

---

the earth, that is sufficient

Updated: **July 13**

---

The Welders

Authored by: Annalisa Dias

## Contents

1. *the earth, that is sufficient* Press Release (February 2019)
2. Useful Links
3. Photo Library
4. Process Description
5. Key Dates
6. Who are the Welders?



**Contact:**

Hannah Hessel Ratner, Head of Marketing, The Welders

[hanvanh@gmail.com](mailto:hanvanh@gmail.com)





**Contact: Hannah Hessel Ratner**  
**202-277-7189**  
Hannah@thewelders.org  
[www.thewelders.org](http://www.thewelders.org)

**FOR IMMEDIATE RELEASE**  
February 25, 2019

WELDER ANNALISA DIAS ANNOUNCES THE CREATIVE DEVISING ENSEMBLE FOR  
HER ITERATIVE PERFORMANCE PROJECT  
*THE EARTH, THAT IS SUFFICIENT*

*From February - November 2019 creative collaborators will be engaged in a multi-phase development, rehearsal, and performance process in response to the climate catastrophe.*

Washington DC -- Annalisa Dias, a Producing Playwright with the Welders Playwrights Collective, has assembled a dynamic, transnational team of collaborators that will be engaging in an emergent devising and creation process throughout 2019. *the earth, that is sufficient* is part of Dias' ongoing inquiry into contemplative arts practice as a response to the rampant social inequities and anthropogenic climate change caused by late-stage capitalism. The development process of *the earth, that is sufficient* is grounded in emergent process design (building off of Adrienne Maree Brown's definition of Emergent Strategy).

The structure of the process manifests performances inside the ecological concept of a mycelial network, which is a hidden network of mushroom roots. Almost all plants on earth are linked to each other via the mycelial network, once described by the BBC as a "wood wide web." Dias envisions that the iterative performances, called "mushrooms," will connect to each other in an organic way over the year-long period. Phase 1 of the process will result in a set of "spring equinox" mushroom performances in late-March/April 2019. Phase 2 will result in a set of "harvest" mushroom performances in August/September 2019. The process will culminate in a "center of gravity" mushroom performance to be presented in November 2019.

"A process like this," shares Annalisa, "is critical to how we must respond in the face of the ongoing climate catastrophe. By removing the presupposition that we know where we are going, we open possibilities to create more generative and just futures."

The core team consists of local and international artists: Annalisa Dias, mia susan amir, and Eric Swartz. They collaboratively designed the process following Annalisa's original concept.

The full ensemble includes Nina Budabin McQuown, Cecilia Cackley, Sanam Emami, DeLesslin "Roo" George-Warren, Melissa Strova-Valencia, and Kara Turner. Mel Harper is the project's production manager.

As an embodiment of the team's commitment to the principle of interconnectedness, public provocations will be released at certain phases of the project as invitations for public engagement with the questions and materials the ensemble is working on. Audiences, partner organizations, and any interested individuals will be invited to create their own "spores" of the project as it emerges globally.

### **About *the earth, that is sufficient*:**

Part theatre, part ritual, part epic journey, *the earth, that is sufficient* is a contemplative inquiry into the precarity of human relationships to extraction, consumption, and power. *the earth, that is sufficient* is an iterative performance project that conceptualizes theatre-making as an ecology, and asks audiences to consider the braided legacy of our past and the infinite possibilities we might stitch into a shared future.

**Project website: [www.sufficientearth.com](http://www.sufficientearth.com)**

### **About The Welders:**

The Welders, winner of the 2016 John Aniello Award for Outstanding Emerging Theatre Company, is a DC-based playwrights' collective whose mission is to establish an evolving, alternative platform for play development and production. The intent of that platform is to inspire and encourage members to take risks and make bold leaps in exploring the craft of playwriting; produce one performance of work created by each member playwrights before turning the company over to a new collective; create significant, meaningful, direct engagement between artists and members of the community; and support future generations of DC-area playwrights.

We produce work that is as varied as the artists making it. We believe that connection to our audiences, our communities, and our fellow artists is an invaluable aspect of the art, and we strongly believe that there is no one way to produce, no one way to create, and no one way to experience theater.

*the earth, that is sufficient* will run concurrently with *LadyM*, by Rachel Hynes and the LadyM ensemble. The Welders support new methods and processes of play creation by having these two processes run concurrently. Both of these productions have three-year processes, including performance events, data collection, community conversations, and audience interaction. [www.thewelders.org](http://www.thewelders.org)

### **About The Artists:**

#### **Core Creative Team**



**Annalisa Dias (Producing Playwright & Director)** is a Goan-American citizen artist, community organizer, and award-winning theatre maker working at the intersection of racial justice and care for the earth. She is a Producing Playwright with The Welders, a DC playwright's collective; Co-Founder of the DC Coalition for Theatre & Social Justice; and Co-Founder of Groundwater Arts. Credits include: WRITING: 4380 Nights, the earth that is sufficient, One Word More, The Last Allegiance, A Legacy of Chains, Crooked Figure, Consider the Dust, Matanuska, Coal, and Servant of the Wind. DEVISING: Wit's End Puppets: Malevolent Creatures; banished? productions: Tyger; Theater Alliance: I Love DC. DIRECTING: Source Festival: Dust to dust to dust and Dressing

Bobby Strong; *The Salima Project* (film). Annalisa's plays have been produced or developed by The Welders, Theater Alliance, Signature Theatre (DC), the Phillips Collection, The Gulfshore Playhouse, the Mead Theatre Lab, The Hub Theatre, Spooky Action Theater, Tron Theatre (Glasgow), and Theatre 503 (London). Annalisa frequently teaches theatre of the oppressed and decolonization workshops nationally and internationally and speaks about race, identity, and performance. She is a TCG Rising Leader of Color and also works toward diversity and inclusion full time at the American Political Science Association.



**mia susan amir (Dramaturg & Associate Director)** (she/her/hers) was born in Israel/Occupied Palestine. She is a queer, Crip +Mad Jew of mixed Ashkenazi and Sephardic ascent who lives and works as an uninvited settler on the unceded and occupied territories of the x<sup>w</sup>məθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and səłlŵətaʔ/Selilwitulh (Tsleil-Waututh) Nations, otherwise known as, Vancouver, BC. mia works at the intersection of creative and community practice as an educator, cultural organizer, writer, director, dramaturg, and theatre artist creating immersive, interdisciplinary works. mia is interested in how live performance offers a prefigurative space to respond to the

conditions currently shaping our world, to challenge and expand perception, to unearth relationship, and to engage in democratic narrative production, starting from the site of physical sensation. Select works include, *Geologic Formations* (rEvolver, FestivALT, Ergo Arts Theatre); *Obscura Lucida: The Land of My Body*, created with T'uy'tanat-Cease Wyss (Vines Arts Festival); *Across the Salty Waters* (Feminist Art Conference); *Transmissions: Bodies/Echoes/Ash* (Red Gate, Grin City Collective, Allied Media Conference). Current works in development include, *The time it takes me to get to you*, exploring "co-presence" as it relates to the rise of contemporary fascism, with Subjects of History; and *Forever Shelter*, a devised, transmedia performance exploring the "edge effect," with Angela Chalmers. mia is the recipient of a 2018 LMDA Bly Creative Fellowship for her project, *Unsettling Dramaturgy: Crip and Indigenous Process Design in the Studio, on the Stage, and in the Street*. She is the Dramaturgy Research Associate at the Playwrights Theatre Centre, the Artist in Residence at Fight With a Stick, a member of LMDA, IFTR, PGC, and the Board Chair of All Bodies Dance.

## **The Ensemble**



**Nina Budabin McQuown** is a poet, essayist, puppeteer, printmaker and gardener. Originally from the Bronx, they live in Washington, DC, where they make puppet shows with Wit's End Puppets and with the Bread and Puppet Theater, print at Pyramid Atlantic Arts Center, edit poetry books for The Word Works Press, and garden with Love and Carrots. You can find their poems and reviews published with Thethepoetry.com, SAND, The Cimarron Review, The Kenyon Review Online, Hotel Amerika, and Rabbit Catastrophe Press. You can find their essays, contact info, and all the

rest at [yeswehavent.com](http://yeswehavent.com).



**Cecilia Cackley** is a playwright and puppeteer based in Washington DC. She is the artistic director of Wit's End Puppets and co-creator of their shows *Cabinets of Kismet*, *Saudade* and *Malevolent Creatures*. Her bilingual children's

plays have been presented by GALA Hispanic Theater and toured around DC to local schools. Cecilia is an affiliated teaching artist with Imagination Stage, Capitol Hill Arts Workshop, Ford's Theatre and Young Playwright's Theater. Internationally, she has performed or taught workshops in France, Canada, Armenia, Guatemala and El Salvador. Her new project *Son Titere*, a fusion of street puppetry and Mexican folk music, will premiere in May 2019.



**Sanam Emami** is a space alchemist. Her art dives into all the variables needed to align for us to be able to receive art. She is the head creatrixes of a womyn artists' collective, The Omi Collective, where she encourages ALL art lovers and artists from as far as the mind's eye can reach. She aspires to strengthen the bond between all by communing artfully and welcoming as much cray cray an artist or art lover can bring.



**DeLesslin "Roo" George-Warren** is a queer artist, researcher, and organizer from Catawba Indian Nation whose work ranges from performance to installation art to community education to food sovereignty to language revitalization. Since 2017 he has been the Special Projects Coordinator for the Catawba Cultural Preservation Project where he facilitates the Catawba Language Project, several food sovereignty initiatives, and other community education projects. He has performed, lectured, and exhibited throughout the U.S. including the Utah Museum

of Fine Arts, College of Charleston, Vanderbilt University, Ithaca College, and more. In 2018 DeLesslin was recognized as a 2018 "40 Under 40" by the National Council on American Indian Enterprise Development. In 2017 he was selected as a Dreamstarter by Running Strong for American Indian Youth and in 2016 he was recognized as a "25 Under 25" by United National Inter Tribal Youth. Some of his work can be seen at [delesslin.com](http://delesslin.com)



**Melissa Strova-Valencia** is a Colombian activist, actress, storyteller, dancer, and educator. She appeared in *Yo también hablo de la rosa* and *Volcanes* at GALA Hispanic Theatre, in *Siempre amigos* and *The rainbow's magic* at Teatro de la Luna in *Celebremos* and *Madres de la Revolución Part I* and *Azul* with Teatro la Bolsa. Among her other credits in Colombia, in Washington, DC, works as an actress and Education Department director of Teatro la Bolsa. A native of Cali-Colombia, she earned a Master's in Advanced Theatre Studies from La Rioja University-Spain. See her next in *Madres de la*

*Revolución Part II*, *Jukumari* and *La gallina y la tortilla* at Teatro la Bolsa. Currently, she is doing studies in Neurobiology and brain plasticity with a focus in dramatherapy and teaches music to early childhood at Children's House Kindergarten, Sitar Art Center and at Levine Music school.



**Kara Turner** is an actor and artist. Recent regional credits include: Anon(ymous) with Theatre Prometheus, New Game Theatre's Play Cupid, and the mixed media piece, Positive. SAFD-certified in rapier and dagger and unarmed combat (recommended pass), she continues to train in broadsword in 2019. In 2017, she served as a

devised theatre teaching artist for tweens. Kara is a proud graduate of The Theatre Lab Honors Acting Conservatory and Stetson University.

**Mel Harper** (Assistant Event Designer)



## USEFUL LINKS: *the earth, that is sufficient*

- ***the earth, that is sufficient* website:**

[www.sufficientearth.com](http://www.sufficientearth.com)

- Phase one (spring performances) direct link:

[www.sufficientearth.com/phase-1-spring-equinox-mushrooms](http://www.sufficientearth.com/phase-1-spring-equinox-mushrooms)

- Phase two (harvest performances) direct link:

<https://www.sufficientearth.com/phase-2-harvest-mushrooms>

- Phase three (center of gravity performances) direct link: [https://](https://www.sufficientearth.com/phase-3-center-of-gravity-mushroom)

[www.sufficientearth.com/phase-3-center-of-gravity-mushroom](http://www.sufficientearth.com/phase-3-center-of-gravity-mushroom)

- **Public invitation to create works** in response (sporulation):

- <https://www.sufficientearth.com/spores>

- **Biographical information** about the artists who are creating and performing as part of *the earth, that is sufficient*:

<https://www.sufficientearth.com/team>

- A **field guide** for *the earth, that is sufficient*:

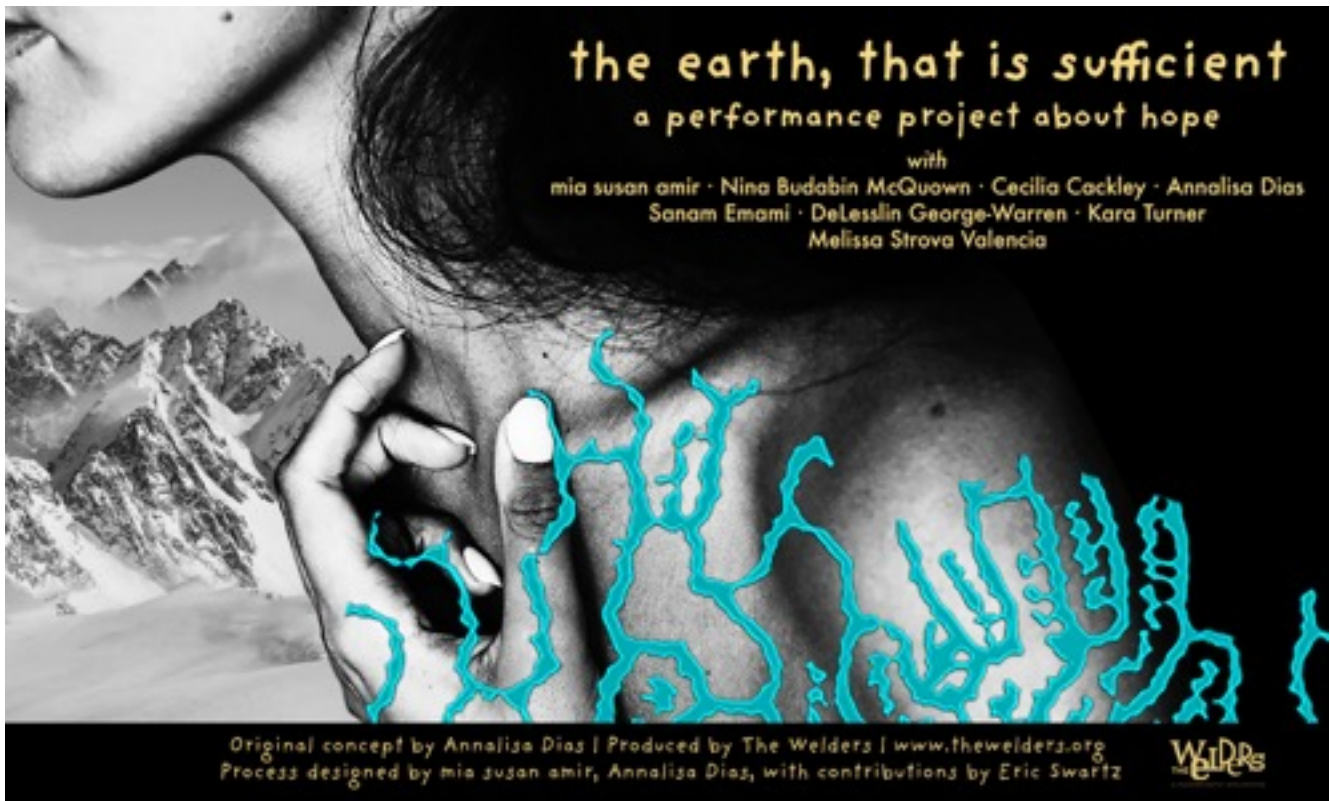
- [https://docs.google.com/document/d/16QaHy3gVQUe4b\\_T1oAshdPDq2gguMG0PR-vanSgYHU/edit?usp=sharing](https://docs.google.com/document/d/16QaHy3gVQUe4b_T1oAshdPDq2gguMG0PR-vanSgYHU/edit?usp=sharing)

- **The Welders company website:**

[www.thewelders.org](http://www.thewelders.org)

## Photo Library

(Updated: 7/13/2019)



Photos & footage of **Intertidal Vessels** can be found here: <https://www.sufficientearth.com/intertidal-vessels>

Footage from **Peak Bloom** can be found here: <https://www.sufficientearth.com/peak-bloom>

Footage from **erode/return** can be found here: <https://www.sufficientearth.com/erode-return>

## **PROCESS DESCRIPTION**

From February - November 2019 Creative Collaborators will be engaged in a multi-phase research, development, rehearsal, and performance process. Phases 1 and 2 will result in the creation of a series of performance works, which we are calling Mushrooms.

We define "performance" widely and welcome all kinds of events/interventions/experiences that use a wide range of performative/expressive/interactive mediums/disciplines. As such, a Mushroom might be a one-time-only event, or it might be repeated. A Mushroom might last 10 min, or it might last 8 hours.

As an embodiment of our commitment to iterativity all Mushrooms will be developed as a response to one or more of the works that have been developed prior to it. In this sense each performance will act as a spore that leads to a new work. Mushrooms then both emerge as part of and extend a mycelial network that runs below the ground of these pieces: communicating, transferring chemicals and signals.

## **KEY DATES**

Phase One: March 23-April 30

Intertidal Vessels: March 28 & April 25, live performances. 360 footage online.

Peak Bloom: online always, and live performance April 25.

Erode/Return: April 30, short film released online.

Phase Two: August 1 – September 21

Mushroom four: date TBD

Mushroom five: date TBD

Mushroom six: date TBD

Phase Three: November 10-24, Anacostia Playhouse

## Who are the Welders?



The Welders is a DC-based playwrights' collective that is dedicated to establishing and consistently re-imagining an evolving, alternative platform for play development and theatre production. Where many theaters or arts organizations put the mission of the institution as the guiding force for making the work, The Welders center the artistic and producing leadership of each individual member of our collective.

Each playwright's vision changes The Welders' producing model. Each production is unique, re-framing who the art is made with and for.

In 2013, the founding 6 member collective dreamed of a company that would build their individual plays and then pass on the entire company, from board to bank account, to a new group of mold-breakers and art-makers. Hence our motto: PASS IT ON.

We are the second generation of the company -- Welders 2.0. We took the helm of the company in 2016. We are 7 generative artists, who support each other in every possible way as each playwright leads the company in their individual artistic vision. In January 2020, we will pass on the Welders to a third cohort of artists and theater makers.

The intent of our platform is to inspire and encourage members to take brave risks and make bold leaps in exploring the craft of playwriting and storytelling, while redefining what a playwright can be. In 2019, two original works will be created through collective practice and devising. The creative teams will lead together.

*the earth, that is sufficient* is an iterative performance project using emergent process design. The freedom of being a creator-led company allows for Annalisa Dias to put this work into the world as she imagines, in collaboration with a collective community. This piece is part theatre, part ritual, part epic journey -- and a contemplative inquiry into the precarious nature of human relationships to extraction, consumption, and power.