



**NYU SKIRBALL**

**A.I.M BY KYLE ABRAHAM  
CASSETTE VOL. 1  
APRIL 16-18  
NEW YORK CITY PREMIERE**

# CASSETTE VOL. 1

Choreography

**Kyle Abraham\*\***

in collaboration with A.I.M

Scenic, Lighting Design and Video Design

**Dan Scully**

Scenic Construction

**Tom Carroll Scenery**

Costume Design

**Karen Young** and **Kyle Abraham**

Costume Construction

**Karen Young** and **Dante Baylor**

Sound Editor

**Sam Crawford** and **Kyle Abraham**

Video Editor

**Simon Harding**

Artistic Advisor

**Risa Steinberg**

Performers

**Mykiah Goree**

**Alysia Johnson\***

**Faith Joy Mondesire**

**Destin Morisset**

**William Okajima\***

**Niya Smith**

**Taylor Stanley** *Special Guest Artist*

**Keturah Stephen**

**Gianna Theodore**

**Olivia Wang**

**Jayden Williams** *Swing*

\*Princess Grace Award Recipient

\*\*Princess Grace Statue Award

This presentation of *Cassette Vol. 1* at NYU Skirball is made possible, in part, through the generous support of Dance Reflections by Van Cleef & Arpels.

DANCE BY  
REFLECTIONS  
VAN CLEEF & ARPELS

# CHOREOGRAPHER'S NOTE

Is nostalgia just the mental sweater that coats the memories that dance through our brains?

Over the years, I've made works that reference the intersection of classical music and the birth of hip hop in my life, but the voices of 80's, 90's pop, and New Wave were braided all through my interests and experiences. I wanted to make a work that honored a different side of my influences ... one that emphasizes a very particular part of what it was like dancing on the back of the yellow and black school buses of my elementary and middle school years to music that's equal parts M/A/R/R/S, Suzanne Vega, Salt-N-Pepa, The B-52's, LL Cool J, and Prince.

With the birth of music video culture in the early 1980s, an awakening of fantasy, street culture, and a popular hybridization of form seemed like the way of the future. That hybridization speaks to the intentional fusing of movement vocabularies including ballet technique and heavy influence of released-based articulation for this new work, entitled *Cassette Vol. 1*.

Though not solely limited to released-based work, the influences of Trisha Brown, Bill T. Jones, Kevin Wynn are among several highlighted throughout the entirety of this endeavor.

Those movement vocabularies utilized are meant to honor the lineage of movement influences that might not be as obvious to some, while highlighting the non-monolithic Black experience and intake within American culture.

*Cassette Vol. 1* is equal parts camp and critique. At its core, it aims to make space for the ridiculous and the referential.

There is space to laugh at the extremes, and cry from the subtle humanity of memories lost.

*Kyle Abraham, Artistic Director*

# WHO'S WHO

**Kyle Abraham** (Founder and Artistic Director, A.I.M by Kyle Abraham; 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*, *W Magazine*, among many other publications. He was recently nominated for an Olivier Award for Best New Dance Production (2025 – *An Untitled Love* at Sadler's Wells); the Rose Prize for International Dance nominee (2025 – *An Untitled Love*); and is the proud recipient of a National Dance Critics Award for Choreography (2024 – *Are You in Your Feelings* / 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 in October and in December, *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 new works to acclaim including *2x4*, *Wrecka Stow* for ABT as part of Misty Copeland's farewell performance and is the choreographer for the new *Xtravaganza* musical. Abraham also choreographed Copeland in the Cynthia Erivo short-form film, *No Good Deed* as part of the *Wicked: For Good* promotion. Abraham has led and curated several performance series including the Danspace Project (2024 / 50th anniversary season) and Lincoln Center's Summer for the City (2023, 2022), among others. In 2020, Abraham was the first ever guest editor for *Dance Magazine*. He serves as the Claude and Alfred Mann Endowed Professor in Dance at The University of Southern California Gloria Kaufman School of Dance (2021-). Abraham 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 Nahrin, Trisha Brown, Camille A. Brown, and Omar Román De Jesús. Mykiah'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. Mykiah is very grateful to all who have built him into the human being and artist that he is today. Mykiah joined A.I.M in January 2024.

**Alysia Johnson** (she/her), a native of Dallas, Texas, Alysia 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 Joffrey Ballet, Alvin Ailey, LINES Ballet, and Jacob's Pillow. Alysia launched her professional career with Bruce Wood Dance Company before attending The Juilliard School, earning her BFA. She has since taught and choreographed for institutions including Princeton University, Hubbard Street Dance Chicago,

and Jacob's Pillow. In 2021, Alysia received the Princess Grace Honoraria Award for Dance through Hubbard Street, where she was a company member. Known for her versatility, Alysia has been featured in campaigns with Tory Burch and Adidas. She recently joined Boom Crack Dance Company and continues producing genre-bending, community-centered events. Alysia credits her success to the support of her community and her mother, Galen Johnson. Alysia joined A.I.M in 2024.

**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 such as 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, and elsewhere. *Dance Magazine* published her feature, *I'll Never Forget 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) Born and raised in Queens, New York, he is a graduate of LaGuardia Arts High School and SUNY Purchase Conservatory of Dance. He has trained at MOVE|NYC and French Academie of Ballet. Destin is a recipient of the 2021 Gregg Burge Award and 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, LajaMartin, Doug Varone, Kevin Wynn, and Yue Yin. Destin was formerly a company artist with The Dash Ensemble led by Gregory Dolbashian. Morisset joined A.I.M in 2025.

**William Okajima** (he/him) Originally from Irvine, California, William's love for music and dance originated from a young age, growing up in a household full of artists. Will's extensive training began at Orange County School of the Arts, and supplemented his dance training at both Westside Dance Project and Dmitri Kulev Classical Ballet Academy. At just age 13, Will obtained his first professional dance role in Sia's *The Greatest* music video, and fell in love with the commercial world. Since, he continues 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, Will traveled to Dubai to feature in the country's latest tourism film. A recent graduate from the USC Gloria Kaufman School of Dance, Will received a BFA in Dance under the guidance of individuals including Kyle Abraham, Bret Easterling, Jermaine Spivey, Jodie Gates and William Forsythe. At Kaufman, Will has performed featured roles in works by Jiří Kylián, Micaela Taylor, Tyce Diorio, Desmond Richardson, Dwight Rhoden and Hope Boykin. Will also received a minor in entrepreneurship through the USC Marshall School of Business. In doing so, Will 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. Will is a 2025 Princess Grace Award Winner. Will joined A.I.M in 2024.

**Keturah Stephen** (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 Co-Directors and Co-Founders 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 in 2022.

**Niya Smith** (she/her), is an Atlanta, Georgia native. She began her training at Dancemakers of Atlanta under direction of Denise Heard Latimer and Lynise Heard. She has attended summer programs with BODYTRAFFIC, 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. Niya gives thanks and gratitude to those who have helped shape her into the person and artist she is today. Smith joined A.I.M in 2025.

**Taylor Stanley** (he/they) (Special Guest Artist), born in Philadelphia, Pennsylvania, began training at age three at The Rock School. They attended summer programs at Miami City Ballet (2006–2007) and the School of American Ballet (SAB) in 2008, enrolling full-time at SAB that fall. Taylor became an Apprentice with New York City Ballet (NYCB) in September 2009, joined the Corps de Ballet in 2010, and was promoted to Soloist in 2013 and Principal Dancer in 2016. They received the Mae L. Wien Award for Outstanding Promise (2009) and the Janice Levin Award (2011–2012). With NYCB, Taylor has originated roles in works by Justin Peck, Alexei Ratmansky, Peter Martins, and Christopher Wheeldon, and performed featured roles in ballets by George Balanchine and Jerome Robbins. They have pursued international training with Nederlands Dans Theater and Batseva Dance Company, and collaborated with Jodi Melnick, Andrea Miller, Kyle Abraham, Christopher Williams, and Shamel Pitts, among others. Taylor received a Bessie Award for “Outstanding Performance” in Kyle Abraham’s *The Runaway* and has appeared as a guest artist with Andrea Miller’s GALLIM. In 2022, Taylor curated and performed in *Dichotomous Being: An Evening of Taylor Stanley* at Jacob’s Pillow Dance Festival’s 90th Anniversary season. Additional collaborations include BalletCollective, Guggenheim Works & Process, New York Choreographic Institute, Fire Island Dance Festival, Lake Tahoe Dance Festival, Gold Coast Dance Festival, CARVALHOPARK Performance

Series, *GOTTA DANCE!* with American Dance Machine, and The Metropolitan Opera. Taylor serves on the School of American Ballet Alumni Advisory Committee on Diversity & Inclusion, holds a B.A. in Liberal Arts from St. Mary’s College of California, and is a certified yoga instructor (RYT 200).

**Gianna Theodore** (she/her) Raised in West Palm Beach, Florida, Gianna began her dance training at Ballet East Studio under the direction of Susan Lyle and Chelsea Nasby. Gianna 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. Gianna 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. Gianna joined A.I.M in 2019.

**Olivia Wang** (she/her), originally from Queens, New York, is a first generation Chinese American artist. She has recently graduated with a BFA in Dance from the Conservatory of Dance at SUNY Purchase College. She has trained at The Ailey School, French Academie of Ballet, and was a part of the inaugural class of MOVE|NYC. Olivia has had the opportunity to perform works by Keerati Jinakunwiphat, Norbert De La Cruz III, Martha Graham, Michiyaya, Nigel Campbell, Kyle Abraham, and Roderick George. Wang has attended summer programs at A.I.M, Martha Graham, MOVE|NYC, and Hubbard Street. She is an Actors Equity and SAG-AFTRA member. Wang joined A.I.M in 2024.

**Jayden Christian Williams** (he/him) is a dance artist from Brooklyn, NY. Jayden is also a graduate of LaGuardia Arts High School and a recent graduate of Point Park University, where he earned his BFA in Dance with a concentration in Modern. In 2018 he joined MOVE|NYC’s Young Professionals Program under the direction of Nigel Campbell and Chanel DaSilva. Williams 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 Jayden performed in the restaged work *Flight* by Jae Man Joo at The Joyce Theatre. Williams 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.

**Sam Crawford**’s (Sound Editor) 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 Oscar shortlisted for Best Documentary Feature 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 Theatre, Dance, and Performance Studies. He became Co-Director of UMD's Maya Brin Institute for New Performance in 2023.

**Simon Harding** (Video Editor) is an award-winning set and video designer for live performance, interested in modalities of performance that create a living space between objects and the body. He was a co-founder and the resident designer for SaBooge Theatre, designing all of their productions including the critically acclaimed shows *Hatched*, *Fathom*, and *Every Day Above Ground*.

**Dan Scully** (Lighting, Scenic, and Video 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: 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, Ms. Steinberg attended the High School of Performing Arts. She received her Bachelor of Fine Arts from The Juilliard School, where she has served as full-time faculty since 2004 and held the position of Associate Director of Juilliard Dance from 2008-2016. Ms. Steinberg has been a guest teacher worldwide and in many summer intensives. In 2022, she received the *Dance Teacher Magazine* Award of Distinction. As a performer, Ms. Steinberg was a principal dancer with the José Limón Dance Company and guested with companies worldwide. She was a cast member of Punchdrunk's, *Sleep No More* from 2015-2020. As a choreographic advisor, she has mentored many emerging and established choreographers. Ms. Steinberg is the co-director of the Ann and Weston Hicks Choreography Project at Jacob's Pillow.

**Karen Young** (Costume Designer) is a New York-based costume designer who has designed clothes for many of Kyle Abraham and A.I.M's works including *Drive*, *The Gettin'*, *INDY*, *Meditation*, *Big Rings*, and *An Untitled Love*. Recent design for dance includes projects with the Martha Graham Dance Company, Paul Taylor Dance Company, Alvin Ailey American Dance Theater, Ballet Basel, Brian Brooks, Lucinda Childs, Pontus Lidberg, Troy Schumacher, Sonya Tayeh, Sidi Larbi Cherkaoui, Acosta Danza, Malpasos Dance Company, Miami City Ballet, and Hubbard Street Dance Chicago. She designed the costumes for Wendy Whelan's projects *Restless Creature* and *The Day* and is currently directing the reconstruction and design of the costumes of Martha Graham's entire repertoire for the Martha Graham Dance Company. Young has also designed for theater including Geoff Sobelle's *Home* (Brooklyn Academy of Music) and Third Rail Projects highly acclaimed immersive shows *Confection* (Folger Theater) and *Then She Fell*. [karenyoungcostume.com](http://karenyoungcostume.com)

## A.I.M BY KYLE ABRAHAM

**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 ..." as noted by *The New York Times*. A.I.M has been featured in *Vogue*, *Essence*, among many other publications, and was on the April 2025 cover of the *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 perspectives. A.I.M performs works by Abraham as well as new and existing works by choreographers who have influenced Abraham's artistry. A.I.M is based in New York City.

For more information, to get involved, or to purchase your A.I.M merchandise, please visit [aimbykyleabraham.org](http://aimbykyleabraham.org). Follow A.I.M on Instagram @aimbykyleabraham and Kyle Abraham on Instagram @kyle\_abraham\_original\_recipe

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### Project Support

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### Music Credits

"Dancing with Myself," Billy Idol (4) 1981- Chrysalis Records Ltd (Reservoir). "I Drove All Night," Cyndi Lauper (The Essential Cyndi Lauper)—2003 Sony Music Entertainment Inc. "Jump (For My Love)," Pointer Sisters-Sony Music Entertainment Inc. and Anidraks Music, Inc. "Let's Work," Prince (Controversy)—1981 NPG Records, Inc. under exclusive license to Legacy Recordings. "Rock Lobster," The B-52's (Time Capsule)—1998 Reprise Records. Marketed by Rhino Entertainment Company, a Warner Music Group Company. "The One I Love," REM (Document)- 1987 - Universal Music Publishing Group. "Venus," Bananarama (The Greatest Hits Collection [Collector Edition])—1988–2017 London Records LTD. "Walk Like an Egyptian," The Bangles (Different Light)—Nanada Music BV.

## DIG DEEPER: CASSETTE VOL. 1

**NYU Skirball's Prep Schools** are online study guides that deepen engagement with each performance. For *Cassette Vol. 1*, we've gathered curated readings, interviews, and contextual materials that illuminate the historical, artistic, and civic questions at the heart of the work. Scan the QR code to explore the ideas behind the production.



SCAN FOR **CASSETTE VOL. 1 PREP SCHOOL**

## NYU SKIRBALL

**NYU Skirball** is where adventurous performance and serious ideas collide. Our mission is to present transdisciplinary work that inspires yet frustrates, confirms yet confounds, entertains yet upends. We back renegade artists, boundary-breaking productions, and bold thinkers whose work refuses the safe and the tidy.

Beyond the stage, Skirball connects performance to scholarship and public conversation in ways meant to deepen the experience rather than explain it away. Through study guides, artist and faculty dialogues, archival projects, post-performance conversations, and symposia, we invite audiences to stay with the work, argue with it, and keep the conversation going long after the curtain falls. We want to feed your head.

## SUPPORT THE WORK YOU LOVE

**Leadership Circle Members** are the people who truly get what we do and stand behind it in a big way. For those who want ambitious, uncompromising performance to have a secure home in NYC, this is where you belong. Your major annual commitment supports work that takes time, nerve, and serious craft, without chasing trends or easy applause.

Our Leadership Circle is a meaningful way to stand with artists when the stakes are high. To learn more, contact Kimberly Olstad Piegaro, Director of Development, at [kimberly.olsstad@nyu.edu](mailto:kimberly.olsstad@nyu.edu) or 212.992.8482.

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**Membership gets you closer.** You pay less for tickets, get early access before shows sell out, and receive invitations to artist hangouts and off-script conversations you will not find on the website. It is how you can be here more often and more deeply, with access that feels like Skirball+.

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# NYU SKIRBALL CURATORIAL MANIFESTO PERFORMANCE AS ENCOUNTER STAGE AS INQUIRY

## ¶ **PERFORMANCE BEGINS WITH A QUESTION.**

NYU Skirball presents work that asks, not answers. We believe in performance as a living inquiry, a space where ideas take shape through bodies, images, sound, and silence. The best work invites us to think again, feel deeper, and see differently.

¶ **THE THEATER IS A FORUM.** We are more than a stage. We are a public space for shared experience where artists, students, scholars, and audiences converge. This is a place for ideas in motion, for performance as conversation.

¶ **ART THRIVES IN UNCERTAINTY.** We welcome the unfamiliar. We value complexity over clarity, tension over ease. Some works comfort. Others disturb. Both are welcome. We program with the belief that confusion, when honored, can lead to insight.

¶ **THE AUDIENCE IS ESSENTIAL.** At Skirball, the audience is not passive. You are part of the ecology of meaning. We curate performances that demand engagement—intellectual, emotional, and bodily. The experience does not end with applause, but continues in thought and dialogue.

¶ **WE BRIDGE THE LOCAL AND THE GLOBAL.** Rooted in New York City and connected to the world, we bring international artists to our stage and amplify voices that challenge assumptions. Our programming reflects the complexity of our time and the richness of diverse artistic vocabularies.

## ¶ **TRADITION MEETS EXPERIMENTATION**

**HERE.** We program with reverence for the past and curiosity for the future. Our stage holds the ritual and the radical, the classical and the new. At Skirball, these forms are not in conflict, they are in conversation.

¶ **THE BODY IS THE ARCHIVE.** What remains after a performance is not only the recording or review, it is the gesture remembered, the stillness felt, the word carried home. The archive lives in the audience. We honor the body as a vessel of memory.

## ¶ **CURATING IS A FORM OF TEACHING.**

As a university center, we understand curation as pedagogy. Each season is a syllabus. Each performance a prompt. Our work is in dialogue with NYU's intellectual life and with the larger questions of our world.

## ¶ **HOSPITALITY IS INTELLECTUAL AND**

**HUMAN.** We welcome works that speak many languages artistically, culturally, and literally. Our role is to host with care: to prepare the space, to hold the encounter, and to trust the audience's capacity to meet the work fully.

¶ **ART IS ALWAYS BECOMING.** Every performance is a rehearsal for something more: an idea, a change, a reckoning. At NYU Skirball, we're here not to conclude but to begin. The curtain does not close on answers, but on invitations.

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