

**KST PRESENTS**

**DANCE**

**ABBY Z AND THE NEW UTILITY**  
**RADIOACTIVE PRACTICE**

**FRIDAY & SATURDAY, MAY 27 – 28**  
**8:00PM**

# KST PRESENTS: SPRING 2022 WELCOME HOME



**“When I think of home/ I think of a place where there’s love overflowing/  
I wish I was home/ I wish I was back there with the things I been  
knowing” – “Home,” The Wiz, music lyrics by Charlie Smalls**

Following Dorothy’s (Diana Ross in *The Wiz*) adventures through the Land of Oz, a fantastical NYC, she finally discovers her “world full of love...like home” and is transported back to Harlem with help from Glinda the Good Witch (Lena Horne). This final scene from *The Wiz* reminds me that it takes a “brand new day,” a journey through self discovery to teach us to love and find our home.

**What does home mean to you?** Is it a place, a feeling, a community? During the pandemic, we all spent a lot of time in our apartments and houses, but that doesn’t necessarily mean we were at home. To me, art and the theater has always provided that journey to home. A place where I can fully, freely express myself and be with others who love and appreciate the authentic me. Over the years, Kelly Strayhorn Theater has had the great privilege of being an artistic home to so many, from internationally acclaimed performers to neighborhood kids taking their first ballet class at KST’s Alloy Studios.

KST has been my home too. I started here as an intern back in 2009 and even after I left Pittsburgh, I always cherished the friends and memories made here. I knew there was just something special about this place. Home has a funny way of calling us back, doesn’t it?

Now as Executive Director, I want KST to continue to be a home for all of us. Whether you feel more at home on the stage or sitting in the audience, this is for you!

This spring, we are excited to introduce our new pricing policy: **Pay What Moves You**, an accessible scale of ticket prices. Over the last few years, we heard feedback from artists and audiences alike—our ticket prices needed to better reflect the value and importance of art, as well as supporting artists to live well and thrive. **Pay What Moves You** encourages audiences to choose an equitable price that best fits their budget, while also still fairly compensating artists. It is also your opportunity to affirm the value of art! Go for the top tier if you can afford to! It helps us keep the first tier affordable for those who need it.

Welcome home to Kelly Strayhorn Theater with a season of beautiful, challenging, and contemporary performances that speak to our current moment. You may cry, you’ll definitely dance, and most importantly, you will feel reconnected to this powerful collective of friends.

**JOSEPH HALL  
EXECUTIVE DIRECTOR**



**TO SEE MORE OF THE SPRING SEASON, VISIT  
[KELLY-STRAYHORN.ORG/SPRING-2022](https://www.kelly-strayhorn.org/spring-2022)**

# ABOUT KELLY STRAYHORN THEATER

**Kelly Strayhorn Theater** is a non-profit community performing arts center in East Liberty, with two venues running along historic Penn Avenue. KST's Alloy Studios is a cultural hub in the heart of East Liberty, and the historic Kelly Strayhorn Theater is located in the thriving business district. More than 20 years after its founding, KST is a home for creative experimentation, community dialogue, and collective action rooted in the liberation of Black and queer people.

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## DANCE

# ABBY Z AND THE NEW UTILITY

## RADIOACTIVE PRACTICE

### ABOUT THE SHOW

Choreographer **Abby Zbikowski** and crew have created a genre-bending work that brings together a mosaic group of dancers to redefine purpose for themselves as they labor their way through complex, demanding, and often perplexing physicality as a means to confront expectations and dive into the unknown head on. Utilizing the skills they have honed through their practices in movement traditions including (but not limited to) hip-hop, post-modern dance, contemporary African forms, tap, synchronized swimming, soccer, and martial arts, the cast draws from an arsenal of physical possibility to shatter assumptions of established forms and test the group's own physical and mental limits. Working with Senegalese dance artist **Momar Ndiaye** as dramaturge, this work embodies the amalgam of contemporary living, chock full of cultural collisions, unlikely relationships, minor to major misunderstandings, a desire for logic, and being hard-wired to survive.

### SHOW CREDITS

Choreographer/Director: **Abby Zbikowski**

Performers/Collaborators: **Alex Gossen, Kashia Kancey  
Fiona Lundie, Jennifer Meckley  
Benjamin Roach, jinsei sato**

Rehearsal Directors: **Fiona Lundie, Jennifer Meckley**

Dramaturg: **Momar Ndiaye**

Lighting Designer: **Jon Harper**

Touring Technical Manager: **Conor Thiele**

Original Music by: **Matthew Peyton Dixon**

*Radioactive Practice* is commissioned by ADF with support from the Doris Duke/SHS Foundations Award for New Works and The Mary Duke Biddle Foundation.

Additional commissioning funds provided by the Caroline Hearst Choreographer-In-Residence Program at Princeton University's Lewis Center for the Arts, Dance Umbrella's Four by Four program, United States Artists Fellowship, the University of Illinois, Urbana-Champaign, and the Wexner Center for the Arts.

The creation of *Radioactive Practice* was supported in part by a commission from New York Live Arts' Live Feed Residency program with additional support from the Joseph and Joan Cullman Foundation for the Arts, the Mertz Gilmore Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council with special thanks to Council Member Corey Johnson, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the Jerome Robbins Foundation, the Fan Fox & Leslie R. Samuels Foundation, the Scherman Foundation, and the Shubert Foundation.

*Radioactive Practice* is a National Performance Network/Visual Artist Network (NPN/VAN) Creation & Development Fund Project co-commissioned by New York Live Arts, Dance Place, American Dance Festival, Wexner Center for the Performing Arts and NPN/VAN. The Creation & Development Fund is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency). For more information: [www.npnweb.org](http://www.npnweb.org).



## NOTE FROM THE CHOREOGRAPHER

*Radioactive Practice* is an exhibition demonstrating the infinite ways in which fully dimensional people (simultaneously stellar and flawed) can assemble, disassemble, reassemble, and labor furiously through space and time to find new potentials in their bodies and, in a utopic outlook, the world. And it's never over. And it's always messy. We live in messy times with lots of language to describe major themes tied to the current zeitgeist, but little space to address what falls through the cracks and lives beyond the bounds of what is easily put into words. Our minds, bodies and physical senses are disciplined far beyond the clear cut compartmentalized practices we have sought out to pursue, wreaking havoc on our abilities to codify through static systems and immobile infrastructure. Propulsion is needed. Where we are going can't help but be attached to where we have been. To move forward, resistance is necessary and work is relentless. *Radioactive Practice* is our way of cross-training for those inevitable combustible circumstances.

## SPECIAL THANKS

This list can't nearly cover all of the humans that have aided in the creation and then needed recreation of this work in response to the pandemic. Fiona, Jenn, Ben, Alex, Kashia, jinsei—you six have successfully obliterated my expectations for what dance can be. Your dedication to the work and to one another is deeply moving, and your trust to build into the unknown with me is something I can never repay you all for. Thank you to all the collaborators who have worked on this project over its now 4 year journey. Thank you to Ben Pryor and Joseph Hall and all the Kelly Strayhorn Theater staff for jumping onboard with this project and bringing us back to Pittsburgh after showcasing us in their 2013 NewMoves Festival. Thank you to Lane Czaplinski and the Wexner Center for the Arts for giving us a home-base to work from in Columbus, OH this past year. Thank you to Princeton for the additional residency support, rockstar Jodee at ADF, everyone past and present at Dance Place, and Dance Umbrella UK for working with us through all the uncertainty. A special thank you to my partner and dramaturg for the work, Momar Ndiaye, for always reminding me to see things in a new and ever-shifting light. My work is better as a result of your probing questions, nuanced eye, level-headedness and deep respect for the craft of making dances. And one last thank you again to dancer and company manager extraordinaire, Fiona Lundie. You have been my rock for keeping the dream of making a group work alive. Your abilities as a human are unmatched and I am truly forever grateful for what you do to make this work possible.

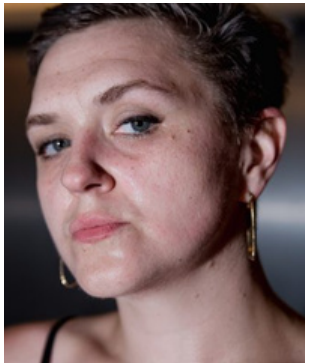
# ABOUT ABBY Z AND THE NEW UTILITY

Choreographer **Abby Zbikowski** created **Abby Z and the New Utility** in 2012 with dancers **Fiona Lundie and Jennifer Meckley** to experiment with the potential and choreographic possibility of the body being pushed beyond perceived limits, creating a new movement lexicon that triangulates dancing/moving bodies across multiple cultural value systems simultaneously. In 2016, they expanded to a group of nine performer/collaborators for Zbikowski's first evening-length commission. "abandoned playground" premiered to a sold-out run at the Abrons Arts Center in New York in April 2017, leading to Zbikowski being honored with the Juried Bessie Award. With commissioners Princeton University, New York Live Arts, and American Dance Festival interested in funding another evening-length work, 2018 was the right time to officially incorporate as a 501(c)3 nonprofit. Abby Z and the New Utility have been presented at Jacob's Pillow Dance Festival, the Boston ICA, 92nd St Y, Movement Research at Danspace Project, Gibney Dance Center, Bard College, and the Fusebox Festival in Austin, TX, among others. From diverse training and cultural backgrounds, Abby Z and the New Utility works collaboratively to build a hybrid form that welcomes audiences from a range of understandings of dance/movement and reflects a wider contemporary cultural conversation.



## ABOUT THE ARTISTS

**Abby Zbikowski** (she/her) is a choreographer creating contemporary dance works that pay homage to the effort of living, tactics of survival, and the aesthetics produced as a result, utilizing the physical aspects and psycho-emotional experience of her rigorous training in African and Afro-diasporic forms, playing sports, and performing manual labor. She founded Abby Z and the New Utility in 2012 and received the 2017 Juried Bessie Award for her "unique and utterly authentic movement



vocabulary in complex and demanding structures to create works of great energy, intensity, surprise, and danger." In 2018 she received a "Choreographer of the Future" commission from Dance Umbrella UK and in 2020 a United States Artists Fellowship. She is an inaugural Caroline Hearst Choreographer-In-Residence at the Lewis Center for the Arts at Princeton University, currently artist-in-residence at New York Live Arts, and formerly at Bates Dance Festival, American Dance Festival, and the STREB Lab for Action Mechanics. She is currently an Associate Professor of Dance at The Ohio State University, formerly at the University of Illinois and on faculty at the American Dance Festival. She has taught at the Academy of Culture in Riga, Latvia; at Festival Un Pas Vers L'Avant in Abidjan, Ivory Coast; and studied at Germaine Acogny's L'École de Sables in Senegal. Zbikowski has created commissioned work for the Dayton Contemporary Dance Company and numerous universities.

## ABOUT THE ARTISTS

**Momar Ndiaye** (he/him) is an international performer, choreographer, teacher, and videographer from Senegal. He received his MFA in Dance from the University of Illinois in 2017 and was awarded with the prestigious Bruno Netti Award for excellence in choreography for his thesis work, "Point 0" upon graduation. Ndiaye has created and toured several staged dance performances along with choreographies for music videos with his own company, "Cadanses" since 2004 and was a full-time dancer in the international dance company "Premier Temp" (2008-2014). Currently a full-time Assistant Professor in the department of dance at The Ohio State University, Ndiaye's research focuses on the effects of Negritude, interculturalism, globalization, and colonialism on the "performance of daily life" in Senegal and Africa at large, as well as the subsequent impact of those concepts on traditional patrimonial dances and staged dance. This is Ndiaye's second project working as a dramaturg with Abby Z and the New Utility.

**Fiona Lundie** (she/her) is a movement artist and cognitive scientist interested in what is vital about how and why we move, what form that movement takes, and how it shapes our perspective. She grew up dancing from age 3 and synchronized swimming from age 8 to 16, achieving seven national titles. She explores movement in different media: land, air, fluid water, and frozen water by training and teaching dance, flying trapeze, swimming, springboard diving, skiing, and snowboarding. Lundie holds a BA in Cognitive Science from Dartmouth College and an MFA in Dance from The Ohio State University. She is a founding member of Abby Z and the New Utility, became Rehearsal Director in 2016, and Company Manager in 2017 as the company has grown. She enjoys supporting this amazing work through these multiple roles from the business side to the collaborative choreographic process to the individual movement investigation. Her performance highlights include Jacob's Pillow, The American Dance Festival, the Boston ICA with Abby Z and the New Utility and performing with the STREB Extreme Action Company in NYC's Fall for Dance Festival.

**Jennifer Meckley** (she/they) has made it her goal to emphasize the benefits of training in African American vernacular dance techniques and decenter white dance forms in academia as a performer, teacher, choreographer, and practitioner of hip-hop, street dance, club dance, and contemporary dance forms. Her concert dance choreography explores the fusion of movement from breaking, house dance, waacking, vogue, and contemporary dance while attempting to incorporate other live elements such as DJing and graffiti. Moreover, her identity as a gay gender non-conforming person motivates the content for her work. In 2010, Meckley obtained a BA in Dance from Slippery Rock University and an MFA in Dance in 2013 from The Ohio State University. She has served as a faculty member at West Chester University, Cuyahoga Community College, Northampton Community College, and the University of Dayton. Meckley currently serves as an Assistant Professor of Dance at Ball State University and actively pushes the boundaries of physicality through performance as a founding member of Abby Z and the New Utility.

# ABOUT THE ARTISTS

**Alex Gossen** (he/him) started dancing after being bitten by a radioactive headspin in 2011. To keep the rest of his origin story secret and his family safe from those who oppose thought-provoking dance, he moved to Brooklyn, New York

in 2019 to be a freelance dancer, choreographer, and teacher. Little else is known about this eccentric and mysterious human, except that he dances for Abby Z and the New Utility.



**Kashia Kancey** (she/her) is a Miami-born performer and choreographer, who earned her Bachelor of Fine Arts degree in Dance from New World School of the Arts. While in school, she was commissioned by Peter London Global Dance Company to create two original works “War of the Women” and “Everyday is February”, which were presented at the Adrienne Arsht Center in the Carnival Studio Theater. Kancey has performed in spaces like South Miami-Dade Cultural Arts Center, MDC Live Arts Theater, Perez Art Museum Miami, Miami History Museum, and the Ailey Citigroup Theater. She has worked closely with Rosie Herrera Dance Theatre, and is currently working with Adele Myers and Dancers and Abby Z and the New Utility. Kancey is now based in Brooklyn, New York.



**Benjamin Roach** (he/him) is a movement artist and educator based in Southeast Ohio. In 2018 he received a Bachelor of Fine Arts in Dance Performance & Choreography from Ohio University. While attending OU, he had the opportunity to work with artists such as David Dorfman, Jasmine Hearn,

Kendra Portier, Meredith Lyons, Travis Gatling, and Gladys Balin-Stern. Following graduation, Benjamin completed an Artist and Technical Production internship with The Yard on Martha's Vineyard. He performed for the internal company Dance the Yard as well as Rosie Herrera Dance Theatre. In 2019 alongside Caitlin Morgan, Benjamin co-founded the multidisciplinary duo Piug Dance Theatre. The two have presented their comedic duets at the James and Martha Duffy Performance Space, Mark O'Donnell Theater in Brooklyn, New York, and Crest Festival, LATEA Theater, New York, New York. Benjamin is a current member of Abby Z and the New Utility, and ongoing collaborator with Ani Javian. Benjamin has also been fortunate enough to have collaborated with artists Joshua Dumas, DZ Maciel, JACKS, Josh Pacheco Dance Theatre, Dance The Yard, and eSKay Arts Collective. As an independent choreographer Benjamin has presented various works for Ohio Dance Festival (2022), BoneyFiddle Fringe Fest (2021), and Fertile Ground (2019).

**jinsei sato** (he/they) was born in Ehime, Japan and grew up in Taipei, Taiwan where he attended Taipei American School for 12 years. They realized their passion for dance in high school when dance classes became available. To deepen her newfound love, sato attended the Backhaus Dance Summer Intensive, American Dance Festival (2014, 2019), Limon Summer Dance Intensive, White Mountain Summer Dance Festival, and Peggy Baker Dance Projects Summer Intensive. In 2016, sato was awarded the Director's Talent Scholarship Award at the National High School Dance Festival in Pittsburgh to attend the University of the Arts in Philadelphia. He attended Camping (2018) at Centre National de la Danse in France and worked with Damien Jalet and Joao Fiadeiro. They have since finished a BFA in Dance and have performed works by Jesse Zaritt, Katie Swords Thurman, Sidra Bell, Bobbi Jene Smith, Kaneza Schaal, Doug Varone, and Juel D Lane.



# ABOUT THE ARTISTS

**Jon Harper** (he/they) is a NYC-based lighting designer and also the Managing Director of Abrons Arts Center, part of Henry Street Settlement on the Lower East Side. In lighting, he has toured in the past as the lighting supervisor for Pilobolus, Cedar Lake Contemporary Ballet, PS122, and Aspen Santa Fe Ballet. He is married to the inimitable Madeline Best, a lighting designer herself and Director of Production at the Chocolate Factory Theater, with whom he shares the distinct joy of parenting two amazing kiddos.

**Conor Thiele** (he/him) is a visual artist and collaborator who is driven by the unlimited potential of live performance. Based out of NYC, Conor is an alumni of the Juilliard apprenticeship program and recently accepted to the Boston University MFA program for Lighting Design. Select credits include: Adelphi Dance Showcase (Adelphi University), The House of Legendary (The Seagle Festival), and Children of Eden (Bayway Arts Center). He would like to thank all the people in his life for their support and encouragement.

**Matthew Peyton Dixon** (he/him) has been performing and writing music professionally since the age of 16, getting his start playing percussion with the Spirit of Atlanta Drum and Bugle Corps. Matthew received a B.A. in Percussion Performance at the acclaimed school of music, the University of North Texas in 2009. From 2007-2016 he accompanied and composed for dance under the tutelage of Claudia Howard Queen at the University of North Texas and from 2010-2016 at Texas Woman's University with Keith Fleming. Since 2016 he has been the resident accompanist and composer at Denison University and in 2018 was hired at The Ohio State University, accompanying and composing for the dance department. He has been a resident accompanist at the historic American Dance Festival since 2016 and has played for the Joffrey Ballet and David Dorfman dance intensives. Matthew has composed over 40 works for dance, has 7 solo albums, many album recordings with bands, toured extensively throughout the U.S., and has 4 volumes of poetry. Currently Mr. Dixon lives in Columbus, Ohio working with Denison University and The Ohio State University dance departments, as well as playing percussion with many different local and national artists. This is his first collaboration with Abby Z and the New Utility.

# THANK YOU!

We thank the generous individual donors, corporate sponsors, foundations and agencies that provide vital support for our programs and allow us to thrive in our community. This list reflects donations and commitments made between September 1, 2020 and August 31, 2021.

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Nadine Wasserman, Guillermo Perez  
Kim Weild  
Robert & Arlene Weiner  
Helene Weinraub & Geoff Clauss  
Dan Weisberg  
Sarah Wertheimer  
Heather White  
Peggy C Whitehurst  
Michael E. Whitelock  
Tiffany Wilhelm & Kyle Bostian  
Mandee Williams  
Rosia Williams  
Randall Wilson  
Lida Winfield  
Heidi Wiren Bartlett  
Scott Wolovich  
Kelley Woodruff  
Sarah Woodruff  
Alecia D Young & Damon J Young  
Amy Zhuang