

## Contributors:



**Thomas Schaupp** is a freelancing dance dramaturg based in Reykjavík and Berlin. Since 2010, he is collaborating with several international choreographers. As a mentor and advisor for young choreographers he collaborates with institutions such as Dansearena Nord in Hammerfest, Oslo National Academy of the Arts and Festival Tanztage in Berlin. Thomas is a guest teacher at the HZT Berlin and LHÍ Reykjavík and facilitates workshops on dance-dramaturgy in choreographic centres across Europe. In collaboration with Ibsen International and Goethe Institut Beijing he also co-curates a Cultural Exchange Program on Dance Dramaturgy in China. For the season 2020-2021, Thomas is a member of the Jury for the Berlin Senate's Department for Culture and Europe funding program for existing works.



**Pia Krämer**, german, studied Dance and Psychology. She worked as dance pedagogue, choreographer and dance movement therapist in her own studio space in Germany and internationally. Since 2000 she lives and works in Portugal. She was teaching dance movement therapy in several Masters Studies in Universities in Portugal. Since 2003 - 2019 she worked at Espaço do Tempo in different functions. She was responsible for the community project, artist residency programme, international relations and the coordination of the Portuguese Platform. Since 2017 she is president of the European Dancehouse Network, since Mai 2019, she shares this task with Laurent Meheust. Actually she collaborates as Senior Advisor for Dancehouse Helsinki and is recently developing new approaches to arts development management in collaboration with professionals from various art fields.



**Tina Tarpgaard**, Choreographer and artistic director, recoil performance group. My work is evolving around the de-centring of the human (body/performer). THE MEMBRANE PROJECT (2017–2019) is my recent series of work dealing with human identity through choreographic encounters with the human and non-human. THE MEMBRANE PROJECT also marks a desire to challenge working methods and format of my choreographic work. Presented on traditional theatre stages, as I collapse (2017) has microscopic algae as its unconventional protagonist. Conceived for galleries, art exhibition venues and unconventional spaces, MASS-bloom explorations (2018) is choreographed for thousands of worms and one human. Having our own species Homo Sapiens and our way of organising our habitats as its focal point, Extended Falls to Humanity (2019) will take place outside the art institutions and offers co-creation with local communities. In 2018–2021, I am part of the Danish Art Council's committee for the Performing Arts. [www.recoil-performance.org](http://www.recoil-performance.org)



**Jesper de Neergaard** has an MA in Prehistoric Archaeology with specialty in development of cultures. Educated Stage Director from the National School of Performing Arts in Copenhagen. Directing performances in Denmark, Sweden and France. From 2000 to 2011 the Artistic Director at Entré Scenen in Aarhus presenting contemporary dance and theatre. From 2011 Artistic Director at Bora Bora – dance and visual theatre presenting contemporary dance. Directing Bora Bora Residency Centre from 2017, which is a residency program for research residencies for both national and international companies. Bora Bora is partner in Aerowaves and EDN and member of IETM.





**Bára Sigfúsdóttir** is a performer and choreographer who studied at the Icelandic Academy of the Arts, Amsterdam University of the Arts and P.A.R.T.S. in Brussels. Bára creates highly visual and reflective work in which the position of the individual in relation to society and nature are recurrent motives. In her choreographic work, Bára is interested in giving special attention to the details and nuances of our bodies. Parts that often have become invisible and almost forgotten in our everyday life, such as our toes, elbows, other smaller ligaments and parts of our face. The movement material is evoked through improvisational processes where a practise of listening and allowing physical material to emerge kinaesthetically guides the creative process. Bára is currently based in Norway and her performances tour both locally and internationally.

**Fabio Liberti**, Italian, has graduated at Codarts Rotterdam Dance Academy in 2004. Since graduation he has been engaged full time in dance companies in Holland (Conny Janssen Danst), Germany (Stadttheater Hildesheim), Switzerland (Stadttheater Saint Gallen), Italy (AIEP) and Denmark (Danish Dance Theatre). Fabio Liberti's choreographic research has been directed towards mixing different communicative elements with the aim to develop a language to discuss subjects connected to everyday lives in this particular social time. Always using movement as primary communicative tool, he often combines it with text, theatricality, music and visual elements to create what he refers to as an abstract narrative world. His independent works received several prizes and awards and has been performed at numerous venues and festival in Europe, including commissioned works for



Danish Dance Theatre (Denmark), Dark Circles Contemporary Dance (Texas), Mainfranken Theater Würzburg (Germany), Landesbühnen Sachsen Dance Company (Germany), EDGE Dance Company (England), Norrdans (Sweden).

**Merel Heering** graduated from the master Theatre and Dance Studies at the University of Utrecht in 2010. After her graduation Merel worked for institutions such as Nederlands Dans Theater, Dutch Dance Festival, ICKamsterdam and Theater aan Zee. As an independent dance dramaturge, Merel now has a diverse practice. She works with independent choreographers, dance companies, festivals and dance houses across Europe. Merel has an ongoing dialogue with B Motion festival in Italy, where she facilitates the Choreographic Research Week. She mentors the talent development trajectory Dance & Dramaturgy in Switzerland. In The Netherlands Merel is closely affiliated with dance house Dansateliers in Rotterdam and SPRING Performing Arts Festival in Utrecht, with whom she develops formats for conversation between (dance) professionals, as well as between artists and audiences. She also works as a dramaturge and curator for Jonge Harten Theaterfestival in





Groningen and is currently a core member of the advisory board for art and culture of the city council of The Hague, advocating for dance.

**Andreas Constantinou** is a choreographer, performance artist and the artistic director of Himherandit Productions. He graduated from Trinity Laban in 2003 and soon after went on to work with Punch Drunk as a devising performer creating roles for productions such as Sleep no more and The Fire Bird Ball between 2003-2005. In 2006 Andreas decided to focus primarily on his own artistic practice with Himherandit Productions and has since presented artistic works in theatres,



galleries and festivals touring through out Europe.

Andreas has a long list of accreditation including: Awards for his performances of ReDoing GENDER (2014) and The WOMANhouse (2015) by the Danish Arts Foundation Scholarship Committee. Two-time selection as Aerowaves top twenty performances for The WOMANhouse (2016) and WOMAN (2017). Two-time nomination for Reumert awards with the performances WoMAN & WOMAN (2017) and GARDEN (2017). An Aarhus Applause Award in 2019 for his contribution to the development of culture in Aarhus with The GENDERhouse Festival (2018).

Andreas Constantinou is currently an in house artist at Bora Bora – dans og visuelt teater in Aarhus, Denmark since 2013.





**Jeppe H. Nissen's** work focus is to support the independent artists, by designing operational, lightweight programmes such as the Residency programme of Bora Bora. He is educated as a dramaturg from Aarhus University and has been working with the independent artists of Aarhus since 2004, in a lot of different roles - among these: Dramaturgy, lighting design and scenography. He has been working as a producer and dramaturg at Bora Bora since 2011. And his main subject is the development of the dance field in Aarhus and Western Denmark.



**Danjel Andersson** is the new Director of Dansehallerne in Copenhagen. He comes directly from an employment as director of MDT, a venue for dance and choreography in Stockholm. He has been a director there since 2010. Andersson has a background as editor, critic, dramaturge and festival director with a master in literature and theater studies. He has previous experience from Dagens Nyheter, City Theater in Stockholm, the Theater Academy in Stockholm and has run the independent theater magazine Visslingar & Rop, The festival organization he inaugurated Perfect Performance and the international festival TUPP in Uppsala city theater prior to his work in MDT. 2017 Andersson received the honorary award in performing arts by the City of Stockholm for his work in MDT and internationalizing the Stockholm dance scene.

**Adriana La Selva:** is working on a practice-based Ph.D. at the University of Ghent in Belgium, in association with the School of Arts (KASK) and the Institute a.pass in Brussels, where she is investigating contemporary performer training processes in relation to politics of embodied research.





**Peter M. Boenisch** is Professor of Dramaturgy at Aarhus University, Denmark, and also part-time Professor of European Theatre at the Royal Central School of Speech and Drama/University of London. He was a co-founder of the European Theatre Research network (ETRN). His main research areas are theatre direction, dramaturgy, and the aesthetic politics of the theatre institution. His books include *Directing Scenes and Senses: The Thinking of Regie* (Manchester University Press 2015), *The Theatre of Thomas Ostermeier* (Routledge 2016), and *Littlewood – Strehler – Planchon* in the series *European Stage Directors* (co-edited with Clare Finburgh, Bloomsbury Methuen 2018). He also edited the 30th anniversary edition of David Bradby and David Williams's *Directors' Theatre* (Macmillan Red Globe 2019). He currently works on the 3-year research project "Reconfiguring dramaturgy for a global culture: Changing practices in 21st century European theatre", funded by the Aarhus University Foundation.



**Annette van Zwoll** is an independent dance dramaturge, curator, text writer and international project developer in the European dance field and a forceful and committed ally in the realisation of projects. She is co-initiator and programmer of What You See Festival (<https://whatyouseefestival.nl/en/>), an international art festival on gender and identity, and artistic associate of dance company Bitter Sweet Dance / Liat Waysbort ([www.bittersweetdance.com](http://www.bittersweetdance.com)). She is based in Berlin and engaged with several independent choreographers and festivals, is advisor for the Dutch Performing Arts Fund as well as documentalist for the European Dancehouse Network (<http://ednetwork.eu>) and writes for [springbackmagazine.com](http://springbackmagazine.com). Her interests are broad, but she is passionate about the politics of the body



and how it can, through dance, reflect on structures of thinking and doing, and offer alternatives.

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



**Monna Dithmer** is a theatre and dance critic for the Danish newspaper Politiken since 1994. She is also part-time lecturer of Performance Design at Roskilde University. She has been part of research programmes in media culture and urban aesthetics at the University of Copenhagen and has contributed to several publications such as 'Skønhedens Hotel - Hotel Pro Forma' (2015) and 'Scenekunst i Danmark - Veje til udvikling' (2010)





**Synne Behrndt** is a lecturer, researcher and dramaturg. She has published and presented papers on dramaturgy and is the co-author of the book *Dramaturgy and Performance* (Palgrave, 2008/2016) and joint editor of Palgrave's book series 'New Dramaturgies'. As a dramaturg she has worked with devising companies in the UK and most recently she was dramaturg on choreographer Milla Koistinen's piece 'One Next To Me' (premiere 2019 in Berlin). She is the co-founder of Århus-based company Secret Hotel and is currently lecturer in Dramaturgy at the University of the Arts, Stockholm. She holds a PhD from the University of Winchester, UK