



Credits

L-R: Josh Aterovis, Megan Livingston, Glenn Ricci, Kim Le and Ursula Marcum

Core Creative Team

The Boundary has been a synergistic effort of artistic development stretched over the course of three years, first conceived by Kim Le, and then nurtured into fruition by a core team of five artists—including Le, Josh Aterovis, Megan Livingston, Ursula Marcum and Glenn Ricci—in close collaboration with the following artists.

Ensemble



Sam Ankrom-Chickering
as Sierra Tristan



Josh Aterovis
as Bartender



Caitlin Bousein
as a Timeless Being



Tina Canady
as Juno Scott



Tara Cariaso
as Dr. Vera Sadilim



Marissa Dahl
as Lori Brown



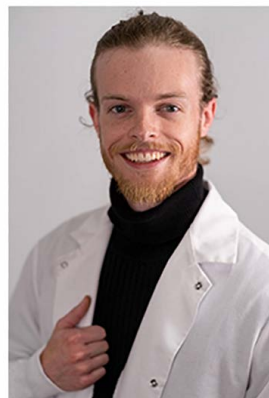
Jessie Delaplaine
as Nina Walker



Cori Dioquino
as a Timeless Being



Josh Hne
as Henry Walker



Connor Kertiss
as Paul Thibodaux



Kim Le
as Ivy Hoang/Timeless Being



Karen Li
as Dr. Vera Sadilim



Megan Livingston
as a Timeless Being



Betty O'Hellno
as Regina LaCroix



Jenna Rossman
as Regina LaCroix



Alexander Scally
as a Timeless Being

Crew:



L-R: Gus: Griffin DeLisle, Russ: Mara Falbo Wild, Guus: Ursula Marcum, DJ Jüs: Glenn Ricci

Alice: Sam Ankrom-Chickering, Andrea Clayville, Megan Livingston, Rachel Wilson

Design Team:

Josh Aterovis, Deana Fisher Brill, Kim Le, Megan Livingston, Ursula Marcum, Glenn Ricci

Costume Design: Deana Fisher Brill

Sound Design: Megan Livingston, Glenn Ricci

Lighting Design: Glenn Ricci

Fabricators:

Josh Aterovis, Aaron Barlow, Deana Fisher Brill, August Bryant, Marissa Dahl, Jessie Delaplaine, Kim Le, Ursula Marcum, Jacob Marrero, Marty McGuire, Mika J Nakano, Chris Reuther, Justin Sabe

Custom Drink Designs: Karen Li

Audience/Performer Safety Consultants: Katie Hileman, Shawna Potter

February 2023 Test Run Contributors:

Josh Aterovis, Kale Banks, Caitlin Bousein, Langley Bowers, August Bryant, Marissa Dahl, Laura Davis, Jessie Delaplaine, Vicky Graham, Elvis Karageya, Connor Kertiss, Chloe Kim, Kim Le, Megan Livingston, Juan Lucas, Ursula Marcum, Glenn Ricci, Jenna Rossman, Jay Sanborn, Sarah Jung

Pre-Test Run Contributors:

Francisco Benavides, Caitlin Bousein, David Brasington, Andrea Clayville, Gordon Creamer, Rae Red, Katie Hileman, Ursula Marcum, Michele Minnick, Sarah Olmsted Thomas, Chris Reuther, Glenn Ricci, Alexander Scally, Emily Schubert, Dani Turner, Liz Ung, Kaya Vision, Caitlin Weaver, Keyaira Williams, Laika Young, Jacob Zabawa

Special Thanks To:

August Bryant, Vicky Graham, Elvis Karageya, Jacob Marrero, Chris Reuther, Susan Stroupe

About Us

Submersive Productions is: Co-Artistic Directors Ursula Marcum and Glenn Ricci, with Core Creators Josh Aterovis, Tina Canady, Marissa O'Guinn Dahl, Kim Le, Mika Nakano, Trustina Sabah, and Susan Stroupe.

We are a collaborative artworks company that creates original, site-specific immersive works where artists and audiences engage together at the intersection of histories, mythologies and the immediate experience.

Based in Baltimore, we devise works that make the audience essential to the journey of the narrative. We are also a collective of over fifty artists and performers who gather to make worlds that engage the senses and unfold stories, both familiar and forgotten.

For more information, visit: submersiveproductions.com

Land Acknowledgment

We consume and we are consumed by the earth. We are always in a cycle of giving and receiving with this land. In this, we are past, present, future: at once. The land remembers as we forget. But with intention, we can choose to remember before we, too, are gone. We are always between life and death, on either side.

We come together on the unceded ancestral lands of the Piscataway, Susquehannock, and Nentego (Nanticoke) peoples. The living community of the Lumbee migrated to the city of Baltimore beginning in the 1930s and persists in the face of continual colonialist imposition. The living communities of Black Baltimoreans reflect the will of their ancestors on this land.

We are the living communities of a nation of immigrants, still learning to coexist on this land. None of us are separate. We are air, fire, earth, and water: always, all. We are body and mind and spirit. We didn't choose. But we were chosen. Each of us, miraculous.

We are in context. We live and die here and now, here and now, here and now. Our grief is proof that we loved. Our loss cuts a map of our path. Like memory, we come and we go.

The Making of The Boundary

This project is the culmination of over three years of work, beginning in March of 2020. At the beginning of this project, we found ourselves in a moment of collective grieving. All of us struggled (and continue to struggle) with loss and uncertainty. This, in a culture that already has difficulty processing or acknowledging mortality—our own, or of those we hold dear. We also live in a city that consistently has one of the highest homicide rates in the nation. We are steeped in unprecedented loss, with few tools or avenues available to us for managing our grief.

In our dominant cultural framework here in the U.S., there are few outlets for discussing death openly, in spite of the fact that death is one of the few universal human experiences. In the earlier stages of development for this show, Kim Le (a core creator on the team) interviewed almost 30 people about their thoughts, feelings and beliefs about death and grieving. Many shared the experience of feeling rushed to get over the mourning period, or the awkwardness of wanting to talk with somebody about their bereaved but being unable to do so. These conversations were both revelatory and meaningful for both participant and interviewer; almost everyone afterwards expressed how much they enjoyed the conversation.

Our hope with this piece is to provide a space outside of ordinary day-to-day life for processing grief, death, and larger questions of mortality—and what it means for us to live.

We can choose to fear death, to cower from grief, to shield ourselves against loss, to close the doors behind us and promise to keep quiet and create space between us and our pain. Or, we can shift into a culture of acceptance, and recognize that there is no miracle of life without, as we have discovered through the work of this show, the miracle of death.

We can't have one without the other. Our experiences can pile up inside us and close us off, or they can expand our being with the magnitude of ever having happened in the first place.

Being alive is terrifying. It has to be. It's just that precious. We cry our tears and shake our fists and make mistakes and feel our failures. All of these, are precious. We wouldn't trade them for the world. We get to die because we are born. To be born and to survive is a miracle. To love, and by extension, to grieve, is a miracle. We can't have one without the other.

The total possible combinations of the alleles for the genes that make up the human genome is 70,368,744,177,664. That is trillions more combinations than the number of people who have ever lived.

We are precious because we are the ones who get to die.

The Boundary exists because we don't want to turn away from life. We don't want to turn away from love. So we face death and grief, here, together. Thank you for joining us.

Dramaturgical Sources

There were so many dramaturgical sources and influences that went into the development and making of this show. Here are just a sampling of these sources, shared by the show's Core Creators:

Die Wise, by Stephen Jenkinson. Having spent decades working in hospice care, Jenkinson is uniquely positioned to question the systems we have in place to assist (or not) the dying. Which is all of us. A philosophical treatise with a different perspective on how we might approach death.

To Be A Machine by Mark O'Connell. Speaking to our story about a tech startup cheating death by designing your afterlife, this is a journalistic account of modern attempts to cheat death—from cryogenics to life-extension treatments, to Ray Kurzweil's singularity. The author also asserts that superhuman machines are a threat and just as likely to cause our end as to save us.

In The Age of Spiritual Machines, Ray Kurzweil is much more upbeat about the prospect of a merger between humans and machines. Because, really, what could go wrong?

The television series *Six Feet Under* is something I have found myself revisiting at significant moments throughout my life—in the aftermath of a major breakup; when I prepared to uproot my life and move to another country, saying farewell to my friends and family; as I watched my father slowly die in his favorite leather armchair. The series does an incredible job reflecting a full spectrum of different types and presentations of grief—and how intertwined grieving is with the act of living.

Dying in Your Mother's Arms, a *New York Times* op-doc features a physician who works with dying children and their families, an admittedly very heavy subject that brings to light the way that birth and death are two sides of the same coin. A mother whose child will likely not survive more than a few hours after birth but still cannot lose hope and wants to give her child the best life she can puts into perspective that all life is miraculous and that the love and care we offer is momentous even if it only lasts a few moments. The physician shares her ideal death, which is to become an infant again and die in her mother's arms. Coming from someone who sees exactly this on a regular basis, it seems she understands something many of us struggle to learn—that our life can be measured in love and our death can be shrouded in love, and that the hardest choice any of us can make is to turn away.

Richard Dawkins, in *Unweaving the Rainbow: Science, Delusion, and the Appetite for Wonder*, writes, “We are going to die, and that makes us the lucky ones. Most people are never going to die because they are never going to be born. The potential people who could have been here in my place but who will in fact never see the light of day outnumber the sand grains of Arabia. Certainly those unborn ghosts include greater poets than Keats, scientists greater than Newton. We know this because the set of possible people allowed by our DNA so massively exceeds the set of actual people. In the teeth of these stupefying odds it is you and I, in our ordinariness, that are here. We privileged few, who won the lottery of birth against all odds, how dare we whine at our inevitable return to that prior state from which the vast majority have never stirred?”

RESOURCES

988 Lifeline – Need immediate emotional support? Call 988 or text TALK to 741741 to connect to a counselor who can help. Helpline services include emergency counseling, referrals to local resources, and mobile response teams who can respond in the community: [988lifeline.org](https://www.988lifeline.org).

Roberta's House – grief support for children, teens and adults in Baltimore: [robertashouse.org](https://www.robertashouse.org).

The Dinner Party – grief resource for 21-45 year olds who are undergoing grief and loss of a loved one: [thedinnerparty.org](https://www.thedinnerparty.org).

Thank You

We are grateful that *The Boundary* is supported in part by the Maryland State Arts Council (msac.org), the William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Portfolios (BakerArtist.org), and the Creative Baltimore Award, provided by the Baltimore Office of Promotion and the Arts on behalf of the Mayor and City Council of Baltimore.

Help Support Our Work

Grants and ticket sales only cover a portion of the totals costs for *The Boundary*. If you'd like to help support the art we make here in Baltimore above and beyond the cost of your ticket, donations in any amount are gladly accepted through:

PayPal: info@SubmersiveProductions.com

Venmo: @Submersive Productions

Prefer a tax-deductible donation? You can find us on [Fractured Atlas](http://FracturedAtlas.com).

And thank you!

