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**HOWLROUND, A COMMONS BY AND FOR PEOPLE WHO MAKE PERFORMANCE, ANNOUNCES  
*THEATRE IN THE AGE OF CLIMATE CHANGE* SERIES  
CURATED BY CHANTAL BILODEAU  
FEATURING ESSAYS BY WRITERS ACROSS THE GLOBE  
APRIL 19-26, CELEBRATING EARTH DAY, 2015**

[Boston, MA -- April 9, 2015] HowlRound, a commons by and for people who make performance, announces *Theatre in the Age of Climate Change*, a weeklong series of writings from artists and activists throughout the globe, curated by Chantal Bilodeau. The weeklong series will appear on [howlround.com](http://howlround.com) and runs April 19 through 26, celebrating Earth Day 2015. HowlRound’s **Weekly Howl** (a peer produced, open access discussion about theatre culture and contemporary performance that happens in real-time on Twitter using the hashtag #howlround) will also focus on climate change, Thursday, April 23rd from 2-3pm (EST).

“This series is important,” shares HowlRound Director Polly Carl, “because the climate is in crisis and artists have a key role to play in catalyzing massive change. It is time for artists to take action.”



Chantal Bilodeau



Tanjia Beer



Jeremy Pickard

“There is no doubt in my mind,” says Chantal Bilodeau, curator of the *Theatre in the Age of Climate Change* series “that the arts are one of the best untapped resources for fostering meaningful discussions about climate change. Yet creating an effective work of art about such a huge issue is easier said than done--and it can be lonely. I put together this series because I wanted to hear from other theatre artists

who have the same concerns I have, and because I thought our questions and strategies might inspire others to take up the challenge.”

**Chantal Bilodeau, series curator, April 19, 2015**

*Recently I was recounting a difficult personal event to a friend, laying out the plot, so to speak, and supplementing it with pertinent details. But then my friend stopped me and said “Yes, but how do you feel?” Scientists have been telling us the plot of climate change for some time now, but no one is asking how we feel. There are very few public arenas where we can struggle, as a community, with our anger, sadness, fear, grief and confusion. Yet we need to process those feelings in order to move forward. This Theatre in the Age of Climate Change series is an effort to open up a dialogue about how we, theatre artists, can (and do) create safe spaces for audiences to confront the difficult reality of climate change, while providing them with reasons to be excited and hopeful about the future.*

Chantal Bilodeau is a New York-based playwright and translator originally from Montreal. She is the Artistic Director of The Arctic Cycle – an organization created to support the writing, development and production of eight plays that examine the impact of climate change on the eight countries of the Arctic – and the founder of the blog Artists And Climate Change. [Click here](#) for more information.

**Alanna Mitchell, April 20, 2015**

*The process of a science journalist turning her book Sea Sick into a one-woman play, and the challenges of making an ending to her narrative.*

Alanna Mitchell is an award-winning Canadian journalist, and author, who writes about science and social trends. She is a global thinker who specializes in investigative reporting. Her most recent full-length book, Sea Sick: The Global Ocean in Crisis, is an international best seller that won the prestigious U.S.-based Grantham Prize for excellence in environmental journalism. Her one-woman play based on that book was nominated for a Dora award and she is performing it on a national tour. [Click here](#) for more information.

**Sarah Cameron Sunde, April 21, 2015**

*A performance artist making 36.5 / a durational performance with the sea, a project with the goal of performances on the six livable continents over the next three to five years, culminating with a large scale event where 100 people stand in water in New York City, and thousands elsewhere on the planet, all considering the water in August of 2020.*

Sarah Cameron Sunde is a New York based director who collaboratively creates interdisciplinary performances for the stage and beyond. She started directing while living in England in 1997 and was influenced by European traditions of expressionism and devising theater. She has directed several U.S. debut productions of plays by contemporary international master playwrights. [Click here](#) for more information.

**Tanja Beer, April 22, 2015**

*A stage designer asking the question, "Can we create designs that not only enrich our audience, but our community and environment as well?" This question was used to create The Living Stage, a project combining stage design, permaculture, and community engagement to create a recyclable, biodegradable, and edible performance.*

Tanja Beer is a leader in ecological design practice and has created over 50 designs for a variety of theatre companies and festivals in Australia and Europe. She has received numerous grants and awards and has taught subjects in Scenography, Performance Making, Sustainable Production, Design Research, Ecological Design and Climate Change at numerous Universities in Australia and around the world. Her work was recently selected for the British contingent of the 2015 Prague Quadrennial and will be exhibited at the Victoria and Albert Museum in London. [Click here](#) for more information.

**Marte Røyeng, April 23, 2015**

In 2012 premiered new musical *Rottefangeren (The Rat Catcher)*, produced by the Oslo-based group Scenelusa Productions. It explores how a community responds to difficult changes, eventually overcoming greed and realizing what's truly valuable. The musical explores the idea of building a sustainable world, even though climate change isn't always visible.

Marte Røyeng, based in Norway, is a musician, songwriter and composer. She is part of the group Scenelusa Productions, which produces theatre projects with children and youth, encouraging them to engage in their world through art. [Click here](#) for more information.

**Elizabeth Doud, April 24, 2015**

Discusses the role of artists as activists, the need to infuse climate change work with poetics, and having the courage to put ourselves out there for the love of our planet.

Elizabeth Doud, based in New Orleans, has an arts background rooted in creative writing and contemporary performance, and over eighteen years' experience as an arts organizer and educator, with emphasis on international cultural exchange.

**Jeremy Pickard, April 25, 2015**

Explores his company making eco-theatre where content, process, and production are connected to complex environmental problems. Their plays are constructed using three essential tools: impossible questions, limitations, and hope.

Jeremy Pickard, based in New York, works with Superhero Clubhouse, a collective of artists and environmental advocates working at the intersection of science and theatre.

**Jennifer Sokolove, April 26, 2015**

Her piece explores the Compton Foundation, which has recently begun exploring grant making at the intersection of art and activism, whereas they used to focus on traditional methods for advancing environmental change.

Jennifer Sokolove, based in Redwood City, California, manages The Compton Foundation's grant making programs in environment, peace, and reproductive health, and represents the Foundation in the nonprofit and philanthropic communities. [Click here](#) for more information.

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[Click here](#) to view previous HowlRound content related to the environment and climate change.

**About HowlRound**

HowlRound, located in the Office of the Arts at Emerson College, designs and develops online communication platforms and in-person gatherings that promote access, participation, organizational collaboration, field-wide research, and new teaching practices to illuminate the breadth, diversity, and impact of a commons-based approach to performance practice. For more information, visit [www.howlround.com](http://www.howlround.com).

**About Emerson College**

Located in Boston, Massachusetts, opposite the historic Boston Common and in the heart of the city's Theatre District, Emerson College educates individuals who will solve problems and change the world through engaged leadership in communication and the arts, a mission informed by liberal learning. The College has 3,660 undergraduates and 829 graduate students from across the United States and fifty countries. Supported by state-of-the-art facilities and a renowned faculty, students participate in more than eighty student organizations and performance groups. Emerson is known for its study and internship programs in Los Angeles, Washington, D.C., the Netherlands, London, China and the Czech Republic. The College has an active network of 32,000 alumni who hold leadership positions in communications and the arts. For more information, visit [emerson.edu](http://emerson.edu). For more information, visit [www.emerson.edu](http://www.emerson.edu).

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