ORUM

Tanz
Danse
Dance

CELEBRATING COMPLEXITY

INFORMATIONS ON WORKSHOPS AND PANELS

27.11.2026
BIEL / BIENNE
NEBIA
MAISON.FAREL.HAUS
Translation: Alexa Nieschlag

reso

DANSE
SUISSE

FUNDRAISING AS STRATEGIC VISION

Securing support in challenging times and building resilience for organisational development.
How can dance and performing arts organizations strengthen their resilience in times of financial uncertainty? This workshop explores fundraising readiness as a strategic leadership responsibility. Through practical frameworks and reflection tools, participants will examine how mission, positioning, partnerships, and stakeholder engagement can create the conditions for sustainable funding beyond public support.

INPUT & WORKSHOP
ENGLISH

11-12H30
Maison.Farel.Haus
1st Floor / Meeting Room 2



Only for manual wheelchairs via a Schindler Lift

Leticia Labaronne (she/her), Professor and Head of the Center for Arts Management at the ZHAW (Zurich University of Applied Sciences) School of Management and Law. A former ballet dancer, she wrote a doctoral dissertation on evaluating performing arts institutions and focuses on cultural policy, fundraising as well as evaluation in the nonprofit and arts sector. Labaronne serves as Vice-President of ENCATC, the European network on cultural management and cultural policy, co-funded by the European Union through the Creative Europe programme. She is also Co-Founder of Culture for the Planet, a global alliance dedicated to embedding sustainability within the arts and cultural sector.
LinkedIn | ZHAW | Culture for the Planet | ENCATC

WHAT SUPPORT DO RISING AND ESTABLISHED ARTISTS NEED?

Today, a new rift seems to be opening within artistic careers: as soon as the rising-artist phase is over, the difficulties shift to the creation, dissemination and touring of projects. How can artists in this decisive phase of their career be supported in a sustainable fashion, when their pieces are no longer considered «newcomer» projects, but still require structural support in order to keep developing? The panel discussion will be followed by a Q&A session and exchange with the audience.

ROUND TABLE
FRENCH—GERMAN
With simultaneous interpretation

11-12H30
Maison.Farel.Haus
Ground Floor / Hall



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MODERATION
Tamara Bacci (she/her) was a dancer and choreographer. She currently works in PR and advertising for various dance companies and festivals and also works as a teacher and rehearsal director at the Ballet Junior de Genève.
Web

Patrice Delay (he/him) danced with the Ballet Royal de Flandres and was the director of the Ballet Junior de Genève for more than 25 years. His mediation project «Mémoire sensible» won an award in 2026 in the «Cultural Heritage – Performing Arts» category.
Web

PANELISTS
Yann Aubert (he/him) is a performing arts specialist at Pro Helvetia in Zurich. After completing his dance training in Geneva, Munich and Paris, he danced with the Béjart Ballet Lausanne and Stuttgart Ballet from 1988 to 1997. He then worked as an arts manager for various cultural projects in Germany and Switzerland, was active in various professional associations such as Danse Suisse, accompanied the establishment of the EFZ Bühnentanz in Geneva and continues to serve as an examinations expert in the dance field.
LinkedIn

Ma**rion Baeriswyl** (she/her) is a dancer and choreographer based in Geneva. She is a co-founder of the project H107, a place for creative work in the performing arts, and a guest artist at the Théâtre du Galpon. Since 2015, she has been developing a choreographic practice together with the musician

D.C.P., focusing on slowness and delving into the moving body, and creating immersive pieces inspired by natural phenomena. Her next production, *Champ*, will be developed as part of an arts-and-science residency at La Grange UNIL.
Web

Tobias Brenk (he/him) is the artistic director of Kaserne Basel and (together with Inga Schonlau) of the 2026 Theaterfestival Basel. He has worked as a specialist for global contacts and initiatives at the Swiss cultural foundation Pro Helvetia, where he also led the programme «COINCIDENCIA - Cultural Exchange Switzerland-South America». From 2027, he joins the board of the Performing Arts Fund in Germany.
Web | LinkedIn

Clara Delorme (she/her) is a dancer and choreographer based in Lausanne. Seven years ago, she founded an association to produce and create her own projects.
Web | IG

Coşkun Kenar (he/him) is a Breaking pioneer, choreographer and founder of the organization «the movement». He holds a master's degree in expanded theatre from the HKB Bern and has many years of international stage experience as well as a career which is increasingly anchored within institutions,
Web | IG

Since 2022, **Anne-Christine Liske** (she/her) has been the director of the far° festival et fabrique des arts vivants Nyon. There, she initiated the national co-production and dissemination network «Extra Time Plus», which supports rising artists on the Swiss national scene, in cooperation with the Südpol Lucerne, the Fondazione Claudia Lombardi and the Teatro Sociale Bellinzona, holding the annual open call «Les récits du futur» in cooperation with the Lausanne University (Competence Centre for Sustainability, Theatre La Grange).
Web | IG – far | LinkedIn

Alessandra Mattana (she/her) is Artistic Development and Partnerships Manager at L'Abri – Geneva, where she programmes across artistic disciplines, provides dramaturgical accompaniment to artists throughout their research and creative

processes, and facilitates local and international partnerships and professional networks. She previously coordinated the Bachelor in Contemporary Dance at La Manufacture – University of Performing Arts, Lausanne, where she continues to teach regularly, and was formerly General Secretary of Danse Transition, supporting professional dancers in their career transition projects. She has been chair of the Reso board since 2026.
IG | Linkedin

Simon Waldvogel (he/him) is a curator, director, performer and co-founder of the collective Treppenwitz as well as TIB - Ticino is Burning. He lives and works in Lugano, where he works with the «Giornate del Teatro Svizzero» (Swiss Theatre Days), and has been one of the artistic leaders of the FIT Festival Internazionale del Teatro since 2025.
Collettivo Treppenwitz | Fit Festival | IG | LinkedIn

Marion Zurbach (she/her) is the artistic director of the Unplush Company. She creates choreographic and performative works that focus on cultural inheritance, marginal life forms, and collective narratives.
Web | IG

HOW TO PREVENT INJURIES?

PHYSICAL WORKSHOP
ENGLISH

11-12H30
TILT Dance Studio

This interactive workshop combines evidence-based injury prevention in dance with scientific findings and practical approaches. It offers an active exploration of topics such as nutrition for injury prevention, effective warm-up strategies, and physical prevention exercises, and encourages discussion about meaningful and sustainable training and rehearsal planning, including time for recovery and rest. The goal is to provide performers and production managers with concrete, practical strategies for long-term health and performance.

Anna Schnyder (she/her) is a nutritional psychologist and lecturer in nutrition. As the health coordinator at the Zurich Dance Academy (ZHdK), she is involved in the development and implementation of a comprehensive health program that focuses on the holistic well-being of the students. Following her stage career as a professional ballet dancer, she trained as a dressmaker and costume designer before discovering her calling as a nutritionist.
Web

Daan van den Akker (he/him), a former professional ballet dancer, is a physical therapist and epidemiologist who bridges the worlds of dance, health, and science. He was the lead physical therapist at the Hamburg Ballet; he currently works as a clinician and lecturer in health-related subjects at the Zurich Dance Academy (ZHdK). He combines evidence-based practice with an understanding of the body, art, and culture work that was recognized in 2021 with a nomination for «Dance Educator of the Year» by the International Association for Dance Medicine & Science (IADMS).
LinkedIn

ORGANIZATIONS UNDER TENSION

How leadership creates room for artistic work. How can cultural organizations and production structures remain flexible, navigating the tensions between art, public opinion, economic expectations and their social mission? The keynote opens a perspective on leadership and its tensions, aiming to reduce pressure. In the workshop, we explore what different models of leadership can do, and where there might be new latitude and scope for action.

KEYNOTE WITH WORKSHOP
GERMAN

11-12H30
Maison.Farel.Haus
1st Floor / Meeting Room 1



Only for manual wheelchairs via a Schindler Lift

Phanmika Sua-Ngam-Iam (she/her) is a consultant focusing on organizational development and strategic transformation processes and projects at Borggräfe & Keil GmbH. She also conducts research and publishes on organizational sociology at the Bielefeld University.
LinkedIn

Mirjam Hildbrand (she/her) grew up in Basel and studied dramaturgy at the Leipzig Academy of Music and Theatre and subsequently arts and media staging at the Hildesheim University. In 2022, she completed her dissertation at the Bern University, entitled «Theatre Lobby vs. Circus. On the Change in Relative Strength of Two Forms of Theatre in Berlin between 1869 and 1918». From 2015, she founded the Station Circus in Basel, a forum for guest performances and residencies where she been artistic director since 2023. In addition, she is a freelance teacher, journalist and consultant and also works as a host and cultural presenter at the Gasthaus «Ochsen» in Oltingen (BL).
Web

At the Swiss Theatertreffen last May 2026, a workshop on current leadership models was offered. Reso is offering a follow-up workshop at the Forum Tanz.

CREATING CONDITIONS FOR ACCESS — PROGRAMMING AND PRODUCING

WORKSHOP
ENGLISH

11-12H30
Nebia / Foyer



What does it take to make access an integral part of programming and producing? Together, we will discuss artist access needs, audience experience, communication, partnerships and organisational decision-making. We will explore how access can become a creative and curatorial methodology—shaping programming, production processes and relationships with artists and audiences from the outset. Rather than being an added layer or a last consideration, access can strengthen, shape and ultimately drive artistic practice, curatorial thinking and organisational development.

Nadja Dias (she/her), executive producer of Claire Cunningham Projects and Artistic Associate at the Cross-Institutional Centre for Dance Berlin is a freelance producer, consultant, and senior executive with 20+ years of experience working at the intersection of artistic development, accessible producing, strategic partnerships and institutional translation, creating the conditions through which artists, organisations and projects can develop sustainably while advancing disability-led artistic practice and sector change.
LinkedIn

Anna Mülter (she/her) directed the international theatre festival Theaterformen in Hannover (2021–2026) and is the designated director of the Theaterfestival Baselfrom 2028 onwards. From 2014 to 2020, she curated the Tanztage Berlin festival and was also responsible for the dance programme and themed festivals at the Sophiensæle in Berlin. As a theatre and dance curator and dramaturg, she has adopted a queer, handicapped perspective. In her work, she opened both the festival Theaterformen and the Sophiensæle Berlin for barrier-free accessibility and handicapped perspectives. In Berlin, she initiated «Making a Difference», a network for self-determined work of handicapped, deaf and chronically ill artists in dance, supported by TANZPAKT Stadt-Land-Bund. From 2016 to 2019, she

was also part of the dramaturgy team at the tanzhaus nrw. Before, she worked for the artistic leadership of the festival Theater der Welt 2014 in Mannheim. Before she worked at HAU Hebbel am Ufer Berlin (2003-2012).
Web

COLLECTIVELY BUILDING CARING INFRASTRUCTURES

In this workshop, Sascia Bailer shares theories and practices from her book «Caring Infrastructures. Transforming the Arts through Feminist Curating». Through everyday examples, she showcases how the infrastructures of the cultural sector can be transformed with feminist care ethics. The workshop invites the participants to collectively develop a roadmap toward fairer, more inclusive, care-sensitive (infra-)structures for their respective work contexts.

Dr. **Sascia Bailer** (she/her) is a researcher, writer, and curator investigating care, gender, and socially engaged art. She co-founded the CARING CULTURE LAB and is a member of the art collective Mothers*, Warriors, and Poets. Her international work experience includes MoMA PS1, Haus der Kulturen der Welt, and the Vera List Center for Art and Politics. She is currently a senior researcher at HEAD Genève, investigating cultural participation in Switzerland.
Web | LinkedIn | Caring culture lab | IG – CCL

WORKSHOP
ENGLISH

11-12H30
Maison.Farel.Haus
2nd floor / Meeting Room



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SUISSECULTURE SOCIALE – ANSWERS ON QUESTIONS OF SOCIAL SECURITY

Applause is nice. So is social security. Together with Danse Suisse, Suisseculture Sociale offers free 15-minute consultations on matters of social security during the Forum Dance in Biel. As the national competence centre «Working in the Arts», we answer personal questions about freelancing, financial security and planning, families, illness and accidents. Show up spontaneously or book a personal appointment in advance – for dancers, choreographers, dance pedagogues and everyone working in the cultural sector.
→ Reserve an appointment

Suisseculture Sociale is an association founded in 1999 which runs a social fund supporting arts professionals in financial emergencies; it also lobbies for their social security. Since 2025, the Federal Culture Agency of Switzerland has commissioned Suisseculture Sociale to establish and run the National Competence Centre «Working in the Arts», which provides orientation, awareness and networking for arts professionals, presenters and organisations regarding social security and working conditions.
→ online help manual Artists Take Action.

SHORT
CONSULTATIONS
GERMAN / FRENCH /
ENGLISH / ITALIAN

12H30 – 14
Maison.Farel.Haus
Ground floor / Bistro



DEBATING «PROFESSIONALISM» IN DANCE

PANEL DISCUSSION
ENGLISH

14-15H30
Nebia / Foyer



What does «professionalism» mean in dance, and who gets to define it? Street Style choreographers and dancers look at the gap between institutional definitions of professionalism and their realities. What challenges do performers and choreographers face when entering theatres and institutions? How can institutions open up, and how can we build mutual understanding? This panel for programmers and dancers alike aims at talking about different perspectives and challenges. It also questions existing structures and imagines more open paths into «institutionalized» dance.

MODERATION
Chloé Wanner (she/her) is a Swiss dancer, choreographer and moderator navigating between Hip Hop culture, contemporary dance and institutional spaces. Her professional experience includes working with Swiss companies such as The Fargos, Cie MEK and Cie Snorkel Rabbit, international companies including the companies Far From The Norm, S'Poart and Amala Dianor, as well as institutions such as TanzLuzern. Through her dance practice and involvement in battles as an MC, she explores different pathways between community, education and professional artistic environments.
IG

PANELISTS
Pascale «Baba» Altenburger (she/her) is a freelance dancer, dance pedagogue and choreographer. She studied social anthropology, dance and theatre studies and gender studies, followed by a CAS in anti-racist coaching and mentoring at the HSE Freiburg. She is a member of *bloom*, a Black feminist network in German-speaking Switzerland. Since 2021, she has led workshops focusing on racism, discrimination and intersectionality. She enjoys interdisciplinary, project-oriented and transcultural work. Her work champions urban dance in Switzerland, focusing on social criticism in various contexts and bringing her artistic, academic and cultural-policy view of the performing arts to the table. She served as a juror for the 2026 Swiss Dance Days.
IG

Muhammed Kaltuk (he/him) is a choreographer and dancer. Raised in a conservative Turkish family, he found his own form of expression through Hip Hop and Street Dance. At the age of 25, he trained as a dancer at the Higher Academy of Contemporary and Urban Stage Dance in Zurich. In 2017, he founded the Company MEK, which combines Hip Hop and contemporary dance in its pieces. Together with Company MEK, he tours nationally and internationally. He also works as a guest choreographer for various municipal theatres, and from the season 2026/27 onwards, he is the artistic director of the dance department at the Musiktheater im Revier (MiR) in Gelsenkirchen, Germany.
Web | IG

Astro Scheidegger (he/him) is a Bern-based dancer who discovered breaking in 2011. He has no formal dance training; through self-directed practice and the generous exchange of knowledge and opportunities within the dance community, he gradually found his way onto the professional stage. He is a co-founder and currently artistic director and production manager of the dance company remi demi, a collective committed to presenting Street Dance powerfully on the theatre stage, as well as producing pieces for young audiences.
Web | IG

CIVIL SOCIETY INVOLVEMENT – POROUS CURATING

The term «porous curating» has emerged as an important new way of working, complementing existing approaches such as anti-racist, decolonial, inclusive and queer curating. At its heart lies the idea that permeability is necessary in order to share spaces, particularly as social and political conditions become more uncertain.

PANEL DISCUSSION
ENGLISH

14-15H30
Maison.Farel.Haus
2nd Floor / Meeting Room



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Gunda Zeeb (she/her) Curator and cultural promoter, she directed various community festivals until 2025. Since 2024, she is head of the Dance and Theatre funding division at the Canton of Zurich's Cultural Office.
Tanz & Theater – Kanton Zürich | About us Festival

Lucie Ortmann (she/her) is a dramaturg for drama and dance, cultural mediator and editor. Since 2022, she has been working as a permanent dramaturg at tanzhaus nrw in Düsseldorf. She is co-editor of the book «Porös-Werden», published in 2024.
tanzhaus nrw Düsseldorf | Publication

Seraina Dür (she/her) is an artist and educator. She holds a faculty position at the Zurich University of the Arts (ZHdK), where she is responsible for the practical training of students in the Bachelor's program in Art Education. Her artistic practice is socially oriented and explores how communities can be strengthened through artistic processes. On behalf of the Museumsquartier Bern and the Commission for Art in Public Spaces Bern, she realized the art project *Vereinsküche* in a participatory process in collaboration with local associations. She is also involved with the Theater Chur, where she is helping to establish the open foyer *Societads*.
Web

WELLBEING ON TOUR

ENGLISH
PANEL DISCUSSION

14-15H30
Nebia
1st Floor / Room

This panel discussion focuses on questions and issues that can arise on tour and under pressure. How to better ensure dancer / team wellbeing on tour? We will talk through some concrete experiences and particular vulnerabilities (ex. touring works involving nakedness, POC, queer performers, ableism issues, physically demanding shows and extreme fatigue) with the panelists and participants. Together, we will examine and discuss a touring rider as an example of a concrete tool which is currently being developed and may help to improve wellbeing on tour.

MODERATION
Kylie Walters (she/her), director of Sévelin 36, a venue dedicated to contemporary creations and dance cultures in Lausanne since 2024, Kylie Walters has a background as a dancer and choreographer, touring demanding works far and wide and at high frequency over 30 years. She holds a MSc in Public Health and has experience developing health policies and guidelines at international and national levels.
Web – Sévelin36 | IG – Sévelin36 | LinkedIn

PANELISTS

Géraldine Chollet (she/her) is a dancer, choreographer, and teacher who trained at the Laban Centre in London and with Ohad Naharin and the Batsheva Dance Company in the Gaga movement language, which she taught from 2008 to 2025. She has collaborated with several dance and theatre companies. At the same time, she has been developing her own work with the Rahu LaMo Company since 2011. In 2025, she received the Swiss Performing Arts Award.
Web | IG

Anna Chiedza Spörri (she/her) is a movement artist and creative activist based in Switzerland. She choreographs for theatres, artists and films, and has trained in different parts of the world, such as the École des Sables (Senegal), the Peri Dance Studio

USA), the Motivating Excellence Program by Rhapsody James (USA) and in London. Through her work, she aims to create greater representation & access for BiPoC artists. In 2022, her production «PERSPECTIVES» was a finalist of the Premio – young artist award, and has since toured nationally and internationally.

Catol Teixeira (he/him) works with dance and choreography and is particularly interested in studying the tensions and relations between them. His practice considers dance through conviviality: what can be dreamed together, and how to move towards (im-)possible imaginations. He directs solo works as well as group pieces, bringing together artists from different influences and lineages. His work has been presented internationally over the past three years.
Web | IG

WHEN THE SHITSTORM HITS THE FAN

PANEL DISCUSSION
WITH INPUT
GERMAN—FRENCH
With simultaneous interpretation

14-15H30
Maison.Farel.Haus
Ground Floor/ Hall



What are current challenges organisational structures in the performing arts face when it comes to public backlash? In this panel we discuss examples of backlash and shitstorms that happened to cultural institutions within the recent past and we discuss possible strategies when facing this complex issue.

MODERATION
Philine Erni (she/her) has been working at the intersection of culture, public relations and strategic communication for over 15 years. She has contributed to more than 40 festival editions, most recently at Belluard Bollwerk and the Zürcher Theater Spektakel, and in 2025 she co-founded the PLAY Festival.
IG | LinkedIn

PANELISTS
Pascal Krauthammer (he/him) is the CEO of the communications agency Krauthammer & Partner. As a former SRF Federal Parliament correspondent and journalist at the NZZ (Neue Zürcher Zeitung), he has a deep understanding of traditional media and is highly skilled in working with new media. Pascal Krauthammer, who teaches at the University of Fribourg and the MAZ School of Journalism, is a moderator and proven crisis communication specialist for whom your reputation always comes first.
Web

With a background in cultural anthropology and cultural management, **Catja Loepfe** (she/her) has helped shape the Swiss performing arts landscape for over two decades — as director of Fabriktheater Rote Fabrik (1999–2007), in the roles of dramaturg and co-director at Gessnerallee Zurich (2007–2012), as founder and director of the dance festival Zürich tanzt and as artistic and executive director of Tanzhaus Zürich (2014–2026). She now works independently as a process facilitator, sustainability manager, and systems coach, supporting cultural organisations through transformation processes.
IG | LinkedIn

Siri Peyer (she/her) is an art scholar at the Postdisciplinary Art Research department at the Lucerne School of Design, Film and Art, where her research focuses on politically engaged art, the interpretation of controversial artistic practices, and the conflicts that arise when art intervenes in contested political and cultural debates.
Web

Patrick de Rham (he/him) has been director of Arsenic since 2017. Previously, he directed the interdisciplinary festival «Les Urbaines» for ten years, which is dedicated to rising cultural creators. He also initiated the symposium «Post Digital Cultures» on behalf of the Federal Culture Department and directed it for three years, exploring the relationship between contemporary art and digital media. He continues to serve regularly as an expert on juries and commissions in the arts sector, including for the Swiss Performance Prize, La Becque, La Manufacture, the Foundation Françine Delacrétaz, the Swiss Dance Days, Corodis and Pro Helvetia.
IG

AGAINST PRECARITY THROUGH SUSTAINABLE PRODUCING

How do we understand sustainability as performing arts managers? Which strategies can help us in this precarious work environment? And what role do diverse forms of teamwork play in this context?

PANEL DISCUSSION
ENGLISH

14-15H30
Maison.Farel.Haus
1st Floor / Meeting room 1



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MODERATION

Jana Grünewald (she/her) has been working at Dachverband Tanz Deutschland since 2013, where she co-manages the project Creative Cross Collaborations Berlin (CCCberlin) and oversees the producers' initiative InfoPlus and the Europe-wide initiative PAMPA (Producers, Agents, Managers in the Performing Arts). She was part of the lead team of the Kreativ-Transfer funding programme (2019 - 2025) and of the editorial team at touring artists (2015 - 2023).
Web Dachverband Tanz | instagram | linkedin

PANELISTS

Aleksandra Bednarz (she/her) is a Polish art curator and creative producer with international experience, previously working as a stage and film actor across Poland and China, who now leads and collaborates on cultural projects in Poland and internationally — including as President of the ON/OFF Association and the ArtPolis Center for Cultural Development Foundation. Her current work focuses on developing sustainable production models in the arts, exploring international cooperation, co-production, and audience development as key pathways towards artistic and structural sustainability.
Instagram | LinkedIn

Marine Magnin (she/her) is in charge of finance and administration at Dreams Come True, a Swiss performing arts collective, where she works on both the production of artistic projects and the development of more sustainable production practices. With a background in cultural project management and as the former director and current president of Meriweza, an employment cooperative

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Aleksandra Bednarz, Weronika Pelczyńska and Agata Życzkowska participate in the Focus on Producers – study visits for professionals project, a project that is co-financed under the Inspiring Culture 2026–2027 programme with funding from the Minister of Culture and National Heritage of the Republic of Poland.

for the cultural sector, she is particularly interested in developing collective tools and new models that contribute to better working and production conditions in the performing arts.
dreamscometrue | IG | Meriweza | LinkedIn

Weronika Pelczyńska (she/her) graduated from the SEAD Salzburg Experimental Academy of Dance and the Faculty of Production Engineering at Warsaw University of Technology. She was a scholarship holder of DanceWEB 2013 (ImPulzTanz, Vienna, Austria), Carte Blanche 2013 (Modul-Dance, Slovenia) and Grazyna Kulczyk's Alternative Dance Academy (2017 and 2019, Poznań). She gained international stage experience performing with the Bodhi Project from Salzburg, Cologne's Mouvoir, the Kassel-based Johannes Wieland Company, Bonn's Cocoon Dance and Random Scream from Brussels.
Web | IG

Charlotte Terrapon (she/her) is a creative producer and tour manager at Dreams Come True, a Swiss performing arts collective, where she is involved in the production and distribution of artistic projects as well as in the development of new approaches to collective work. With a background in communication for major cultural events, including the Montreux Jazz Festival, Festival Images Vevey and Festival de la Cité Lausanne, she is particularly interested in ethical questions around collaborative methodologies, innovative production practices and the challenges and possibilities of collective thinking.
dreamscometrue | IG – dreamscometrue | LinkedIn

Agata Życzkowska (she/her) is a choreographer, producer, curator, and arts manager, and the founder of the HOTELOKO Company and director of U:NEW DANCE WAVE – Festival Hoteloko in Warsaw, where she develops sustainable approaches to producing dance and performance. Her practice explores how artistic production can respond to ecological and social challenges through collaboration, community building, audience participation, and a closer relationship between dance, nature, and urban environments.
Hoteloko | Instagram | LinkedIn