



companions

anikó rác
budapest, hungary



© Péter Konaka-Kiss

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about

I am the artistic director of SÍN Arts Centre, a Budapest-based production house. I have been working with independent dance artists on their project and career development for 20 years now. I am also a certified coach and facilitator, leading workshops and trainings on career development, internationalization, collaboration and leadership internationally for structures such as Aerowaves, EDN, IETM, Düsseldorf Tanzmesse and ICE HOT. My main focus of interest is the facilitation of horizontal, transparent, value-based collaborations within teams and with partners, encouraging discussions and reflections about good practices and lessons to learn in this respect.

As regards to international practices I have been involved with various international partnerships, I worked in the advisory committee of IETM for 5 years. I was the co-developer of the card game Values of Solidarity – a tool for finding a common, value-based ground for international collaborations. Thanks to these experiences I have learnt that the development of international collaborations is a long but exciting process, finding like-minds around the world, working with differences and similarities as regards to cultures, contexts, systems. In an international context I enjoy being confronted by the diversity of angles and viewpoints, which triggers me to reflect on my own practices, habits and preferences.

language

english, hungarian



bek berger

riga, latvia



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about

Bek Berger is an artist, curator and producer originally from Australia, based now in Riga, Latvia. From 2020 to September 2024, Bek was/is the Artistic Director of the New Theatre Institute of Latvia (NTIL) and the curator of the International Festival of Contemporary Theatre, Homo Novus. As a producer, she worked for such festivals as American Realness (NYC), Dance Massive (AU), Darwin Festival (AU), Fierce Festival (UK) and Forest Fringe (UK).

Since 2017, alongside the curatorial practice she collaborates as a Dance Dramaturg and producer with choreographer James Batchelor. They have presented in over 20 countries and in such contexts as Centre Pompidou (FR), New Baltic Dance (LT), Tanz Im August (DE), Impulstanz (AT) and Dance Massive (AU).

Bek's practice binds curiosity with innovation in order to design new models of connection, collaboration and reciprocity between artists and communities, across borders and art forms. Her expertise lies across festival making and dance creation, having intuited a number of large international collaborations such as Baltic Take Over Helsinki (LV, LT, EE, FI), The Shake Down with Rosendal Theatre (LV, NO), The Festivals Path with ANTI festival (LV, FI). She is currently busy with creating a new tarot deck to improve communication in creative processes and looking towards pleasure centre design processes.

Bek serves on the board of the international performing arts network, IETM, was an ISPA fellow in 2022/2023 and in 2023 Bek was a SAARI fellow/resident in Finland supported by the Kone Foundation.

language
english



godlive lawani

berlin, germany



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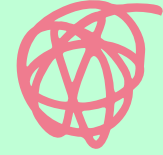
about

Godlive Lawani is the Founder/Director of Stane Performing Arts Management, a versatile arts management agency based in Berlin, Germany, which offers a distinctive artist representation for established and emerging dance companies. Cultural Promoter, Manager, Distributor, Producer – Freelance Dancer/Performer. For the last 10 years, she has dedicated herself to the Performing Arts Field, accumulating over a decade of expertise collaborating with venues, festivals, and artists. Festival Programmer of the ATLAS MÉXICO Biennial International Dance Festival and member of the Mexican production house Fábrica Escena SC. Since 2022, she has been in charge of the Production and the co-curation of the Frei Art Festival in Freiburg. She is a grantee of the Summa Artium/Trust for Mutual Understanding foundations.

In my international working practice, I focus on several areas: Cross-cultural communication: Facilitating effective communication and collaboration across diverse cultural backgrounds. Sustainable development: Promoting environmentally and socially responsible practices in international collaborations. Engagement with partners: Building strong relationships with stakeholders across different regions/countries to support organizational goals and objectives. When working internationally I'm driven by navigating effectively cultural differences to foster collaboration and understanding. I'm always trying to find ways to promote sustainability and social responsibility in international touring.

language

french, english, german, and spanish, knowledge of italian and korean



companions

jessica páez
berlin, germany



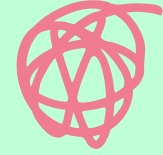
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about

Jessica Páez works as a producer and dramaturge with various institutions, artists and curators on hybrid artistic practices and formats between theatre, performance, film and visual arts. She has worked at Schauspielhaus Bochum (2010) and Hebbel am Ufer, Berlin (2010 - 2014). Here and as a freelance producer, touring manager and dramaturge, she realised projects with Nuran David Calis, Robert Bramkamp, Susanne Weich, Damian Rebgetz, Christoph Gurk and Kerstin Honeit. From 2013 to 2015, she took part in the postgraduate programme Cultures of the Curatorial at the HGB Leipzig. Since 2015 she has been working at Haus der Kulturen der Welt, Berlin (HKW), among others with Hila Peleg, Rimini Protokoll, Marion von Osten and Phil Collins. Since 2023 she has been part of Bonaventure Soh Bejeng Ndikung's team as Senior Producer and Researcher and works with curators Carlos Maria Romero and Marie Hélène Pereira on performative practices at HKW. Her focus is on understanding and translating local, global and universal, unpredictable and normative conditions and demands in production. The reflection on and design of infrastructures in which responsibility, openness and sustainability (in relation to all resources) are possible is of particular interest. In doing so, she explores the possibilities and limits of the political within artistic production, rethinking notions of care and hospitality as integral practices.

language

german, english, spanish, french



companions

julia asperska
posen, poland



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about

I am an art manager, networker, and context curator. I discovered my passion for performing arts when I was a migrant worker in Australia and my visa did not come through. I realized I spend all my money on shows at a nearby arts center. I don't remember being asked so many difficult questions by so many amazing humans from all over the region and beyond. I decided that I wanted this forever present in my life. Not as an evening entertainment but as a way of living and finding answers to the adaptive challenges that the world presents us with. I applied for an internship with Brisbane Powerhouse and my adventure began. For 9 years I worked as an Art Project Manager at Key Performance, an art management company based in Sweden. For 2 years I was the Associated Co-Director of Something Great in Berlin and the Collection Manager of Something Great Collection. For 7 years I collaborated with a Uruguayan choreographer Tamara Cubas and her organization Campo Abierto - focusing on social inclusion through the arts. Currently, I am an Associated Curator at Internationale Tanzmesse, I support organizations with artistic, curatorial, and strategic advice.

Hi, I am curious about your "why". Why did you come to work with dance? And why do you insist on staying? Working within an international context can be a real pleasure and a source of joy but it can also drain you out. Do you have a strategy for how to stay alive, and how to adapt to the new ways of working and new challenges? I am particularly interested in opening up our sector to other industries and finding ways of collaborating to make a real systemic change. Would you like to dive into this topic with me? What would you like to bring to the table? I am so curious! What brings you joy? I have been digging for hope – shall we dig together and share whatever we excavate? Shall we dance?

language

polish, english, spanish, german
knowledge of russian and french

laia montoya

barcelona, spain / berlin, germany



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about

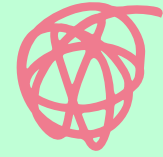
Laia Montoya (she/her) is an arts manager, producer and professional coach. In the performing arts field, recently she has developed projects with organizations such as Graner in Barcelona, ICEC - Berlin and Catalan Arts, New Theater Institute of Latvia, Studio Alta and Bazaar Festival in Prague, LAFT Berlin, Loom Festival in Barcelona, among others, promoting the internationalization of the performing arts in their countries. In 2020 she received the OSIC grant for performing arts research with a project on Queer Theatre in Catalonia: methods for production and programming. In 2023 she was a fellow at ITI Academy from ITI Foundation, where she worked interested in approaching transnationality, international cooperation and care practices. Based in Berlin, she is co-director of TINA Agency, a multi-local organization that manages and promotes international projects with artists and institutions from the dance field. She bases her vision on collaboration and cooperation, and it is in this spirit that TINA was created, believing in the uniqueness of each project and the need to be connected in order to reach our goals. TINA works on a multidimensional level, not only from the point of view of selling an artistic work, but also taking into account the need for knowledge exchange and connection with partners and the communities that surround them, leading to opportunities to generate projects from various fields and perspectives that are always very enriching.

language

english, catalan, spanish, portuguese, german

[companionship programme](#)

[transnational contexts & relations](#)



companions

martine dennewald

tio'tia:ke/montreal, turtle island/canada



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about

After completing studies in dramaturgy (Leipzig, Germany) and arts management (London, UK), Martine Dennewald worked for theatres and theatre festivals in Luxembourg, Germany, the United Kingdom, Hungary, Switzerland and Austria. She then joined Niels Ewerbeck for a few years as dramaturg at Künstlerhaus Mousonturm in Frankfurt am Main, which she later ran as co-interim director with Marcus Dross and Martina Leitner for one year. Between 2015 and 2020, she was the artistic director of Festival Theaterformen, an eleven-day performing arts festival which takes place alternately in the cities of Hanover and Braunschweig (Germany). Since mid-June 2021 Martine Dennewald co-directs Festival TransAmériques in Tio'tia:ke/Montreal (Canada) together with Jessie Mill.

My main concern right now is the intersection of the climate crisis with the colonial state of the world: how it impacts co-production and touring in the performing arts, what arts organisations can do to mitigate its effects and how programming decisions can play a role in a paradigm change that would take us from extractivist practices to reciprocity, hospitality and shared power. I have worked in institutions both small and large, precarious and well-funded, with varying leadership models and systems of governance, in Europe and North America, and my teams and I have put in place change processes around anti-discrimination and decolonial practices within these institutions that we hope to continuously improve.

language

luxembourgish, german, french, english, spanish, swedish, japanese, italian



companions

nimi ravindran

bangalore, india



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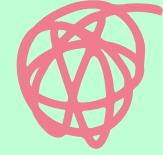
about

Nimi Ravindran is a writer and theatre practitioner with over 20 years of experience in the theatre working in various capacities. She is based in Bangalore, in Southern India and is also the co-founder and Artistic Director of Sandbox Collective, a feminist artists' collective working at the intersection of art and gender and the initiators of the Gender Bender festival (currently in its 10th edition). She also serves on the advisory board of two arts organisations based in India and she holds a senior fellowship in Theatre from the Ministry of Culture, Government of India.

Working Internationally with transnational cohorts has always been an incredible learning experience and yet fraught. The more we work with individuals and organisations that are unlike what we're used to, the more we build transnational solidarities and a non-negotiable space for art and artists. And, while such collaborations are almost always intertwined within a web of complexities reeking of inequalities based on our social-political realities, I still believe that the only way forward is through discussions, navigations and negotiations. If we believe in a better world, we can only build it together, not in silos and this is a dream worth pursuing, we can't give up on this simply because some of us don't have a choice, and some of us don't believe in giving up.

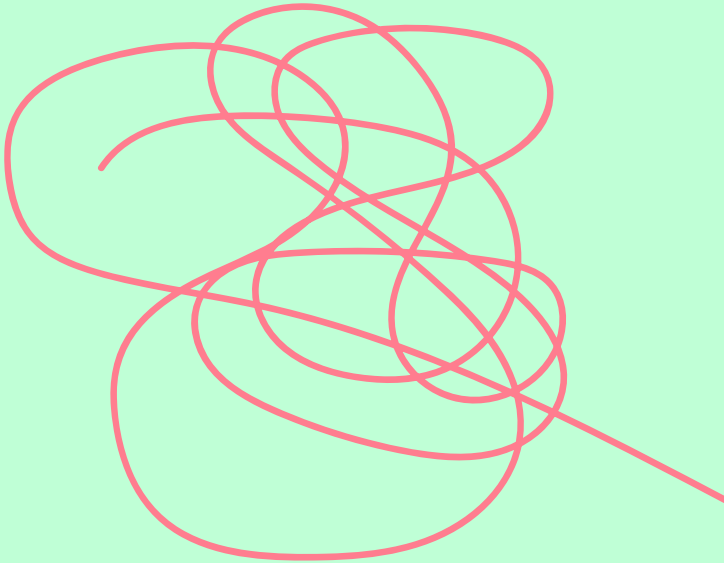
language

read write and speak: hindi, kannada, malayalam, english
speak fluently: tamil
speak-basic only: telugu



companions

sarah parolin



instagram

about

Sarah Parolin is an independent dramaturg and producer with experience in the context of contemporary artistic creation and distribution both for performance and visual arts. Over the past years she collaborated with various independent artists and collectives as well as institutions such as BOZAR, Asia Arts Centre, Santarcangelo Festival. Between 2024 and 2023 she has been accompanying Kate McIntosh's work. She is one of two halves of the project Backbone Berlin, and currently one of the three thirds of the organisation neon lobster.

language

english, fluent in italian, french and somewhat spanish, understanding german



companions

tzu-yin hsu
wiesbaden, germany / taiwan



© Jim Kroft

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about

Tzu-Yin is an energetic Taiwanese producer with 10 years of experience managing diverse projects. With strong knowledge and commitment, she is a goal-oriented professional dedicated to coordinating and producing impactful programs. For 6 years, Tzu-Yin served as the company manager of B.DANCE, where she developed and implemented strategies for 245 performances across 23 countries. Currently, she is the international booking agent at Aurora Nova.

Tzu-Yin is selected as an ISPA Taiwan Fellowship Participant (2023-2025), co-curated the FOKUS TAIWAN festival at Staatstheater Darmstadt 2023, managed the projects at Tanzmesse 2022, and Taiwan Dance Platform 2022.

Throughout her career, she has spent years as a producer. In this role, her responsibility was to interpret the artist's message and relay it to audiences through various channels. Thus, she focuses on understanding the issues that are important to the artist, the significance of their work, and the insights behind it. She strongly believes that truly impactful art can offer strength, warmth, and hope to society. She carries this ethos in all the positions she has served.

She frequently poses the question, „Why is it important to continue international exchange?“ Her response is, „International exchange reminds us that there are many unseen places in the world. However, we can still make contributions if we are willing to act, share, and take on challenges. So that we can assist more people globally and collectively make an impact.“

language

mandarin, english

The *companionship programme: transnational contexts & relations* is conceived, hosted and organised by Kreativ-Transfer, a programme of the German Dance Association (Dachverband Tanz Deutschland) and produktionsbande – network performing arts producers.

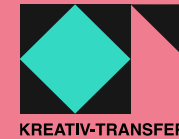
Kreativ-Transfer
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produktionsbande



Dachverband Tanz
Deutschland

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produktionsbande

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funded by



companionship programme

**transnational contexts
& relations**