

THE CHOCOLATE FACTORY THEATER

FALL 2024 / SPRING 2025

Yanira Castro

Exorcism = Liberation

September - November 2024

Tess Dworman

Everything Must Go

December 12-21, 2024

CATCH!

September 14, 2024

Big Dance Theater

Dance History(s):

Imagination as a Form of Study

October 2, 2024

Malcolm-x Betts + Nile Harris

Temporary Boyfriend

(with Ping Chong & Co. + Under The Radar)

January 11-16, 2025

Anna Sperber

Beacons

May 7-10 2025

Daniel Fish + Brian Rogers

Anonymous Cathedral / Small Songs

October 11-12, 2024

Chloe Alexandra Thompson + DB Amorin

S H I N E: tending the glow

May 29-31 2025

DD Dorvillier

Dance is the archeologist, or an idol in the bone.

(with L'Alliance New York)

October 17-19, 2024

Martita Abril

Tacos de Lengua

June 13-14, 2025

Levi Gonzalez

Hoary

November 13-16, 2024

Early Stage Creative Residencies:

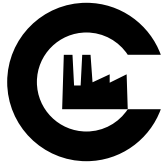
*Maria Baranova, Dahlak Brathwaite, Maxi
Hawkeye Canion, Sharleen Chidiac, Jessica
Cook, Ayano Elson, Ethan Philbrick, Anh Vo*
Spring 2025

Anna Martine Whitehead

FORCE! An Opera In Three Acts

(with Vera List Center for Art & Politics)

November 22-23, 2024



THE CHOCOLATE FACTORY THEATER PRESENTS

Chloe Alexandra Thompson + DB Amorin
SHINE

May 29-31, 2025

Co-Created & Performed by **Chloe Alexandra Thompson** (Nêhiyaw) & **DB Amorin** (Pasifika)

Dramaturgy Consultant:
Joseph Pierce (Cherokee Nation)

Choreography Consultant:
devynn emory (Lenape/Blackfoot)

Lighting Designer: **Itohan Edoloyi**

Scenic Designer: **Marshall LaCount**

Co-produced by **Onassis ONX**

Supported by a **Foundation for Contemporary Arts
Emergency Grant**

Wave Field Synthesis Array Provided by
Andrew Schneider

LiDAR Tracking Software: **Eric Heep**

Live Technical Support: **Ariana Swei**

String Recordings
Lori Goldston (Cello)
Brendan Carn (Upright Bass)

Composer, Creative Technologist, Co-Director:
Chloe Alexandra Thompson

Video Design, Additional Sound Design, Co-Director:
DB Amorin

Emerging from the question: “while walking with our ancestors and future ancestors, what is a balm that moves backwards as well as forwards?” *SHINE* addresses the importance of the immaterial within living systems through exploring space as a living entity.

SHINE reimagines The Chocolate Factory’s post-industrial performance space as a dynamic environment formed through deliberate and delicate actions, both physical and digital. Sculptural elements become spatialized media objects, amidst the ephemeral presence of sound holograms in the space, to communicate a type of physicality and weight central to the processing of emotion and experience.

The work offers an opportunity for embodied dialogue that exists outside of the typical colonial notions of “subjecthood” and “objecthood”. Encouraging audience agency through the use of distributed sound, video and movement, *SHINE* highlights unseen mechanisms of care, the thin boundaries between call and response, and the delicate machinery of intentional communal action.

SPECIAL THANKS

Tanya Marquardt, Bobby McElver, Whit Forrester, Robert Aiki Aubrey Lowe, Marshall LaCount, Crystal Cortez, Danielle LaFrance, Serena Stucke, Caitlin Lemoine, Materials for the Arts, Landscape FM

REFERENCES

Reuben Quinn’s (Saddle Lake Cree Nation) *Language Teachings*; Harlan Pruden, *They Can Never Burn the Stars: Quantitative Research Informed and Supported by Indigenous Traditions & Protocols*, 2020; Dylan Robinson, *Hungry Listening*, 2020; Salomé Voegelin, *Uncurating Sound: Knowledge with Voice and Hands*, 2023; Lawrence Abu Hamdan, *Live Audio Essays*, 2023; Joseph Pierce, *Speculative Relations*, 2024; Epeli Hau’ofa, *Our Sea of Islands*, 1993; Cannupa Hanska Luger, *Mirror Shield Project*.

BIOS

Chloe Alexandra Thompson is a Cree, Canadian, interdisciplinary media artist based in New York. Thompson approaches performance and installation as a mode of connection. Thompson's work has previously been presented by CTM Berlin, and Hellerau (DE); Onassis Foundation (GR & USA); Beyond the Frame, and MUTEK Tokyo (Japan); MUTEK Montreal (2019 & 2022), Send + Receive Festival, and Quiet City (Canada); British Council Arts and Somerset House for Amplify DIA, Arebyte, and Hervisions (UK); Performance Space New York, Basilica Hudson, Pioneer Works, Qubit (NY); On the Boards (WA); Portland Institute for Contemporary Art, Northwest Film Center, Disjecta, and Yale Union (OR), among others. Presently a part of ONX Studio (Onassis Foundation), Thompson has participated in residencies at Pioneer Works (NY); HERVISIONS x Arebyte AOS residency (UK), MIT OpenDoc Lab through the Indigenous Screen Office of Canada, and Amplify residency in collaboration with Somerset House and MUTEK (UK). She has been awarded funding from the Canada Council for the Arts for her work around AI in collaboration with the Metacreation Lab at Simon Fraser University.

DB Amorin (Pacific Islander, b. Honolulu, Hawai'i) is an interdisciplinary media artist who explores audio-visual non-linearity as a container for intersectional experience. He frequently emphasizes the generative role of error as an opportunity for creation, resulting in media-centered projects driven by DIY methodologies, lo-fi translations, and persistent, inquisitive experimentation with available materials. His work has garnered awards from esteemed organizations including New Jersey State Council on the Arts 2024 Digital & Electronic Arts Fellowship, Jersey City Arts Council 2023 Individual Artist Fellowship, Oregon Arts Commission, the Ford Family Foundation, Regional Arts & Culture Council, the Precipice Fund grant funded by The Andy Warhol Foundation for the Visual Arts and the Calligram Foundation and administered by Portland Institute for Contemporary Art (PICA). His visual art, performances, curatorial & collaborative programming have been presented internationally at A4 Arts Foundation; the ImagineNative Film + Media Arts Festival; Currents New Media Festival; Onassis Foundation; ICA at MECA&D; Luggage Store Gallery; Soundwave ((7)) Biennial; PICA; Portland Art Museum; the Honolulu Museum of Art; Honolulu Biennial 2019.

Itohan Edoloyi is a designer and artist who works with light in performance and installation. Her practice focuses on themes of the self, community and culture through non-traditional ways of storytelling. Itohan has designed for Broadway, experimental theater, dance, music and installations. Her work has been showed by James Earl Jones Theatre, Lincoln Center, The Shed, Little Island, the Transit Festival in Belgium, Espace Libre, Guggenheim Museum, The Momentary, Bushwick Starr, Conjunto Santander de Artes Escénicas, REDCAT, and Walker Arts Center. Itohan co-curated The Social Sculpture Project and is the lead curator for InLight Collective. Itohan has been recognized with the Lilly Award (2021); and the Gilbert V. Hemsley Lighting Award (2018). itohanedoloyi.com

Marshall LaCount is an interdisciplinary artist and tradesperson whose work explores energetic histories, permanence, and care.

In terms of voicing the flood:

Sometimes ~~the~~ our voices, or faltering ~~with~~ with force.

Force is ~~is~~

but falter / softness / break ~~is~~ accurate to the lack ~~we~~ we hold in this system

As the needle ~~is~~

As the needle, ~~is~~ still present.

We don't really know each other, but ~~is~~ / rawness ~~is~~ in some sense radical ~~is~~ in these systematic constructions

~~is~~ is inherently oriented towards connection, and ~~is~~ extraction is a form of going against ~~is~~

Maybe that is ~~is~~, showing us how to act ~~is~~

~~is~~ what it might ~~is~~ to be more like a crawling plant: through extension and connection making ~~is~~ roots. ~~is~~ show ~~is~~ through dropped leaves, a different sort of break ~~is~~

~~is~~ what potential ~~is~~ in these cracks springing through the gaps ~~is~~

This is what I mean when I say I don't know what there is ~~is~~. I asked ~~is~~ when this first happened, but it didn't ~~is~~. There is not ~~is~~

The needle ~~is~~ of any ~~is~~ when it comes to ~~is~~ knowledge as it is ~~is~~ the rhetoric of this ~~is~~ rather than relate ~~is~~

We seek to ~~is~~ understand ~~is~~ carefully ~~is~~ are required to ~~is~~, while ~~is~~ sharing our ~~is~~ history.

~~is~~ of tactics to keep ~~is~~ the attitude of defense, ~~is~~ if "they" ~~is~~ at the bottom pre-occupied with meeting ~~is~~ will lack ~~is~~ which ~~is~~ Careful tact? ~~is~~ to bring ~~is~~ to change?

The ability to relate personal cultural and spiritual experiences, while saying them in an awareness of the presence of "the powers that be," playing between these two realities is the heart of survivorship.

Hand in hand ~~is~~ witnessing ~~is~~ what has been made. ~~is~~ was previously opaque. We must ~~is~~ to break ~~is~~ something different.

I can't ~~is~~ but think ~~is~~ to ~~is~~ this - the constant ~~is~~ contrasts, ~~is~~ risk ~~is~~ resistance, ~~is~~ no longer enough.

~~is~~ it interrupted by ability to perceive ~~is~~

~~is~~ feel ~~is~~ blood memory pulsing ~~is~~ I watch: ~~is~~ only ~~is~~, but my blood knows more ~~is~~

We often speak ~~is~~ a knowledge ~~is~~ passed through ~~is~~ of people often ~~is~~ to the ruptures that ~~is~~ transfer ~~is~~ too.

I want to acknowledge that ~~is~~ silence - this creates another ~~is~~ memory. The complexities and ~~is~~ dissonance ~~is~~ present.

In terms of voicing the flood

~~is~~ the cracks ~~is~~ may be more ~~is~~ than delivery ~~is~~

~~is~~ prioritized and given authority, ~~is~~ Softness, ~~is~~ accurate to ~~is~~ agency. ~~is~~ These systems, ~~is~~ it feels ~~is~~ of being, ~~is~~ to produce, ~~is~~ or ~~is~~ show ~~is~~ even while exhausted in the ~~is~~ action ~~is~~

I contemplate ~~is~~ for growth ~~is~~ springing through ~~is~~ imperfection ~~is~~ entry for living.

I don't know that these ~~is~~ make ~~is~~ better, what ~~is~~ better ~~is~~ itself being removed, but ~~is~~ process, ~~is~~ in some sense ~~is~~ considering ~~is~~

~~is~~ towards connection, ~~is~~ That lack of ~~is~~ a form, ~~is~~ The grain

In ~~is~~ this grief, the heaviness ~~is~~ overwhelming. Let us find ~~is~~ where our feet ~~is~~ place your hands ~~is~~ close your eyes.

Let's focus ~~is~~ and honor the ~~is~~ Reach ~~is~~ below ~~is~~ into bedrock, to be, ~~is~~ the water that sits between, ~~is~~ solids. ~~is~~ and gather ~~is~~ most unlikely ~~is~~ holding the cycle ~~is~~

This ~~is~~ flowing ~~is~~ under everything, ~~is~~ of ~~is~~ everywhere. Water, ~~is~~ to the water where my body ~~is~~ where my kin ~~is~~

Consider that ~~is~~ experience and ~~is~~ we are near, ~~is~~ connecting with our ~~is~~ offerings through ~~is~~

We have the opportunity to heal with them when we heal ourselves.

~~is~~ believe ~~is~~ we all ~~is~~ in exchange with the actions ~~is~~ - we all ~~is~~ work ~~is~~ to make ~~is~~

~~is~~ with water, ~~is~~ a moment ~~is~~ consider what ~~is~~ you ~~is~~ are too heavy to hold ~~is~~ and ~~is~~ we are able to give ~~is~~

In this moment let's consider ~~is~~ simply existing, ~~is~~ a position where you are ~~is~~ truly listening. Most times ~~is~~

~~is~~ these intentions ~~is~~. Give thanks ~~is~~ which connect ~~is~~ us ~~is~~ cycles ~~is~~ Who ~~is~~ been here ~~is~~ will continue ~~is~~ all traveling ~~is~~

~~is~~ ourselves, back up through bedrock, soil, through cracks ~~is~~ back to our seats, ~~is~~ bones on the ground, hands next ~~is~~ to cross ~~is~~ chest, ~~is~~ Touch ~~is~~

~~is~~ compassion, when I say ~~is~~ open up ~~is~~ hands away ~~is~~ your body, ~~is~~ release ~~is~~ too heavy ~~is~~ alone ~~is~~

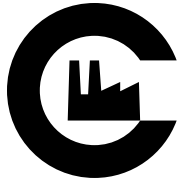
If you have ~~is~~ spare ~~is~~ focus ~~is~~ you are finding ~~is~~ yourself to others.

~~is~~ base.

in terms of voicing the flood, I + II [redacted], 2025
text score on paper

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. The Chocolate Factory Theater respectfully offers this acknowledgment as a small step on a path towards recognition and repair, with the understanding that acknowledgment is not a substitute for action.



ABOUT THE CHOCOLATE FACTORY THEATER

The Chocolate Factory Theater is an artist-centered organization, built by and for artists. Co-founders Sheila Lewandowski and Brian Rogers began making work together in 1995 and quickly saw the need for a creative home to support their work and the work of fellow experimental performance-based artists. The Chocolate Factory therefore has grown and developed within and through a creative process that centers the development of new work, as guided by makers.

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.

MAJOR SUPPORTERS: Lily Auchincloss Foundation, CATES Tutoring NYC, Con Edison, Howard Gilman Foundation, Harkness Foundation, The Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts New York, Jerome Foundation, jetBlue, Lambent Foundation, M&T Bank, National Endowment for the Arts, New York Community Trust, New York Foundation for the Arts, NYC Council Member Julie Won, NYC Department of Cultural Affairs, New York State Council on the Arts, The Chocolate Factory Theater Trustees, The McGue Millhiser Trust, Mental Insight Foundation, Mertz Gilmore Foundation, Queens Borough President Donovan Richards, Jr., Robert Rauschenberg Foundation, Rise Light and Power, Select Equity Group Foundation, Shubert Foundation, Emma A. Sheaffer Charitable Trust, Shine Electronics, Trust for Mutual Understanding, and our many individual donors.

STAFF

Sheila Lewandowski	Co-Founder/Executive Director
Brian Rogers	Co-Founder/Artistic Director
Madeline Best	Director of Operations
Regine Pieters	Associate Director of Development
Gerard Minaya	Marketing + Administrative Manager
Peter Richards	House Videographer
Michael Reardon	Graphic Design
Shana Crawford	Production Manager

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THANK YOU TO OUR ANNUAL SUPPORTERS: Martita Abril, Madani and Jennifer Adjali, Chris Ajemian, Stan Aleshin, Roya Amirsoleymani, Sarah Atwood, Linda Austin, Richard Aviles, Angel Ayon, Regina Bain, Ivy Baldwin, Jordan Barbour, Meg Barnette, Chloe Bass, Maria Bauman, Peter Bellamy, Jodi Bender, Margaret Bennett, Ted Berger, Karen Bernard, Rachel Bernsen, Hannah Berson, Alice Berstein, Madeline Best, David Binder, Philip Bither, Gavin Black, Nancy Black, Suzanne Bocanegra, Agnes Borinsky, Tammy Bormann, Peter Born, Chuck Bracken, Rob Bralow, Kim Brandt, Collette Brennan, Rebecca Brooks, Carol Bryce-Buchanan, Stormy Budwig, Richard Burdon, Patrick Burke, Aimee Campbell, Tymberly Canale, Carianne Carleo-Evangelist, Leah Carrell, Robin Carson, Gonzalo Casals, Amy Cassello, Yanira Castro, Don and Katha Cato, Irene Chaldaris, Travis Chamberlain, Rosane Chamecki, Miles Chapin, Rachel Chavkin, Natalia Chefer, Meilan Chen, Peggy Cheng, Amy Chin, Janet D Clancy, Hilary Clark, Christen Clifford, 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