

EMPAC



THIS WAS THE END

MALLORY CATLETT/RESTLESS NYC
a work-in-progress presentation

INSTALLATION

TUE / MAR 20, 1-5 PM

**THIS WAS THE END:
OPENING PERFORMANCE**

G. LUCAS CRANE

MON / MAR / 19, 7:30PM



CURATOR'S NOTE

This Was The End is a multimedia performance inspired by canonical Russian playwright Anton Chekhov's *Uncle Vanya*. In the play, Vanya asks, "What if I live to be 60?" *This Was The End* answers that question through a story told by four actors in their 60s. Director Mallory Catlett has spent the last week in residence at EMPAC with sound designer G. Lucas Crane and video designer Keith Skretch to develop their theatrical production into a multimedia installation about memory and time.

Like the performance, the new installation features the architectural façade of the original Performance Space 122, an iconic NYC arts institution, to physically frame and contextualize Catlett's adaptation. The collaborators will activate the historic façade with video and sound from their theatrical production, drawing viewers into the installation to investigate what came before, what is now, and what might be.

The artists invite the public into their work-in-progress showing at EMPAC on Monday, March 19 and Tuesday, March 20. On Monday evening G. Lucas Crane will perform live in the façade set structure. On Tuesday, visitors will have the opportunity to navigate the interactive space and give the curator and artists feedback about the environment.

ASHLEY FERRO-MURRAY

Associate Curator, Theater & Dance

ARTIST'S NOTE

From 2009 to 2011 I had back-to-back residencies at Mabou Mines in what is now the “old” PS122 building. Their studio was an ideal space, well-worn from years of making theater with probably hundreds of artists. Ruth Maleczek was always on the other side of the wall, probably smoking out the window. They were generous with what they had, un-territorial with their space. I was working with *Uncle Vanya* but also with Proust’s notion of time as the convergence of past and present, which came from optics—the popular science of his day. The stereoscope showed how our eyes work to create three-dimensional perception and Proust applied this to memory. In the studio, I was projecting and mapping this wall onto itself, playing with the idea of blur and convergence. It became this other character, this magical cabinet out of which the work emerged and receded. It had a power that seemed inseparable from where I was headed. At the time, it was the only thing I felt sure about. I knew the building was going to be renovated, so I asked Mabou and they said yes. This wall carries with it a history of their generosity. This installation is an attempt to memorialize that—an intimate space that makes things happen.

MALLORY CATLETT

EMPAC, March 2018

Mallory Catlett / *Conceiver/Director*

G Lucas Crane / *Sound Design, Video Manipulation, Performer*

Keith Skretch / *Video Design*

Ryan Holsopple / *Interaction Design*

Peter Ksander / *Set Design*

Bill Kennedy / *Technical Director*

Oliver Gajic / *Costume Design (on video)*

Meredith Boggia / *Creative Producer*

*Performers on Video: Black-Eyed Susan, James Himelsbach,
Rae C Wright & Paul Zimet*

Mallory Catlett is a New York-based creator and director of performance across disciplines. She is the Artistic Director of Restless NYC whose production of *This Was The End* won an Obie, a Bessie Award for Outstanding Visual Design, and a Henry Hewes Design Award. Other works include *City Council Meeting*, a regional theater experiment in participatory democracy, and Dread Scott’s performance installation *Dread Scott: Decision*. She has shown her work in New York City at HERE, Performance Space 122, Abrons Arts Center, and the Brooklyn Academy of Music. She is a Foundation of Contemporary Arts 2015 Awardee and a 2016 Creative Capital Artist.

G Lucas Crane is a sound artist, performer, and musician, born and raised in Brooklyn, NY. He was a 2011 LMCC Swing Space Resident Artist and received the NYSCA Individual Artist Commission for sound design for *This Was The End*, for which he also received a Henry Hewes Award and a Bessie nomination. He is a co-founder of the Silent Barn, an experimental art and performance space in Bushwick, Brooklyn.

Keith Skretch designs video for performance and installation, and previously collaborated with Catlett, Crane, and Holsopple on the award-winning *This Was The End*. He's been a collaborator of such companies as Big Dance Theater, Phantom Limb Company, Grand Lady Dance House, CalArts Center for New Performance, Center Theatre Group, dublab, The Hettema Group, and WNYC's *Radiolab*. Skretch's installations have been exhibited in New York and Los Angeles, and he holds degrees from the University of Chicago and CalArts.

Ryan Holsopple has worked as a performer, designer, and creator of performance in New York City since the late '90s. He is an ongoing collaborator with Annie Dorsen, Radio Hole, and Jim Findlay. Founder and Artistic Director of 31Down radio theater, he was awarded a Best Of New York 2007 by *The Village Voice* for his interactive telephone murder mystery set in the New York Subway system called *Canal Street Station*, co-produced by free103point9 Transmission Arts.

Peter Ksander is a scenographer whose stage-design work has been presented both nationally and internationally. He was one of the Ontological-Hysteric / Incubator Arts Project curators, won an Obie Award for the set design of *Untitled Mars (this title may change)*, and a Bessie Award for the visual design of *This Was the End*. He holds an MFA from CalArts, teaches at Reed College, and is a member of the Portland Experimental Theatre Ensemble.

CREDITS

The original production of *THIS WAS THE END* was commissioned and presented by the Chocolate Factory and developed through Mabou Mines Suite Residency Program, The Performing Garage Presents Residency Program, Yaddo, and Women's Interart with funding from 2 NYSCA Individual Artist Commissions, Foundation for Contemporary Arts, Emergency Fund, and AIM.

THANK YOU

Jim Findlay, Collapsable Hole, Nat Trotman, Mabou Mines, Denise Shu Mei, Brian Rogers.



STAFF

Geoff Abbas / Director for Stage Technologies
Aimeé R. Albright / Artist Services Specialist
Eric Ameres / Senior Research Engineer
Argeo Ascani / Curator, Music
Eileen Baumgartner / Graphic Designer
David Bebb / Senior Network Administrator
Peter Bellamy / Senior Systems Administrator
Michael Bello / Video Engineer
Victoria Brooks / Curator, Time-Based Visual Arts
Eric Brucker / Lead Video Engineer
Bruce Bryne / Master Carpenter
Michele Cassaro / Guest Services Coordinator
Gordon Clement / Media Systems Integrator
John Cook / Box Office Manager
David DeLaRosa / Desktop Support Analyst
Zhenelle Falk / Artist Services Administrator
Ashley Ferro-Murray / Associate Curator, Theater & Dance
Kimberly Gardner / Manager, Administrative Operations
Johannes Goebel / Director
Ian Hamelin / Project Manager
Ryan Jenkins / Senior Event Technician
Shannon Johnson / Design Director
Robin Massey / Senior Business Administrator
Daniel Meltzer / Master Electrician
Stephen McLaughlin / Senior Event Technician
Sharineka Phillips / Business Coordinator
Josh Potter / Marketing and Communications Manager
Avery Stempel / Front of House Manager
Kim Strosahl / Production Coordinator
Jeffrey Svatek / Audio Engineer
Todd Vos / Lead Audio Engineer