

MABOU MINES & RESTLESS NYC

# ARCHIVE: this was the end

A LIVE AUDIO/VISUAL INSTALLATION



CREATED BY  
**MALLORY CATLETT & KEITH SKRETCH**  
IN COLLABORATION WITH  
**G LUCAS CRANE**

**SEPTEMBER 10 - 27, 2021**

**Friday 9/10, 5-8pm**

Opening reception in 122 CC courtyard

**Saturdays and Sundays: 2-5pm**

**Mondays: 4-7pm**

MABOU MINES & RESTLESS NYC PRESENT

# ARCHIVE: this was the end

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INSTALLATION RUNS ON A 45 MIN LOOP  
STAY AS LONG AS YOU LIKE

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**Mallory Catlett & Keith Skretch**  
IN COLLABORATION WITH  
**G Lucas Crane**

**On Video: Performers** Black-Eyed Susan, G Lucas Crane, Jim Himelsbach, Rae C Wright and Paul Zimet **Costumes** Olivera Gajic

**Set** – Peter Ksander

**Video and Programming** – Keith Skretch

**Sound and Video Manipulation** – G Lucas Crane

**Interaction Design** – Ryan Holsopple

**Video Supervisor** – Simon Harding

**Technical Direction** – Bill Kennedy

**House Technician** – Wyatt Moniz

**Sound Engineer** – Jørgen Skjærvold

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“Chekhov wrote in a naturalistic style; Ms. Catlett prefers a supernatural one. A meditation on memory and decay, “This Was the End,” . . . is less of a play and more of an apparition, a ritual, a haunting in one act“. **New York Times**

**Featured in** American Theatre Magazine’s “The Age Advantage”, Howlround’s Performing Age: Mallory Catlett’s This Was the End, Brazil’s Questao de Critica’s “Trompe-l’oeils disjuntivos de Mallory Catlett” & Performance Research (on Aging) This Was The End: the pseudoscopic effect.



MABOU MINES STUDIO - 2011



ORIGINAL DESIGN - 2012

## HISTORY

**2009 to 2011:** In-residence a Mabou Mines working on a performance based on Chekhov's Uncle Vanya.

**2012:** PS122 closes for renovations, and Mabou Mines allows the removal of the wall.

**2013:** Designer Peter Ksander, tech director Bill Kennedy and Mallory Catlett reconstruct the wall in her parents garage in NJ, in preparations for a residency at the Performing Garage.

**2014:** The performance - This Was The End - premieres at the Chocolate Factory.

**2018:** Invited to EMPAC to make an installation based on the performance.

**2019:** Installation completed at CultureHub, New York City.



MABOU MINES STUDIO WITH CABINET REMOVED - 2012

**Mallory Catlett** is a creator/director of performance across disciplines; from opera and music theater to plays and installation art. From 2009-11 Catlett was a resident artist at Mabou Mines working on *This Was The End*, a remix of Chekhov's *Uncle Vanya* that won a special citation OBIE, and the design garnered a Bessie and a Henry Hewes Award. Catlett's work has premiered/performed in New York at EMPAC, 3LD, HERE, the Ontological-Hysteric Theater, PS122, Abrons Arts Center, The Chocolate Factory, The Collapsible Hole and the Ohio Theatre, has been featured at the Ice Factory, CultureMart, COIL, Prototype and BAM's Next Wave Festival and toured internationally to Canada, Ireland, UK, France, the Netherlands and Australia. She is an associate artist at CultureHub, a member of the Collapsible Hole, an artist-run development and performance venue at the Westbeth Arts Center. She has written about her work in *Theater* (2013), *Performance Research* (2019), *PAJ* (2020) and is currently working on her first book with Aaron Landsman called *The City We Make Together: City Council Meeting's Theater of Participation* for Iowa University Press. She is the recipient of the Foundation for the Contemporary Arts 2015 Grants to Artists Award and a 2016 Creative Capital Grantee. She is the Artistic Director of Restless Productions NYC, an Associate Artist at CultureHub and Co-Artistic Director at Mabou Mines.

**Keith Skretch** (video) is a versatile media artist who explores collisions of image and space through installation, performance, and animation. As a theatrical video designer his work has been seen on dozens of stages across the US and abroad. He shared Bessie and Henry Hewes design awards for his work on Mallory Catlett's Obie-winning *This Was The End*, and has also received an Ovation Award and been a finalist for Center Theatre Group's Sherwood Award. Outside the theater, Skretch may be best recognized for his stop motion wood cut animation, *Waves of Grain*, which went viral in 2014 and has received nearly 800,000 views to date. He has also partnered with a diverse array of artists to develop one-of-a-kind films and installation works—including visual artist Kenyatta Hinkle, feminist performance artist Christen Clifford, electric guitar whiz Sarah Lipstate, WNYC's Radiolab team, and Pulitzer-winning composer Ellen Reid. His own installations have been exhibited in NY, LA, San Diego, and Warsaw. He holds a BA from the University of Chicago and an MFA from CalArts.

**G Lucas Crane** (sound & video manipulation) is a sound artist, performer, and musician whose work focuses on information anxiety, media confusion, sonic mind control and time skullduggery. His cassette-tape based sound practice explores the liminal spaces of hybrid analog aesthetics and new performance techniques for "obsolete" technology. His haunting tape-manipulation sound design style has been lent to a wide range of bands and projects. In New York City, he has variously performed at The Stone, Museum of Art and Design, Pioneer Works, Roulette, Issue Project Room and the Brooklyn Museum, and has toured nationally and internationally as tape-manipulator. He has been recognized for his sound design with a Henry Hewes award and a Bessie nomination, and was the co-founder of one of the largest collectivist art space projects in recent history, Silent Barn.

**Ryan Holsopple (interaction)** develops and programs interactive systems for live performance. Collaborations include work with Bill Morrison, Radiohole, Annie Dorsen, Mallory Catlett, Susan Marshall, Ellie Ga, Jim Findlay and many others. Ryan was awarded a 'Best Of New York 2007' by the Village Voice for 31 Down's Canal Street Station, an interactive payphone murder mystery set in the New York Subway system. Ryan has performed for Richard Foreman's Ontological-Hysteric Theater in two works, Maria Del Bosco (2002) and Panic!(how to be happy)(2003). He is a graduate of NYU's Interactive Telecommunications Program (ITP).

**Peter Ksander (set)** is a scenographer whose work has been presented both nationally and internationally. He holds a MFA from CALARTS, teaches at Reed College, and has won both the Bessie and Obie awards. He is a member of the Portland Experimental Theatre Ensemble, a former curator for the Incubator Arts Project, NYC, and has worked with Restless NYC on numerous projects since 2002.

### **About Mabou Mines**

Mabou Mines is a collaborative hub for diverse, intergenerational, avant-garde theater artists. Mabou Mines' creative vision is informed by the ethos of our co-founders: JoAnne Akalaitis, Lee Breuer, Philip Glass, Ruth Maleczek, and David Warrilow. Fifty-one years later, the company remains committed to collaboration and providing a platform for work that interrogates, innovates, and represents a multiplicity of identities and experiences. Today company members include Co-Artistic Directors Mallory Catlett, Sharon Ann Fogarty, Karen Kandel, Carl Hancock Rux; Associate Artists Tei Blow, Perel, David Thomson, Carrie Mae Weems and Senior Artistic Associates JoAnne Akalaitis, Clove Galilee, Philip Glass, Greg Mehrten, Maude Mitchell, David Neumann, Terry O'Reilly and Bill Raymond. (more below)

### **About Restless NYC**

Restless excavates the theatrical and literary record as a source for contemporary performance - to engage the past in a dialogue about its life in the present. The dismantling and re-purposing of stories that have already been told is a practice in transformation; an attempt to create openings, to find a way out, and forward. Led by creator/director Mallory Catlett, the company seeks to engage those who bring prior knowledge to the performance and those who might question its relevance. In this way, Restless productions strive to challenge the expert and include the newcomer.

**Support for ARCHIVE: this was the end** was provided by residency at EMPAC / Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute with additional support from Collapsible Hole, Mabou Mines, CultureHub and the Foundation for the Contemporary Arts. This Was The End was commissioned by Chocolate Factory, with additional development and financial assistance from Mabou Mines, piece by piece productions, The Foundation for the Contemporary Arts, The Performing Garage, Yaddo, NYSCA and Women's Interart.

# MABOU MINES

Mabou Mines' home at the 122 Community Center provides the company with a space to create new work and support artists in our Resident Artist Program for emerging artists and in SUITE/Space, a performance program for artists of color.

NEXT UP AT MABOU MINES: SUITE/Space LIVE! December 2021

**Artistic Directors:** Karen Kandel, Mallory Catlett, Carl Hancock Rux, Sharon Ann Fogarty

**Associate Artists:** Tei Blow, Perel, David Thomson, Carrie Mae Weems

**Senior Artistic Associates:** JoAnne Akalaitis, Clove Galilee, Philip Glass, Greg Mehrten, Maude Mitchell, David Neumann, Bill Raymond

**Writer in Residence/Co-Artistic Director Emeritus** Terry O'Reilly

**Board of Directors:** Leonore Cooney, Lawton Wehle Fitt, Sharon Fogarty, Esther Fortunoff, David Preminger, Fredrick Sherman

**Board of Advisors:** Jill Godmilow, Dr. Harold Kooden, Gail Merrifield Papp, Nigel Redden

**Operations and Program Manager:** Ava Dweck

**Technical Director:** Wyatt Moniz

**Development Consultant:** Morgan Tachco

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