THE CHOCOLATE FACTORY THEATER
FALL 2026 / SPRING 2027

CATCH 82!
September 19, 2026

Gala Honoring David Lang + Janet Wong
September 29, 2026

Liz Santoro + Pierre Godard
This Is Unreal (with **L'Alliance New York**)
October 15-17, 2026

Nature Is My Co-Curator
Curated by **Stephanie Acosta**
October 18, 2026 + March 7, 2027

Andrea Kleine
Incubations
October 22, 2026

Saturday Salons
Curated by **Jennifer Krasinski**
October 24, 2026 + April 10, 2027

AUNTS
The hAUNTing
October 31, 2026

Neil Greenberg
Next Dance
November 12-21, 2026

Findlay//Sandsmark
broken (iteration III - for LIC)
December 3-5, 2026

devynn emory
Boiling Rain
December 11-12, 2026

Paul Lazar
Lecture on the History of Skywriting
(with **Under The Radar**)
January 10-23, 2027

Megan Metcalf
Book Launch: Collecting Choreography
February 4, 2027

Walter Dundervill
Necropolis
April 2027

Laurie Berg
Work for Young Audiences
April 2027

Keyon Gaskin
tbd: to be diasporic un determined (with **PICA**)
April 2027

Mother's Day Block Party + Open House
May 9, 2027

Sam Kim
Kid Crone
May 2027

Molly Lieber + Eleanor Smith
Untitled
May 2027

Early Stage Creative Residencies
Madeline Best, Kristel Baldoz, Sophia Cleary, Dayna Hanson, Sierra Hendrix, LIZN'BOW, Ayo Ohs, Nicholas Sanchez / Wonderful Cringe, Kensaku Shinohara

CF School
Curated by **Gundega Laivina**

chocolatefactorytheater.org

THE CHOCOLATE FACTORY THEATER PRESENTS

Nature Is My Co-Curator
Oozing The Stone

October 18, 2026

Curated by **Stephanie Acosta**

PARTICIPATING ARTISTS

Julia Santoli is a multi-disciplinary artist, musician, and arts organizer. Santoli creates immersive and precarious environments with voice, feedback, electronics, and installation. Her approach to vocalization integrates embodied practice with an attention to close listening, in compositions and structured improvisations often tipping the scales between resonant clarity and extreme sonic states. Sonic abrasion, like stones shaped by water. Threading Water is a work in progress bending voice, strings, bells, and feedback into new forms. Sonic abrasion, like stones shaped by water.
@ilotnasailuj
julisantoli.net

Dakota Gearhart is an interdisciplinary artist whose practice interrogates modern science and technology through an animist worldview, seeking to radically deconstruct contemporary structures of power and the hierarchies they produce. By making the familiar strange, and the strange familiar, she creates speculative alternatives to dominant ways of organizing knowledge and value, imagining more expansive futures for human and non-human life alike. She creates a collaborative animated series called Life Touching Life that invites scientists, researchers, and caretakers to share observations on consciousness and its relationship to biodiversity. Her work has been supported by the New Museum, United States Artists, Japan-U.S. Friendship Commission, Franklin Furnace, Fulbright, the National Endowment for the Arts, and more.

Marking ten years of mythopoetic eco-videos, this moving-image remix revisits the strange and tender worlds that have shaped Gearhart's practice. An emo humphead wrasse, a microscopic swim through foreskin cells, and a hairy mermaid embodied by Gearhart on a Florida beach collide in a celebration of more-than-human entanglement. These intimate creature portraits and early video experiments trace the roots of Gearhart's practice, revealing the impulses that continue to animate her work and the possibilities that are still to come.
@_dakotagearhart
www.dakotagearhart.com

Kerosene Jones is a writer, curator, and interdisciplinary artist whose work engages with marginalized queer subcultures and radical performance legacies, as well as the history, practice, and ethics of extended vocal technique. He approaches his creative and academic practice through a process that he refers to as "archival necromancy." Utilizing unorthodox compositional techniques and experimental research procedures, Jones endeavors to provide sonic, ceremonial, and intertextual sanctuary for horny ghosts with unfinished business. A graduate of the Performance and Interactive Media Arts MFA Program at Brooklyn College, Jones's work has been supported by Art Omi, BBC Radio 4, Black Mountain College Museum, The Chocolate Factory, MoMA PS1, NYSCA, The Poetry Project, Visual AIDS, and Wave Farm. His arts & culture writing has appeared in BOMB, Filmmaker Magazine, Interview, Document Journal, X-TRA, The Brooklyn Rail, and The Kitchen Magazine. Jones is currently the Arts Editor of WUSSY Magazine and the Programs Manager at CPR - Center for Performance Research.

Imago Slut Epic is a pornotopic sketch for voice, electronics, and a Party City inflatable costume, inspired by the survival techniques of genital stridulation exhibited by certain species of moths. These moths produce an ultrasonic frequency by rubbing their genitals together to avoid capture by bats, effectively jamming the bat's sonar and temporarily blinding them. My fixation with how this evolutionary defense mechanism could be mapped onto queer deviant sexualities led to research

around ovipositor dildoes, insemination porn, and a rediscovery of the matriarchal antiwar pop-culture iconography of Mothra. Featuring live vocal and sound processing by Isaac Silber and scenic design by Connor Goerk.
@kerosenejones_

Dominic Valencia is an interdisciplinary artist and musician working across installation, sound/music production, audio electronics, and design. He has recorded, exhibited, and performed under many names including Mudpool Opal, mmra, drain450, lakelung, myimaginaryalloy, among others. Recent work has been published by Kino Disk (Chicago IL, US), surf (Lisbon, PT), and es pradis (New Haven CT, US).

mudpool opal , a pine fell the gap will grow to ash in our lungs
stereo recorded audio, 40:00 min

During the lockdown summer the artist watched a massive arizona pine was leaning dangerously close and over their home. Cut down to protect the structure Valencia watched the world that seeped out of it's many cut limbs that now covered the landscape. Moved by this teaming living corpse the artist took on the task of digging out the large remaining stump by hand in the Tuscon summer. Morning digging gave way to daily private concerts, at times for only the artist, to process this transitioning being. Here the artist has begun to pull together the recordings from these grief and processing rituals, here are the first four days.

"i know them as arizona pines- tree native to the sky islands (higher elevation regions in mountain ranges adjacent to tucson and throughout the region) but it was a massive pine"

https://kinodisk.bandcamp.com/album/kept-running
https://surf.bandcamp.com/album/rind
https://microfilm112.bandcamp.com

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: Arison Arts Foundation, Booth Ferris Foundation. Harkness Foundation for Dance, Howard Gilman Foundation, jetBlue, The Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts New York, Lambent Foundation, M&T Charitable Foundation, Mental Insight Fund at San Francisco Foundation, Mertz Gilmore Foundation, New York Community Trust, NYC Department of Cultural Affairs, NY State Council on the Arts, Queens Borough President Donovan Richards, Jr., Rockefeller Brothers Fund, Select Equity Group Foundation, Shubert Foundation, Shine Electronics, Tiger Baron Foundation, and our many individual donors.

Season Supporters: Nelson Downend + Katinka Locascio, Vallejo Gantner, Kathy Halbreich, David Kerskovits, Nunally Kersh, Seán Pairceir, John Robinson, Carl + Laurie Rogers, Benjamin Stark, Ryan Suda + Julie Weprin, and The Chocolate Factory Theater Trustees.

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