

THE CHOCOLATE FACTORY THEATER

FALL 2025 / SPRING 2026

CATCH 79!
September 13, 2025

Netta Yerushalmy, Tuçe Yasak,
Mieke Ulfig, Katherine Profeta,
Paula Matthusen, Alla Kovgan
nothing personal, just everything
October 30 - November 2, 2025

Ruth Childs
Blast!
(with L'Alliance New York)
November 12-14, 2025

Juliana F. May
Optimistic Voices (reprise)
(with Live Artery | New York Live Arts)
January 8-10, 2026

Autumn Knight
NOTHING: more
(with Under The Radar Festival)
January 16-18, 2026

Saturday Salons
Curated by Jennifer Krasinski
March 7 + May 16, 2026

Karinne Keithley Syers
Your Ghost Body
March 13-14, 2026

Neal Medlyn
Made In Heaven
March 25, 2026

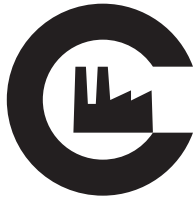
Steven Wendt + Wes Day
Plato Caves: Screens vs Shadows
March 27-29, 2026

Ayano Elson
Control
April 23-25, 2026

Moriah Evans
[.../+*^%<>€£¥\$&@!!!!^^^]
(with Walker Art Center)
June 5-13, 2026

Jasmine Hearn
Memory Fleet: Beloved, Let's Cross
(with New York Live Arts)
June 11-13, 2026

Early Stage Creative Residencies:
Crackhead Barney, Jesse Bonnell, Lily Gold,
Amanda Horowitz, Kashia Kancey, Joanna Kotze,
Maya Lee-Parritz, Kimiko Tanabe,
Zerina Tye, Lu Yim
Fall 2025 - Spring 2026



THE CHOCOLATE FACTORY THEATER PRESENTS

Moriah Evans

[.../+*%<>€ƒŸ\$&@!!!!^^^]

Co-Commissioned with Walker Art Center

June 5-13, 2026

[.../+*%<>€ƒŸ\$&@!!!!^^^] confronts the body as a site of political and existential conundrums. The title is intentionally unsayable, engaging that which cannot be uttered in the ineffable present, a way to stay with the body. It resists the explicative we so often demand of the historical moment and instead offers dance and performance as a form to negotiate these complex times.

PRODUCTION CREDITS

Direction and Choreography: **Moriah Evans** with Performers: **Cyril Baldy, Malcolm-x Betts, Chloë Engel, Kris Lee, João dos Santos Martins, and Varinia Canto Vila**; Lighting Design: **Madeline Best**; Scenic Design: **Doris Dziarsk**; Sound Design: **Ian Douglas Moore**; Costumes: **Strauss Bourque-LaFrance**; Dramaturgy: **Joshua Lubin-Levy**; Fabrication: **Matt Shalzi**; Studio Management: **Margaret Knowles**

NOTES

The work probes how material, immaterial, biological, and sensorial resources coexist in dancing actions that oscillate from the unstable and unresolved to unified group choreographies of mesmerizing dance steps. In this maze of interdependence, [.../+*%<>€ƒŸ\$&@!!!!^^^] proposes non-linear thinking and embodied ways of knowing, questioning how bodies can and cannot be isolated from social, economic, and political urgencies.

FUNDING CREDITS

The premiere of [.../+*%<>€ƒŸ\$&@!!!!^^^] is Co-Commissioned with the Walker Art Center and supported through Moriah Evans' 2025-2027 Fellowship with the Vera List Center for Art and Politics, with additional support by Villa Albertine.

This program is supported by Dance/NYC's Dance Advancement Fund, made possible by the Howard Gilman Foundation and the Ford Foundation. This project was also supported, in part, by a Foundation for Contemporary Arts Emergency Grant as well as by the Loghaven Artist Residency, the Department of Education's Arts Hub, and Lower Manhattan Cultural Council. Early-phase research residency and funding for this project came from KAJE and the Hodder Fellowship at Princeton University. Materials donated by Judson Church, Four One One, and The Chocolate Factory Theater.

[.../+*%<>€ƒŸ\$&@!!!!^^^] is also supported by Sarah Arison, Soman Chainani, Bruno Freeman, Angela Goding, Jessica Mitrani, Will Palley, Will Rawls, Sheila Ravendhran, John Robinson, Andrea Rosen, Memo Sanchez, Sasie Sealy, Brooke Blume, and other donors who choose to remain anonymous.



SPECIAL THANKS

Lizzie Feidelson, Lydia Okrent, Sarah Beth Percival, Maggie Cloud, jess pretty, Carlo Antonio Villanueva, Benny Olk, Connor Scott, Jamal Abrams, Jodi Melnick, Laura Wiktsen, Maxi Canion, Isa Spector, Bria Bacon, A.L. Steiner, Iréne Hultman, Jason Nielsen, Kennis Hawkins, Nile Harris, Will Rawls, Chip Kimura, Elisabeth Skjærvold, John Hoobyar, Philip Bither, Alessandra Gomez, Ro Miller, Ethan Philbrick, Karsten Wales Lund, Myriam Ben Salah, Pierre Sondeijker, Kathy Noble, Defne Ayas, Nora Chellew, Esa Nickle, RoseLee Goldberg, Melissa West, Lexy Cordato, Marie-Therese Bruglacher, Wolfram Sander, Cat Lamb, Adrian Danchig-Waring, Carin Kuoni, Eriola Pirae, Tabor Banquer, Adrienne Umeh, Re'al Christian, Moe Yousuf, Esther Nguyen, Benjamin Papac, Brandon Cournay, Kelsi Ford, Hannah Berson, Saman Boyd, Ann Marie Lonsdale, Ralph Lemon, Ana Janevski, Angela Goding, Julia Trotta, Sarah Michelson, David Watson.

BIOS

Moriah Evans positions choreography as an expansive social process. Drawing on somatic choreographic practices and feminist critiques of dance and visual culture, her work expands dance beyond the visible, to explore different ways of sensing both ourselves and our relationships to one another. Evans develops movement from the unseen interior of the body, by activating the emotional, somatic, and sensory systems to question the default hierarchies between notions of flesh, body, self, and subject. For Evans, choreography is a social political project that means far more than arranging bodies and movement in space; it is a serious and wide-ranging exploration of ideological beliefs—including feminist, sociological, and anthropological considerations. In Evans' practice, one work leads to the next, each project forming a chapter in her ongoing process to inspire transformation—both physically and psychosocially—through action. Evans creates site-specific performances, theater-based productions, gallery and museum-based participatory installations, symposiums, theoretical texts, and curatorial projects. Some recent works include: *Scrimmage* (The Renaissance Society, Chicago, IL, 2025); *HARBORing* (Snug Harbor Cultural Center and Botanic Garden, NY, 2025); *BANKing* (Musikinstallationen, Nuremberg, Germany, 2025); *The Wait* (New York Choreographic Institute, New York City Ballet, NY, 2024) *Remains Persist* (MOCA LA, CA, 2023; Performance Space New York, NY, 2022); *Out of and Into: PLOT* (Museion, Bolzano/Bozen, Italy, 2023); *REPOSE* (Beach Sessions, NY, 2021); *Be my Muse* (Art Encounters Biennial, Timisoara, Romania, 2025; Pace Live, NY, 2021; Hirshhorn Museum, Washington, DC, 2018; Villa Empain, 2016); *BASTARDS: We are all Illegitimate Children* (NYU Skirball, NY, 2019); *Configure* (The Kitchen, NY 2018); *Figuring* (Sculpture Center, NY, 2018).

Cyril Baldy (dance) studied ballet in Paris at The Conservatoire National Supérieur. As a dancer he worked with the Jeune Ballet de France, Nederland Dans Theatre II, Nederland Dans Theatre I and Frankfurt Ballet before The Forsythe Company from 2005 to 2014. Since 2014, alongside teaching internationally, he primarily choreographs, teaches and stages William Forsythe's repertoire.

Madeline Best (lights) is a Lighting Designer,

Performer, Mother and Managing Director at The Chocolate Factory Theater. Madeline's design practice comes from an interest in the way light affects space and the way it feels. Recent projects have included: Katy Pyle/Ballez, Heather Kravas, Ursula Eagly, Milka Djordjevich, efrian rozas, luciana achugar, Andrea Kleine, Annie-B Parson/BigDance Theater, and more. Madeline studied at Bennington College.

Malcolm-x Betts (dance) is a New York-based visual artist and dancer who believes art is a transformative vehicle that brings people and communities together. His work investigates embodiment, liberation, Black imagination, and engages with the challenges imposed on the body. He has performed in works by Snoogybox (Andy Kobilka), Nile Harris, Moriah Evans, and Alex Romania.

Ian Douglas-Moore (music) uses guitar, electronics, and field recordings to explore the textures of resonant sounds as they engage with acoustic space. Treating an acoustic guitar as a tone generator, his recent improvisations with Eric Wong, Dominic Coles, Patrick Holmes, and others, blur the boundaries between electronic and acoustic music. His project with Aaron Snyder, Church Car, traverses minimalist psychedelic rock, text-sound composition, and music from imagined microtonal folk traditions. These musical experiences inform his sound design for artists like Moriah Evans, Annie Dorsen, and Lauren Bakst.

Doris Dziarsk (scenography) is a visual artist and scenographer based in Leipzig, Germany. She designed stage sets and installations for Meg Stuart, Moriah Evans, Anne Zacho Søgaard, Matthaei & Konsorten, Enrico Stolzenburg, Peter Kastenmüller, Gesine Danckwart, Doublelucky and others and received a New York Bessie Award in 2012. In addition to the performative context, she develops spatial concepts for temporary gatherings such as The New Infinity (Berliner Festspiele) and the Tanzkongress 2019. In her installations like AIRNSHARE she uses spatial, haptic and experiential approaches to the sites and materials she is working with.

Chloë Engel (dance) is a performer and choreographer living and working in Brooklyn, NY. They are invested in the problems and potentials of the body. Chloë has presented work at Wave Hill, Abrons Arts Center, wild project, Lifeworld, AUNTS,

No Theme Festival, Little Berlin. They have performed in the works of Elena Demyanenko, Beth Gill, Jo Warren, Neva Guido and Dana Reitz.

Joshua Lubin-Levy (dramaturgy) is a curator, scholar, and dramaturg working at the intersection of visual arts and performance. He is the Director and Chief Curator of the Center for the Arts at Wesleyan University, and previously served as a Curatorial Research Associate on *Edges of Ailey* (2024) at the Whitney Museum of American Art. In addition, he serves as Editor-in-Chief of the *Movement Research Performance Journal*, a platform by and for artists working in performance to experiment with publishing. He received his doctorate from the Department of Performance Studies, New York University, and is currently working on a monograph based on the performance artist Jack Smith. He was a 2026 Center for Curatorial Leadership Fellow, and a 2016–2017 Helena Rubinstein Critical Studies Fellow in the Whitney Independent Studies Program.

Margaret Knowles (studio) has worked in administrative and curatorial roles at MoMA PS1 and MoMA, as well as in operations and finance roles for small businesses and start ups whose missions involved indigenous craft preservation and the economic participation of people with disabilities. She grew up in Nashville, TN and came to New York to attend NYU, where she studied Contemporary Art at Critical Theory. In 2021, she earned her MBA from Columbia University.

Kris Lee (dance) is a dancer, performer and DJ who is grounded in the Black radical tradition of improvisation and aliveness. They work with dance and sound as audio-tactile-kinesthetic technologies for exercising non-performative liberation. Lee was named by *Dance Magazine* as one of “25 to Watch” in 2026. They participated in the creation and performance of *OO-GA-LA Reimagined* (The Fred Holland and Ishmael Houston-Jones 1983 Duet Danced into the 21st Century) at Danspace Project. Currently they are working with Shamel Pitts/TRIBE in *Marks of Red* (premiered March 2026 at The Walker Art Center), *Sweat Variant*, and *Moriah Evans*.

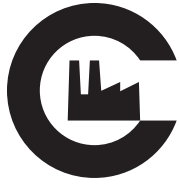
João dos Santos Martins (dance) is an artist whose work encompasses dance, exploring formats such as choreography, exhibition, and publishing. His practice articulates collaborative ways of working that focus on

issues of transmission, language and labor. Together with Ana Bigotte Vieira, they created a platform for mapping genealogies of dance history in Portugal (*Para Uma Timeline a Haver*). He founded a biannual journal — *Coreia* — dedicated to artists' writings in 2019. João performed in works by Ana Rita Teodoro, Xavier Le Roy, Eszter Salamon, Boris Charmatz, Marcelo Evelin, Jérôme Bel, Rui Horta, among others. Occasionally he writes and curates. In 2014, he co-founded *Parasita*, an artists' association based in Lisbon.

Varinia Canto Vila (dance) is a dancer, choreographer, and researcher based in Santiago since 2019. In the beginning of her career as a maker, she has explored dance medium-based themes. Recently, she has shifted focus to the intersection of art and politics, employing extended choreography to examine movement within the social body. She created the performance piece *Maneras de Salir* (*Ways to Exit*), which explores the notions of distances and proximities between people and their socio-economic and political realities. In 2024, she created *MUNDOS* (*Worlds*), which revolves around the concept of a fragmented society. She has shown her work in Belgium, Poland, Germany, Argentina and Chile.

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

Founded in 2004, The Chocolate Factory Theater (CF) supports the creation of new work by interdisciplinary performance artists from its post-industrial facility in Long Island City, Queens. We encourage risk-taking and innovation within the experimental performing arts community by responding to artists' needs with space, time, money and administrative support throughout their careers. As an artist-founded, artist-run institution—and one of the few remaining spaces wholly devoted to experimental performance in New York City—we believe that the ideas generated within our walls have the potential to improve the lives of New Yorkers, shape broader cultural movements, and inspire change.

Each year, CF builds a robust Artistic Program comprising 8-10 commissioned premieres by interdisciplinary artists; 6-8 early stage creative residencies; a number of contextually-relevant interdisciplinary events (organized by guest curators) including cinema, music, and literature-focused gatherings; and organizational partnerships intended to deepen and expand connections between specific interdisciplinary artist communities.

As a team of practicing artists themselves, CF staff engages with its artist community from a place of direct understanding, as partners in a shared endeavor—making the process of developing new work within our spaces incredibly unique. Artists receive exclusive 24/7 access to our spaces and technical equipment for a period of 1-6 weeks, culminating in premiere performances for the public. We literally hand artists the keys and—in addition to substantial financial, administrative and technical support—provide a level of flexibility, trust, autonomy and appreciation that is rare in New York City. CF has earned a strong reputation—among its artist community, its peer institutions, and the field at large – as an organization that is truly “by artists, for artists”.

MAJOR SUPPORTERS: Booth Ferris Foundation, Con Edison, Harkness Foundation, Howard Gilman Foundation, The Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts New York, jetBlue, Lambent Foundation, M&T Bank, New York Community Trust, NYC Department of Cultural Affairs, New York State Council on the Arts, NYC Council Member Julie Won, The Chocolate Factory Theater Trustees, Mental Insight Fund at San Francisco Foundation, Mertz Gilmore Foundation, Queens Borough President Donovan Richards, Jr., Rise Light and Power, John Robinson, Select Equity Group Foundation, Shubert Foundation, Shine Electronics, Tiger Baron Foundation, and our many individual donors.

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Madeline Best	Managing Director
Regine Pieters	Director of Development
Shana Crawford	Production Manager
Peter Richards	House Videographer
Michael Reardon	Graphic Design
Sheila Lewandowski	Co-Founder / Executive Director Emerita

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