DIRECTOR’S NOTE

Thank you for joining us for this evening’s presentation of *When the Wolves Came In*. Created during my tenure as a Resident Commissioned Artist at New York Live Arts from 2012–2014, this program draws inspiration from jazz legend Max Roach’s seminal album, *We Insist! Max Roach’s Freedom Now Suite*. This album, 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 movement in the U.S. and South Africa.

As overarching commentary for this evening, 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.” At this point in my life, I am very well aware of the freedoms I possess. But as a black gay American man, I am equally aware of my limitations and those that exist for so many in a poly-phobic society of our current times.

I began working on *When the Wolves Came In* after a visit to the Hector Pieterson Museum in Soweto, South Africa. While there, I became fixated on the power of perception, and the ways that the 13-year-old Pieterson’s death in an anti-Apartheid protest shines a spotlight on questions of personal choice and collective rights in the struggle for freedom. For Michael Brown, Tyler Clementi, Eric Garner, Islan Nettles and the countless other faceless and nameless women and men facing violence and discrimination, these questions still have terrible resonance.

Max Roach’s album timelessly tackles these very same issues and questions; his jazz work figures as an evaluation of rights perceived through his experience and expressed through his art. As a dance work, this program was created to live in a skin well aware of the cyclical hardships of our history, and the very present fear of an unknowable future.

— Kyle Abraham
When the Wolves Came In was commissioned and produced by New York Live Arts through its Resident Commissioned Artist Program, with lead support from The Andrew W. Mellon Foundation.

When the Wolves Came In 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 Andrew W. Mellon Foundation.

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

Sets for When the Wolves Came In were donated by Glenn Ligon.

This engagement of Kyle Abraham/Abraham.In.Motion is funded through the Mid Atlantic Tours program of the Mid Atlantic Arts Foundation with support from the National Endowment for the Arts and the Maryland State Arts Council.

PROJECT SUPPORT

Choreography by Kyle Abraham in collaboration with Abraham.In.Motion
Lighting and Video Design by Dan Scully
Scenic Design by Glenn Ligon
Sound Editing by Sam Crawford
Tour and Production Manager Dan Stearns
Rehearsal Director Matthew Baker

When the Wolves Came In
Performed by Matthew Baker, Winston Dynamite Brown, Tamisha Guy, Catherine Ellis Kirk, Jordan Morley, Penda N’diaye, Connie Shiau
Music by Nico Muhly
Costumes by Reid Bartelme

Hallowed
Performed by Tamisha Guy, Catherine Ellis Kirk, Jeremy “Jae” Neal
Music by Cleo Kennedy, Bertha Gober
Costumes by Reid Bartelme

The Gettin’
Performed by Matthew Baker, Winston Dynamite Brown, Tamisha Guy, Catherine Ellis Kirk, Jeremy “Jae” Neal, Connie Shiau
Music Composed by Robert Glasper
Music Performed by The Robert Glasper Trio
Costumes by Karen Young

Program is approximately 1 hour and 20 minutes including one 15-minute intermission.

Please join the artists for a conversation with the audience following the performance.
ABOUT THE ARTISTS

A 2013 MacArthur Fellow, Kyle Abraham 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.

In November 2012, Abraham was named the newly appointed New York Live Arts Resident Commissioned Artist for 2012–2014. Just one month later, Alvin Ailey American Dance Theater premiered Abraham’s newest work, Another Night, at New York’s City Center to rave reviews.

Rebecca Bengal of Vogue writes, “What Abraham brings to Ailey is an avant-garde aesthetic, an original and politically minded down town 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. 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, most recently at On The Boards, South Miami-Dade Cultural Arts Center, REDCAT, Philly Live Arts, Portland’s Time Based Arts Festival, Jacob’s Pillow Dance Festival, Danspace Project, Dance Theater Workshop, Bates Dance Festival, Harlem Stage, Fall for Dance Festival at New York’s City Center, Montreal, Germany, Jordan, Ecuador, Dublin’s Project Arts Center, The Okinawa Prefectural Museum & Art Museum located in Okinawa, Japan and The Andy Warhol Museum and The Kelly-Strayhorn Theater in his hometown of Pittsburgh, Pennsylvania.

In addition to performing and developing new works for his company, Abraham.In.Motion, Abraham recently premiered The Serpent and The Smoke, a new pas de deux for himself and acclaimed Bessie Award-winning

ABOUT THE COMPANY

The mission of Kyle Abraham/Abraham.In.Motion is to create an evocative interdisciplinary body of work. Born into hip-hop culture in the late 1970s and grounded in Abraham’s artistic upbringing in classical cello, piano and the visual arts, the goal of the movement is to delve into identity in relation to a personal history. The work entwines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior and all things visual in an effort to create an avenue for personal investigation and exposing that on stage. A.I.M. is a representation of dancers from various disciplines and diverse personal backgrounds. Combined together, these individualities create movement that is manipulated and molded into something fresh and unique.

Abraham.In.Motion Staff
Executive Director: JJ Lin
Managing Director/Creative Producer: Liz Sargent
Tour and Production Manager: Dan Stearns

For more information, please visit http://abrahaminmotion.org.

For booking information, contact Sophie Myrtil-McCourt, Lotus Arts Management
Email: sophie@lotusartsmgmt.com, website: www.lotusartsmgmt.com.

For international booking information, contact Bernard Schmidt Productions, Inc.
Email: bschmidt@bschmidtproductions.com, website: www.bernardschmidtproductions.com.

Abraham.In.Motion is a proud supporter of Dancers Responding to AIDS.
and former New York City Ballet principal dancer Wendy Whelan as part of Restless Creature and a new work entitled Counterpoint, for Hubbard Street Dance Chicago and the Chicago Dancing Festival.

In 2011, OUT Magazine labeled Abraham as the “best and brightest creative talent to emerge in New York City in the age of Obama.”

Matthew Baker (dancer and rehearsal director) hails from Ann Arbor, Michigan, where he began his movement exploration as a gymnast and soccer player. He attended Western Michigan University where he received his BFA in dance. In 2014 Baker was the recipient of a Distinguished Alumni Award from his alma mater. After graduation he made his way to New York City. He has been creating and performing with Keigwin + Company, under the artistic direction of Larry Keigwin, since 2009 and with Kyle Abraham/Abraham.In.Motion since 2012.

Winston Dynamite Brown (dancer), a native of Kansas City, Missouri, started dancing at Smith Sisters Dance Studio. He continued his training at the Missouri State Ballet, the University of Missouri Kansas City, where he received his BFA, and The Center Dance under the mentorship of Tyrone Aiken. Brown has participated in numerous intensive programs: Kansas City Ballet, Alonzo King’s pre-professional program, Ailey summer intensive as three-time fellowship recipient and the ballet and modern programs at Jacob’s Pillow as the inaugural recipient of the Lorna Strassler Award. Brown has worked with the Wylliams/Henry Danse Theatre, Deeply Rooted Productions, Albany Berkshire Ballet, Metropolitan Opera House, TU Dance, CorbinDances, IMDT (Irish Modern Dance Theatre), Ben Munisteri dance projects, Taylor 2 and most recently Dance 24 Kyle Abraham/Abraham.In.Motion (A.I.M.) When the Wolves Came In

Tamisha Guy (dancer), a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, the New York City Public School for Dance 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. Guy has completed summer programs with Complexions Contemporary Ballet, Springboard Danse Montreal and Nathan Trice. She has performed works by William Forsythe, Pam Tanowitz, Loni Landon, Mark Morris and Martha Graham, among others. Guy graduated with honors in 2013 from SUNY Purchase College. She is currently dancing for the Martha Graham Dance Company and Kyle Abraham/Abraham.In.Motion.

Catherine Ellis Kirk (dancer) was born and raised in Dallas, Texas. She studied dance at Booker T. Washington High School for the Performing and Visual Arts and received her BFA from NYU Tisch School of the Arts. She also holds a yoga certification through Mind Body Dancer Teacher Training, directed by TaraMarie Perri. Kirk has completed summer programs with Movement Invention Project, San Francisco Conservatory of Dance, the Gaga Intensive in Tel Aviv and Springboard Danse Montreal, and has had the opportunity to perform works by Fernando Melo, Ohad Naharin, Peter Chu, Andrea Miller, Robert Battle, Alex Ketley and Helen Simoneau. She has had the pleasure of working with Danaka Dance and Sidra Bell Dance New York, and is currently dancing for Chihiro Shimizu and Artists, UNA Projects and Kyle Abraham’s Abraham.In.Motion.

Jordan Morley (dancer) is a skinny man with a wide imagination. He creates physical performance through dance, video and puppetry. His work has been shown at REDCAT, Los Angeles; Baryshnikov Arts Center, New York; STUFFED at Judson Church/Bailout Theater, New York; Dixon Place, New York; and Triskelion Arts, Brooklyn. He has danced for/in the original cast of Punchdrunk’s Sleep No More, Phantom Limb, Christopher Williams, Ron De Jesus, Wanda Gala and Mira Kingsley. Currently he dances for Jessica Mitritani, Amber Sloan and Keely Garfield. Morley joined Abraham.In.Motion in 2013.
Connie Shiau (dancer) grew up in Tainan, Taiwan. She was accepted into the dance conservatory at SUNY Purchase College in 2008, after training at the high school program at Taipei National University of the Arts. She has had the privilege to work with Gallim Dance, Kevin Wynn Collective and Adam Burkach Dance. Shiau is a recipient of the 2014 Reverb Dance Festival Best Dancer Award. She was also given the title of Honorable Mention for the 2014 Jadin Wong Award for Emerging Asian American Dancer. Shiau joined Kyle Abraham/Abraham.In.Motion in May 2013 and has assisted Abraham in setting new repertory work on Princeton University and Point Park University.

Reid Bartelme (costume design, When the Wolves Came In, Hallowed) began his professional life as a dancer. He worked for ballet companies throughout North America and Canada, and later in his career worked for modern dance companies in New York including Shen Wei Dance Arts and the Lar Lubovitch Dance Company. He has also performed in works by Jack Ferver, Liz Santoro, Burr Johnson, Douglas Dunn, Christopher Williams and Kyle Abraham. He went on to graduate from the fashion design program at the Fashion Institute of Technology and began working as a freelance costume designer. Bartelme has designed costumes most notably for Christopher Wheeldon, Lar Lubovitch, Pam Tanowitz, Jillian Peña, Jack Ferver and Liz Santoro. In collaboration with designer Harriet Jung, Reid has designed costumes for the New York City Ballet, American Ballet Theatre, Justin Peck, Marcelo Gomes, Andrea Miller and Kyle Abraham.

Sam Crawford (sound design) completed degrees in English and audio technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Dance Company (Venice Biennale, 2010), Kyle Abraham/Abraham.In.Motion (Pavement, 2012) and David Dorfman Dance (Lincoln Center Out of Doors, 2012). He currently holds positions as both Sound Supervisor for the Bill T. Jones/Arnie Zane Dance Company and Music Director for David Dorfman Dance. He also plays lap steel and banjo in various groups, including Bowery Boy Blue (Brooklyn) and Corpus Christi (Rome).
**Dan Scully** (lighting design) is a New York-based lighting and projection designer, and has been designing for Kyle Abraham/Abraham.In.Motion for more than ten years, including the full-length evening works *Pavement*, *Live! The Realest M.C.* and the Bessie Award-winning *The Radio Show*. Recent work includes *Rocky* (Broadway), *Jedermann* (Salzburger Festspiele), *The Orchestra Rocks!* (Carnegie Hall) and *Another Night* (Alvin Ailey). Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, Hudson Valley Shakespeare Festival and Two River Theater Company. MFA-NYU/Tisch.

**Karen Young** (costume design, *The Gettin*) creates costumes for dance, performance and contemporary art that have been seen in theatres and museums internationally. Recent projects include Wendy Whelan’s *Restless Creature*, Third Rail Projects’ highly acclaimed immersive show *Then She Fell* and teaching at the Rhode Island School of Design. Design work for dance includes the Martha Graham Dance Company, Brian Brooks, Armitage Gone! Dance, American Ballet Theatre, Morphoses, Dusan Tynek, Pam Tanowitz and Keigwin + Company, among many others. Design for video art includes David Michalek’s *Slow Dancing*, Matthew Barney’s *Cremaster 5* and *Cremaster 1*, Toni Dove’s *Lucid Possession* and Eve Sussman’s *89 Seconds at Alcatraz*. karenyoungcostume.com.

**Robert Glasper** (composer, *The Gettin*) grew up in Houston, Texas, playing piano in church at the age of 12 to accompany his mother who was a gospel, jazz and R&B singer. He went on to sharpen his prodigal chops at the Houston High School for the Performing Arts and New School University in New York City, allowing his developing affinity for pop, hip-hop and rock to inform his musical sensibilities. Glasper released two acclaimed acoustic jazz trio albums on Blue Note Records before he captured his unique duality with 2009’s *Double-Booked*, which juxtaposed his acoustic trio and hip-hop infused Experiment band. RGX’s 2012 breakout *Black Radio* won Best R&B Album at the 2013 GRAMMY Awards. RGX upped the ante with *Black Radio 2* (2013).

**Glenn Ligon** (set design) lives and works in New York. Ligon received a Bachelor of Arts from Wesleyan University in 1982 and attended the Whitney Museum Independent Study Program in 1985. His text-based, conceptual works have been featured in solo shows at the Hirshhorn Museum and Sculpture Garden, Washington DC; the San Francisco Museum of Modern Art; the Walker Art Center, Minneapolis; the Studio Museum in Harlem; and the Power Plant, Toronto. A major retrospective of his work, *Glenn Ligon: AMERICA*, opened at the Whitney Museum of American Art in New York in 2011 and traveled nationally.