

ABOUT THE CHOCOLATE FACTORY

The Chocolate Factory Theater exists to encourage and support artists in their process of inquiry. We engage specifically with a community of artists who challenge themselves and, in doing so, challenge us. We believe that by supporting the labor of artists and the public presentation of their work, we contribute to elevating New York City as a thriving and more equitable wellspring of ideas.

The Chocolate Factory embraces artistic practice as an integral part of the artist's whole life, an essential component of the life of our community and a key element of a larger national and international artistic dialogue. As such, we host artists as our equal partners with shared autonomy, trust and appreciation. While we seek to make big ideas and extended relationships possible, we commit to working at a small, intimate and personal scale, with few artistic compromises or boundaries.

We achieve all of this by creating a vessel for artistic experimentation through a residency package serving the whole artist - salary, space, responsive and flexible support for the development of new work from inspiration to presentation.

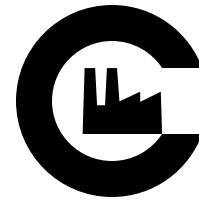
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Brian Rogers	Co-Founder/Artistic Director
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THE CHOCOLATE FACTORY THEATER 2021 / 2022

Yanira Castro

Aya Ogawa
(with Japan Society)

AUNTS
(with NYU Skirball)

Flux Factory

Sibyl Kempson /
7 Daughters of Eve Thtr & Perf. Co.
(with Abrons Arts Center and NYU Skirball)

Luciana Achugar
(with PICA and NYU Skirball)

ISSUE Project Room

Kristen Kosmas (with On The Boards)

James Allister Sprang

Justin Allen

Jon Kinzel

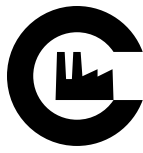
Justin Cabrillos

Laurie Berg

Donna Uchizono
(with Baryshnikov Arts Center)

Abigail Levine

Larissa Velez-Jackson



THE CHOCOLATE FACTORY THEATER PRESENTS

**Abigail Levine
Redactions**

June 8-11, 2022

Created by **Abigail Levine**. Performed by **Martita Abril, Anna Azrieli, Julian Barnett, Abigail Levine, and Kristopher K.Q. Pourzal**. Music by **Paula Matthusen**. Lighting by **Madeline Best**. Costumes / Design by **Magdalena Jarkowicz**.

Redactions began in 2018 as a series of text drawings that follow formal constraints for their creation, akin to those Levine uses while choreographing dances. Alongside the *Redactions*, she created the Utterances, phrases of language-like movement. They are brought together as spoken text and movement in performance.

A print portfolio of the *Redactions* accompanies the performance, published by The Chocolate Factory with the support of Fridman Gallery. Designed by **Michael Reardon**. Context essay by **Claudia La Rocco**.

Redactions is commissioned and presented by The Chocolate Factory Theater. Its creation has been supported by residencies at MacDowell, Bogliasco Foundation, Atlantic Center for the Arts, Florida State University School of Fine Arts/ FAR Space, Los Angeles Performance Practice, and a bridge grant from Foundation for Contemporary Arts. *Redactions* have been exhibited at Human Resources LA and NARS Foundation and published in *Imagined Theatres* and *La Vague Journal*.

Gratitude to Ignacio & Andaluz, Kris, Anna, Martita, Julian, Paula, Magda, Madeline, Brian, Sheila, Shana, Peter, & all at The Chocolate Factory, Claudia, Michael, Iliya, Woody, Tim, Dexter, Janet, Scott, Miranda, Sam, Alison, Luke, Jarrod, Maud, Peter & Anna, Ariana, Chloë, Dave, Clarinda, Camilo, Will, Elisa, Judy, Helen, Alvin & Wendy, and sweet Fern.

Abigail Levine is an artist working between New York and Los Angeles. Rooted in dance but moving across media—performance, text, drawing, sound—Levine focuses on the poetics of the body's work, how we record and value it. Levine's multi-year projects, *Redactions* and *Restagings*, have been supported by MacDowell, Bogliasco Foundation, Atlantic Center for the Arts, Foundation for Contemporary Arts, New Music USA project grants, and the Center for Performance Research. Levine collaborated recently with pioneering electronics composer Alvin Lucier on a staging of his *Orpheus Variations* at ISSUE Project Room and performed with both Marina Abramovic and Yvonne Rainer in their retrospectives at the Museum of Modern Art. Levine's critical writing has been published in *Documents in Contemporary Art*, *Art21*, *Performance Art Journal (PAJ)*, and her creative works in *Interim Poetics*, *Women & Performance*, and *Imagined Theatres*. Levine has taught in the Dance Departments at Wesleyan University and Florida State University.

Martita Abril is a performer, choreographer, and teaching artist from the border city of Tijuana, México. She has been involved in the New York Foundation for the Arts Immigrant Artist Mentor Program since 2013. She has co-curated the In/Between exhibition for Immigrant Artists with Yanira Castro and Poppy Deltadawn at New York Live Arts in collaboration with NYFA. She is currently the coordinator of Movement Research at Judson Church and Programs and Events Manager at MR. Martita-abril.org

Anna Azrieli emigrated from Soviet era Ukraine as a child and grew up in NYC. She graduated from NYU's Tisch Dance and freelanced with many artists over the years. Her choreographic work uses repetitive movement to explore ritualized thoughts. She has shown dances at Chocolate Factory, Danspace Project, the Kitchen, Gibney Dance, Movement Research, Roulette, New Dance Alliance, Catch, Aunts, Open Source Gallery, Dixon Place, and Elastic City. Anna is also a yoga, pilates, and mindful exercise teacher.

Julian Barnett was born in Japan and currently works between New York and Vermont. He has performed with Jeanine Durning, Steve Paxton, Wally Cardona, Doug Elkins, and Kota Yamazaki, amongst others and received a Bessie Award Nomination for Outstanding Performance. As a choreographer, Julian creates performances that often examines his own mixed-raced identity as a fulcrum for social-political transformation and empathy. His work has been presented throughout the US, Canada, Mexico, China, Japan, and extensively across Europe.

Magdalena Jarkowiec is a Polish born, Austin based multimedia artist. She has had the pleasure of dancing professionally for internationally recognized choreographers, most notably Alonzo King in San Francisco. She currently performs in her own work, which often employs elements of her other practice: figurative soft sculpture. An accomplished seamstress, Magda started depicting the body using fabric as a college student in Florida. Her work is humorous, exuberant, and strange and commonly engages with themes of family, memory, and the body.

Claudia La Rocco's books include *Quartet* (Ugly Duckling Presse); *The Best Most Useless Dress* (Badlands Unlimited); and *petit cadeau*, published in live, digital, and print editions by the Chocolate Factory Theater. With musician/composer Phillip Greenlief she is *animals & giraffes*, an experiment in multidisciplinary improvisation that has released the albums *July* (Edgetone Records) and *Landlocked Beach* (Creative Sources). She was editorial director of *Open Space* from 2016–2021, and from 2005–2015 was a critic and reporter for The New York Times. She edited *I Don't Poem: An Anthology of Painters* (Off the Park Press) and *Dancers, Buildings and People in the Streets*, the catalogue for Danspace Project's *PLATFORM 2015*, for which she was guest artist curator.

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. Matthusen is currently Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology, and founded the Toneburst Laptop and Electronic Arts Ensemble. Matthusen's work is available through Innova, Cantaloupe Music, New Amsterdam Records, AntiCausal Systems, Carrier Records, Quiet Design Records, and C.F. Peters.

Kristopher K.Q. Pourzal has worked as a dancer and choreographer in NYC since 2014. Currently pursuing a PhD at University of Maryland, he studies the politics of concert dance, particularly in the context of Black freedom movements. He was born and raised in the D.C. area to parents of Iranian and African American heritage.

LAND ACKNOWLEDGEMENT

We acknowledge that The Chocolate Factory Theater is situated on the unceded ancestral lands of the Munsee Lenape and Canarsie people. We pay respect to the past, present and future stewards of these lands.