FOR DOWNLOAD

Full performance videos available on request*

5 Minute Dance (You Drivin’?)

Big Rings

Drive

If We Were A Love Song

Meditation: A Silent Prayer

MotorRover

Rain

Show Pony

Studies on a Farewell

Uproot: Love and Legacy

[Photos](#)

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

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

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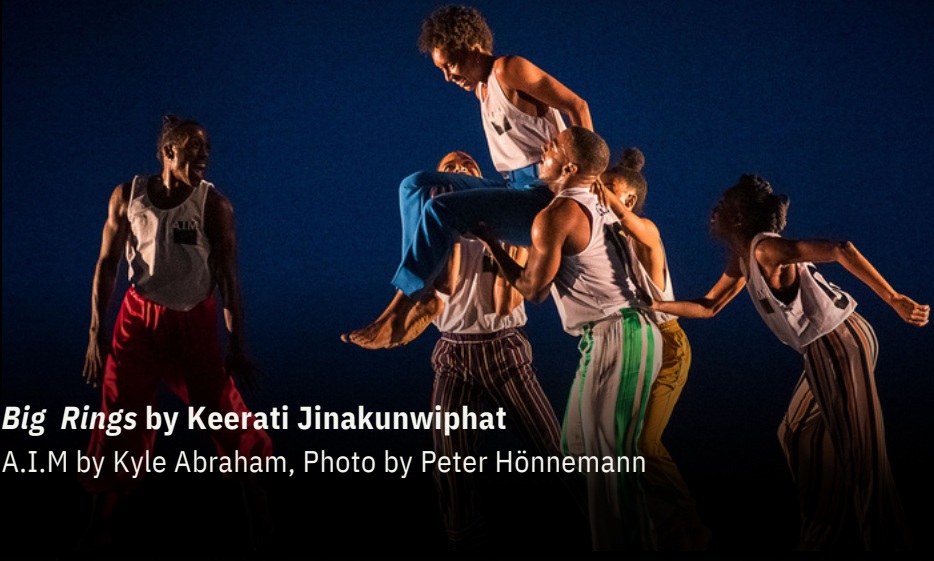
[Photos](#) | [Promo Video](#)

[Photos](#)

Uproot: Love & Legacy by Maleek Washington
A.I.M by Kyle Abraham, Photo by Christopher Duggan



***Big Rings* by Keerati Jinakunwiphat**
A.I.M by Kyle Abraham, Photo by Peter Hönnemann



***5 Minute Dance (You Drivin’?)* by Kyle Abraham**
A.I.M by Kyle Abraham, Photo by Christopher Duggan



***Rain* by Bebe Miller**
Tamisha A. Guy, Photo by Christopher Duggan



***MotorRover* by Kyle Abraham**
Donovan Reed & Jammal, Photo by Christopher Duggan



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. Participants experience a personalized postmodern movement vocabulary full of intricate gestures and signature A.I.M movement.

REPERTORY CLASSES

With workshops for dancers and "non-dancers" alike these workshops, designed specifically related to a piece of repertory, use the themes, impacts, and inspirations from many of Abraham's works for the company. Audiences, students, and communities convene in conversation, deepening relationships to the work and between the company and the communities that host our art.

UNIFYING UNIQUENESS

Part conversation and part movement workshop, Unifying Uniqueness investigates the ideologies surrounding uniqueness and likenesses in each participant. Led by one to two A.I.M company members, students of all levels 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.

INTENSIVES

A.I.M holds bi-annual, week-long intensives for pre-professional and professional dancers to come train, learn, and be in community with the company. Each intensive includes Technique classes, A.I.M-inspired Masterclasses, and conversations with A.I.M company members. The summer intensive takes place in NYC and includes repertory workshops where participants learn excerpts from actual company repertory. The winter intensive is hosted in LA and includes creative process workshops diving into process and themes used by Kyle and the company. All intensives are free to participants to ensure accessibility for our community.

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 creative dance creation workshops are 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 receive feedback from the company.

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 engage in a more personalized discussion of the work and activities that occurred throughout the performance week.



SELECTED PRESS

Kyle Abraham Takes on Cunningham and, as Always, Love

Gia Kourlas, The New York Times, April 2023

The Power of Persuasion: A.I.M Returns to the Joyce

Jerry Hochman, Critical Dance Review, April 2023

Smooth as Silk, Strong as Steel

Marina Hars, Fjord Review, April 2023

Abraham & A.I.M's "Fire, Air and Earth" communes with Mozart's "Requiem"

Joanne DiVito, LA Dance Chronicle, February 2023

Kyle Abraham, Dehanza Rogers Weave Past, Present and Future in

If We Were a Love Song

Britt Stigler, ALL ARTS, May 2021

The GMA Inspiration List: Who's making Black history in 2021?

Good Morning America, February 2021

Works that give voice to underserved communities

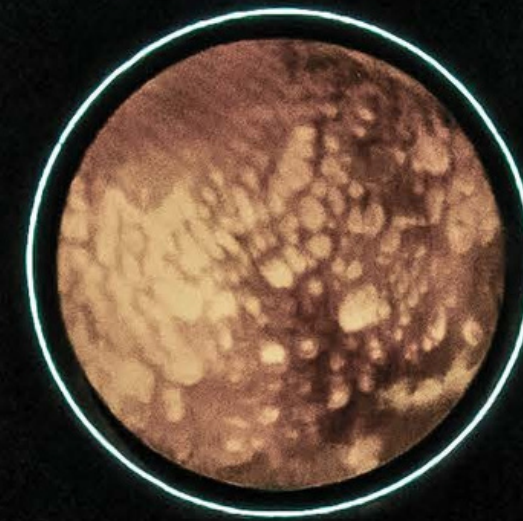
Kyle Abraham, USA Today, August 2020

20 Top Works of the Last 20 Years

Dance Magazine, March 2020

Kyle Abraham Wants You to See Another Side of Misty Copeland

Brian Scheiber, The New York Times, October 2019





SELECTED PRESS

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

Lily Watkins Special, Post and Courier, June 2018

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

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

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