

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.

MAJOR SUPPORTERS: Lily Auchincloss Foundation, Con Edison, Howard Gilman Foundation, Harkness Foundation, jetBlue, Kaufman Astoria Studios, Lambent Foundation, M&T Bank, The McGue Millhiser Trust, Andrew W. Mellon Foundation, Mental Insight Foundation, Mertz Gilmore Foundation, National Endowment for the Arts, New York Community Trust, New York State Council on the Arts, New York State Parks, NYC Council Majority Leader Jimmy Van Bramer, NYC Department of Cultural Affairs, NYC Office of Media and Entertainment, NYS Assemblywoman Catherine T. Nolan, Plaxall, Robert Rauschenberg Foundation, Carl and Laurie Rogers, Select Equity Group Foundation, Shubert Foundation, Emma A. Sheaffer Charitable Trust, Shine Electronics, The Trust for Mutual Understanding, The Chocolate Factory Theater Trustees, and our many individual donors.



CHOCOLATE FACTORY STAFF and TRUSTEES

Sheila Lewandowski	Co-Founder/Executive Director
Brian Rogers	Co-Founder/Artistic Director
Madeline Best	Director of Operations
Regine Pieters	Development Associate
Peter Richards	House Videographer
Michael Reardon	Graphic Design
Shana Crawford	Production Manager
Julie Brandano	Front of House
Lydia Sloan	
Lillie De	Technicians
Ben Demarest	
Sophie Sotsky	
Pamela M. Golinski, Esq.	Legal Counsel

BOARD OF TRUSTEES: Chris Ajemian, Diane Eisenstat (President), Stephen Facey, Daniel Fish, Vallejo Gantner, Jonathan Kratter (Treasurer), Sheila Lewandowski, Alton Murray, Antonio Ramos, Brian Rogers, Mary Torres (Secretary)

chocolatefactorytheater.org



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

Martita Abril



THE CHOCOLATE FACTORY THEATER PRESENTS

James Allister Sprang *Aquifer of the Weave*

March 2-12, 2022

From the studio of James Allister Sprang

Dedication

For you, who helped. For bridges.

Epigraph

Memory in our works is not calendar memory; our experience of time does not keep company with the rhythms of month and year alone.
- Édouard Glissant

*"I have said before
that the music is the words
and the words are the music
It is all there for you to understand if you can
and for you to feel, regardless."
- Sun Ra*

*"Sheeeeeeeeeeeeeeeit it's hard, damn, this quick incarnate incompleteness."
- Fred Moten*

Core Collaborators:

Marie de Testa: Set Designer and Architectural Intervention
Jeanette Oi-Suk Yew: Lighting Designer
Michael Hernandez: Sound Supervisor
Sandra Garner: Line Producer / Production Manager
Jasmine Lynea: Documentary Filmmaker
4DSOUND: Sound Consultancy and Specialized Software

Musicians:

Mathis Picard: Keys
Rafiq Bhatia: Guitar
Jake Goldbas: Percussion
James Allister Sprang: Modular Synthesis and Producer
Brendan McGeehan: Recording and Mixing Engineer

Construction of cyanotype weaving led by **James Allister Sprang**, includes:

Jamaica Center for Arts and Learning / Beautify NYC cohorts: Nakib Abedin, Nazier Alexander, Teniola Bakare, Anabil Biswas, Prama Biswas, Caitlin Charles, Kiara Gabour, Sade Garrick, Prophet Green, Mosuir Jabir, Shaba Jahan, Alyssa Maye, Britney Milo, Tolulope Olowayo, Mmesoma Onukaogu, Janoi Smith and Gabrielle Williams.

Cooper Union: Seth Evans and Karla Garcia

Penn Praxis Studio: Bhavana Shyamsundar and Zhonghui Tang

Special Thanks:

4DSOUND: Poul Holleman, Salvador Breed and Aimée Theriot-Ramos; Sarah Arison, Rob Ayala, The Bunker Studio, Jewels Dodson, Jamaica Center for Arts and Learning: Leonard Jacobs and Patrick Scorese; Anthony Carlos Molden, Moog Music: Logan Kelly; National Performance Network Documentary and Storytelling Fund, NeON Arts and Beautify NYC, The Painted Bride Art Center: Laurel Raczka; UPenn Praxis Studio: Ellen M. Neises; Aaron Ross, Andrew Ross, YoungArts: Lauren Snelling.

James Allister Sprang (Lead Artist) is a first-generation Caribbean-American who works across mediums to investigate call and re-sponse through poetics, image and sound. This work is informed by the black radical tradition. Sprang has read, shown, or performed at institutions such as the Museum of Contemporary Art in Chicago, the Apollo Theater, Abrons Arts Center, the Brooklyn Museum, The Public Theater, David Nolan Gallery, On The Boards, Baryshnikov Arts Center, The Painted Bride, FringeArts, Knockdown Center and The Kitchen.

Marie de Testa (Set Designer and Architectural Intervention) understands her practice as an experimental mode of spatial inquiry at the intersection of architecture and theater. She has increasingly become interested in comparing both disciplines in terms of the specific temporalities ascribed by their respective fields and the mediation they offer between the public and a context. Marie de Testa holds a bachelor's degree in architecture from the Irwin S. Chanin School of Architecture of The Cooper Union, an MA in scenography from the Norwegian Theater Academy and a MA in spatial design from the Royal Danish Academy of Fine Arts. Prior to moving to Princeton to study architecture, she worked as a set designer for the performing arts, and was based in New York.

Jeanette Oi-Suk Yew (Lighting Designer) is an award-winning multi-disciplinary lighting and projection designer for theatre, dance, opera, musicals, music performances, installation, immersive experiences and digital productions. Her designs have been seen across US cities and internationally. As a designer, Jeanette aims to create a visual environment that is organically integrated into the landscape and language of the production. NY Times described her designs as "clever" and "inventive". Her most recent immersive design was with En Garde Art's "part art installation, part immersive theater" experience A Dozen Dreams (NYC) and NEVERMORE PARK, an immersive art experience powered by the imagination of artist Hebru Brantley (Chicago). Upcoming: the world premiere of David Byrne and Mala Gaonkar's Theater of The Mind with Denver Center for the Performing Arts (DCPA) Off-Center.

Michael Hernandez (Sound Supervisor) is a musician and engineer from Miami, FL. He has sound designed work in places like Performance Space New York, Mabou Mines, and Center for Performance Research.

Sandra Garner (Line Producer / Production Manager) is an independent New York City-based producer working through her company Lingua Franca Arts dedicated to the development, support and presentation of contemporary performing arts projects. Current projects include: !Oye; Group's Taxilandia, Suzanne Bocanegra's Honor and Pavel Zustiak's HEBEL. Lingua Franca Arts is about cultivating a common language among artists, art forms and audiences.

Jasmine Lynea (Documentary Filmmaker) is a film artist based in Philadelphia. Currently, Jasmine is a fellow at Blackstar Philadelphia Filmmaker Lab, focusing on writing and directing The Love Machine. As a writer and director, Jasmine's work has been exhibited and shared throughout the country, with the support of film festivals such as Seattle Film Festival, Baltimore International, San Francisco Black Film Festival, Hip Hop Film Festival, and most recently William Way

LGBT Community Center. Jasmine's work has also been supported by Scribe Video Center and Leeway Foundation.

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.

4DSOUND (Sound Consultancy, Specialized Software) is a studio exploring spatial sound as a medium. Since 2007, 4DSOUND has developed integrated hardware and software systems that provide a fully omnidirectional sound environment. These environments enable vivid sonic experiences that blur the boundaries between the real and the imagined: the world of sound we know, and a world beyond. Building on more than a decade of research, development and experimentation with spatial sound technology, this process has opened up new ways to design, perform and experience sound. 4DSOUND has been at the forefront of some of the most creatively challenging and technically complex projects using spatial sound - ranging from symphonic experiences to bio-wearable instruments, from interactive theatre to kinetic architecture.

Audio Transcript:

The following is read over spiritual synthesized jazz in a soft and comforting tone:

Chapter 1

at a crossroads amongst the blues of our time

Chapter 2

arrive to the snug weave of the interior.

there is a dappling of light across the underside of your skin.

Chapter 3

our skin is a wave,

authored by a large beautiful wake.

Chapter 4

you are a single vulnerable soul

amongst

the whole wide

black interior

amongst

the many pathways

the many intersections

that arrive to this deep time.

this abstraction

mirepoix of past, present, future

fixed fluid forward.

what passes through is the finest

of dandelion

diaspora star dust.

settling beneath transparent patchwork skin.

this Aquifer of the (we)ave.