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Liminal would like to thank DYNAMO Arts Association for hosting our participation in Vancouver's LIVE Biennial of Performance Art.

Objects for the Emancipated Consumer premiered at the March 2001 Seattle Fringe Theatre Festival and played to sold-out Portland audiences in April 2001. The show received a 2001 Portland Theatre Critic's Drammy Award for Best Original Work.

Liminal can't exist without our supporters. Revenue from shows is only a small portion of our budget and a gift of any size helps Liminal fill its unique work in the Pacific Northwest. Please consider supporting Liminal's work.

To make a contribution, contact us at the address below or ask the house manager for more information.

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 Web: www.liminalgroup.org
 (new site going live 12/01)

Liminal
 performance at the threshold

Safety

안전
 安全
 안전
 Sicherheit
 Sécurité
 Seguridad

Objects for the Emancipated Consumer

October 25 – 27, 2001

LIVE Biennial of Performance Art

DYNAMO Gallery

Vancouver, BC



If you are near an actor and you cannot understand this card or cannot see well enough to follow these instructions, please tell a crew member.

非常口の横の座席にお座りいただいているお客様で、英語での指示がお解りにならないお客様は乗務員までお申し出ください。

您若坐在緊急出口的位置，並且不懂英語，請告知本航機服務人員。

Wenn Sie neben einem Akteur und sie verstehen kein Englisch, bitte verständigen Sie die Flugzeugbesatzung.

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Please respect the privacy of other passengers and airport staff at all times. If you have questions or concerns, an attendant is available at the main Duty-Free counter to assist you.

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Passengers are encouraged to select items from the Duty-Free counter during open hours. The shop is open only when lit. Transactions will be processed on a 'first come, first served' basis. Ask the Duty-Free attendant for more details.

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Follow these instructions, the directions of crew members and placarded signs.

Passengers experiencing fatigue or confusion are encouraged to breathe deeply.

Welcome

안전

안전

Willkommen

Bienvenue

Bienvenida



Objects for the Emancipated Consumer

This is the story of six desperate characters searching for answers to an ambiguous series of past, present and future crimes in a fictitious rooftop airport.

While it is difficult to imagine today’s typical airport situated within a city’s skyline, such concepts repeatedly appeared in designs of 20th Century artists and architects. Le Corbusier’s urban plan for *ville radieuse* and Fritz Lang’s film *Metropolis* are two examples. None of these designs were ever built. Tonight’s performance takes place on the top floor of Portland’s historic Dekum Building, which was constructed in 1892. It is the perfect setting for us to imagine what a functional rooftop airport might look like if it were owned and operated by a major aerospace corporation for its global subsidiary airline.

Of course, this show involves more than just crimes and airports. Like a continuous narrative painting in which several episodes are shown in a single space or setting, *Objects for the Emancipated Consumer* presents multiple scenes simultaneously, allowing you to choose your experience and the threads of the story you wish to pick up. The performance deliberately breaks with theatrical conventions of unified time and space to better reflect the speed of your advanced modern life.

The most important element of this performance is you. We encourage you to explore the playing space and select items from our central “duty free” shop. You may also stand aside or sit to watch the whole event from a broader perspective. It’s your choice. We know that attending live theatre can be a chore. That’s why we’ve created a performance that finally fits your fast-paced lifestyle. We do have one note of warning. If you are someone who always wants to know where your’re going, CIA’s flight patterns may at first seem a bit, well, divergent. Don’t worry. We may not always know where we are going, but our flight will guarantee that wherever we end up is a great place to be.

Situations and characters presented in tonight’s performance were drawn from a variety of source materials and applied to our original work. The result is a scripted performance that evolved over several stages of development, but that is new every night.

Performed by:

Amanda Boekelheide
Georgia Luce
Jeff Marchant
Trent Moore
Jennifer Olson
Rich Southwick

Barcode attendant:

Dr. Saxe

Direction and arrangement:
Text and arrangement:
Movement direction:
Sound design, media sequencing:
Object-oriented programming/design:

Bryan Markovitz
Alex Reagan
Amanda Boekelheide
John Berendzen
Christoph Saxe
John Berendzen
Trent Moore
Georgia Luce
Bryan Markovitz
Georgia Luce
Carl Faber

Scenic design and construction:

Lighting design and installation:

Costume design and execution:

Video and slide production:
Musicologist:
Cargo Installation:

Bryan Markovitz
Matthew Kenneth
Gabriel Liston

Administrative and development:

Bryan Markovitz
Linda Miles
Jennifer Olson
Linda Boekelheide
Bryan Markovitz
Linda Miles
Dawn Boeckermann

Marketing and publicity:

Board of directors:

Bryan Markovitz
Linda Boekelheide
Trent Moore
Linda Miles
Jennifer Olson
John Berendzen

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LeAnn Locher, Brian Detman, J.S. May, Albert Machemehl, Gabriel Liston,
David Saxe, Michelle Anderson, Alicia Byerley, Julianna McClatchey,
Linda and John Hopkins, Trinity University, Connor Kalista, Ruben Polendo

What is Liminal?

We are a nonprofit ensemble of artists who collaborate on original performance and media works. Our goal is to create new performances that incorporate theatre, movement and interactive technology.

We incorporate art and media into live performance.

Our work merges a variety of artistic mediums to surround you in the performance. Liminal means “threshold” or “the betwixt and between.” True to our name, a Liminal performance is at the threshold between theatre and new genres of art.

We create work as an ensemble and focus on developing new skills and techniques.

Our projects evolve over many stages of creation and refinement and our performers maintain extensive physical rehearsals and workshops. Our visual artists, designers and technicians go beneath the surface of technology to find underdeveloped uses of their tools. Liminal’s process-driven approach allows us to learn from past experience, experiment with new ideas and respond to the rapidly changing world around us.

We invite you to interact.

Our productions are reciprocal events. Audiences are encouraged to interact and respond through interactive media, fully explorable performance environments and a close connection to the actors. Our work is for anyone who wants to experience new perspectives and unique applications of performance, art and technology. We thrive on your participation and involvement in our evolving work.

