

I'm writing to ask for your support of The Chocolate Factory Theater's end of year campaign to raise \$45k before December 31st.

This might seem like the beginning of another long story of mine, but if you keep reading, I promise it leads directly to the difference your generosity can make right now.

Last week, one of my closest friends invited me to hear an artist "present sounds," an invitation so ambiguous as to be intriguing. In her defense, the event was literally titled "*Lovie Will Present Sounds*." She knew the artist well; I definitely did not. But I've been on this new wave of saying yes to things I don't fully understand, hoping I'll be pleasantly surprised.

As instructed, I biked to a remote corner of Greenpoint and, after ringing a few wrong doorbells, found the entrance to what would soon become my "safe haven" for the night. The host welcomed me in, offered me a home-cooked dinner, and led me into a room filled with poofs, mattresses, hammocks, and every form of floor seating imaginable.

And there she was - Lovie - bathed in soft light, presenting sounds – literally. It was different, it was cold, it was liberating, it was magical, it was intimate, it was deliciously strange. The best way I can describe it is this: the sound and the space worked their deliberate pressure, in tandem, slowly, like a deep-tissue massage you feel days later. As I was leaving, I couldn't precisely describe what I had experienced, but what I did know is: I'm hungry to do it again.



Netta Yerushalmy, Tuçe Yasak, Mieke Ulfing, Katherine Profeta, Paula Matthusen, Alla Kovgan - *nothing personal, just everything* (Fall 2025)

Now, I realize this story may feel wildly unrelated to the subject of this fundraising letter – which is the main part of my job here at The Chocolate Factory Theater – but I promise it has everything to do with it.

Stick with me; the punchline is coming.

The moment I stepped inside that makeshift space, something felt familiar: the brick walls, the uneven floors, the lack of heat, the endearing jankiness. I was instantly reminded of New York City's cherished underground theater for experimental performance – our Chocolate Factory Theater.

So many new visitors who walk into our space exhibit that same feeling as the one I experienced when I walked into that room in Greenpoint: unsure of what they're stepping into, unsure how they even ended up in that forgotten part of Long Island City, and perhaps unable to describe the feelings that linger after they depart; perhaps without words to describe their experience, but knowing that they want to do it again.

Underground spaces where artists are encouraged to take real risks have become vanishingly rare. But it is only within these hidden, imperfect walls – and I'd argue, nowhere else – that deep transformation is possible, that new ways of seeing take root, and that collective healing begins to mend us. Spaces like ours keep the city vibrant, unique, and truly alive. They're why we stay here despite its challenges. They're why others dream of coming.

TL;DR: New York City simply would not be what it is without spaces like The Chocolate Factory Theater.



Ruth Childs - *Blast!* (Fall 2025)

As we step into this exciting new season, guided by fresh leadership, a strengthened Board, and a renewed vision for supporting artists, The Chocolate Factory Theater is one of NYC's few remaining spaces for performance, where experimentation isn't just encouraged – it's protected. At a time when small arts organizations are folding, and funding is shrinking, our commitment to giving artists a fearless space to fail, to fly, and to shock us into feeling alive is increasingly being stretched to its limits. Spaces like ours must continue, because if lose them, , we may not get them back.

Your gift today isn't just a donation – it's an act of preservation, a vote for artistic courage, and a promise that the kind of experience that massaged my heart that night in Greenpoint will continue to be possible, here, for all of us.

With deep love,

Regine Pieters

2025 ACCOMPLISHMENTS

- Commissioned Premieres by [Malcolm-x Betts + Nile Harris](#), [Anna Sperber](#), [Chloe Alexandra Thompson + DB Amorin](#), [Martita Abril](#), [Netta Yerushalmy](#), [Tuçe Yasak](#), [Mieke Ulfig](#), [Katherine Profeta](#), [Paula Matthusen](#), + [Alla Kovgan](#), and [Ruth Childs](#)
- A number of CF-commissioned projects received tours and remounts, including *Temporary Boyfriend* by Malcolm-x Betts + Nile Harris (at [Serpentine Galleries London](#)) and *Leslie Cuyjet's For All Your Life* (at [BAM](#))
- [Some Excellent Press!](#)
- [10 Early Stage Creative Residencies](#) (selected via peer nomination) by Maria Baranova, Dahlak Brathwaite, Maxi Hawkeye Canion, Sharleen Chidiac, Jessica Cook, Lily Gold, Ayano Elson, Joanna Kotze, Ethan Philbrick, and Anh Vo
- Additional events: [CATCH!](#), [Aaron Landsman](#), [An Evening For Fall Of Freedom](#)
- \$175,000 in direct payments to artists
- 5000+ audience members
- 25000+ viewers of our [online archive](#)
- Partnerships with Under The Radar, New York Live Arts, and Crossing The Line
- A [Big Beautiful Mother's Day Open House & Block Party](#)

COMING IN SPRING 2026

- Commissioned Premieres by [Autumn Knight](#), [Karinne Keithley Syers](#), [Neal Medlyn](#), [Ayano Elson](#), [Moriah Evans](#), and [Jasmine Hearn](#)
- [9 Early Stage Creative Residencies](#) (selected via peer nomination) by Crackhead Barney, Jesse Bonnell, Amanda Horowitz, Kashia Kancey, Joanna Kotze, Maya Lee-Parritz, Kimiko Tanabe, Zerina Tye, and Lu Yim
- Additional events: [reprise of Juliana May's Optimistic Voices](#), [Saturday Salons](#), and a work for young audiences by [Steven Wendt + Wes Day](#)
- Partnerships with Under The Radar, New York Live Arts, The Vera List Center for Art and Politics, Walker Art Center, and ISSUE Project Room