

moving IDENTITIES

Reflections 2025-2026



Published and edited by Udviklingsplatformen for Scenekunst and CKI

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Funded by the European Union.

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moving IDENTITIES



Foreword

Moving Identities sprang from a simple yet important question: how do we meet across borders and identities in ways that truly matter?

During the last three years, we have seen that question unfold into living practice within the European performing arts field - reflected, tested, contested and carried across many minds and many places.

We have seen artistic practices grow and take new forms. We have seen artists find new paths and inspirations. We have seen venues, producers, and project managers step out of their comfort zones, searching for new ways to respond to the question we set in motion.

What has emerged is not just a finished project and a set of reports, but a plurality of encounters - A plurality where differences have not been a barrier, but a force that challenges and expands how we think and act.

The transformation we see before us, is therefore not confined to the project and its findings, but to real people, art and networks. For that reason we believe that we have created something relevant, profound and sustainable.

At its core, Moving Identities has been carried by people: by their presence, their practices, and their commitment to staying in the exchange. Like threads stretched across Europe, these encounters have woven a network that extends beyond the project itself. Alive and in motion.

With the third and final year of Moving Identities coming to an end, we thank everyone who has been involved in the project, and invite the reader of this report to reflect with us on our challenges, successes and learnings.

Torben Eik Jacobsen
Project lead, Moving Identities

*In the large Creative Europe project ADESTE+, where a wide range of cultural institutions worked with audience development and procedural learning design, participants from Mercury Theatre in Colchester described the process as Failing Forward. Understanding this type of project as an ongoing chain of actions and experiences, with many small mistakes and misunderstandings that constantly led the institution forward in the development of more sustainable and relevant formats and initiatives. Read more here: <https://aced.adeplus.eu/>

What is Moving Identities?

What is Moving Identities?

Moving Identities is a residency exchange programme led by performing arts venues and organisations across Europe, with the goal of encouraging cross-cultural collaboration and exploring themes of diversity, inclusion, and the modern European identity.



Gathoni // Wanjiku worksharing
Photo credit: Dánil Røkke



The ambition of Moving Identities is to:

- Increase the representation of different European identities across the performing arts sector by supporting and investing in the development of diverse artists and themes and investing in innovative talent and ideas from across Europe.
- Create organisational change within the consortium that enables performing arts organisations to devise and implement new policies and tools around inclusion.
- Create new opportunities for international exchange in the performing arts by exploring and developing models for inclusion, residencies, sustainable mobility, and skills-exchange.

Liquid Logic
Photo credit: Aina Juanet

We envisage change through:

- Ensuring underrepresented artists and themes are received in all partner countries, contributing to the international opportunities of each individual artist.
- Expanding knowledge and impact in local/national/international networks by presenting diverse artists/practices in each country.
- The exchange of best practices amongst the consortium partners and practical learnings by hosting a diverse selection of artists in residence.
- The development of a framework for inclusive artist development programmes for the organisations in the consortium.
- Sharing our results and models for diversity and inclusion, residencies, sustainability and skills-exchange in the consortium's wider national and international networks and making these available to external organisations, independent artists and companies to use.



Third Figure
Photo credit: Dánil Række

We wish to contribute to the performing arts sector in Europe becoming:

- A sector that is diverse, inclusive, and innovative in both creators and creations.
- A sector where international dialogue, exchange and partnerships are an integral part of developing and presenting performances.
- A sector that invests in artists' development and provides artists with time, space and financial support to experiment and grow their skillset.
- A sector that is relevant, with artistic work that reflects the contemporary European identity.
- A sector that facilitates access to creative content for more communities.
- A sector that adopts and develops new models for environmentally sustainable practices, supports the green innovation of international mobility, and raises awareness of climate change

Who is this report for?

This report is the third and final end-of-year report, and it is written for professionals and stakeholders across the cultural and performing arts sector who are working on - or interested in - transnational collaboration.

If you are an artist, we hope this report offers a behind-the-scenes look at what residencies like Moving Identities can provide, and how cross-border collaboration can shape artistic practice. If you are an artistic director, producer, project manager, programmer, or communicator, we hope our honest reflections and learnings offer insight into the realities of running an international programme focused on inclusion, access, and sustainability.

We also invite policymakers, funders, and cultural administrators - local, regional, or European - to use this report as a window into the practical challenges and structural dilemmas faced by institutions working for change. This report, when read together with the previous end-of-year reflections, shows how the project has evolved and grown over the last three years, how challenges have been tackled and resolved, and how the project has adapted to external, as well as internal, changes. We hope it contributes to further dialogue around the kinds of support needed to make inclusive international collaboration sustainable.

Collecting feedback

This year's evaluation was based on a combination of surveys, online meetings, local feedback sessions, and informal conversations with both artists and partners. A midway evaluation took place online, as well as an online final feedback session with both artists and partners, with breakout rooms to encourage open discussion. Local feedback sessions with artists also took place at each venue. All artists and partners were invited to complete individual surveys to ensure a range of perspectives. Informal interviews were also included where preferred. This year was furthermore concluded with a public symposium, followed by an in-person partner meeting, where reflections on both this year and Moving Identities as a whole were shared. This report draws on all feedback received. Quotes are anonymous, following the Chatham House Rule*.

*When a meeting, or part thereof, is held under the Chatham House Rule, participants are free to use the information received, but neither the identity nor the affiliation of the speaker(s), nor that of any other participant, may be revealed.

The year in review

"It set a standard about how I want to work... being treated with love, care and awareness as a guest artist." - Artist

Moving Identities has continued to create a strong foundation for artistic development, cross-border collaboration, and a deeper understanding of the barriers and gatekeeping mechanisms that prevent certain artists and identities from accessing the European performing arts field.

The third and final project year has marked a natural shift from exploration of uncertain territories to the early implementation of what has been developed throughout the programme.

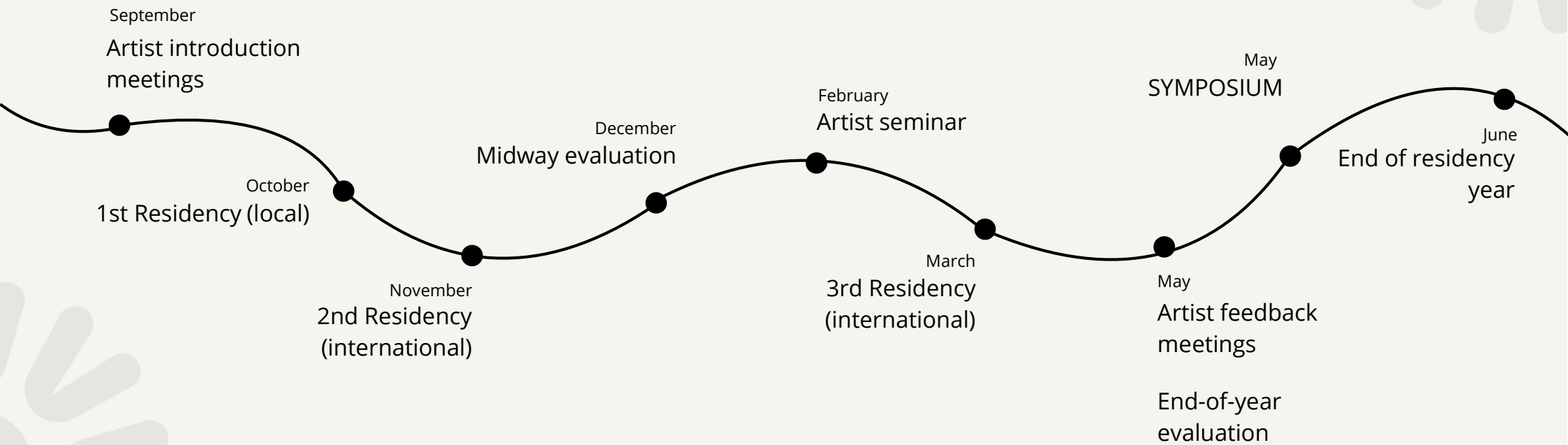
A key development has been the strengthening and expansion of hosting practices. Building on learnings from previous years, the introduction and further development of artist hosts has played a central role in shaping more attentive, relational, and context-aware residencies. This has contributed significantly to the overall quality of the programme and supported both artistic processes and the conditions surrounding them. Over the course of the year, six residencies were successfully realised as planned, and were met with a high level of satisfaction from the participating groups.

At the same time, the year has made structural challenges more visible. The intensity of residencies, challenges related to mobility and safety, as well as shifts in project roles and limited timeframes, have highlighted the fragility of the residency format. These conditions have underscored why hosting, care, and institutional policies are essential in order to drive and sustain the changes that Moving Identities set out to create.

The project year concluded with a symposium in Copenhagen, bringing together artists, partners, and external participants. The gathering created a strong sense of connection and openness, and served as a clear reflection of the programme's impact, relevance, and the need for continued work in this field.

Timeline

2026



2025



21 ARTISTS

6 COMPANIES

6 COUNTRIES

Biggest challenges

Successes and achievements

Most important learnings

Biggest challenges

- **Organisational changes**

This year, we have had a number of organisational changes, with project managers leaving the project and new staff members coming in. It has highlighted the precariousness of projects like these, where often it is not the entire partner organisation that is involved, and therefore a lot of knowledge is carried by one or two individuals per organisation. When key project managers leave, it can affect communication and clarity, both within the consortium and with the artistic groups. Measures have been taken to try to make the transitions as seamless as possible, but it takes time and energy to onboard new staff members to a project of this scale.

“The replacement of the project lead mid-year, combined with staff changes across partner organisations, created some disruptions and required time to re-establish continuity and shared understanding.” - Partner

- **Safe travel**

When working internationally with minoritized and/or racialized groups, it is of vital importance that the venue partners have a strong focus on whether or not challenges can arise when hosting the group, when it comes to moving around freely in the area in which they are in residency. In Moving Identities, we have had artistic groups who have expressed concerns about travelling to certain areas, where they were worried they might not be safe. The venue partners have done their best to inform the groups about their local circumstances and to make sure that the groups knew if, for instance, there were certain areas of town that should be avoided etc. The venue partners can of course not control their surrounding areas, but have done their best to inform the visiting artists and to make them feel safe within the venue itself.

“It has been somewhat of a mental challenge to be put in places where politically the people are generally right wing. [...] In the end, we didn't feel threatened or scared, and we did feel that our residencies were quite aware and gave us a lot of information” - Artist

Additionally, the world has seen a number of geopolitical changes over the three years of Moving Identities, which has made some of the minoritized artists participating in the program feel less safe in general.



Third Figure
Photo credit: Dánil Række

The changing world has been challenging to navigate for Moving Identities, while at the same time, it has reminded everyone connected to the project why projects like these matter:

“I see Moving Identities and other projects like this as the antidote to fascization, actually making the work of connecting people across boundaries and class.” - Artist

• **The artistic community**

A challenge that we have faced throughout Moving Identities is the lack of contact between the artistic groups. This year, there has been an overlap between some of the residencies, which resulted in some of the artistic groups getting to spend a bit of time together, which has been of great value to them. However, physical meet-ups between the groups is not a part of the project's structure, and therefore, we have not had the means to organise additional get-togethers between the artists. We have had several online meetings where the artists have had time to meet and share their practice and experiences, and these have been greatly valued. This year, we also had the Moving Perspectives symposium, where it was clear that one of the greatest outcomes from this was the networking between the artists, venues, hosts and stakeholders.

• **Finding the balance**

A challenge, when working with transnational residencies, can be for the artists to find a work-life balance that is sustainable for them and their practice. This is particularly challenging when the artists, in some of the international residencies, have one space for everything - you live and work within the same building. Therefore, setting up boundaries between your work life and your private life can be difficult to navigate, as well as your relationship with your fellow residency partners, whom you end up spending all of your time with. It can be helpful for the artists to be made aware of this in advance of the residency, so they can prepare, have preliminary conversations about boundaries within the group and potentially create a tentative set of “rules” when it comes to working hours, alone time and socialising.

• **Slow travel**

It has proven a continual challenge for Moving Identities to uphold the pledge to travel sustainably, i.e. via trains and buses, without compromising the well-being of the artists involved. The European public transport system has proven to often not be efficient enough to support slow travel in a way that is not draining for the artists, where travel time can often extend to several days, taking time away from the residency and leaving the artists exhausted. Whenever possible, the artists have been given the option of slow travel, but as an option, not a demand.

“It has proven challenging to balance sustainable travel with the need to ensure care and well-being for artists. In practice, greener travel options are often more time-consuming and demanding, which can conflict with the aim of creating supportive and manageable working conditions.” - Partner

• **Reaching a broader audience**

Now that the project is over, the dissemination of the project findings is crucial. With public communication channels changing, it is a challenge to communicate our findings to a broader audience, who might benefit from our learnings. The communication strategy that was created in the beginning of the project might not have the intended impact, seeing as social media channels and their reach have changed. However, there are many other ways to disseminate our collected knowledge.

• **Residency is over – Now what?**

A challenge with a project like Moving Identities is that it has to come to an end. For many of the artists involved, Moving Identities has offered a safe space, with room to explore, challenge, provoke, grow and slow down. Many of the artists have expressed a desire for continued collaborations like this that are more long-term, to make room for deeper exploration and artistic friendships and collaborations. It is a challenge to sustain artistic exploration when it relies so heavily on funding opportunities that are few and far between.

***“I feel we need to cling to all the art we can, give more funding to all, and especially to keep making challenging art!”
- Artist***



Abjectified Project
 Photo credit: Malthe Nyvoll



Exhibition at the Symposium
 Photo credit: Zukal Kocan



DAMN RIGHT I AM
ANGRY II
by
GLARA CODAR



Biggest challenges

Successes and achievements

Most important learnings



Successes and achievements

- **To not be afraid of what might seem challenging at first**

Throughout Moving Identities, we keep coming back to the term “failing forward” - we know that we will sometimes fail, but as we do so, we will continue to move forward, and learn from our mistakes. It can be challenging to navigate a project like Moving Identities, where new challenges continually arise, and we find ourselves in situations we have never been in before. But it is important to dare to address difficult topics, even when we do not know how they will be resolved. It is therefore equally important to have a strong consortium, where the partners can lean on each other, and have open, honest conversations about what is challenging in the project, so that the issues that might arise can be solved.

“There is no one size fits all. Be less afraid of touching difficult subjects. It is more important to try, even if we don´t always succeed.” - Partner

- **Professional friendships**

Something that has grown from a challenge to a success during the three years of Moving Identities is the role of the host, as well as the collaboration with the local host artist.

How to be a good host has been the topic of many conversations within the consortium, as it is something that is highly subjective and culturally anchored. Now, in our third year, hosting has boiled down to two very significant focus-areas: clear communication and care. In order to be a good host, it is important to have clear and thorough communication with the artists, both before, during and after their residency. To ensure that the artists know who you are, what you and the venue can offer, and what you cannot. It is also vital that you meet each other eye to eye, with care and understanding for each other, and for each person's needs and wishes. To be a good host, it is important to be present, but also to articulate your own boundaries.

When working with transnational residencies, the value of a host artist cannot be highlighted enough. For each international residency, the visiting artists have been paired up with a local artist. Often, this artist shares the group's artistic focus, their lived experience or both. This way, the visiting artists learn more about the local context, they can be introduced to other like-minded artists, shown around the area in which they are staying and create new networks. When working with minoritized artists, the host artist can be a part of creating a safe space, and also offer valuable insights to the venue hosts when preparing for the residency, in terms of accessibility, language etc.

“The host artist model has worked particularly well this year. It has also been valuable to invite external guests to open work sharings, creating stronger connections between the residency process and the local context.” - Partner



Gomrâh
Photo credit: Sini Salminen

Good hosting also applies to the consortium itself. The consortium have, throughout this project, had monthly check-ins, facilitated by the Lead partner. The hosting of these sessions has been caring and engaging, and has played a big part in fostering the professional friendships between the partners.

- **Opening the gates**

One of the goals of Moving Identities has been to disseminate the knowledge that the venue partners and advisory partners have, to the artists involved in the project - especially when it comes to European mobility, funding opportunities, and how to navigate the systems and structures as independent artists. It can be a challenge to even figure out where to start, if you, as an artist, do not have anyone who can help you navigate, or tell you where to go and who to talk to. The artists who have been a part of Moving Identities have been able to use this knowledge, both during and after their residencies, to gain access to further funding, networks, collaborations and venues.

- **Having someone to lean on**

The value of professional friendships cannot be highlighted enough. Both between the consortium partners, between the artists, and between the artists and the partners involved in this project.

As an artist, having a venue you can talk to, be honest with, lean on and count on, can make a big difference when it comes to your artistic practice. A venue that can help with formalities, so the focus for the artist can be on the art. When professional friendships are formed between a venue and the artists in residence, it benefits both parties, and they get the opportunity to learn from each other and gain new perspectives.

“Meeting the artists and the other organisations has been very inspiring! I have learnt a lot about inclusion, care and hosting. About meeting different people with different realities.” - Partner

For the partners in the consortium, it has been three years of meetings, conversations, challenges and choices, where difficult topics have been reflected on, solutions have been found, frustrations and successes have been shared and everyone has had a chance to learn from each other's practices. By spending this extended amount of time together, the partnership has been able to dig deeper into honest, challenging conversations, and build trust and friendships across organisations.

Throughout Moving Identities, it has been a challenge to bring the artists together. But this year, the project concluded with Moving Perspectives, our two day symposium, which brought together all the partner organisations, as well as artists from all three years. Aside from being a valuable space for keynotes and debates, the spaces in between proved to be just as important. In the breaks, new friend- and partnerships were created, and we could truly see how important it is to insist on in-person meetings.

“During the symposium in Copenhagen, I felt genuine connection. The commitment the artists showed towards one another was evident in their willingness to listen to each other's perspectives, their genuine curiosity and care during their encounters during the breaks or free time. Along the potential future plans discussed during this first-in person meeting, underscored the strength of having the opportunities to meet IRL” - Partner







Biggest challenges

Successes and achievements

Most important learnings

Most important learnings

Access, recognition, and institutional responsibility

- Being taken seriously as an artist within institutional contexts has a significant impact on artistic development, confidence, and sense of belonging.
- There is a need to challenge and reduce the perceived hierarchy between artists and institutions - Small institutions like venues and large ones like the EU alike.

Long-term commitment and partnerships

- Long-term partnerships are essential for meaningful artistic development and sustainable collaboration. Especially when working internationally.
- Processes such as “slow friendships” underline how trust and meaningful relationships take time to develop across borders.

Care, empathy, and working conditions

- Care must be recognised as a budgeted and structured element of the work, not an informal add-on.
- Care work is central and must be understood as a shared responsibility across all levels.
- Real life meetings, personal hosting and relational practices are fundamental to both artistic and organisational processes.
- Radical empathy plays an important role in creating inclusive and supportive environments
- It is imperative to create safe spaces and brave spaces for artists to work in.

Hosting and lived experience

- Improving hosting practises across European venues and institutions is an essential and effective way of improving the interchange of arts and identities in Europe.
- Artistic hosts with lived experiences contribute significantly to more responsive and context-aware residencies.
- Hosting practices benefit from being relational, flexible, and grounded in specific needs rather than fixed models.

Knowledge-sharing and gatekeeping

- Reducing barriers requires active efforts to fight gatekeeping.
- Gatekeeping often lies in withholding information and knowledge - Eg. about funding opportunities etc. from artists from outside established communities.
- Knowledge about systems, funding, and professional structures is not equally accessible and must be shared more openly and actively.
- Transparency, accessibility and a clearer artistic infrastructure, are key to creating a more inclusive field.

Structures, leadership, and communication

- Strong leadership and clear communication are essential for coordination and continuity.
- Hosting as a mindset works on all levels. Clear communication, explicit expectations and care are universal ways of ensuring good, safe collaborations in all instances.
- The project revealed a dependency on key individuals and the importance of stable structures.
- The rigidity of reporting systems continues to challenge the flexibility needed for artistic processes - especially in a world in increasing acceleration .

Economy and project conditions

- Working within a fixed multi-year budget has proven difficult, especially when implementing a project in 2026 based on a 2023 budget.
- Financial and structural constraints directly affect working conditions and possibilities for both artists and partners.



Conclusion

As we conclude the third and final year of Moving Identities, the project has evolved from a residency programme into a space for testing new ways of making residencies more inclusive and better suited to welcome a broader range of identities – strengthening exchange and cross-pollination across the European performing arts field.

We are encouraged to see the impact of the project clearly reflected in the final evaluations, feedback, and in the conversations at the concluding symposium.

The themes of the project have become distilled into three key concepts: hosting, care, and time as the foundations of successful and safe residencies.

Hosting requires a shift from structure to relationship, where clear expectations, honest communication, and awareness of limits are essential. Good hosting is especially crucial when welcoming artists from marginalised contexts and different cultural backgrounds. We have gained valuable insights that can now be translated into concrete practices, tools, and policies.

While hosting primarily sits with the receiving venues, care is a shared responsibility. It must be embedded in how we plan, collaborate, and allocate resources – not treated as something added at the end. Care is fundamental to all interactions and must apply to everyone involved, on and off stage.

Finally, the project has underlined the importance of time. It takes time to travel, to develop, and to build relationships, networks, and friendships. Without time, we risk compromising both depth and quality. The greater the distance, the more time is required. And within Europe, distances are often larger than we assume – not only measured in kilometres, but in differences in understanding, acceptance, and inclusion.

Together, these insights, along with many others, point towards a more sustainable and human approach to international collaboration and exchange in performing arts and beyond.

While the programme and the project are coming to an end, the relationships it has fostered live on. Across the partnership, strong professional and social connections have been formed both between institutions and artists. These relationships, built over time through shared experiences and trust, extend beyond the framework of the project, creating a foundation for future collaborations, exchanges, and continued dialogue.

“The project itself, of letting different identities from all over Europe cross borders and work and experience art is incredibly valuable, especially in this day and age!”

Artist

moving
IDENTITIES





Artists / Companies





Gomrâh

The Farsi word Gomrâh means lost or the lost ones. Gomrâh have been developing a new ritual for mourning the losses that come with moving far away, and from grieving lost ones from afar. The three members of Gomrâh found each other in Belgium during the pandemic and immediately became friends. An actor, a musician, and a designer/photographer, they all shared a sense of lostness – not only in living far from their families, but, like most young artists, also in finding their footing in a European art scene.

While living in Europe, they have each lost friends and family members in Iran, without being able to grieve as part of a community.

This rift sits at the heart of their first collective project, Mourning in the Wrong Language. How do you carry loss in solitude? How do you grieve in a place that doesn't carry the collective memory of your loss? And what role can art play in creating spaces for remembrance where new rituals can emerge?



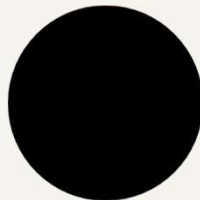
Armin Mola



Sarshar Ghozat



Sadegh Zonouzi



Alia Rifai



International residency at UP – The Development Platform for the Performing Arts



Local residency at Kunstplaats Vonk



International: _ INITIUM



Liquid Logic

Liquid Logic’s work flows between physical theatre, butoh, and futuristic cuteness. They abandon classical forms to dream collectively with body and sound. They investigate how unseen ancestors, silenced histories, and suppressed emotions can find form.

Their current research, Oh deathmother oh! Rituals for the unseen, begins with dreams and turns them into rituals of remembrance.

Always grounded in a queer- feminist and decolonial perspective, they understand performative art as a practice of resistance: a political spaceship that breaks down patriarchal, colonial, and normative structures.

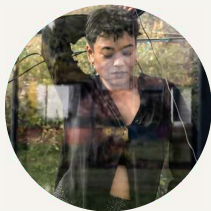
“Liquid” describes the way they create intuitively, embodied, and in constant transformation. Their work is not only performance, but a process of transformation and listening to what was hidden, to what still needs to be said.



Patrice Robert Lipeb



Aisha Konaté



Senja Katharina Brütting



Raha Emami Khansari



Local residency at HELLERAU – European Centre for the Arts



International residency at Nau Iwanow



International residency at Dawi – Centre for Performing Arts



Gathoni // Wanjiku

Invisible Faces – Denmark is the working title of Gathoni//Wanjiku’s project in Moving Identities. It documents real experiences of African women in Denmark and Europe who have lived through domestic violence and abusive relationships, and investigates how they ended up in them, and how they cope.

With the collaboration between the writer Gathoni and the actor Wanjiku with musician Maria Thandie, they aim at bringing stories collected during the residencies from women’s shelters and other margins to the theatre stage – stories that are not usually told by the women that live them, or even told at all, in societies where these women are usually othered.

Gathoni//Wanjiku focus on these questions to foster conversation about how African women are met in European societies:

“Societies that we belong to – and that we must insist on our belonging to.”



Wanjiku Victoria Seest



Maria Thandie Xaba Stensgaard



Gathoni wa Wairura



Anne Mai Vilmann



Local residency at UP – The Development Platform for the Performing Arts



International residency at Kunstplaats Vonk



International residency at Nau Iwanow



Abjectified Project

The artists in Abjectified Project came together through a common love of the abject, or repulsive aesthetics as an aspect to each their work with drag, gender, queerness, and performance art.

They are inspired by what in ancient esoteric theory was described as the four humours: blood, phlegm, black and yellow bile – a seductive mix of pseudo-sciences that explained physical and mental health as balances between the four liquids. Melancholia was believed to be caused by too much “black bile”, etc.

Abjectified Project explore how such theories have influenced modern thinking about bodies and emotions, and how the abject has the power to make us better equipped to deal with our own emotions, better suited to spot unfairness and exclusionary practices.



Ashild Løvvig



Jens Martin
Hartvedt
Arvesen



Katinka
Steensgaard



Peter David
Ramthun



Sofie Bøttger
Bratberg



Tine Semb



International residency at
Dawvi – Centre for
Performing Arts



International: _ INITIUM



International residency at
HELLERAU – European
Centre for the Arts



M0nster.L4b

M0nster.L4b create an imagery of queer creatures through performance, choreography, film, and drag. They often work site specific and collect and engage with material from specific environments.

With personal backgrounds in Chile and Brazil, the collective's works go beyond Barcelona with a deep interest in borders, identity, and moving as sites of transformism. The materials, objects, and impressions they collect allow them to build relationships between their own identities and the territories they work within by activating drag technology.

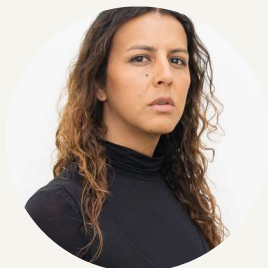
To M0nster.L4b, the phenomenon of drag, and its hybrid identities, are queer methodologies that allows them to relate to contexts like ecology, migration, decoloniality, and transgenderism.



Lu Chierigati



Feña Celedón



Selva Gonzalez Vildoso



International residency at Nau Iwanow



International residency at HELLERAU - European Centre for the Arts



International residency at UP - The Development Platform for the Performing Arts



Third Figure

The newly formed collective Third Figure have been developing their first contemporary puppet theatre performance for adult audiences, *When the Earth Gave Way*.

The performance explores the concepts of the shadow self and trickster tendencies, rooted in Jungian theory, and their role in shaping our internal and external experiences. Using humanized string puppets, actors, and puppeteers, they investigate the battles within ourselves when facing societal norms and personal struggles.

In the dance between an actor and a puppet, who really moves who? And how do these relations reflect contemporary European Identities?



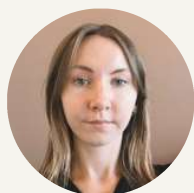
Jordi Serena Ripley



Edgars Niklasons



Aigars Larionovs



Karīna Zeļonka



International: INITIUM



International residency at
Davvi - Centre for
Performing Arts



International residency at
Kunstplaats Vonk

Venues

Nau Iwanow



HELLERAU - European Centre for the Arts



The Development Platform for Performing Arts (UP)



DAVVI - Centre for Performing Arts



INITIUM



Kunstopiaats Vonk





The Development Platform for the Performing Arts (UP)

Denmark



Camilla Gürtler
Project Lead

Udviklingsplatformen for Scenekunst (UP) supports and develops the independent performing arts throughout Denmark and abroad. We support individuals, collectives and companies who work professionally within the performing arts. We do this through national and international residencies, mentor programmes, events, seminars, workshops, and networks. Our aim is to strengthen entrepreneurship and internationalisation, and we do this through our own programmes, and our national and international partnerships.

Residencie

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Gathoni //
Wanjiku



M0nster.L4b





Nau Ivanow



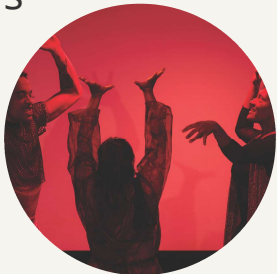
Aina Juanet
Project
Manager

Nau Ivanow is a space of welcome, accompaniment, research and innovation; a haven where companies will find the warmth needed to work unhurriedly and in good conditions. Residencies are the main focus of what we do. Our aim is to provide decent working conditions, always accompanying the artists and providing them with the resources they need. Nau Ivanow's projects are underpinned by three major working axes: creation, accompaniment and work with the territory. And all of them with one common denominator: internationalisation, which permeates each and every one of our projects.



Residencie

S



Liquid Logic



M0nster.L4b



Gathoni //
Wanjiku



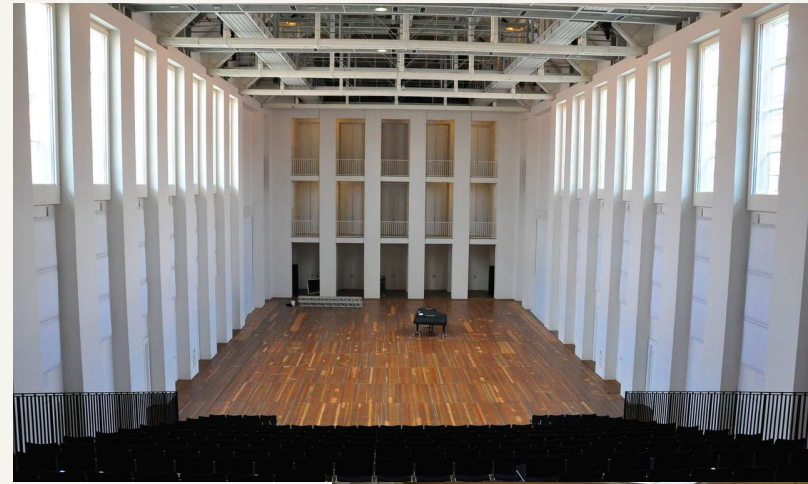
HELLERAU – European Centre for the Arts

Germany



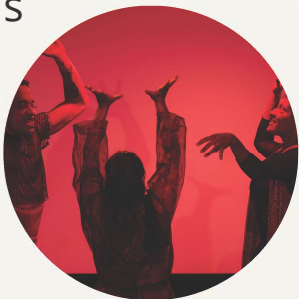
Janka Dold
Project Manager

HELLERAU acts as an interdisciplinary and international centre for dance, performance, music, theatre and media arts. HELLERAU's residency program offers opportunities for artistic research, production and encounters. offers spaces for productions, festivals, concerts performances, exhibitions and discourse, cooperates with various regional cultural partners and is firmly connected internationally. HELLERAU's residency program offers opportunities for artistic research, production and encounters.

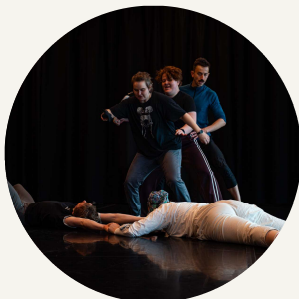


Residencies

s



Liquid Logic



Abjectified Project



M0nster.L4

b



Kunstplaats Vonk

Belgium



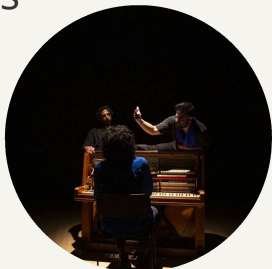
Tine Deboelpaep
Project Manager



Kunstplaats Vonk is a studio and residency space for visual and performance arts in Hasselt and Genk, Belgium. At our 3 buildings we support artists with artistic feedback, an international network, presentation opportunities, studio-space and a financial contribution (for the residencies).

Residencie

S



Gomrâh



Gathoni // Wanjiku



Third Figure





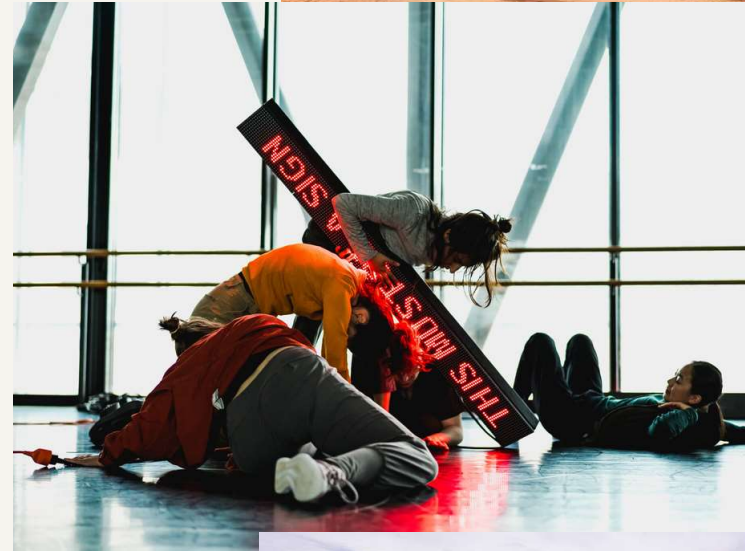
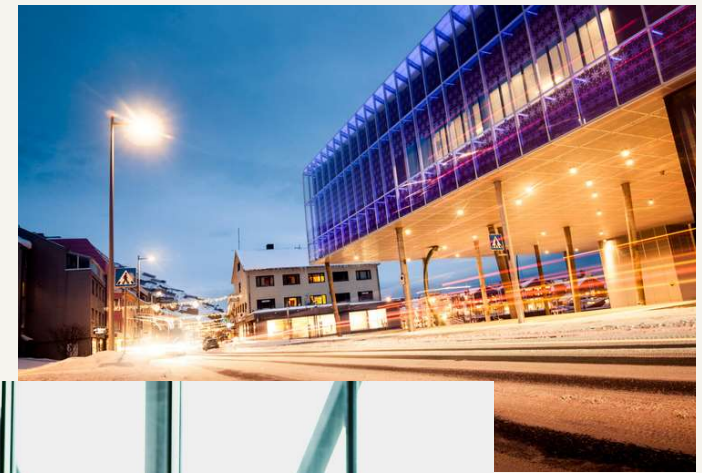
Davvi – Centre for Performing Arts

Norway



Maria K. Landmark
Project Manager

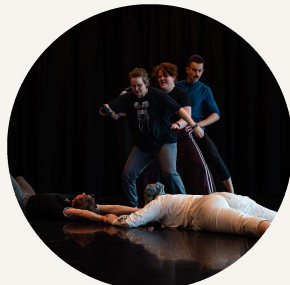
Davvi – Centre for Performing Arts is a hub and a gathering point in Northern Norway for the professional independent Performing Arts community. The organisation is a laboratory for new ideas, artistic research, and an open space where different cultures are cared for. We challenge hegemonic thinking and support cross-sectorial artistic working and thinking. We are placed in Hammerfest, Tromsø and Bodø, and we are a space that offers residency, laboratories and producer services.



Residencie



Liquid Logic



Abjected Project



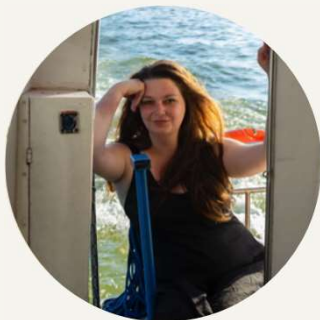
Third Figure





INITIUM

Latvia



Ieva Niedre
Project
Manager

Foundation INITIUM is a production platform for contemporary art and culture projects. At INITIUM, our mission is to facilitate community development through the transformative power of arts and culture. We collaborate with communities to create and develop innovative theatre productions and art projects that reflect their unique stories, perspectives and experiences. Through these collaborative endeavours, we strive to promote social change and inspire a more inclusive and vibrant society.

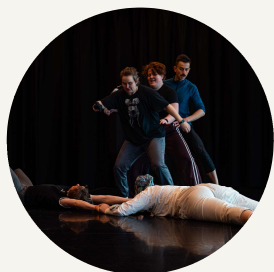


Residencia

S



Gomrâ
h



Abjected Project



Third Figure



Advisory partners

Sustainable Culture Now



Danish Cultural Institute



HIMHERANDIT



Internationales Theaterinstitut



CKI



CKI

CKI is a non-profit knowledge and competence centre that works to promote intercultural competences, audience development, and an understanding of what motivates people to participate and express themselves in the cultural life.



www.cki.dk

HIMHERANDIT

HIMHERANDIT's artistry fluctuates between genres of performance art, physical theatre, immersive theatre, dance and large-scale video installations. The company develops projects that push, provoke, and engage audiences into discourse around often difficult to approach social subjects.



www.himherandit.com



Niels Righolt
Advisory partner



Anna Skanborg
Advisory partner



Signe Sandvej
Advisory partner



Pernille Lund
Olsen
Advisory partner



Bæredygtigt Kulturliv NU (Sustainable Culture Now)

Bæredygtigt Kulturliv NU is Denmark's leading organisation working with the green transition in the cultural sector, both on a practical, political and performative level. BKN offers sector wide mentoring of cultural institutions (theaters, orchestras, museums, music venues etc.).

www.baeredygtigtkulturiv.nu



Internationales Theaterinstitut

The German ITI promotes mutual understanding of the world's theatre cultures. It promotes the freedom of artistic expression and the preservation and development of the cultural diversity of theatrical forms of expression and production.

www.iti-germany.de/home



Christian
Gade Bjerrum
Advisory partner



Felix Sodemann
Advisory partner



Danish Cultural Institute

We are a non-profit organisation with headquarters in Copenhagen, Denmark. At our regional office in Latvia, we work with intercultural projects aiming at establishing intercultural dialog through art and culture.

www.danishculture.com



Zanete Eglite

Advisory partner



Rolands Rorbahs

Advisory partner



From the Symposium in Copenhagen
Photo credit: Zukal Kocan