Inspicio
By Judith Ann Isaacs

JAI: Mermaid Tear Factory, Miami Beach, FL, 2015.

to focus on ocean pollution and the first appearance of her

instincts and wisdom of a diverse population that has

find more consistent work and larger opportunities.

Of course, science, government, non-profits, and all the

are now in an age of Eco-dramaturgy where a certain kind

presentation.

For me, the goal of environmental performance is to cre -

of the ancestral practices of many indigenous communi-
 pieces around environmental issues.

forces that exist.

as important to me as supporting my own artistic work; it's

collaborative at a performing arts organization, National Performance Network. In -

dissertation right now, so there's a lot being discovered.

I don't think I was initially cut out for the solitude of stu-

study visual arts, and then I transferred to the University

coast in Cataluña, when I was 16 years old. It was the

contact with nature was integral to my kids’ – and my own – ed-

odic scientific reports inform everyone who doesn’t have their

rising sea levels, and the environmental consequences? And

Poetry, her intellect, with her very body, she has made climate

witness the ocean’s rapidly accelerating degradation. With her

constant familiar backdrop. And it has been her great sorrow to

where she’s lived for 20 years, to an island in the Bay of Salva-

broader community, in a free-flowing dialog about environmen-

concern. It’s not that we don’t have the knowledge. We lack

interconnectedness and resolve to reach out in less didactic

 joked some kind of hope or creative intention that audience

rest play a role, too, but without the poetics, we will be

more years before I started a PhD program in performing

Given a complex and all-too-often erudite topic like envi -

I tried to impart to my children the belief that we all have

important in a form where the practice is the research.

Universities are political institutions, so you need to un -

eral for Elizabeth to include this important component. Close

of the world, particularly issues around climate change

billionaire worker in a hard hat, covered in black, viscous oil.

Miguel Caballero, who co-created the piece and played an

ly demanding performance in response to an oil platform

there have been important impacts from the work, but, like

there are a lot of playwrights, choreographers and other

outside of more traditional theater environments like art-

impossible to circulate and commercialize for broader au-

and climate justice—which, by the way, directly connect

enough financial resources to reward the talents of those

What are your criteria for taking on a project?

What are the biggest challenges you see for your

What are the biggest obstacles or challenges for con -

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and compassionately. And that’s how I am going to be of

these difficult issues open and examine them creatively

end of the day we will always desire to connect with our

productive social change, on a personal and group level,

challenge now is keeping the practice alive during the time it

Venezuela, and the next year, I’m going to Cuba. So now

need to be able to say that we are doing this for

billionaire oil worker in a hard hat, covered in black, viscous oil.

and climate change and environmental devastation. I have

environmental performance, and also part of my dissertation

those collaborative, creative, and producing experiences.

in social activism. We need to be able to say that we're doing

I am2 b a k a Siren Jones, surrounded by detritus collected

Oil worker in a hard hat, covered in black, viscous oil.

mermaid tear factory, Miami Beach, FL, 2015.

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