



today  
I think we  
can't  
walk  
nice quiet  
preparation  
time  
no carbon goes by  
brush?

I've updated

and by  
sipped  
and  
area



# The Resurrector



WELCOME TO

# The Resurrectory

Unlike more traditional medical and forensic facilities, Liminal did not create The Resurrectory with any end result in mind.

---

**NOBODY WILL BE HEALED.  
NO LIVES SAVED. NO CRIMES SOLVED.**

---

Instead, we built The Resurrectory so that we could figure out what to do with it. The Resurrectory first emerged in late 2003, when members of Liminal read the court transcripts of William Burke and William Hare. Burke and Hare were infamous for murdering sixteen people between 1827 and 1828 in Edinburgh, Scotland, and selling the corpses to a local anatomy school.

Liminal researched 19th century medicine, modern forensic science, criminology, phrenology, the wholesale cadaver industry and texts from the Romantic movements in literature and philosophy. Our research and workshops led to more questions and the need for more information.

---

**WE FOUND OURSELVES IN THE  
BUSINESS OF ACCUMULATION.**

---

Over time, it became clear to us that the act of investigating was more important than the answers we could exhume. Thus, it made perfect sense to construct a public facility that would contain our investigation.

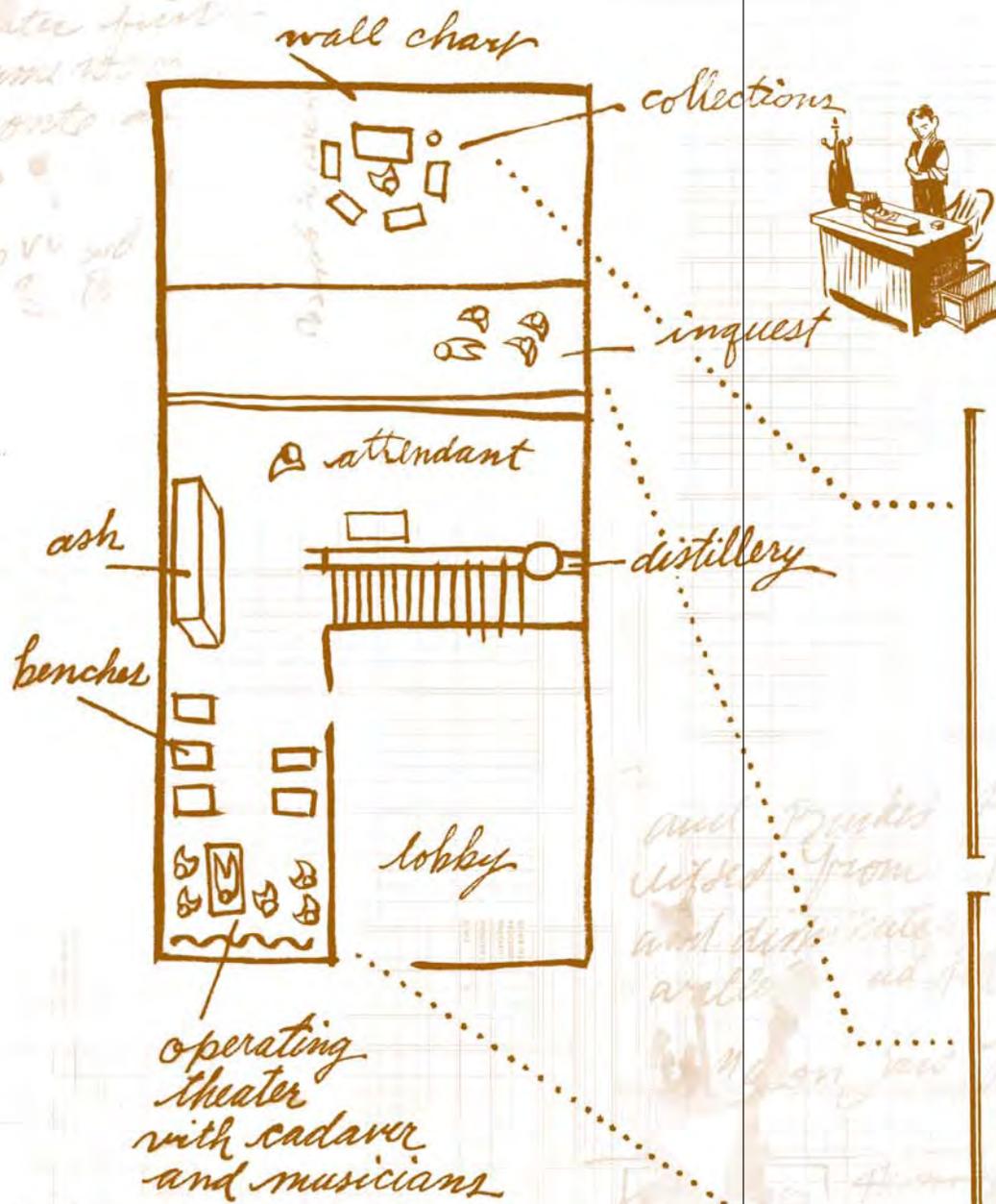


**WE HOPE YOUR VISIT AMONG OUR BODIES**  
— both living and dead —  
**IS ENTERTAINING AND INFORMATIVE.**

**PORTLAND ART CENTER** is excited to show Liminal's The Resurrectory. This work can be seen from two perspectives: 1) installation based performance or 2) performance based installation. Either way, the work integrates elements of theater, installation art, video, and sculpture into an all-encompassing experience. Though some might see this as innovative and new, installation art's roots lie in the happenings and performance art of the 1920's, specifically, the Dadaists, Futurists and the Surrealists. These groups began combining different media, poetry, theater, and visual art into a new language of expression. An expression that looked at "space and time focusing on duration, and that this duration constitutes material for art." These early installation artists were fascinated with where art and life merged, that the expression of art was no different than life and vice versa. This tradition continued with conceptual artists of the 1960s and 1970s expressing art as life. Liminal follows this tradition by combining a variety of mediums and art disciplines.

The Resurrectory explores the human body and our persistent fascination with it in various states: from the brutality of murder to the elevated sanctity of a medical dissection room. We continue to be intrigued with serial murder and the examination of it. We are filled with awe and wonder when medical science explores the human body without discrimination. Were the sordid affairs of Burke and Hare warranted by science's need for fresh cadavers? What are our ethical responsibilities in the quest for knowledge about our own mortality. More than ever, technology plays a bigger role in our lives, keeping us further and further from death. There is no end in sight to the ethical dilemmas created by our ingenuity, curiosity and ever-changing technology. We, as humans, seem always to be drawn to that shimmering place, where life and death meet.

—**GAVIN SHETTLER**, DIRECTOR, PORTLAND ART CENTER



Three distinct but interconnected arenas are at the heart of The Resurrectory: the **INQUEST**, the **OPERATING THEATER**, and the **COLLECTIONS**. Each area has a role in accumulating information, deducing the facts of history and interpreting their meanings.

### THE INQUEST:

The Inquest reconstructs physical aspects of the crimes under investigation. Researchers provide Inquest investigators with possible scenarios of the murderers and their victims. Investigators then model these scenarios to identify exactly how they might have physically occurred. Once a scenario is perfected, the researchers revise the crime report based on the new information. The revised report is then archived in the Collections.

### THE OPERATING THEATER:

Victims from the Inquest are dissected in the Operating Theater. During each dissection, the anatomist delivers a lecture that describes the victim's transformation from life to death. The lecture is supplemented with visual aids and live sound heard through headphones provided to the audience.

### THE COLLECTIONS:

Thorough documentation of each crime is recorded and archived in the Collections by the records keeper, who writes a final account of each case, logs evidence into resurrectory records and maintains archives of illustrations, photographs and clippings. The Collections also houses the map of the City, where crime scenes are tracked and monitored for future activity.



# MAP OF THE CITY

Research in The Resurrectory is based on the overlay of two maps—Edinburgh, Scotland and Portland, Oregon. By interweaving the streets traversed by Burke and Hare with those of Portland’s Central Eastside grid, Liminal defined a new geographic reality that we call the City. The crimes scrutinized by resurrectory staff members are located at seven points on the map, where significant events in history intersect. Following is a description of each location.



**LOCATION A**  
**EDINBURGH, SCOTLAND:** Surgeons’ Square was the hub of 19th century medical science and the central location of several medical schools. Burke and Hare transported their victims here and sold them to Dr. Knox’s anatomy school, where they were dissected by students.

**PORTLAND, OREGON:** This is the location of the Portland Art Center and temporary home of the Resurrectory facility. Research indicates that a metal shop occupied this location in the 1920s. The building at the current address first appeared in 1997. The most recent tenant prior to Portland Art Center was The Big Picture, a wholesale home entertainment supply center that eventually merged with Genesis Inc. and moved to Beaverton.

**LOCATION C**  
**EDINBURGH, SCOTLAND:** Parliament Close is the location of the trial of William Burke and his wife for 16 counts of murder. William Hare and his wife turned King’s Evidence and testified against Burke to save their own necks. Their testimony described the crimes in selective detail.

**PORTLAND, OREGON:** The apartment building located on the Northwest corner of SE 15th and Alder is typical of low-rise apartment structures in the Buckman neighborhood. They were built in the 1950s under Portland zoning code A-1 which allowed multi-family homes in the neighborhood. A 1976 survey by the Portland Bureau of Planning states, “A mixture of residential uses provides Buckman with its present day character. Only in recent years... has this mixture produced an adverse effect on the neighborhood... symbolized by deteriorated housing, crime, noise, traffic problems and a general state of instability within the community.”

**LOCATION B**  
**EDINBURGH, SCOTLAND:** William Burke’s cousin, Constantine, lived in a modest house at this location in Gibb’s Close. Burke and Hare murdered the young prostitute Mary Patterson in the house and sold her body to Dr. Knox, who found her such a fine specimen that he preserved her body in a barrel of whiskey.

**PORTLAND, OREGON:** This is Lone Fir Cemetery. Colburn Barrell founded the cemetery when he bought the northwest corner in 1855. Over the next ten years, Barrell purchased an additional 70 acres of land from SE 20th Avenue to SE 26th Avenue between Stark and Morrison. In 1866, Barrell sold the cemetery to the Lone Fir Cemetery Association for \$5,100. In 1928, Multnomah County took over Lone Fir.

**LOCATION D**  
**EDINBURGH, SCOTLAND:** William Burke was hung from a gallows located here in Longmarket shortly after his murder trial. Burke’s body was later dissected at Dr. Knox’s anatomy school. Legend has it that pieces of his skin were used for wallets and other curiosities.

**PORTLAND, OREGON:** Washington High School is located here at SE 14th and Washington streets. The original high school was built in 1906, but burned in 1922. It was soon rebuilt and housed generations of Eastside students until the early 1980s when it was closed due to budgetary constraints. The school is brightly lit each night to make visible any intruders. Plans for its future are uncertain.

**LOCATION E**  
**EDINBURGH, SCOTLAND:** William Burke’s lodging house is located here in Tanner’s Close. Burke and Hare committed the majority of the murders in this house, which serves as the primary model for Resurrectory Inquest proceedings.

**PORTLAND, OREGON:** Hamblet Wire Products has occupied the building at 1006 SE Salmon for more than 60 years. Owner Mike Hendrickson told us that the warehouse rests on the old grounds of Oregon’s first mental health institution, the Oregon Hospital for the Insane. Dr. J. C. Hawthorne ran the hospital in the 1870s until the institution moved to Salem in 1883. In 1877, the Oregon Hospital for the Insane was using half of the state’s budget to serve slightly more than 200 patients.

**LOCATION F**  
**EDINBURGH, SCOTLAND:** Edinburgh Castle looks over the city from a high rocky elevation and was the seat of Scottish kings for several hundred years. Edinburgh Castle is still the home of the One O’Clock Gun. This is fired every day except Sunday at precisely 1:00 pm to provide the city with an accurate time check. One of Burke and Hare’s victims, Jamie Wilson, would anticipate the One O’Clock Gun every day from the Old Town to the east below the Castle ramparts.

**PORTLAND, OREGON:** SE 8th and Morrison is the location of the recently closed Grand Central Bowl. The building got its start as the Grand Central Farmer’s Market in the early 1900s. The stalls of the market were later converted into a bowling alley.

**LOCATION G**  
**EDINBURGH, SCOTLAND:** St Cuthbert’s Cathedral was a prime location where men called “resurrectionists” would steal freshly buried bodies and sell the remains to anatomy schools. Reports of stolen cadavers were frequent in Edinburgh newspapers as the demand for a stable stock of anatomy subjects increased, while laws restricting the sale of cadavers tightened.

**PORTLAND, OREGON:** The Office Supply Company is located here at 706 SE 6th and Alder. Above Office Supply Company is the Portland Police Athletic Association (PPAA), a private club for police. When Resurrectory staff visited the PPAA to inquire about the history of the building, they were told by one of the members that, “there wasn’t any [history], and never would be.” Keith, the owner of Office Supply Company informed us that the building was built in 1909 and was first used by the Oddfellows Society. Portland Police took it over in the 1920s as a social club for policemen, who would yell out the windows and get really drunk on payday.



### JOSEPH THE MILLER

\*\*\*\*\*

Joseph had been lodging with Hare for some time when he fell ill with a fever. The Hares gave him whiskey, but soon decided that he was dying.

This worried the Hares, who were afraid of a loss in their business.

After forcing Joseph to drink more, Hare held Joseph down and burke murdered him by placing his thumb under the chin and pressing down on the nose with his fingers, thus stopping the victim from breathing. Joseph's body was then transported to Dr. Knox and sold for £7.



### JAMES WILSON

\*\*\*\*\*

Eighteen-year-old James Wilson was known as "Daft Jamie" in the West Port neighborhood. He entertained local children with riddles and jokes and lived on the streets. Jamie's only prize possession was a snuffbox and spoon with seven holes in it that Jamie used to tell the day of the week. In early October of 1828, Hare came across Jamie and invited him back to his house.

Burke soon joined Hare and Jamie, and the trio drank until Jamie fell asleep. Burke and Hare tried to suffocate Jamie, but he was strong and fought back. The two men eventually overpowered and smothered him. That evening, they collected £10 for Jamie's body.



### MARY PATTERSON

\*\*\*\*\*

On the morning of April 9, 1828 prostitutes Mary Paterson and Janet Brown began their day by heading to a local tavern. While drinking whiskey, they encountered Burke, who invited them back to his house for breakfast.

Mary readily agreed, but Janet took more convincing. Soon, all three went off to Burke's brother's home, where the drinking continued and they had breakfast. Mary became stupefied with drink and lay helpless upon the bed, while Janet left to visit her friend, Mrs. Lawrie. After hearing about Mary's state, Mrs. Lawrie sent Janet back to the house with her maid to collect Mary. Janet returned to find that Burke and Mary were no longer present. Instead they met Hare and his wife, who invited them in for a dram to wait for Mary and Burke's return.

As they waited, Mary lay a few feet away, dead and naked, covered with a sheet.



### THE OLD IRISH WOMAN & HER GRANDSON

\*\*\*\*\*

In June of 1828, Burke found an old man wandering the streets and was just about to lure him home with promises of whiskey when he caught sight of an old woman and a young boy huddled on the street.

Burke abandoned the man and invited the old woman and the boy to spend the night at his house. The woman agreed and explained that the boy was her deaf grandson, and they were not familiar with Edinburgh. Once at the house, the woman soon became inebriated from the "refreshments" that Burke offered. While her grandson was with Burke's wife in another room, he suffocated the woman with a pillow. Burke then held the boy over his knee as Hare strangled him. Both bodies were wedged into an old herring barrel and fetched £8 each from Dr. Knox.



### MARY AND PEGGY HALDANE

\*\*\*\*\*

Hare met Mary Haldane, an elderly prostitute, one day on the streets and invited her back to the lodging house for a dram.

Burke joined them and, after getting Mary drunk, they suffocated her. Shortly thereafter, Mary's daughter Peggy came to Hare's house to ask about her whereabouts. Upon arrival, Burke and Hare's wives, Margaret and Helen, heatedly denied that Mary had been there. An argument ensued that Hare stopped by admitting that Mary had been there earlier, but had departed.

Hare offered Peggy a drink and she soon joined her mother at the anatomy school.



### MRS. OSTLER

\*\*\*\*\*

Mrs. Ostler was an industrious sober woman living in the Grassmarket, who gained a livelihood by washing clothes. One day, she was employed by Burke, who forced her to drink, strangled her and packed her up to look like a bale of goods coming from the country.

*Burke and Hare murdered at least sixteen people during the years of 1827 and 1828. With the exception of court transcripts and news broadsides from the period, very little is written about the victims. Compared to information gathered about crime victims today, little is known about these eight individuals. Eight of the victims are not even known by name.*

# VICTIMS

# DECOMPOSITION

## An excerpt from the anatomist's lecture:

When Individuality is small, and the reflecting organs large, the professor forms vague conceptions of things that exist, things that are facts. Body and soul... And why should one not speak like children? As one moves on. As one moves on.

His face commenced to sweat most profusely the perspiration standing in great drops. Could he only shake his head, then would his burden roll off; but who shaketh that head?

The subject was apparently in good health and spirits at the time, but after the passing of a day or two his blood was too clotted to flow. Walls like Painter's Lightning zigzagged down upon cultivated fields commencing at the upper part of the left ventricle, about three centimeters in diameter, and after ascending for a short distance, arching backward and to the left side, over the root of the left lung. Smoking and figuring when dipped in the brightest blue-purple, he was unable to speak though conscious.

The condition originates exactly four minutes after the death of the personality has occurred. As the origination-things of the body are deprived of oxygen, dissolution-things accumulate. Origination-and-dissolution things begin to dissolve the cells from the inside out. This process begins and progresses rapidly.

It should be noted that the percentage of deaths due to illness has been unusually large here in the last year. In all of these cases the powers of resistance had been greatly impaired in the subjects.

All of these to pursue this vain phantom and empty word. And of all the irrational humours of men. All eight subjects were victims of homicide by suffocation. The assailant's method of suffocation was to place his thumb under the chin and press down, thus ceasing the subject's ability to breathe. Their vitality was so reduced as to render them unable to resist the attack.

This body. This body is of the same nature as that body. This body. To be like that body. This body. Not yet got past the condition of becoming. Like that body. Of becoming like that body. For what doth it wait?



# THE STAFF

## --- RESURRECTORY STAFF ---

<b>Madeleine Sanford</b>	RESURRECTORY ATTENDANT
<b>Alex Reagan</b>	RECORDS KEEPER
<b>Georgia Luce</b>	INQUEST PERFORMER
<b>Jeff Marchant</b>	INQUEST PERFORMER
<b>Kate Sanderson</b>	INQUEST PERFORMER
<b>Jacob Thomas Coleman</b>	INQUEST PERFORMER
<b>Chris Piuma</b>	SONGWRITER, BALLADEER

## --- THE PARAMETRIC ORCHESTRA ---

<b>David Abel</b>	ANATOMIST AND LECTURER
<b>John Berendzen</b>	KEYBOARD AND COMPOSER
<b>Frank Marroquin</b>	VIOLONCELLO
<b>Layne Lebahn</b>	ELECTRONIC SAXOPHONE
<b>Travis McAlister</b>	ELECTRONIC SAXOPHONE

## --- PRODUCTION ---

<b>Bryan Markovitz</b>	DIRECTOR
<b>John Berendzen</b>	MUSIC DIRECTOR AND SOUND DESIGNER
<b>Jim Blashfield</b>	VIDEO AND LIGHT DIRECTOR
<b>Gabriel Liston</b>	VISUAL ART DIRECTOR AND ILLUSTRATOR
<b>Amanda Boekelheide</b>	MOVEMENT DIRECTOR
<b>Jenny Anderson</b>	COSTUME DESIGNER
<b>Alex Reagan</b>	DRAMATURG AND WRITER
<b>Anthony Easton</b>	WRITER
<b>Georgia Luce</b>	MOVEMENT DEVELOPMENT
<b>Christoph Saxe</b>	PRODUCTION MANAGER

## --- FACILITY DESIGN & CONSTRUCTION ---

<b>kollodi</b>	DISTILLERY / ASH DISPENSARY / SET
<b>Filemon Gemil</b>	LOBBY DESIGN/PROPERTIES
<b>Roman Guenther</b>	SET/CARPENTRY
<b>Jeff Marchant</b>	SET/CARPENTRY
<b>Georgia Luce</b>	SET/PAINTING
<b>Christoph Saxe</b>	LIGHTING
<b>Jane Clugston</b>	CADAVER DESIGNER AND CONSTRUCTION

## --- RESEARCH & DEVELOPMENT ---

**Alex Reagan, Gabriel Liston, Jim Blashfield, Ammon Morris, Bryan Markovitz, Laura Heidinger, Chris Richards, Walker Lewis, Aurora Erlander-Miller, Anthony Easton, the ensemble**

## --- MARKETING & DEVELOPMENT ---

**Bryan Markovitz, Gavin Shettler, Erin Donley, Jennifer Olson, Anthony Alvarez, Moses Gunesch**

# PORTLAND ART CENTER

The Portland Art Center is a 501(c)(3) nonprofit organization connecting artists to the community and the community to artists. Our mission is to cultivate the vitality of the region by creating innovative and provocative interactions through meeting space, a website of resources and galleries focusing on installation and site-specific art. In the future, Portland Art Center will also offer studio space and artist residency programs. For more information, contact PAC executive director Gavin Shettler at:

**2045 SE Belmont Street, Portland, OR 97214**  
**tel. 503 239 5481 cell. 503 481 7450**  
**gavin@portlandart.org www.portlandart.org**

## LIMINAL

Liminal is a 501(C)(3) nonprofit Portland-based ensemble producing performance and media works. Liminal was founded in 1997 and has produced more than a dozen original projects. In 2003, Liminal received five Portland Drammy awards for its productions of *The Seven Deadly Sins* and *Three Plays, Five Lives*. For more information about Liminal, contact director Bryan Markovitz at:

**PO Box 40353, Portland, OR 97240-0353**  
**tel. 503 890 2993 cell. 503 709 2034**  
**bryan@liminalgroupp.org www.liminalgroupp.org**



### MAJOR SUPPORTERS

**FLINTRIDGE FOUNDATION  
PORTLAND ART CENTER**

### PATRONS

**KARL & LINDA BOEKELHEIDE  
IN MEMORY OF RON & LANETT IRWIN  
PHILLIP MARKOVITZ  
CHRISTOPHER & AMANDA MILLER**

### SPONSORS

**WILLAMETTE WEEK \* STUDIO 209 \* FULL SAIL BREWING  
DAVINCI WINE \* SALVADOR MOLLYS \* WILD ABANDON**

### SPECIAL THANKS

**Portland Art Center, Linda Miles, Moses Gunesch, Angie Kim,  
Studio 209, New American Art Union, Art Media, Tazo Tea,  
Sign Wizards, David Mosher, Jessica Risdon, Cathedral Park Place,  
John Mace, Lars C. Larsen, Miller Paint, Elizabeth Leach Gallery,  
Metropolitan Group, Linda Austin, Melissa Marsland,  
Hallie Blashfield, Portland Community Media, Lee Levy,  
John Norris, Stephen Hough, Fever Theater, defunct theatre,  
Artists Repertory Theater, Portland Center Stage, Lynn Bauer,  
Clear Creek Distillery, McMenamins Pubs and Breweries, Studio 3, Inc.,  
Roger Norton, Multnomah County Library, City of Portland,  
Sanborn Fire Maps, National Library of Scotland, Michael Stirling,  
Marty Gallagher, Steve Alexander, Katie Griesar, Eryn Vercammen,  
Rev. Chozen Bays, Khansahib, La Monte Young, Right Said Fred,  
Trent Moore, Trinity University Theater, Connor Kalista,  
Ruben Polendo, Marcia Bizon**

