

WHITNEY

Whitney Museum
of American Art
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PRESS RELEASE

THE WHITNEY MUSEUM ANNOUNCES OVER 90 LIVE DANCE PERFORMANCES, CLASSES, TALKS, AND MORE IN CONJUNCTION WITH EDGES OF AILEY



Tickets are available for purchase on [whitney.org](https://www.whitney.org). Space is limited, and performance tickets include same-day admission to the Museum.

New York, NY, September 10, 2024 — This fall, the Whitney Museum of American Art offers a robust program of over 90 live dance performances, classes, and engaging talks as part of *Edges of Ailey*, the first large-scale museum exhibition to celebrate the life, dances, influences, adjacencies, and enduring legacy of visionary artist and choreographer Alvin Ailey (b. 1931, Rogers, TX; d. 1989, New York, NY). Presented in the Museum's third-floor Theater, this series of programs will accompany the exhibition's in-gallery component, which includes works by more than 80 artists and never-before-seen archival materials.

The performance series is inspired, motivated, and organized to reflect Ailey's commitment to building a platform for Black modern dancers and choreographers. The performances feature all facets of the AILEY organization in residency at the Whitney for one week each month, for a total of five weeks. This gives visitors the once-in-a-lifetime opportunity to experience the full scope of Ailey's world and legacy in an intimate setting. Performances will showcase classic and contemporary works by the two repertory companies—Alvin Ailey American Dance Theater and

Ailey II—as well as showcases by students from The Ailey School, workshops and education programs from Ailey Arts In Education, and classes from Ailey Extension. During the weeks AILEY is not in residence at the Museum, a series of dance performances and new commissions by leading choreographers and their collaborators is presented, including Trajal Harrell, Bill T. Jones, Ralph Lemon with interdisciplinary artist Kevin Beasley, Sarah Michelson, Okwui Okpokwasili with Peter Born, Will Rawls, Matthew Rushing, Yusha-Marie Sorzano, and Jawole Willa Jo Zollar.

[*Edges of Ailey*](#), opening at the Whitney Museum of American Art on September 25, is a dynamic showcase that brings together visual art, live performance, music, a range of archival materials, and a multi-screen video installation drawn from recordings of Alvin Ailey American Dance Theater (AAADT) repertory to explore the full range of Ailey’s personal and creative life. By celebrating the man himself, *Edges of Ailey* chapters the full range of Ailey’s passions, curiosities, and creativity revealed in his archives, across his dances, and within a continuum of other artists spanning nearly two centuries. These elements form a historical account, provide a constellatory survey, and unfold as a tribute to the legendary artist’s life, career, and far-reaching impact on the histories of dance, Black creativity, and American culture. *Edges of Ailey* affirms the artist’s place as one of the most culturally and historically significant artistic figures in the United States and the world.

Edges of Ailey is organized by the Whitney Museum of American Art in collaboration with the Alvin Ailey Dance Foundation. Special acknowledgment to the Allan Gray Family Foundation and the Black Archives of Mid-America in Kansas City for access to archival materials. The exhibition is curated by Adrienne Edwards, Engell Speyer Family Senior Curator and Associate Director of Curatorial Programs, with Joshua Lubin-Levy, Curatorial Research Associate, and CJ Salapare, Curatorial Assistant.



Performance Overview

September 25–29: Alvin Ailey American Dance Theater and Ailey II

October 4–6: Trajal Harrell

October 10–12: Ronald K. Brown/EVIDENCE

November 1–3: Matthew Rushing

November 7–9: Yusha-Marie Sorzano

November 16: Bill T. Jones

November 20–24: Ailey II

December 13–15: Will Rawls

December 18–22: Ailey II

January 9–11: Sarah Michelson

January 17–19: Jawole Willa Jo Zollar

January 22–26: Alvin Ailey American Dance Theater, Ailey II, and The Ailey School

February 6–8: Okwui Okpokwasili and Peter Born

February 7: Ralph Lemon and Kevin Beasley

Additional performances and programs will be added throughout the exhibition on whitney.org.

Performance and Program Details

September

Alvin Ailey American Dance Theater – Program I: Excerpts from Ailey Classics

Wednesday, September 25–Thursday, September 26, 2 pm and 5 pm

Friday, September 27, 2 pm and 7:30 pm

Saturday, September 28–Sunday, September 29, 2 pm and 5 pm

As part of the *Edges of Ailey* exhibition, the world-renowned Alvin Ailey American Dance Theater performs excerpts from Ailey classics. Featuring a dance set to music by Duke Ellington, *Pas de Duke* is an elegant, flirtatious work that shows off the exuberance and virtuosity of the dancers' physical and stylistic differences. Only four minutes long, *Reflections in D* is a solo Ailey created for himself, as an interlude to give other dancers time to change costumes between ballets. Delving into universal themes that are still relevant today, *Masekela Language* draws parallels between the era of South African apartheid and the racial violence of 1960s Chicago. Also included is the solo *Cry*, created by Ailey as a birthday gift to his mother and dedicated to "all Black women everywhere—especially our mothers." Closing the program is a selection from Ailey's masterpiece *Revelations*, which fervently explores the soul's deepest grief and holiest joy and was born from what Ailey described as his "blood memories" of childhood in rural Texas and the Baptist Church.

Program:

Excerpt from *Pas de Duke*

Excerpt from *Opus McShann*

Reflections in D

Excerpt from *Masekela Language*

Excerpt from *Cry*

Excerpt from *Revelations*

Location: Floor 3, Theater

Event Link: whitney.org/events/aaadt-excerpts-classics-program1

Ailey II – Harmonic Echo

Wednesday, September 25–Sunday, September 29, 11 am

Ailey II is universally renowned for merging the spirit and energy of the country's best early-career dance talent with the passion and creative vision of today's most outstanding and emerging choreographers. The performance opens with *Divining*, a dance by Judith Jamison set to a score of North African, Central African, and Latin rhythms. *Divining* builds on African dance idioms to create a striking, pulsating modern dance work. *Divining* is followed by excerpts from *Blues Suite*, Ailey's first masterpiece, which poignantly evoke the sorrow, humor, and humanity of the blues—those heartfelt songs that Ailey called “hymns to the secular regions of the soul.” *Lark Ascending* seamlessly fuses ballet and modern vocabularies to display the dancers' technical abilities in both disciplines and has entranced audiences for years. The performance closes with the formal, meditative mood of *Streams*. The dance evokes images and sensations inspired by various bodies of water—from gentle brooks to turbulent oceans—that correlate to the changing tides within us.

Program:

Excerpts from *Divining*

Excerpts from *Blues Suite*

Excerpts from *Lark Ascending*

Excerpts from *Streams*

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-ii-harmonic-echo

The Legacy of Alvin Ailey

Friday, September 27, 5 pm

This panel brings together three leading AILEY dancers and artistic directors—Judith Jamison, Masazumi Chaya, and Sylvia Waters—to share their stories of Alvin Ailey and their experiences in the company. In dialogue with Adrienne Edwards, curator of *Edges of Ailey*, their conversation illuminates Ailey's singular impact on twentieth-century dance and culture.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-legacy

October

Trajal Harrell – Deathbed

Friday, October 4, 7 pm

Saturday, October 5, 1:30 pm–Sunday, October 6, 1:30 pm and 4 pm

Presented as part of *Edges of Ailey*, Trajal Harrell remembers the African American choreographer, dancer, and anthropologist Katherine Dunham (1909–2006), who toured the world in the 1940s and '50s and developed a technique based on dances from African and Afro-Caribbean cultures as well as Vodun, ballet, jazz, and modern dance. Harrell wonders about Dunham's relationship to the Japanese choreographer and dancer Tatsumi Hijikata (1928–1986), who is known today as one of the founders of the postwar Japanese dance Butoh and has been a major influence on Harrell's work. Whether a meeting between Hijikata and Dunham took place on the occasion of Dunham's performances in Tokyo in 1957 has not been

studied. Although Dunham spent a year in Japan, this period is only mentioned in passing in publications about her, which contain little information about the influence of her Japanese guest performances on her own work. Did Dunham and Hijikata meet in Tokyo? Harrell is interested in such speculation. With his “historical fictions,” which include *Deathbed* as part of the *Porca Miseria* trilogy, he challenges conventional dance historiography. Other voices come to the fore; other networks, lines, paths, and ideas circulate and become visible. And a person stands at the deathbed of another person and forgets to ask a question.

On October 4, tickets are free in conjunction with the Museum’s Free Friday Nights.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-deathbed

Ronald K. Brown/EVIDENCE – Ife: My Heart & Four Corners

Thursday, October 10, 1 pm and 4 pm

Friday, October 11, 4 pm and 7 pm

Saturday, October 12, 1 pm and 4 pm

Presented as part of *Edges of Ailey*, the mission of EVIDENCE is to promote understanding of the human experience in the African diaspora through dance and storytelling and to provide sensory connections to history and tradition through music, movement, and spoken word, leading deeper into issues of spirituality, community responsibility, and liberation. Ronald K. Brown’s *Ife: My Heart* was built as the journey of three families traveling to one destination, the temple of God, a place where the heart was open. Originally choreographed for Alvin Ailey American Dance Theater in 2005, the work looks at the parallel journey of three traditions towards love or “ife” (loving one another the way God loves us). With costumes that reference the U.S., Cuba, and West Africa, the piece implores each of us to “release your heart” in response to the conflicts and conditions in the world and in our personal relationships. *Four Corners* brings to life the vision of four angels standing on the four corners of the earth, holding the four winds, and trails the dancers as they embark upon a powerful and hope-filled journey of tribulation, devotion, and triumph.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-ife

Alvin Ailey Dance Class: AileyDance for Active Aging

Tuesday, October 15, 11 am

Everyone can dance! Join a class and conversation about Alvin Ailey’s masterwork *Revelations*. After a warm-up for both seated and standing individuals, participants will learn modified excerpts of *Revelations*, which still resonates more than 60 years after its premiere.

Alvin Ailey said, “Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.” Believing in the transformative power of movement, AileyDance for Active Aging provides classes for older adults that support strength, balance, and flexibility while offering an outlet for artistic expression.

Location: Floor 3, Theater

Event Link: whitney.org/events/adcaileydance-active

Ailey Dance Class: Horton Technique

Wednesday, October 16, 4 pm

This class teaches students the basics of Horton technique, the foundation of choreography performed by Alvin Ailey American Dance Theater. The codified modern dance technique was created by Alvin Ailey's mentor Lester Horton. The class includes detailed studies of locomotion, rhythm, prelude, and fortification exercises. Students are led through introductory movements such as roll downs, flat backs, and lateral Ts. Excerpts of Ailey's choreography using simple combinations are taught to introduce musicality and dynamics to the beginning dancer's vocabulary.

Horton technique is the foundation for many of Ailey's works, including *Revelations*, and is a fundamental training technique for The Ailey School, Alvin Ailey American Dance Theater, and Ailey II.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-horton-technique

Ailey Dance Class: Broadway Jazz

Thursday, October 17, 4 pm

Perfect for students who love Broadway dance and want to learn how to pick up combinations quickly and perform them with confidence, this class features Broadway show tunes and choreography from beginning to end.

Broadway dance is synonymous with musical theater and has roots in African American social dance, classical ballet, jazz ballet, and vaudeville. Broadway dance combines body isolations, long extensions, and percussive movements, moving from slinky and sensual to fast and dynamic. In addition to technique and performance skills, participants will also learn the history of the songs, the composers, the artists, and their influence on musical theater history, from Golden Age musicals to today's shows, while developing your personal style and character.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-broadway-jazz

Ailey Dance Class: Vogue Basics

Friday, October 18, 1 pm and 7 pm

Vogue Basics is perfect for students looking to begin their vogue journey and get down to the basics. The instructor will break down the elements of vogue to allow students to perfect their technique at a slow and easy-to-follow pace.

This is an expressive, full-body movement class that will challenge your agility, strength, and spatial awareness while allowing you to tap into your fiercest self. As a significant element of Ballroom culture, voguing is as much about competition and besting a rival as it is about self-expression, identity formation, and building chosen families.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-vogue-basics

Alvin Ailey Dance Class: Vogue Basics for Teens

Friday, October 18, 5 pm

Vogue Basics is perfect for teens looking to begin their vogue journey and get down to the basics. The instructor will break down the elements of vogue to allow participants to perfect their technique at a slow and easy-to-follow pace. As a significant element of Ballroom culture, voguing is as much about competition and besting a rival as it is about self-expression, identity formation, and building chosen families.

Showcase your voguing skills the following week at the *All About Ailey Ball*, a celebration of the life and legacy of Alvin Ailey. That event takes place on Friday, October 25, from 4:30–8:30 pm in the Floor 3 Theater.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-vogue-basics-teens

Revelations Interactive Assembly for Families

Saturday, October 19, 12 pm and 2 pm

Get ready to move your body! This assembly program for families explores Alvin Ailey's 1960 masterpiece *Revelations*, an enduring classic and cultural treasure performed continuously around the globe. Ailey Arts In Education Teaching Artists and Musicians explore three sections of *Revelations* while introducing participants to modern dance terminology, Ailey's history, movement choices based on the Lester Horton technique, and how he used dance as a means of storytelling inspired by his "blood memories" of childhood.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-revelations-intergenerational

The Legacy of Revelations

Saturday, October 19, 4 pm

Join us to experience firsthand the origin stories of performing and sharing *Revelations*, a masterpiece of American dance. Dancers and educators George Faison and Renee Robinson delve into why Alvin Ailey's signature work of genius has remained a favorite across generations and a work of global impact. The conversation is moderated by Amos Machanic.

Location: Floor 3, Theater

Event Link: whitney.org/events/legacy-of-revelations

Ailey Dance Class: Dunham Technique

Sunday, October 20, 12 pm and 4 pm

Created by dancer, choreographer, and anthropologist Katherine Dunham, the Dunham technique uses spinal twists and undulations, polyrhythms, and a grounded use of the feet to propel the body through space to the rhythm of drumming. Dunham studied African and Caribbean dance forms as well as classical ballet and modern dance and fused them into a signature style, blending polyrhythms and steps from ancient ceremonial dances with European styles. This technique concentrates on building strength, flexibility, and the ability to undulate

your torso and hips fully and rapidly. Accompanied by live drumming, students are fully immersed in the magic of the Dunham technique.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-dunham-technique

The Legacy of Katherine Dunham

Sunday, October 20, 2 pm

Performer, anthropologist, choreographer, director, producer, author, essayist, educator, and humanist Katherine Dunham had a profound influence on Alvin Ailey. During her lifetime, Dunham studied African and Caribbean dance forms as well as classical ballet and modern dance and fused them into a signature style, blending polyrhythms and steps from ancient ceremonial dances with European dance forms. She also understood her responsibility to future generations of dancers and established a school in New York in 1944.

Reginal Yates moderates a discussion with April Berry on the lasting impact of Dunham's work and legacy. They will also explore the unique artistic and personal relationship of two cultural icons, Katherine Dunham and Alvin Ailey, both of whom highlighted the beauty and artistry of Black dancers while using their platforms for social change.

Location: Floor 3, Theater

Event Link: whitney.org/events/legacy-katherine-dunham

November

Matthew Rushing – Sacred Songs: A Journey of the Spiritual

Friday, November 1, 4 pm and 7 pm

Saturday, November 2–Sunday, November 3, 1 pm and 4 pm

Presented as part of *Edges of Ailey*, *Sacred Songs* is a concert of dance and music dedicated to and inspired by the legacy of Alvin Ailey's masterpiece *Revelations*. In its first performance in 1958, *Revelations* was presented as a full-length dance theater work, consisting of 16 sections sung by a chorus and danced by the founding members of Alvin Ailey American Dance Theater. *Revelations* was soon commissioned to go on tour and as a result needed to be condensed, hence our present version. In *Sacred Songs*, the omitted songs from the original production of *Revelations* will be resurrected and reimagined to speak to our present need of lament, faith, and joy.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-sacred-songs

Yusha-Marie Sorzano – This World Anew

Thursday, November 7, 1 pm and 4 pm

Friday, November 8, 4 pm and 7 pm

Saturday, November 9, 1 pm and 4 pm

Presented as part of *Edges of Ailey*, Yusha-Marie Sorzano showcases dynamic and awe-inspiring dances exploring cycles, ritual, heritage, and lore. Shaped by the compositions of

Chinese American composer Tan Dun and American multi-instrumentalist composer Chief Xian aTunde Adjuah, these performances express the building of two separate worlds at their beginning, middle, and end. Through chaos and rapture, rebirth and futurism, Sorzano's choreography touches the fantastical and draws matrilineal lines to honor the Black feminine.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-this-world-anew

Bill T. Jones – Memory Piece: Mr. Ailey, Alvin... the un-Ailey?

Saturday, November 16, 7 pm

Memory Piece is a series of solo performances reflecting on influential moments and figures throughout the illustrious career of Bill T. Jones. Jones describes himself as someone who went in a different direction than Alvin Ailey. This iteration, *Memory Piece: Mr. Ailey, Alvin... the un-Ailey?*, will welcome audiences into a rare and intimate space built from words, movement, and music.

The performance will be followed by a conversation between Jones, artist Glenn Ligon, and Adrienne Edwards, Engell Speyer Family Senior Curator and Associate Director of Curatorial Programs and Curator of *Edges of Ailey* at the Whitney Museum of American Art.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-memory-piece

Ailey II – Harmonic Echo

Wednesday, November 20–Thursday, November 21, 2 pm and 5 pm

Friday, November 22, 2 pm and 7:30 pm

Saturday, November 23–Sunday, November 24, 2 pm and 5 pm

Ailey II is universally renowned for merging the spirit and energy of the country's best early-career dance talent with the passion and creative vision of today's most outstanding and emerging choreographers. The performance opens with *Divining*, a dance by Judith Jamison set to a score of North African, Central African, and Latin rhythms. *Divining* builds on African dance idioms to create a striking, pulsating modern dance work. *Divining* is followed by excerpts from *Blues Suite*, Ailey's first masterpiece, which poignantly evoke the sorrow, humor, and humanity of the blues—those heartfelt songs that Ailey called “hymns to the secular regions of the soul.” *Lark Ascending* seamlessly fuses ballet and modern vocabularies to display the dancers' technical abilities in both disciplines and has entranced audiences for years. The performance closes with the formal, meditative mood of *Streams*. The dance evokes images and sensations inspired by various bodies of water—from gentle brooks to turbulent oceans—that correlate to the changing tides within us.

Program:

Excerpts from *Divining*

Excerpts from *Blues Suite*

Excerpts from *Lark Ascending*

Excerpts from *Streams*

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-ii-harmonic-echo

Alvin Ailey Dance Class: AileyDance for Active Aging

Wednesday, November 20–Thursday, November 21, 11 am

Everyone can dance! Join a class and conversation about Alvin Ailey’s masterwork *Revelations*. After a warm-up for both seated and standing individuals, participants will learn modified excerpts of *Revelations*, which still resonates more than 60 years after its premiere.

Alvin Ailey said, “Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.” Believing in the transformative power of movement, AileyDance for Active Aging provides classes for older adults that support strength, balance, and flexibility while offering an outlet for artistic expression.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-aileydance-active

The Legacy of Ailey II: Cultivating the Dance Field

Friday, November 22, 5 pm

This panel spotlights the history and impact of Ailey II and reflects on Alvin Ailey’s vision for nurturing talent and using dance to foster leadership and impact beyond performance. Founded in 1974 as the Alvin Ailey Repertory Ensemble, Ailey II embodies Ailey’s pioneering mission to establish an extended cultural community that provides dance performances, training, and programs for all people. It has become one of the most popular modern dance companies today, combining a rigorous touring schedule with extensive community outreach programs.

The conversation is moderated by Ailey II Artistic Director Emerita Sylvia Waters and features panelists Ruthlyn Salomons and Ephraim Sykes who danced with Ailey II.

Location: Floor 3, Theater

Event Link: whitney.org/events/legacy-aileyii-cultivating-dance-field

Ailey Dance Class: West African

Saturday, November 23, 11 am

With live drumming, this class teaches the fundamentals of traditional West African dance with an emphasis on understanding the accompanying drum rhythms. Classes start with a thorough warm-up followed by a sequence of movements across the floor.

West African classes bring together body, mind, and spirit in an energetic union of music, dance, and the oral traditions of West African cultures. The live drumming enriches the experience, illustrating the intricate relationship between music and dance. This syncopated rhythm serves as a common language, enabling students to fully embody the essence of West African dance.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-west-african

Ailey Dance Class: Latin Fusion

Sunday, November 24, 11 am

Latin Fusion is a blend of multiple Latin dance styles including mambo, cha-cha, and salsa with

hints of jazz, hip hop, and street styles. Students will be led through the fundamentals of the style's footwork and musicality while being introduced to the vibrant rhythms of Latin music.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-latin-fusion

December

Will Rawls – Parable of the Guest

Friday, December 13–Sunday, December 15, 7 pm

Presented as part of *Edges of Ailey*, *Parable of the Guest* is an homage to choreographer Ulysses Dove and his iconic presence in the Ailey Company's repertoire.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-parable-guest

Ailey Dance Class: Afro-Cuban

Wednesday, December 18, 1 pm and 4 pm

This class creates a movement environment exploring various forms of traditional Afro-Cuban dance. While practicing different movements representing the Orishas (deities from the African traditions brought to Cuba), participants will delve into the technique's history and the cultural importance behind each movement.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-afro-cuban

Ailey Dance Class: Hip Hop

Thursday, December 19, 1 pm and 4 pm

This class is designed to introduce hip hop culture through the element of dance. Beginning with a basic warm-up to stretch and tone the body, every dancer will be engaged by the dynamics of movement and challenging combinations. In a non-competitive environment, the class encourages individualized style while staying true to the technique.

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-hip-hop

Ailey Dance Class: Night Creature Workshop

Friday, December 20, 1 pm and 5 pm

Join world-renowned dancer Sarita Allen for a special workshop to learn choreography from Alvin Ailey's *Night Creature*. Allen was a leading member of Alvin Ailey American Dance Theater and one of the original dancers in *Night Creature*, chosen by Alvin Ailey himself to perform the lead role.

Night Creature is a perfect fusion of Ailey's buoyant choreography and Duke Ellington's sparkling music. At once wistful and sassy, it beckons viewers into a nocturnal world populated

by jazz babies and night owls. Duke Ellington said that “night creatures, unlike stars, do not come OUT at night—they come ON, each thinking that, before the night is out, he or she will be the star.”

Location: Floor 3, Theater

Event Link: whitney.org/events/adc-night-creature-workshop

The Legacy of Night Creature

Friday, December 20, 7 pm

Join world-renowned former AILEY dancers Sarita Allen and Don Bellamy for a conversation about Alvin Ailey’s masterpiece *Night Creature*, moderated by AILEY dancer and educator Lisa Johnson-Willingham. They will discuss their experiences working under Ailey’s direction and the creation of *Night Creature*, a perfect fusion of Ailey’s buoyant choreography and Duke Ellington’s sparkling music. At once wistful and sassy, it beckons viewers into a nocturnal world populated by jazz babies and night owls. Ellington said that “night creatures, unlike stars, do not come OUT at night—they come ON, each thinking that, before the night is out, he or she will be the star.”

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-legacy-night-creature

Revelations Celebration Community Workshop

Saturday, December 21, 11 am

Alvin Ailey’s *Revelations* is the world’s most popular work of modern dance. Learn excerpts from this masterpiece conducted by Ailey Arts In Education teaching artists with live music by an Ailey percussionist. Come with your friends and family—all ages are welcome! Dance for a moment, remember for a lifetime.

Location: Floor 3, Theater

Event Link: whitney.org/events/revelations-celebration-workshop

Ailey II – Harmonic Echo

Saturday, December 21–Sunday, December 22, 2 pm and 5 pm

Ailey II is universally renowned for merging the spirit and energy of the country’s best early-career dance talent with the passion and creative vision of today’s most outstanding and emerging choreographers. The performance opens with *Divining*, a dance by Judith Jamison set to a score of North African, Central African, and Latin rhythms. *Divining* builds on African dance idioms to create a striking, pulsating modern dance work. *Divining* is followed by excerpts from *Blues Suite*, Ailey’s first masterpiece, which poignantly evoke the sorrow, humor, and humanity of the blues—those heartfelt songs that Ailey called “hymns to the secular regions of the soul.” *Lark Ascending* seamlessly fuses ballet and modern vocabularies to display the dancers’ technical abilities in both disciplines and has entranced audiences for years. The performance closes with the formal, meditative mood of *Streams*. The dance evokes images and sensations

inspired by various bodies of water—from gentle brooks to turbulent oceans—that correlate to the changing tides within us.

Program:

Excerpts from *Divining*
Excerpts from *Blues Suite*
Excerpts from *Lark Ascending*
Excerpts from *Streams*

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-ii-harmonic-echo

January

Jawole Willa Jo Zollar – Solo Voyages

Friday, January 17, 4 pm and 7 pm

Saturday, January 18–Sunday, January 19, 1 pm and 4 pm

Presented as part of *Edges of Ailey*, *Solo Voyages* is a new work in development that experiments with the form and structure of monologues, characters, scenes, and imaginings from the past 40 years of Jawole Willa Jo Zollar’s work with Urban Bush Women. It is directed by Niegel Smith and performed by Zollar.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-solo-voyages

Alvin Ailey American Dance Theater – Program II: Excerpts from New Works

Wednesday, January 22–Thursday, January 23, 5 pm

Friday, January 24, 5 pm and 7:30 pm

Saturday, January 25–Sunday, January 26, 2 pm and 5 pm

Presented as part of the *Edges of Ailey* exhibition, Alvin Ailey American Dance Theater returns to the Whitney to present new works by Company veterans Hope Boykin and Jamar Roberts. In *Finding Free*, Boykin along with composer and pianist Matthew Whitaker examine the challenges and restrictions throughout life’s peaks and valleys that propel the journey forward. This insightful work uses Boykin’s movement-language and Whitaker’s jazz- and gospel-influenced score to explore personal freedoms. For *Al-Andalus Blues*, Jamar Roberts journeys back in time to the Golden Age of Al-Andalus on the Iberian Peninsula, evoking the north African Moors who inhabited the land prior to the Christian Reconquista. The music of Roberta Flack and Miles Davis’s *Sketches of Spain* sets the tone for this abstract ensemble piece.

Program:

Excerpts from *Finding Free*
Excerpts from *Al-Andalus Blues*

Location: Floor 3, Theater

Event Link: whitney.org/events/aadt-program2

Ailey II – Harmonic Echo

Wednesday, January 22–Friday, January 24, 1:30 pm

Saturday, January 25–Sunday, January 26, 11 am

Ailey II is universally renowned for merging the spirit and energy of the country's best early-career dance talent with the passion and creative vision of today's most outstanding and emerging choreographers. The performance opens with *Divining*, a dance by Judith Jamison set to a score of North African, Central African, and Latin rhythms. *Divining* builds on African dance idioms to create a striking, pulsating modern dance work. *Divining* is followed by excerpts from *Blues Suite*, Ailey's first masterpiece, which poignantly evoke the sorrow, humor, and humanity of the blues—those heartfelt songs that Ailey called “hymns to the secular regions of the soul.” *Lark Ascending* seamlessly fuses ballet and modern vocabularies to display the dancers' technical abilities in both disciplines and has entranced audiences for years. The performance closes with the formal, meditative mood of *Streams*. The dance evokes images and sensations inspired by various bodies of water—from gentle brooks to turbulent oceans—that correlate to the changing tides within us.

Program:

Excerpts from *Divining*

Excerpts from *Blues Suite*

Excerpts from *Lark Ascending*

Excerpts from *Streams*

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-ii-harmonic-echo

The Ailey School – Ailey Student Performance Group

Wednesday, January 22–Friday, January 24, 11 am

The Ailey Student Performance Group wows audiences at venues throughout the Tri-State area, performing an exciting repertory of works from emerging and established choreographers. The dancers come from all corners of the world to train and perfect their craft in the Ailey style of dance, which incorporates multiple techniques, including ballet, Horton, Graham-based modern, jazz, West African, Dunham technique, and hip hop. Led by Rehearsal Director Freddie Moore, the dancers are given the opportunity to share Alvin Ailey's vision through valuable professional performance experience.

Program:

Promised Land by Avree Walker

Excerpt from *I See You* by Earl Mosley

Arrive by Norbert De La Cruz

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-promised-land-3

February

Okwui Okpokwasili and Peter Born – Let Slip, Hold Sway

Thursday, February 6, 1 pm

Friday, February 7, 4 pm

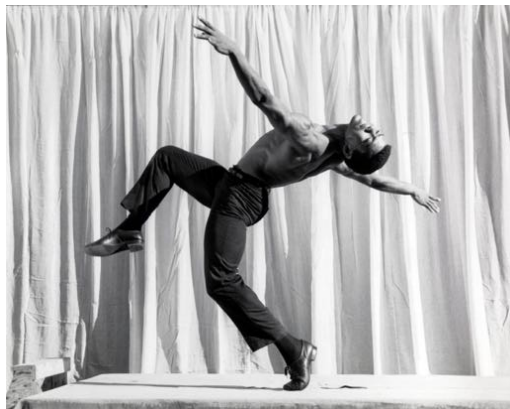
Saturday, February 8, 1 pm

Presented as part of *Edges of Ailey*, Sweat Variant continues ongoing research into the entanglement between ancestors, future generations, and the role of ritual using the aesthetics of experimentation and unexpected collaborations as an homage to Alvin Ailey.

Location: Floor 3, Theater

Event Link: whitney.org/events/ailey-let-slip-hold-sway

Additional performances and programs will be added throughout the exhibition on whitney.org.



Performance and Exhibition Tickets

Performance tickets for *Edges of Ailey* will be available starting on September 10 on whitney.org and include same-day access to the exhibition. Theater space is limited.

Visitors can purchase timed tickets for the in-gallery exhibition *Edges of Ailey*, on view September 25, 2024–February 9, 2025. Member previews run from September 19 to 23. More ticketing information is available on whitney.org.

Press Preview

The Whitney Museum will host a press preview on Wednesday, September 18, 10 am–2 pm. [RSVP to the press preview by filling out this form](#). A photography and broadcast hour will start at 9 am and requires advance registration. Please reach out to pressoffice@whitney.org for any questions about the photography and broadcast hour. Remarks by Scott Rothkopf, the Alice Pratt Brown Director; Adrienne Edwards, Engell Speyer Family Senior Curator and Associate Director of Curatorial Programs; Bennett Rink, Executive Director, AILEY; and Sylvia Waters, Artistic Director Emerita, Ailey II, will begin at 10:30 am.

Free Public Programs

A series of additional free in-person and virtual public programs will be offered in conjunction with *Edges of Ailey*. More information about these programs and how to register will be available on the Museum's [website](https://whitney.org) as details are confirmed.

PRESS CONTACT

For press materials and image requests, please visit our press site at whitney.org/press or contact:

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EXHIBITION SUPPORT

The lead sponsor for *Edges of Ailey* is the Jerome L. Greene Foundation.



This exhibition is also sponsored by



Leadership support is provided by the Ford Foundation.

Ford Foundation

Generous support is provided by Judy Hart Angelo and the Arnhold Family | Arnhold Foundation.

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Significant support is provided by The Holly Peterson Foundation, The Keith Haring Foundation Exhibition Fund, and the National Endowment for the Arts.

Additional support is provided by A4 Arts Charitable Trust, the Adam D. Weinberg Artists First Fund, Candace and Rick Beinecke, Jeanne Donovan Fisher, Kevin Gan and Benjamin Blad, The Harkness Foundation for Dance, Nancy Magoon, Jeanne Greenberg Rohatyn and Nicolas Rohatyn, and an anonymous donor.

Curatorial research and travel for this exhibition were funded by an endowment established by Rosina Lee Yue and Bert A. Lies, Jr., MD.

Support is also provided by the Marshall Weinberg Fund for Performance, endowed in honor of his parents Anna and Harold Weinberg who taught him the meaning of giving.



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ABOUT THE WHITNEY

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for ninety years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

Whitney Museum Land Acknowledgment

The Whitney is located in Lenapehoking, the ancestral homeland of the Lenape. The name Manhattan comes from their word Mannahatta, meaning "island of many hills." The Museum's

current site is close to land that was a Lenape fishing and planting site called Sapponckanikan (“tobacco field”). The Whitney acknowledges the displacement of this region’s original inhabitants and the Lenape diaspora that exists today.

As a museum of American art in a city with vital and diverse communities of Indigenous people, the Whitney recognizes the historical exclusion of Indigenous artists from its collection and program. The Museum is committed to addressing these erasures and honoring the perspectives of Indigenous artists and communities as we work for a more equitable future. To read more about the Museum’s Land Acknowledgement, [visit the Museum’s website](#).

ABOUT AILEY

Founded by Alvin Ailey in 1958 and forged during a pivotal moment in the civil rights movement, Alvin Ailey American Dance Theater uplifts the African American experience while transcending boundaries of race, faith, and nationality with its universal humanity. Recognized as a vital “American Cultural Ambassador to the World,” it is one of the most acclaimed dance companies worldwide having performed in more than seventy countries on six continents. The AILEY organization also includes Ailey II (1974), a second performing company of emerging young dancers and innovative choreographers; The Ailey School (1969), one of the most extensive dance training programs in the world; Ailey Arts In Education & Community Programs (1992), which brings dance into a wide range of classrooms and communities of all ages, and lives of people of all ages; and Ailey Extension (2005), offering dance and fitness classes to the general public, which began with the opening of AILEY’s permanent home in New York City—The Joan Weill Center for Dance—the nation’s largest building dedicated to dance. For more information, visit alvinailey.org.

Alvin Ailey American Dance Theater returns to New York City Center December 4 – January 5, with its annual, five-week holiday season celebrating Legacy in Motion. The Company’s extraordinary dancers will bring to life world premieres and new productions by a number of choreographers for whom Alvin Ailey paved the way, including the 25th anniversary of Ronald K. Brown’s blockbuster *Grace*, a rapturous work in which the secular and sacred meet, connecting African and American dance. Tickets on sale September 10. A national tour to over 20 cities will follow, February – May 2025. For further info, email: aileypress@alvinailey.org

VISITOR INFORMATION

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Public hours are Monday, Wednesday, and Thursday, 10:30 am–6 pm; Friday, 10:30 am–10 pm; and Saturday and Sunday, 10:30 am–6 pm. Closed Tuesday. Visitors eighteen years and under and Whitney members: FREE. The Museum offers FREE admission and special programming for visitors of all ages every Friday evening from 5–10 pm and on the second Sunday of every month.

Image credits:

Edges of Ailey (Whitney Museum of American Art, New York, September 25, 2024-February 9, 2025). Courtesy of Whitney Museum of American Art; Photo by Natasha Moustache

Isaiah Day, *Edges of Ailey* (Whitney Museum of American Art, New York, September 25, 2024-February 9, 2025). Courtesy of Whitney Museum of American Art; Photo by Natasha Moustache

Coral Dolphin, *Edges of Ailey* (Whitney Museum of American Art, New York, September 25, 2024-February 9, 2025). Courtesy of Whitney Museum of American Art; Photo by Natasha Moustache

Isaiah Day, Hannah Alissa Richardson, *Edges of Ailey* (Whitney Museum of American Art, New York, September 25, 2024-February 9, 2025). Courtesy of Whitney Museum of American Art; Photo by Natasha Moustache

Alvin Ailey. Photo by John Lindquist. © Harvard Theatre Collection, Houghton Library, Harvard University

Jack Mitchell, *Alvin Ailey, Myrna White, James Truitte, Ella Thompson, Minnie Marshall, and Don Martin in "Revelations"*, 1961. Collection of the Smithsonian National Museum of African American History and Culture and Alvin Ailey Dance Foundation, Inc. © Alvin Ailey Dance Foundation, Inc. and Smithsonian Institution

Normand Maxon, *Alvin Ailey*, c. 1950-1960. Courtesy the Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

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