

Saturday, February 21, 2026, 8pm
Sunday, February 22, 2026, 3pm
Zellerbach Hall

A.I.M by Kyle Abraham

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| Kyle Abraham** | <i>Artistic Director</i> |
| Emily Waters | <i>Executive Director</i> |
| Ben Pryor | <i>Director of Touring and Artistic Operations</i> |
| Lesedi Stofsky | <i>Director of Development</i> |
| Jessica Tong | <i>Rehearsal Director</i> |
| Michael Jarett | <i>Production Manager</i> |
| Dan Stearns | <i>Lighting Supervisor</i> |
| Sam Crawford | <i>Sound Engineer</i> |

Performers

Mykiah Goree, Alysia Johnson*, Suzy Mondesir (guest),
Faith Joy Mondesire, Destin Morisset, William Okajima*,
Niya Smith, Jayden Williams (swing)

* Princess Grace Award Recipient

** Princess Grace Statue Award

Leadership support for this performance is provided by Nadine Tang.

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one that honors our venues as places of respite, openness, and respect.
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2x4 (2025)

(Bay Area Premiere)

Choreography Kyle Abraham in collaboration with A.I.M
Music Shelley Washington
Music performed by Guy Dellacave and Thomas Giles
Lighting Design Dan Scully
Costume Design Reid Bartelme and Harriet Jung
Visual Art Devin B. Johnson

Performers

Mykiah Goree, Alysia Johnson, William Okajima, Niya Smith

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

2x4 was co-commissioned in part by Gagosian for Social Abstraction, the Joyce Theater's Stephen and Cathy Weinroth Fund for New Work, the John F. Kennedy Center for the Performing Arts, and the Moss Arts Center at Virginia Tech.

2x4 was created in part during a residency at the Weitz Center for Creativity at Carleton College in Northfield, Minnesota.

If We Were a Love Song (2021)

Choreography Kyle Abraham in collaboration with A.I.M
Music performed and arranged by Otis Brown III featuring Luther S.Allison and Liany Mateo
Vocals Crystal Monee Hall
Lighting Design Dan Scully
Costume Design Kyle Abraham and Karen Young

Performers

Black Is the Color of My True Love's Hair

Mykiah Goree, Alysia Johnson, Suzy Mondesir,
Faith Joy Mondesire, Destin Morisset, William Okajima, Niya Smith

Keeper Of The Flame

Jayden Williams

Little Girl Blue

Suzy Mondesir

Don't Explain

Alysia Johnson, Niya Smith

Wild Is The Wind

William Okajima

Images

Faith Joy Mondesire

Music List

“Black Is the Color of My True Love’s Hair”

“Keeper Of The Flame”

Written by Charles Derringer

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“Little Girl Blue”

Written by Lorenz Hart and Richard Rodgers

Courtesy Universal Music Enterprises

“Don’t Explain”

Written by Arthur Herzog Jr. and Billie Holiday

© Songs of Universal, Inc. (BMI)

“Wild Is The Wind”

Written by Ned Washington and Dimitri Tiomkin

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“Images”

Written by Nina Simone

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

The work was created in part through a residency at the Pillow Lab at Jacob’s Pillow; and during a residency at Kaatsbaan Cultural Park and LUMBERYARD, made possible by the Mellon Foundation.

The work was commissioned by American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Works.

INTERMISSION

The Gettin’ (2014)

Choreography Kyle Abraham in collaboration with A.I.M

Music Robert Gasper’s interpretation

of *We Insist! – Max Roach’s Freedom Now Suite*

Music performed by Otis Brown III featuring Luther S. Allison and Liany Mateo

Vocals Charenee Wade

Arrangements and Original Compositions by Robert Gasper

Set Design Glenn Ligon

Lighting and Video Design Dan Scully

Costume Design Karen Young

Performers

Mykiah Goree, Alysia Johnson, Faith Joy Mondesire, Destin Morisset,
William Okajima, Niya Smith, Jayden Williams

The Gettin’ was commissioned and produced by New York Live Arts through its Resident Commissioned Artist Program, with lead support from the Mellon Foundation.

The Gettin’ is supported, in part, by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Mellon Foundation.

The Gettin’ was developed in part through a production residency at On the Boards with support from the National Dance Project, with funding from the Mellon Foundation.

Support for The Gettin’ was also provided to New York Live Arts for the commissioning of this work by MAP Fund.



Above: William Okajima (left) and Jamaal Bowman in Kyle Abraham's *The Gettin'*. **Below:** Kyle Abraham's *2x4*.
Photos by Alexander Diaz.



There's so much to say when reflecting on 20 years of having a dance company in this complicated day and age.

I'm humbled by the hardships and honored that the company is still on an upwards trajectory towards something much larger and impactful than I ever imagined. This live-music program is meant to encapsulate both A.I.M's shared journey and our love for collaborative artistic expression.

The works on this evening's program are made, above all, from love, pride, and history. From our most recent work on this evening's program, *2x4* (2025), to *If We Were a Love Song* (2021), set to the music of Nina Simone, to *The Gettin'* (2014), there is a journey of strife and support.

Created during my tenure as Resident Commissioned Artist at New York Live Arts (2012–14), *The Gettin'* draws inspiration from jazz legend Max Roach's seminal album, *We Insist! – Freedom Now Suite*. This recording, originally intended to be released in 1963 to mark the centennial of the Emancipation Proclamation, was released in the fall of 1960 due to the severity sparked by the sit-ins in Greensboro, North Carolina, and the urgency of the growing civil rights movements in the US and South Africa.

I keep going back to Roach's response when asked about the song, "Freedom Day": "Freedom itself was so hard to grasp...

we don't really understand what it really is to be free."

In 2025, the questioning of universal freedom is omnipresent. It is as layered and nuanced as the ways in which our personal perception of privilege is unpacked and processed.

As we look back on the murder of Eric Garner referenced in *The Gettin'*, it lands as a haunting reminder of an ongoing struggle for racial equality and continued police violence towards Black and Brown lives. The conversations and calls to action in 2020 spoke of the horrific murders of George Floyd and Brianna Taylor.

Bringing *The Gettin'* back into our repertory, I hope, reminds people that these struggles have in no way disappeared.

In response, I created *If We Were a Love Song* to acknowledge and highlight a necessary narrative of Black Love and self-love in hopes of uplifting so many who have felt silenced and discouraged.

The most recent work on this program, *2x4*, is in some ways an ode to form and a hopeful call for unity and support.

I thank you for your support and encouragement over the years. And many thanks to all of our collaborators, audiences, administrators, and donors, past and present. You have helped me bring my dreams to life.

—Kyle Abraham

ABOUT THE ARTISTS

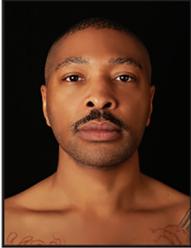
A.I.M by Kyle Abraham has, for nearly two decades, been at the forefront of contemporary dance, becoming one of the most acclaimed touring companies in the world. Celebrating its 20th anniversary throughout 2026, the company exemplifies "lush movement, infectious music and magnetic dancers..." (*The New York Times*). A.I.M has been featured in *Vogue* and *Essence*, among many other publications, and on the April 2025 cover of *Harper's Bazaar*. The company

is described as a "postmodern gumbo," with an ardent voice and artistic process informed by robust conversations with people from diverse backgrounds. Based in New York City, A.I.M performs works by Abraham as well as new and existing works by choreographers who have influenced Abraham's artistry.

For more information, to get involved, or to purchase A.I.M merchandise, please visit aimbykyleabraham.org. Follow A.I.M on In-

ABOUT THE ARTISTS

stagram @aimbykyleabraham and Kyle Abraham on Instagram @kyle_abraham_original_recipe.



Kyle Abraham (*Artistic Director and Founder*; he/him) has premiered his work to international audiences and acclaim since 2006. Abraham has been profiled in *CERO*, *Document Journal*, *Ebony*, *Harper's Bazaar*, *Kinfolk*, *O Magazine*, *Paper*, *Surface*, *Vanity Fair*, *Vogue*, *Vogue UK*, and *W Magazine*, among many other publications. In 2025, he was nominated for a Olivier Award for Best New Dance Production and the Rose Prize for International Dance for *An Untitled Love* (Sadler's Wells), and he is the proud recipient of a 2024 National Dance Critics Award for Choreography (*Are You in Your Feelings* at the Alvin Ailey Dance Theater), *Dance Magazine* Award (2022), Princess Grace Statue Award (2018), Doris Duke Award (2016), and the MacArthur Fellowship (2013).

In addition to performing and developing new works for his company, Abraham has been commissioned by a wide variety of dance companies, including American Ballet Theatre, Alvin Ailey American Dance Theater, the National Ballet of Cuba, New York City Ballet, Paul Taylor American Modern Dance, and the Royal Ballet. In 2024, Abraham premiered three new works to much acclaim: the evening-length work *Cassette Vol. 1* in Hamburg, Germany; *Mercurial Son* for American Ballet Theatre; and *Dear Lord, Make Me Beautiful* at the Park Avenue Armory, which Jennifer Homans of the *New Yorker* called an "Extraordinary Dance Memoir." In 2025, Abraham premiered acclaimed new works including *2x4* and *Wrecka Stow* for ABT as part of Misty Cop-

land's farewell performance, and was the choreographer for the new *Xtravaganza* musical. Abraham also choreographed Copland in the Cynthia Erivo short-form film, *No Good Deed*, as part of the promotion of the film *Wicked: For Good*.

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

Since 2021, he has served as the Claude and Alfred Mann Endowed Professor in Dance at the University of Southern California Gloria Kaufman School of Dance. Abraham also sits on the advisory board for *Dance Magazine* and 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.



Mykiah Goree (he/him), a native of Houston, Texas, received his early dance training from Houston Ballet Academy and Kinder HSPVA, under the direction of Melissa Bowman and Janie Carothers, respectively. He attended summer programs with Ballet Austin, BodyTraffic, and Peridance. While at Juilliard, he performed works by Tiler Peck, Rena Butler, Jamar Roberts, Ohad Naharin, Trisha Brown, Camille A. Brown, and Omar Román de Jesús. Goree's choreographic work was selected for Juilliard's Choreographers and Composers 2022, MOVE|NYC's

summer intensive, Juilliard's Senior Production 2024, and Juilliard's Choreographic Honors. He is a certified Pilates instructor and has served on the Juilliard Black Student Union board. Goree is very grateful to all who have built him into the human being and artist that he is today. He joined A.I.M in January 2024.



Alysia Johnson (she/her), a native of Dallas, Texas, began her training at Dallas Black Dance Theatre and Booker T. Washington HSPVA under Lily Weiss. She expanded her skills

through summer programs at renowned institutions like The Joffrey Ballet, Alvin Ailey American Dance Theater, LINES Ballet, and Jacob's Pillow. Johnson launched her professional career with Bruce Wood Dance Company before attending the Juilliard School, where she earned her BFA. She has since taught and choreographed for institutions including Princeton University, Hubbard Street Dance Chicago, and Jacob's Pillow. In 2021, Johnson received the Princess Grace Honoraria Award for Dance through Hubbard Street, where she was a company member. Known for her versatility, she has been featured in campaigns with Tory Burch and Adidas. Johnson recently joined Boom Crack Dance Company and continues producing genre-bending, community-centered events. She credits her success to the support of her community and her mother, Galen Johnson. Johnson joined A.I.M in 2024.



Suzy Mondesir (she/her), a Haitian-American dancer from Queens, New York, is a senior at SUNY Purchase Conservatory of Dance. She received her formal training from institu-

tions including Ballet Hispanico, Harlem School of the Arts, Fiorello H. LaGuardia High School, and the MOVE|NYC Young Professionals Program. Mondesir has continued to refine her craft through acclaimed intensives and residencies including Movement Invention Project, GALLIM, Earl Mosley's Diversity of Dance, BODYTRAFFIC, A.I.M. by Kyle Abraham, and Springboard Danse. Additionally, she has had the privilege of performing works by an range of influential choreographers that includes Kyle Abraham, Dual Rivet, Trisha Brown, Rena Butler, Ethan Colangelo, Tsai Hsi Hung, Loni Landon, Doug Varone, and Yin Yue. Mondesir is a guest performer with A.I.M by Kyle Abraham.

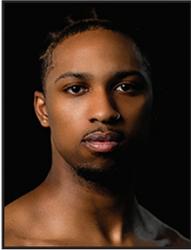


Faith Joy Mondesire (she/her), a Brooklyn-born dancer, joined A.I.M by Kyle Abraham in 2023. Her roots in dance started as a liturgical dancer at her local church. Later, she worked

with choreographers including Joseph Hernandez, Sidra Bell, Kristen Foote, Melanie Gambino, Doug Varone, and Abdel R. Salaam and Dyane Harvey (Forces of Nature Dance Theater), among others. She has performed at Dance Africa BAM, NJPAC, the Apollo Theater, and elsewhere. *Dance Magazine* published her feature "I'll Never For-

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get My First Pair of Flesh Tone Tights” in 2020. Training: Edge School of the Arts, Brooklyn Dance Project, Restoration Youth Arts Academy, LaGuardia High School, SUNY Purchase, Alonzo King Lines Ballet Summer Intensive. Mondesire joined A.I.M in 2023.



Destin Morisset (he/him) was born and raised in Queens, New York, and is a graduate of LaGuardia Arts High School and the SUNY Purchase Conservatory of Dance. He has trained at MOVE|NYC and the French Academie of Ballet. Morisset is a recipient of the 2021 Gregg Burge Award and was named the 2025 Outstanding Senior in Dance at SUNY Purchase. He has performed works by choreographers such as Alvin Ailey, Norbert De La Cruz III, Chanel DaSilva, Greg Lau, Roderick George, Jie-hung Connie Shiau, Laja-Martin, Doug Varone, Kevin Wynn, and Yue Yin. Morisset was formerly a company artist with the Dash Ensemble led by Gregory Dolbashian. He joined A.I.M in 2025.

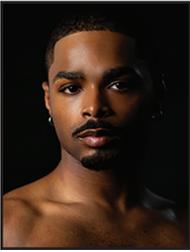


William Okajima (he/him). Originally from Irvine, California, William Okajima’s love for music and dance originated at an early age, growing up in a household full of artists. His extensive training began at Orange County School of the Arts, and he supplemented his dance training at both Westside Dance Project and Dmitri Kulev Classical Ballet Academy. At just age 13, Okajima fell in love with the commercial world when he obtained his first professional dance role in Sia’s “The Greatest” music video. Since, he

has continued to be a part of Los Angeles’ vibrant commercial dance scene, featuring in nationwide advertisements (Honda, Apple, Pull & Bear) as well as international campaigns. Most recently, Okajima traveled to Dubai to appear in the country’s latest tourism film. A recent graduate from the USC Glorya Kaufman School of Dance, he received his BFA in dance under the guidance of individuals including Kyle Abraham, Bret Easterling, Jermaine Spivey, Jodie Gates and William Forsythe. At Kaufman, he performed featured roles in works by Jiri Kylian, Micaela Taylor, Tyce Diorio, Desmond Richardson, Dwight Rhoden, and Hope Boykin. Okajima also earned a minor in entrepreneurship through the USC Marshall School of Business. In doing so, he hopes that his studies of the intersections between dance performance and personal branding will allow him to tackle the demands of the commercial and concert dance world with a uniquely informed academic perspective. A 2025 Princess Grace Award winner, Okajima joined A.I.M in 2024.



Niya Smith (she/her), is a native of Atlanta, Georgia. She began her training at Dance-makers of Atlanta under the direction of Denise Heard Latimer and Lynise Heard. Smith has attended summer programs with BODY-TRAFFIC, Alonzo King Lines Ballet, Complexions Contemporary Ballet, and A.I.M by Kyle Abraham. She received her BFA in dance from the Conservatory of Dance at Purchase College. During her time at Purchase, she performed works by George Balanchine, Yue Yin, Alvin Ailey, and Kevin Wynn. Smith gives thanks and gratitude to those who have helped shape her into the person and artist she is today. She joined A.I.M in 2025.



Jayden Christian Williams (he/him) is a dance artist from Brooklyn, New York. He is also a graduate of both LaGuardia Arts High School and Point Park University, where he

earned his BFA in dance with a concentration in modern. In 2018, Williams joined MOVE|NYC's Young Professionals Program under the direction of Nigel Campbell and Chanel DaSilva. He has trained at the French Academie of Ballet and has received scholarships to train with Ballet Hispanico, Complexions Contemporary Ballet, and Movement Invention Project. In 2023, Williams performed in the restaged work *Flight* by Jae Man Joo at the Joyce Theater. He has performed works by Mike Tyus, Jae Man Joo, Houston Thomas, Manuel Vignoulle, Martha Nichols, Penny Saunders, Paul Taylor, Juel D. Lane, Annabelle Lopez Ochoa, Roderick George, Rennie Harris and Karla Puno Garcia. Williams joined A.I.M by in 2025.

CREATIVE TEAM

Luther S. Allison (musician, *The Gettin'; If We Were a Love Song*), an accomplished multi-instrumentalist, has set himself apart as one of today's most in-demand jazz artists. The Charlotte, North Carolina native is recognized for blues-based, gospel inspired playing with deep roots in the tradition of bebop and soul music. Upon completion of his masters degree in music in 2019, Allison began a consistent international touring career supporting the likes of Jazzmeia Horn, Helen Sung, Samara Joy, Rodney Whitaker, Etienne Charles, The Baylor Project, and Ulysses Owens Jr. Earning 4.5 stars from *Downbeat*, his debut album, *I Owe It All To You*, was described as "a portrait of a

straight-ahead pianist who seems to have no weak points in his arsenal." Allison is also featured as a sideman on numerous projects, notably the Grammy Award-winning single "Tight," supporting vocalist Samara Joy. In addition to his work as a bandleader and sideman, Allison is a consummate educator and curator, having operated as Adjunct Jazz Faculty and Chair of the Percussion Department at the Calhoun School in New York City. Moreover, he has curated and music directed performances in conjunction with both the Louis Armstrong Museum and the National Jazz Museum in Harlem, New York City. As a composer, Allison has already begun to leave an indelible mark, leading to a commission from Wynton Marsalis to compose an original work for the esteemed Jazz at Lincoln Center Orchestra. Alongside his achievements as musician/composer/music director, Allison is featured as both an actor and musician on Maggie Gyllenhaal's upcoming film *The Bride*, contributing on screen along with several recorded tracks for the film score. Allison is a proud Yamaha artist.

Reid Bartelme and Harriet Jung (costume design, *2x4*) met in 2009 while pursuing fashion design degrees at the Fashion Institute of Technology in New York. They began designing collaboratively in 2011 and have focused their practice primarily on costuming dance. Bartelme and Jung frequently design costumes for works by Pam Tanowitz, Kyle Abraham, and Justin Peck. They have devised costume-centric performances for commissions from the Museum of Art and Design and the Guggenheim Museum in New York City. In 2023, they made their Broadway design debut with Bob Fosse's *Dancin'*. Bartelme and Jung have completed research fellowships at NYU Center for Ballet and the Arts and the New York Public Library for the Performing Arts. They continue designing costumes and sets for dance



productions around the world while expanding the scope of their practice outside the theater.

Sam Crawford's (sound engineer) compositions and sound designs have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), A.I.M by Kyle Abraham (*Untitled Love*, 2022), Camille A. Brown and Dancers (*BLACK GIRL: Linguistic Play*, 2016), and David Dorfman Dance (*(A) Way Out of My Body*, 2022). Recent film works include *32 Sounds*, directed by Sam Green, for which Crawford acted as the headphone experience designer; the film was shortlisted for an Academy Award in the Best Documentary Feature category in 2024. *La Medea*, a live film collaboration with director Yara Travieso for which Crawford composed the music and wrote the libretto, premiered at P.S.122's Coil Festival in 2017. Since 2020, Crawford has taught sound design at the University of Maryland's School of Theater, Dance, and Performance Studies. He became Co-Director of UMD's Maya Brin Institute for New Performance in 2023.

Otis Brown III (musician, *The Gettin'; If We Were a Love Song*) is a Grammy-nominated drummer committed to honoring tradition while pushing the boundaries of genre. Having grown up in Newark, New Jersey, to the sounds of jazz, gospel, funk, and rhythm and blues, Brown believes music is a vessel for spiritual catharsis, storytelling, and advocacy. Over the course of his stellar career as a first-call musician, he has recorded and toured with the likes of Herbie Hancock, Joe Lovano, Esperanza Spalding, Terence Blanchard, Robert Glasper, Somi, Gretchen Parlato, Kurt Elling, and many others. Having played with a literal "Who's Who" in the music world, Brown has also been a frequent collaborator in the world of modern dance. His most recent collaboration was with the Alvin Ailey American Dance Theater for a new work titled *Finding Free* by

choreographer Hope Boykin. Brown has previously worked with Kyle Abraham and A.I.M. on the company's works *The Gettin'* (with Robert Glasper) and *Absent Matter*, where he was co-composer of the music along with Oscar Award-winning composer Kris Bowers. Brown is also a bandleader in his own right. He released his critically acclaimed debut album *The Thought Of You* on the Blue Note/Revive Music record label and its highly anticipated follow-up will be released later this year.

Guy Dellacave (musician, *2x4*) is a classical saxophonist based in New York City. He holds bachelor's and master's degrees from the Manhattan School of Music, where he studied under Dr. Paul Cohen. A passionate advocate for contemporary music, Dellacave has premiered numerous works across a range of genres, from solo pieces to orchestral compositions, many of which have been written by composers of his generation. As a member of the New York-based Vision Quartet and the bass clarinet choir Delicious Bass, Dellacave actively engages with new music, utilizing these platforms to explore innovative repertoire. He is equally adept in both contemporary and traditional saxophone works, earning awards for his chamber performances from the Fuchs Foundation and Pierrot Festival. In addition to his chamber work, Dellacave has performed with prominent ensembles such as the Greater Bridgeport Symphony, Park Avenue Chamber Symphony, Brooklyn Symphony Orchestra, New York World Orchestra, and Danse Theater Surreality.

Robert Glasper (composer, *The Gettin'*) is the leader of a new sonic paradigm with a career that bridges musical and artistic genres. To date, he boasts five Grammy wins and 15 nominations across nine categories, an Emmy Award for his song for Ava DuVernay's critically hailed documentary *13th* with Common and Karriem Riggins, and

a Peabody Award for his composition of “Mr. Soul!” His work and accolades bridge all aspects of the music business, from live touring to film scoring, composing, and producing. Evolution is his hallmark. Gasper’s breakout crossover album *Black Radio* changed the face of the genre and set a new expectation for what popular music could be. The album won him the Grammy for Best R&B album and established him as the musician of choice for some of the world’s most iconic artists; notably playing keys throughout Kendrick Lamar’s *To Pimp A Butterfly*, winning another Grammy for the ongoing track “These Walls.” The ongoing Black radio series has since become Gasper’s calling card, upholding a place at the heart of a trailblazing community: from long-time sonic brothers Mos Def and Bilal, to legends including Ledisi, Lupe Fiasco, Kanye West, Jill Scott, and Erykah Badu. Gasper’s eternal pursuit to further his sound has been consistent in challenging and transforming his creative horizons across the board. Whether producing a remix album with Kaytranda or as a bandleader, he consistently defies the limits of the genre. This is evident in a portfolio that includes his acoustic jazz trio, which simultaneously defies and elevates the traditional idiom by uniting it effortlessly with electronics from visionary DJ Jahi Sundance; August Greene, a collaboration with Common and Karriem Riggins; and R+R=Now, a supergroup at the crossroads of hip hop and jazz.

Over the past year, Gasper has released several diverse albums under his exclusive deal with Apple Music. The holiday album *In December* features artists including Cynthia Erivo and Andra Day, while *Let Go* offers a calming, soulful experience that helps listeners find their center. *Code Derivation* merges jazz and hip hop, with each track presented in two versions—one in jazz and the other flipped by a producer. The track “Say Less” was flipped by Gasper’s son, Riley. His recent *Keys To The City Volume*

One was nominated for a 2026 Grammy in the Best Alternative Jazz Album category.

Thomas Giles (musician, 2x4) has been described as “breathtaking” (*New York Music Daily*), “insanely clever” (ClassicFM, United Kingdom), and “full of crystalline clarity” (Südkurier, Germany), and performs the music of our time with tireless curiosity, imagination, and conviction. To date, Giles has premiered more than 250 new works—many of which are dedicated to him. He has enjoyed working closely with leading composers from Meredith Monk to Charles Wuorinen to the American indie-rock duo Wye Oak. Recent premieres include works by Augusta Read Thomas, Chris Dench, and Nicola LeFanu. His growing body of solo repertoire reveals a fascination with simultaneity and the multilimbic capacities of a single wind performer.

Giles is a founding member of Telos Consort—a flexible new-music quintet comprised of two saxophones, violin, cello, and piano. He is a regular guest performer with top ensembles including the Grammy-winning Experiential Orchestra, Alarm Will Sound, London Royal Opera Co., New York City Opera Orchestra, Opera Parallèle, Contemporaneous, and ensembles Signal, MISE-EN, Échappé, Metropolis, and the internationally renowned PRISM and Rasché Saxophone Quartets. He has appeared at Carnegie Hall, Lincoln Center, Constellation Chicago, SFJAZZ, and abroad at Bachfest Leipzig, Heidelberg Kulturzentrum, Münster Musikhochschule, the Szczecin International Saxophone Festival, the Utrecht Bartholomeus Gasthuis, and the Cité de la Musique de Strasbourg. In 2022, Giles was a prizewinner at the prestigious Walter W. Naumburg International Saxophone Competition.

A devoted teacher, Giles is Artist-Teacher of Saxophone at the Longy School of Music of Bard College in Cambridge, MA. He has been a guest on campuses across the nation,

including at the Juilliard School, Harvard, Princeton, the University of Miami's Frost School of Music, the Hartt School, and UC Davis. Giles has held residencies at the Arts Academy of Szczecin (Poland), Landesgymnasium für Musik in Dresden (Germany), and as orchestral saxophonist for the National Music Festival, 2013–17.

Crystal Monee Hall (vocals, *If We Were a Love Song*) is a singer/songwriter, composer/lyricist and vocal director/arranger/producer based in New York City. She is the composer of *3 Summers of Lincoln*, which premiered at La Jolla Playhouse in March 2025. Additional recent credits include *Goddess* (Berkeley Repertory Theatre), *Allswell in New York* (directed by Ben Snyder), *Choir Boy* (Philadelphia Theatre Company), Darius De Haas' *You Send Me: The Songs and Soul of Sam Cooke* (92Y Lyrics and Lyricists), *Where We Dwell* (New York City Center), Ayodele Casel's *Chasing Magic* (American Repertory Theater), *Walker* (CW network), *A Beautiful Noise* (Gospel Arrangement, Biden/Harris Campaign), *Ben Platt: Live From Radio City Music Hall* (Netflix), PBS Kids (Donkey Hodie, Nature Cat, Alma's Way), *Sesame Street*, *Black Ink Crew* (VH1), HBO's *High Maintenance*, Kristin Chenoweth's *For the Girls* (Nederlander Theater), *Stars on Stage: Brandon Victor Dixon* (Westport Playhouse Theater/ PBS), *Cynthia Erivo: Live from Lincoln Center* (PBS), Mickey Hart (The Grateful Dead), *RENT* (Nederlander Theater), Thomas Rhett, Renée Elise Goldsberry, John Legend, Patti Austin, Oleta Adams, Mariah Carey, Elton John, Ke\$ha, and Roy Ayers. She is the recipient of the Lilly Awards' 2021 "Go Write a Musical" Award, and the Black Theatre Coalition's inaugural Composer Fellowship Award in 2022. www.crystalmoneehall.com; @crystalmonee.

Devin B. Johnson (visual art, *2x4*) was born in Los Angeles in 1992 and obtained his BA in fine arts from the California State Univer-

sity of Channel Islands (2015) and his master's of fine arts at Pratt Institute (2019). In addition to being named a 2023 Artist in Residence for Fountainhead, Miami, he was selected as an Artsy Vanguard (2022), named to *Forbes* "30 Under 30 Art and Design" list (2022), was included in *Cultured's* "Young Artists 2021," and was one of 16 artists from around the world selected for the inaugural year of the Black Rock Senegal residency (2020). Johnson's work is collected by Hammer Museum, Los Angeles; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; Pond Society, Shanghai; the Rubell Museum, Miami; the Columbus Museum of Art; Longlati Foundation, Shanghai; and many others. Exhibitions include *Ritual of Welcome*, Nicodim, Los Angeles (2024, solo); *Black Rock Senegal*, Harvey B. Gantt Center for African-American Arts + Culture, North Carolina (2024); *Social Abstraction*, curated by Antwaun Sargeant, Gagosian, Los Angeles and Hong Kong (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Samantha Joy Groff*, *Devin B. Johnson*, *Katherina Olschbaur*, Nicodim, New York (2023); *Forms*, Jeffrey Deitch and Gagosian, Miami (2023); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *PRESENT '23, Columbus Museum of Art*, Columbus (2023); *Ritornellos*, Nicoletti Contemporary, London (2023); *Maternity Leave: None of Women Born*, Nicodim in collaboration with the Green Family Art Foundation, Dallas (2023); *Joshua Hagler*, *Devin B. Johnson*, *Nicola Samori*, *Hugo Wilson*, Nicodim, Los Angeles (2023); *Night Owl*, Massimo de Carlo (2022); *Dak'Art Biennial*, Dakar, Senegal (2022); *Between Ground and Sky*, Nicodim, New York (2022, solo); *My Heart Cries, I Set Out an Offering for You*, Nicodim, Los Angeles (2021, solo); *Long Walk*, Galeria Nicodim, Bucharest (2021, solo); *Melody of a Memory*, Nicodim, Los Angeles (2020, solo); *When You Waked Up the Buffalo*, Nicodim, Los

Angeles (2020); *Hollywood Babylon: A Re-Inauguration of the Pleasure Dome*, Jeffrey Deitch, Nicodim, AUTRE Magazine, Los Angeles (2020); *Atmosphere of Certain Uncertainty*, Residency Gallery, Inglewood (2019, solo); and *Incognito*, ICA LA, Los Angeles (2019).

Glenn Ligon (set design, *The Gettin'*) is an artist living and working in New York. Throughout his career, Ligon has pursued an incisive exploration of American history, literature, and society across bodies of work that build critically on the legacies of modern painting and conceptual art. He earned his BA from Wesleyan University (1982) and attended the Whitney Museum Independent Study Program (1985). In 2011, the Whitney Museum of American Art held a mid-career retrospective, *AMERICA*, organized by Scott Rothkopf, that traveled nationally. Important solo exhibitions include *Glenn Ligon: All Over the Place*, The Fitzwilliam Museum at the University of Cambridge, England (2024); *Post-Noir*, Carre d'Art, Nîmes (2022); *Call and Response*, Camden Arts Centre, London (2014); and *Some Changes*, the Power Plant Center for Contemporary Art, Toronto (traveled internationally) (2005). Select curatorial projects include *Grief and Grievance*, New Museum, New York (2021); *Blue Black*, Pulitzer Arts Foundation, St. Louis (2017); and *Encounters and Collisions*, Nottingham Contemporary and Tate Liverpool, England (2015). Ligon's work has been shown in major international exhibitions including the Venice Biennale (2015, 1997), Berlin Biennial (2014), Istanbul Biennial (2019, 2011), and Documenta XI (2002).

Liany Mateo (musician, *The Gettin'*; *If We Were a Love Song*) was named one of *Downbeat Magazine's* "25 for the Future" and has traveled across the globe performing, touring, and teaching music. Influenced by a mix of hard-hitting straight-ahead swing, free avant garde, and music with deep pocket

groove, she is the bassist for Arturo O'Farrill's *Legacies* album recorded on Blue Note Records. Mateo was also featured on the PBS television show *NEXT at the Kennedy Center*, as a featured artist introduced as Christian McBride's protege. She has performed with musicians such as Regina Carter, Geoffrey Keezer, Herlin Riley, Carl Allen, Steve Wilson, Fay Victor, and Brandee Younger. Mateo holds a degree in jazz studies from Michigan State University and a master's degree from the Berklee Global Jazz Institute. In 2023, she won the prestigious "Next Jazz Legacy" Award and grant through New Music USA, led by Terri Lyne Carrington. You can find her playing across notable New York City venues such as Dizzy's, Smalls, The Jazz Gallery, The Django, and Mezzrow. In 2024, Mateo was selected for the National Jazz Museum in Harlem's Curatorial Fellowship.

Dan Scully (lighting design, *2x4*, *If We Were a Love Song*, *The Gettin'*; video design, *The Gettin'*) 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, with work including designs for the full-length evening works *Pavement*, *Live! The Realist M.C.*, and the Bessie Award-winning *The Radio Show*. Recent dance work includes designs for 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 Festspeile), *The Orchestra Rocks!* (Carnegie Hall), and *Peter and The Wolf* (John Lithgow/Carnegie Hall). Regional: 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.

Risa Steinberg (artistic advisor) is active in many facets of the dance community as a performer, teacher, re-constructor of the works of José Limón, rehearsal coach, and choreographer mentor. A native New Yorker, she attended the High School of Performing Arts. Steinberg received her BFA from the Juilliard School, where she has served as a full-time faculty member since 2004 and held the position of Associate Director of Juilliard Dance from 2008–16. Steinberg has been a guest teacher worldwide and in many summer intensives. In 2022, she received the *DanceTeacher Magazine* Award of Distinction. As a performer, Steinberg was a principal dancer with the José Limón Dance Company and guested with companies worldwide. She was also a cast member of Punchdrunk's, *Sleep No More* from 2015–20. As a choreographic advisor, Steinberg has mentored many emerging and established choreographers. She is the co-director of the Ann and Weston Hicks Choreography Project at Jacob's Pillow.

Charenee Wade (vocals, *The Gettin'*), first runner-up in the 2010 Thelonious Monk Vocal Competition and an award-winning, acclaimed vocalist, arranger, educator, and composer from New York City, has impressed audiences all over the world with artistry that combines ingenuity and vibrancy. Recipient of the 2017 Jazz at Lincoln Center Millennial Swing Award, Wade has worked with notable artists including Wynton Marsalis, Terri Lyne Carrington, Christian McBride, Winard Harper, Eric Reed, Jacky Terrason, Curtis Lundy, Robert Glasper, and Kyle Abraham. Wade's current CD, *Offering: The Music of Gil Scott-Heron and Brian Jackson*, is a powerful re-interpretation of the poet's musical library that features notable artists including Lonnie Plaxico, Marcus Miller, Stefon Harris, Malcolm-Jamal Warner, and Christian McBride (spoken word).

Karen Young (costume design, *If We Were a Love Song, The Gettin'*) is a New York-based costume designer who has created clothes for many of Kyle Abraham and A.I.M.'s works. For the company, she designed the costumes for *An Untitled Love, Cassette Vol. 1, The Gettin', Drive, and INDY*. Recent projects with Kyle Abraham include his ballets *When We Fell* for New York City Ballet, *Mercurial Son* for American Ballet Theatre, *Are You in Your Feelings?* for Alvin Ailey American Dancer Theater, and *The Weathering* for the Royal Ballet. Her costume design work is also in the repertoires of the Martha Graham Dance Company, Paul Taylor Dance Company, Acosta Danza Cuba, Miami City Ballet, and Ballet Basel, as well as in works by choreographers Alejandro Cerrudo, Brian Brooks, Lucinda Childs, Richard Move, Sonya Tayeh, and Pontus Lidberg. Collaborations with contemporary visual artists include costume design for the video works of Eve Sussman, Matthew Barney, Michelle Handelman and David Michalek. karenyoungcostume.com.

ABOUT THE ARTISTS

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A.I.M by Kyle Abraham is proud to support Dancers Responding to AIDS (DRA), which ensures vital care and comfort for those in need. Founded in 1991 by Paul Taylor Dance Company members Denise Roberts Hurlin and Hernando Cortez, DRA harnesses the compassion and commitment of the performing arts community to provide a safety net of essential social services. Learn more or donate at www.dradance.org/donate.

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