

THE STRIKEBREAKERS

Performer Deck

At the rise and fall of U.S. industrial power, Black workers were often deliberately positioned by employers as strikebreakers—hired into precarious labor to fracture organizing efforts and standardized unions that had long excluded them. This racialized strategy exploited survival as leverage, recasting Black labor as both indispensable and disposable within the unraveling industrial order.

1870s–1950s—with especially concentrated use of Black strikebreakers during major labor conflicts in the **1890s–1930s**

Carnegie Steel Company (Homestead Works)

U.S. Steel

Pullman Palace Car Company

Bethlehem Steel

Republic Steel

Ford Motor Company (River Rouge Complex)

Armour & Company

Swift & Company

Illinois Steel

Tennessee Coal, Iron and Railroad Company (TCI)

Alabama coal and iron furnaces (Birmingham District)

Pennsylvania steel mills (including Homestead, Braddock, Duquesne)

CHOREOGRAPHY

RE-ENACTMENT

“In reenactment, the past is not behind us;
it **touches the present**, again.”

— Rebecca Schneider, *Performing
Remains* (2011)

ENSEMBLE

“The political potential of dance emerges when bodies move **together in time**, negotiating difference rather than erasing it. Duration reveals labor.” — André Lepecki

Erin Manning

“Touch is not first contact between bodies. It is a **field of relation**, an event through which bodies come to be.”

— *Politics of Touch*

“Black performance has long negotiated the terms under which affect is **extracted, disciplined, or denied**. Deadpan foregrounds how Black performers are often asked to **make interiority visible**, and what it means to refuse that demand.”

— Tina Post, **Deadpan: The Aesthetics of Black Inexpressions**

Fred Moten

“The history of blackness is testament to the fact that **objects can and do resist**.”

— *In the Break*

“Care is the antidote to violence—but it is also shaped by it.”

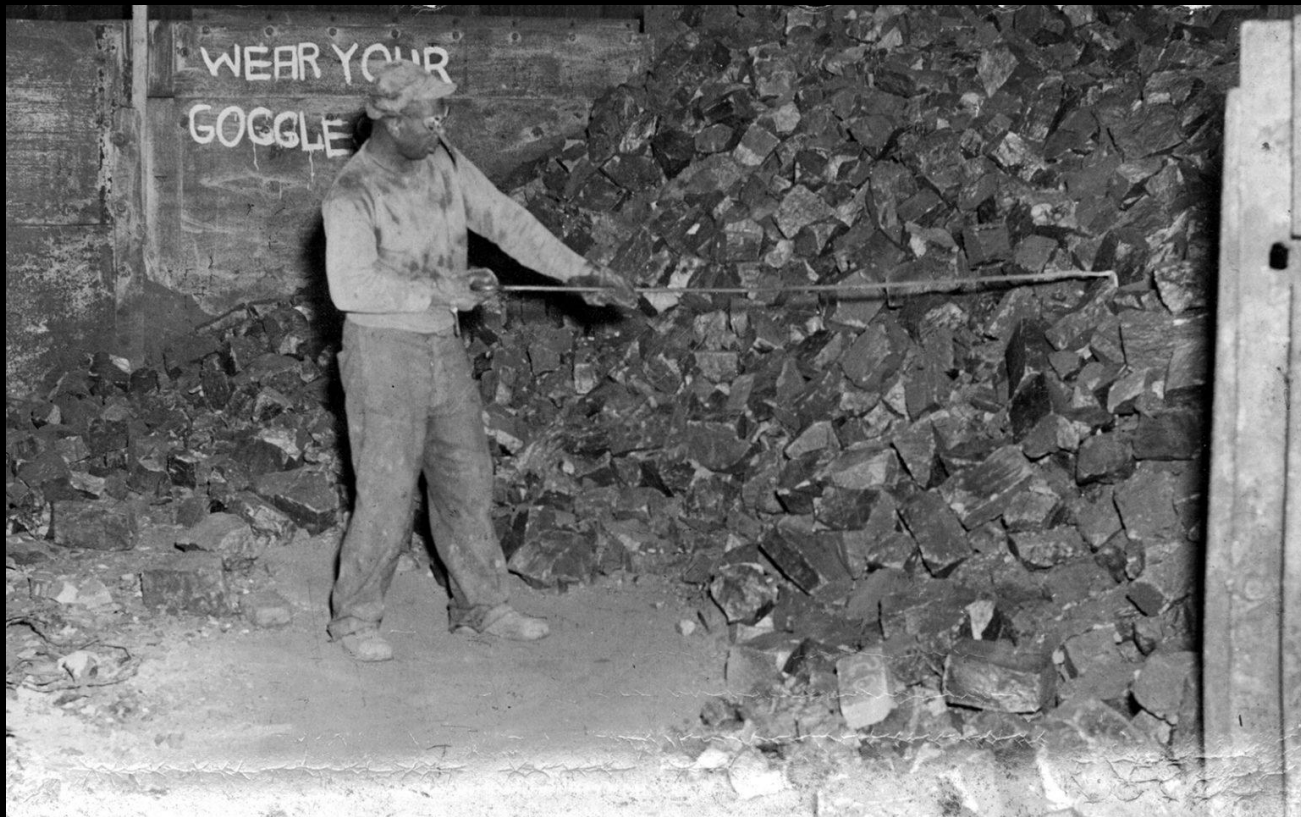
— *Wayward Lives, Beautiful Experiments*



Black American Steelworkers, Erased, Isaac Bunn for [Braddock Inclusion Project](#)



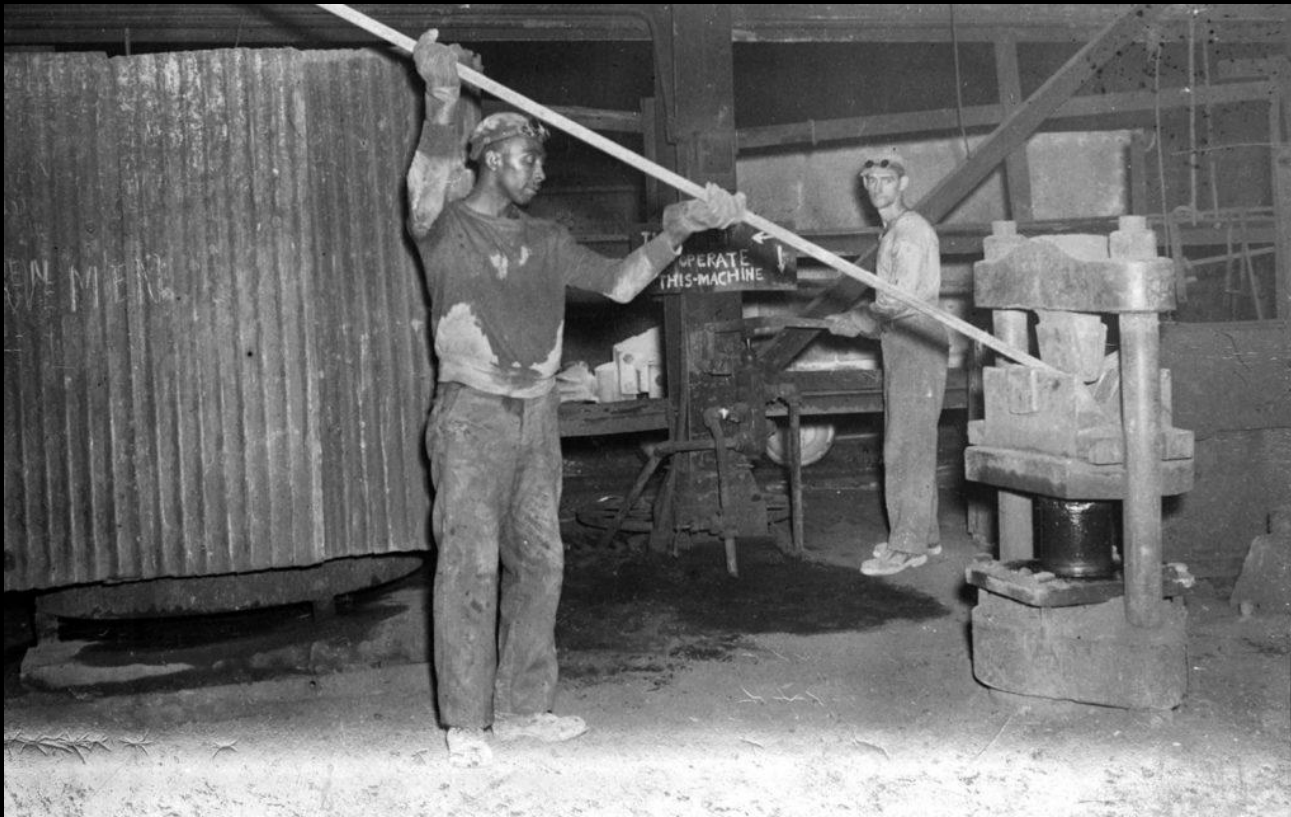
Struggles in Steel: A Story of African-American Steelworkers, Raymond Henderson and Anthony Buba, 1998. **An examination of the 100-year struggle of African American steelworkers for equal rights in the mills.**



JOHN HUGHEY & THE LEGACY OF BLACK WORKERS AT THE CARRIE FURNACES, RYAN HENDERSON. **RIVERS OF STEEL**



Ladle being settled into place for transportation.



A worker bending a metal bar into a hook for various tasks at the mill.



A worker lifts a sledgehammer.



Wayne Arthur, Rena Anakwe, Katrina Reid, Chazz Giovanni, and Kris Lee, *Spectral Dances*, American Academy of Arts and Letters, 2024. Photo by Maria Baranova







CREATIVE PROCESS + PERFORMANCE will involve:

- + IMPROVISATION**
- + SLOW MOVEMENT**
- + CONTACT**

Surrounding the Grand Staircase inside the museum is a sweeping mural that was commissioned for the 1907 expansion of the Carnegie Institute building. Covering almost 4,000 square feet of wall space the mural ***The Crowning of Labor*** (1905–1908), by John White Alexander, reflects turn of the century Western ideals of progress across three floors of the Grand Staircase.



6 Rehearsal Days:

Rehearsals will be held at an off-site studio and at Carnegie Museum of Art

8/3/26 Monday

8/4/26 Tuesday *Touch is not first contact between bodies. It is a field of relation, an event through which bodies come to be."*

8/5/26 Wednesday *Politics of Touch*

8/6/26 Thursday

8/7/26 Friday

8/10/26 Monday

8/11 Tuesday—Open Rehearsal at Carnegie Museum of Art

8/12 Wednesday—Open Dress Rehearsal at Carnegie Museum of Art

5 Performances: Four Hours in Duration each day:

8/14/26 Friday

8/15/26 Saturday

8/16/26 Sunday

8/17/26 Monday

Due January 1, 2026

Candidates are expected to send a **CV, one work sample and 2–3 minute video OR audio introduction.**

In this introduction, please describe your practice(s) and what interests you about this project.

All Audition materials should be sent to the studio of Jonathan González in one email with the subject line stating: “Audition Materials” to studiocerocasting@gmail.com.