

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

An Evening For Fall Of Freedom
organized by Jennifer Krasinski +
The Chocolate Factory Theater
November 22, 2025

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

Saturday Salons
Curated by Jennifer Krasinski + Amy O'Neill
March 7 + May 16, 2026

Karinne Keithley Syers
Your Ghost Body + Companion Piece
March 2026

Neal Medlyn
Made In Heaven
March 25, 2026

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

Ayano Elson
Control
May 2026

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

Jasmine Hearn
Memory Fleet
(with New York Live Arts)
June 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



New York
L'Alliance

**THE CHOCOLATE FACTORY THEATER
and L'ALLIANCE NEW YORK
CO-PRESENT**

Ruth Childs
Blast!

November 12-14, 2025

Choreography/Performance : **Ruth Childs**
Light design : **Joana Oliveira**
Sound design and research : **Stéphane Vecchione**
Artistic Collaboration: **Bryan Campbell**
Costume Design : **Coco Petitpierre**
Costume Production : **Anne Tesson, Coralie Chauvin**
Outside eye : **Cécile Bouffard**
Coaching: **Michèle Gurtner**
Production, administration, diffusion : **Lise Leclerc**
and **Cécilia Lubrano**
Technical Director: **Rodolphe Martin**

CO-PRODUCTION

Pavillon ADC – Genève (CH), La Bâtie-Festival de Genève, Arsenic Centre d'art scénique contemporain, Lausanne, Atelier de Paris/CDCN, CCN de Tours / Thomas Lebrun (dans le cadre de l'accueil studio), Centre chorégraphique national de Rillieux-la-Pape/ direction Yuval PICK, A-CDCN (Les Hivernales - CDCN d'Avignon, La Manufacture - CDCN Nouvelle-Aquitaine Bordeaux · La Rochelle, L'échangeur - CDCN Hauts-de-France, Le Dancing CDCN Dijon Bourgogne-Franche-Comté, Chorège CDCN, Le Pacifique - CDCN Grenoble - Au-vergne - Rhône-Alpes, Touka Danses - CDCN Guyane, Atelier de Paris / CDCN, Le Gymnase CDCN Roubaix - Hauts-de-France, POLE-SUD CDCN / Strasbourg, La Place de la Danse - CDCN Toulouse / Occitanie, La Mai-son CDCN Uzès Gard Occitanie, La Briqueterie CDCN du Val-de-Marne)

WITH SUPPORT FROM

Pro Helvetia fondation Suisse pour la culture/ the Stanley Thomas Johnson foundation/ the Lo Studio - Performing Arts Centre, Bellinzona – Switzerland/

Corodis/ Canton of Geneva

Scarlett's/Ruth Childs benefits from a joint support contract from the City of Geneva/Canton of Geneva/ Pro Helvetia (2024-2026)

MANY THANKS TO

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BIOS

British-American dancer and performer **Ruth Childs** was born in 1984 in London. She grew up in the United States where she studied dance and music. In 2003 she moved to Geneva to finish her dance training with the Ballet Junior de Genève. Following this, she started working with many internationally known choreographers and directors including Foofwa d'Imobilité, La Ribot, Gilles Jobin, Massimo Furlan, Marco Berrettini and Yasmine Hugonnet.

Since 2015, she is also working on a re-creation and revival project of the early works of her aunt, the American choreographer Lucinda Childs. In 2014 she founded her company Scarlett's in order to develop her own work through dance, performance, and music. Scarlett's favors intimate and collaborative artistic processes, cultivating intuition and the indefinable. In 2016 the state of Geneva awarded her a scholarship and research residency in Berlin of 6 months to develop her own work. Her first stage piece in collaboration with Stéphane Vecchione, *The Goldfish and the Inner Tube*, premiered in April 2018. She premiered *fantasia*, her first solo at the ADC, Geneva in October 2019. In 2022, she created her second solo *Blast!* which was awarded the Prix suisse des arts de la scène that same year for an outstanding choreographic production. Her first group piece *Fun Times* premiered in 2024. Her work has been presented around the world: Théâtre de la Ville in Paris, Biennal de Danza de Cali, Impulstanz in Vienna, Crossing the Line in New York. Ruth is currently one of the artists in residence at the Arsenic - center d'art scénique contemporain in Lausanne.

Bryan Campbell is an American artist working and living in Paris. Since 2008, he has developed a body of multi-disciplinary work that mixes image, text, and choreography. After studies at New York University's Tisch School of the Arts and at the CCN de Montpellier, he created the performance projects *Research for the quadruped protagonist* (2010), *MARVELOUS* (2015), *SQUARE DANCE* (2019), *Janitor of Lunacy: A Filibuster* (2021), *Deep Cuts* (2023,) and *Submersion Games* (2025.) As a dancer, he has worked with Loïc Touzé, Emanuelle Huynh, Anotonija Livingstone & Jennifer Lacey, Ambra Sénatore, Olivia Grandville, DD Dorvillier, Gaetan Rusquet, Marco Berrettini, and the collective dance for plants. A translation of Yvonne Rainer's *Poems* into French, which Bryan signed in tandem with Vincent Weber, was published by 33 Morceaux in spring 2021.

Joana Oliveira was born in Porto in Portugal. Early on, she developed passion for performing arts and in particular light design. In 2006 she entered the Academy of Contemporary Performance in Porto to study light design. Following her graduation, she created lighting for diverse performances including dance and theatre and in situ projects. In 2014 she received a study scholarship and moved to Lausanne, Switzerland to work as an apprentice in the Arsenic theatre. She then started to work with many different Swiss companies, and now designs lighting for the following choreographers and theater directors: Audrey Cavelius, Ludovic Chazaud, Orélie Fuchs Chen, Le Collectif sur un Malentendu, Claire Deutsch, Christophe Jaquet, YoungSoon Cho Jaquet, Old Masters and Ruth Childs.

From 2019 to 2024 she is co-technical director at Le Grütli – Centre de production et de diffusion des Arts vivants in Geneva. She collaborates with Scarlett's since 2018 for light design and technical direction of *The Goldfish and the Inner Tube*, *fantasia* in 2019, *Blast!* in 2022 and *Fun Times* in 2024.

Sound designer, performer and self-taught drummer, **Stéphane Vecchione**, born in 1971 in Yverdon-les Bains, trained as an actor, at the Conservatoire de Lausanne, in the Dramatic Arts section, from 1995 to 1999. He then worked as a performer and or musician for many artists and companies including Stefan Kaegi, Denis Maillefer, Massimo Furlan, Nicole Seiler, Philippe Saire, Yasmine Hugonnet, Clédat & Petitpierre.

He is also a member of the group Velma (important band and performance collective based in Lausanne) and Deviation (sound installation collective based in Lausanne.) In 2002, he received a prize for "young music creators" from the Vaud Foundation for the promotion of artistic creations. In 2010 he founded his company SORI, to develop his own work through performance and sound. In 2014 he started his collaboration with Ruth Childs first with their musical duo *SCARLETT'S FALL* and then *The Goldfish and the Inner Tube* (2018.) Since, he has created the soundscape for *fantasia* (2019,) *Blast!* (2022) and *Fun Times* (2024.)

NOTES

"*Blast!*" is based on my observations of how humans express themselves. If my previous creation *fantasia* invoked sensations and movements linked to my own intimate memory, this new solo *Blast!* is a study, or panorama, of bodies, focusing on the painful, suffering, strange, explosive, and violent body.

For some time now, I have felt the need to respond to violence by embodying and transforming it in my work. Not necessarily my own violence, but the violence that surrounds us, traverses the history of humanity, haunts us with imagery and stories, the violence of our imagination or our nightmares. In dialogue with the percussive sound design by Stéphane Vecchione, I interact with representations of bodies which, for me, embody a terrible violence, bodies that disgust me, scare me, bodies that I don't understand, bodies that overflow with suffering, nastiness, or destructive energy. What emerges from these bodies, what sound, what grimace, what word? These physical and sound elements are woven together into a choreographic circle at times meditative and at times explosive. As the body evolves in this circular voyage, I imagine a flow of text and sound effects emerging from my body which mix into this ritual. Is it storytelling? A ballad? Sound Poetry? Automatic writing? Nonsense? True or false? An attempt to contain but also liberate something boiling in the depths of my soul." - *Ruth Childs*, 2022

* The word *blast* has several meanings which amuse me and bring me back to my research on the explosivity of a grimace.
-A destructive wave of highly compressed air spreading outwards from an explosion

-A strong gust of wind or air

-A single loud note of a horn, whistle, or similar.

**In British English « *blast* » is also a swear. And then we could also say we're "having a blast!" to say, "we are having so much fun!" I like this small word that contains so much meaning.

REFERENCES

Stories

-Penthesilea (Heinrich von Kleist)

-Les Guérillères (Monique Wittig)

-Histoire de l'oeil (Georges Bataille)

Poetry

-De ta faiblesse, domine ! (Henri Michaux)

ABOUT L'ALLIANCE NEW YORK

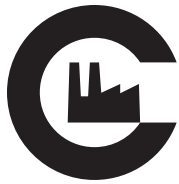
L'Alliance New York is an independent, not-for-profit organization committed to providing its audience and students with engaging French language classes and audacious multi-disciplinary programming that celebrates the diversity of francophone cultures and creativity around the world. A welcoming and inclusive community for all ages and all backgrounds, L'Alliance New York is a place where people can meet, learn, and explore the richness of our heritages and share discoveries. L'Alliance New York strives to amplify voices and build bridges from the entire francophone world to New York and beyond.

ABOUT CROSSING THE LINE FESTIVAL

Crossing The Line is a citywide festival that engages international artists and New York City audiences in artistic discovery and critical dialogue to re-imagine the world around us. Crossing The Line is produced by L'Alliance New York in partnership with leading cultural institutions. Crossing The Line 2025 is curated by L'Alliance New York Artistic Director Violaine Huisman.

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, Select Equity Group Foundation, Shubert Foundation, Shine Electronics, Tiger Baron Foundation, and our many individual donors.



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