

Perform Europe Projects 2021-2022

Perform Europe is co-managed by a Consortium of 5 organisations and funded by the Creative Europe programme of the European Union

Perform
Europe



International network
for contemporary
performing arts



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19 ambitious projects to reimagine international touring

Since December 2020, Perform Europe has been rethinking cross-border performing arts presentation in a more inclusive, sustainable and balanced way, in the 40 countries of Creative Europe and the UK. An 18-month EU-funded project, Perform Europe includes a research phase, launching a digital platform, testing a support scheme, and designing policy recommendations.

19 ambitious projects, aimed to test innovative, more inclusive and sustainable performing arts touring and distribution models, have now been selected by the Perform Europe Jury, composed of a balanced and diverse group of 11 accomplished performing arts professionals.

About the selection process

We received 1327 individual applications in the first step, of which 508 producers and presenters were selected to be featured on the Perform Europe digital platform and participate in the Perform Europe development phase. This phase was a series of events offering networking, pitching, matchmaking, learning and mentoring opportunities. As a result, 150 partnerships submitted their project proposals in the second application step. The Jury has selected the most outstanding projects that will receive a support fee to test their innovative models and practices until the end of June 2022.

Behind these selected projects, 19 partnerships have flourished, composed of performing arts producers and presenters from across all disciplines of the performing arts, and from all corners of the Creative Europe region and the UK, from Cyprus to Finland, from Ireland to Serbia, from Portugal to Ukraine.

A captivating selection

The 19 Perform Europe projects will bring high quality works to rural areas, involve local artists and participants, empower voices of migrant artists and communities, use slow travel as a framework to create and show work, reduce carbon-intensive practices, refocus on experiences of nature and the body, bridge the gap between audiences and artists with disabilities, use technology to involve communities, bring artistic work to new places using apps and virtual reality, promote queer, feminist, decolonial, migrant, human-centered, artist-led, and ecological initiatives. These are some of the ambitions of the selected projects.

In this catalogue

In this catalogue, you will find an overview of the 19 Perform Europe projects that were selected by the Jury, along with more information about the partners, artistic work(s) and presenting contexts included in each project. In January 2022, we will also release an interactive online map with all the presentations happening as part of the 2021-2022 Perform Europe Live programme.

To keep informed on the implementation of the 19 selected Perform Europe projects, [subscribe to our newsletter](#) and stay tuned on performeurope.eu/live.

Perform Europe Jury

Eleven accomplished performing arts professionals form the Perform Europe Jury, following an open call for applications. Together, they represent a balanced and diverse group in terms of disciplines, locations, genders, levels of experience and areas of expertise, in full spirit of Perform Europe's values. The eleven Jury members are:

Gundega Laiviņa, Jury Chair

Gundega has been one of the pioneers in her native Latvia, building up innovative structures which have contributed towards new forms and thinking in the contemporary performing arts, and inspired other professionals to follow suit. Gundega has extensive experience in curating and mentoring in various capacities across Europe and beyond.

Ana Letunić

Ana is a contemporary performing arts producer, curator, lecturer, and researcher based in Croatia and Germany. She has worked for several performing arts organisations in Croatia, Germany, the Netherlands, Switzerland, Serbia, UK and USA, as well as for European networks. Her research is at the intersection of performance studies and cultural policy. She is currently pursuing a PhD as well as contributing to several initiatives, lecturing and pursuing academic research across Europe.

Antonín Brinda

Antonín has worked as an artist and curator across Central-Eastern Europe (Czech Republic, Belarus, Ukraine, Greece, Turkey) and North Europe (Finland, Estonia). He creates minimalist, conceptual, long-duration works exploring areas such as urbanism, transportation infrastructure, political geography, or international mobility. Antonín lives in the Czech Republic.

Elena Lydia Kreuzsch

Elena Lydia is an artistic director, producer and scholar currently based between Austria and Serbia. She co-directs a circus organisation and festival in Vienna and is currently in the process of setting up an artistic residence space and eco-project in rural Serbia. Her academic research focuses on the social and artistic implications of hypermobility within the field of contemporary circus. She is passionate about intersectional feminism, queer representation and political ecology.

Gerda König

Gerda comes from Germany. Since 1995 she is artistic director of DIN A 13 tanzcompany, working with dancers with different bodily capabilities. Gerda König challenges habits and normative ideals found in contemporary dance, enriching it in the process through new impulses. Since 2005, in cooperation with the Goethe Institute, she has co produced work with artists in Afrika, South America, Asia and Europe. DIN A 13 tanzcompany is recognised as one of the globally leading mixed-abled dance ensembles.

Grace Okereke

Grace lives and works in the United Kingdom and is founder of Uprise Rebel, a company which focuses on support for black female choreographers and administrators. In addition, Grace works for several touring companies whose work has been performed throughout Europe, a dance company based in Senegal, and is producer for Diverse City, a disability-led theatre company based in the South West of England.

Haris Pašović

Haris is an internationally touring artist, theatre and festival director, as well as a professor. From Bosnia-Herzegovina, he has worked extensively in the Balkan countries as well as in Italy, the UK, Singapore and China. He is a member of the European Festivals Associations and an EFFE jury member. He regularly contributes to international forums and conferences.

Jonathan Holloway

Jonathan has worked for over two decades as artistic director and CEO for international arts festivals and venues in the United Kingdom and Australia, and directed theatre productions and projects across Europe. Jonathan now lives in Spain, from where he works as artistic advisor and consultant to cities and organisations on three continents.

Katarina Lindholm

Katarina is an arts manager and advisor living and working in Finland. She is engaged in sustainable development issues in the arts sector and works towards smarter, greener and fairer structures and models in our performing arts ecosystem. Long-term involvement in Nordic and Baltic projects and networks such as Ice Hot Nordic Dance and keđja has given her vast knowledge of the region.

Olga Drygas

Olga is a fempreneur collaborating with Nowy Teatr in Warsaw, Poland, as a curator of New Europe International Festival and Generation After Showcase. She is also a guest lecturer at SWPS University of Social Sciences and Humanities, and a PhD candidate at the Art Institute, Polish Academy of Science. The main focus in her way of working and thinking about mobility is to look at the potentials of cooperative processes that can be described through caring and tenderness.

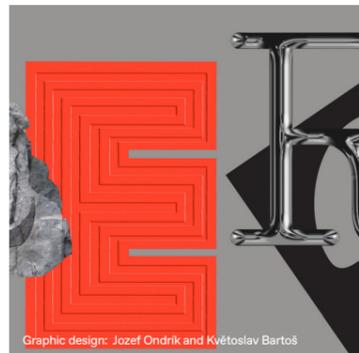
Vicenç Mayans

Vicenç is a Catalan who for decades worked as a performer and a dancer with companies across Europe. Today he is dedicated to national and international distribution of performing arts projects with a vision to improve professional realities, abolishing precarious and patriarchal systems and creating better conditions for a common future. He is an active participant in the LGBTQ+ community.

Reimagine
international
touring

Selected projects summary

In the following pages, you will find a summary of the 19 projects selected by the Jury. More detailed overviews of each of the projects are available starting from page 13, including a full description of the project, the partners involved, the period of implementation, the artistic works included in the project, and a brief plan of the locations/contexts in which they will be presented.



Graphic design: Jozef Ondrik and Květoslav Bartoš

Beyond Touring: “Reality Surfing” and “Insider tour” at Tatwerk, Terén and Tranzit Foundation (p. 14-17)

The aim of this project is to initiate and stabilise relationships between the presenting partners, the artists touring with the artistic works *Insider: Unwrapping Reality* and *Reality Surfing*, and local art scenes. The partners believe that the potential to further collaborate together will be strengthened by a better understanding of the context to which they are bringing their work, as well as the interests of local communities before the presentation itself.

Partners: Terén, Center for Experimental Theatre (Czech Republic), Tranzit Foundation (Romania), Tatwerk (Germany)

Feminist futures – Towards antiracist and intersectional stages (p. 18-21)

Behind this Perform Europe project are 8 European organisations collaborating to present live presentations of *We Should All be Dreaming* (WSABD) and a digital screening of *Cosmic Latte*. The partners have a long-term strategic aim: to collaborate together to platform and promote queer, feminist, decolonial, migrant and human-centered artist-led initiatives across Europe.

Partners: Sonya Lindfors – UTT ry (Finland), Rosendal International Theatre (Norway), RE:LOCATIONS – Digital festival by WILDTOPIA ApS (Denmark), CODA Oslo International Dance Festival (Norway), Oyoun Kultur NeuDenken gUG (Germany), LIFT Festival (UK), Independent Dance (UK), H2DANCE/Fest en Fest (UK)



© Essi Orpana

Aerowaves – Springback Ringside (p. 22-27)

Springback Ringside is Aerowaves' new project, which gathers a group of spectators in a circle to watch performances in Virtual Reality followed by a live interactive talk with the artists. A minimum of 14 presentations in six countries will test the response of a diverse range of audiences often denied live dance experiences, and seed interest for further visits beyond the virtual.

Partners: Aerowaves (UK), Croatian Cultural Centre (Croatia), EN-KNAP Productions (Slovenia), Tanec Praha (Czech Republic), Institution Student Cultural Centre in Novi Sad (Serbia), Workshop Foundation (Hungary), Igor & Moreno / S'Ala Spazio (Italy)



© Andrej Lamut



The Art of Conflict and Restorative Dialogues: Where Choreography and Conflict Resolution Meet (p. 28-29)

As part of this project, the MichaelDouglas Kollektiv and its participatory choreographic event “The Polarity Party” will travel to Bucharest (Romania), Sassari (Italy), and Poznań (Poland), as well as in the digital world. This immersive public event uses dance, movement, and dialogue to enable a process of collective thinking dedicated to challenges which are key in our societies.

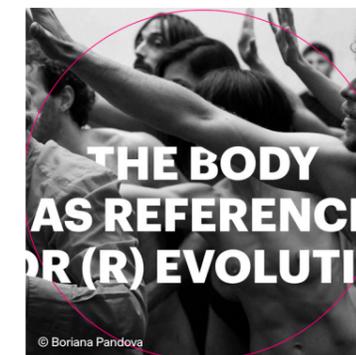
Partners: EFRJ - European Forum for Restorative Justice (Belgium), MDK - MichaelDouglas Kollektiv (Germany), Malta Foundation (Poland), ASTRO - TEATRUL.RO Association (Romania)



East is Best (p. 30-33)

East is Best is a project composed of several performing arts organisations and festivals from the Baltic region and Central, South, and East Europe. The main goal of the project is developing regional cooperation and touring of artists, with the aim of strengthening the artistic capacity and promoting the region, the partner organisations, and involved artists.

Partners: Exodos Ljubljana (Slovenia), Društvo Pekinpah (Slovenia), UA Association “Contemporary Dance Platform” (Ukraine), Kulturanova (Serbia), Dance Week Festival | Croatian Institute for Movement and Dance (Croatia), Workshop Foundation (Hungary)



© Boriana Pandova

The Body as Reference for (R)Evolution - Biotope (p. 34-35)

The Biotope is a site-specific piece, an immersive, sculptural durational performance. In this project, United Cowboys' *Biotope* performances will be chained to each other by taking along local artists, selected materials and content from each city to the next, and presenting these in relevant, unconventional locations. The artistic input from each individual partner will be collected on an online platform in the form of a living map.

Partners: United Cowboys (The Netherlands), UA Association ‘Contemporary Dance Platform’ (Ukraine), ACT – Association for Independent Theatre (Bulgaria), Gothenburg Fringe Festival (Sweden)

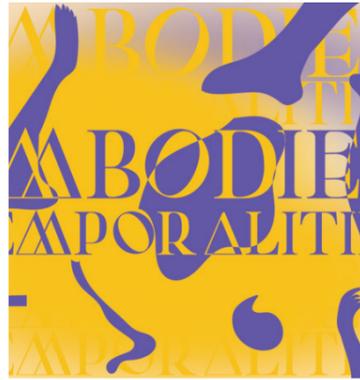


© Theresa Rauter

Habitat: Europe – Large Scale, Small Footprint (p. 36-37)

In each location, the project will engage a vast and diverse group of local participants around *Habitat* by Doris Uhlich, an artistic work where naked bodies flick, vibrate, and slap against each other to electronic sounds and abstract techno tracks. These local individuals will collectively form the heart of the work, creating a unique picture of the people residing in each location. The project will not involve freight or other carbon-intensive travel methods.

Partners: MAYK (UK), Rosendal International Theatre (Norway), REDPLEXUS (France), Something Great / Aires de Sousa Silveira & Wallisch GbR (Germany)



Embodied Temporalities – Tracing the memories our bodies hold (p. 38-39)

The artistic work the partnership unites around, *Embodied Temporalities*, explores identities, belonging and embodied memories through diasporic, decolonial and queer perspectives. The project partners will provide opportunities for mutually benefitting collaborations, from collective healing to empowerment and increasing understanding of intersectional realities lived in the diaspora.

Partners: Oyoun (Germany), Birmingham LGBT (UK), Dafa Puppet Theater s.r.o. (Czech Republic), Play Perform Learn Grow (PPLG) (Greece), Föreningen LiveGreen (Sweden)



BARK (p. 48-49)

In this project, the partners will bring Acting for Climate's forest performance *BARK* on tour to Catalonia, Germany, and Denmark. The partners of *BARK* aim to set new standards of sustainability and experiment with how art can continue to be a catalyst of change. *BARK* will take a holistic view on what is sustainable (ecologically, financially, physically), and what is actually required to rethink the existing structures.

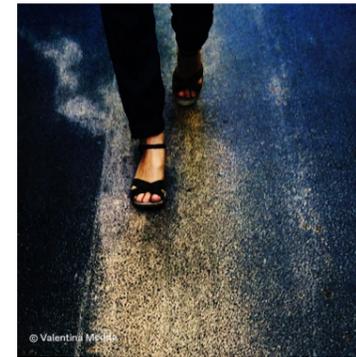
Partners: DYNAMO Workspace for Circus and Performing Arts (Denmark), Acting for Climate (Norway), Festival Sismògraf - OlotCultura (Spain), Pepe Arts (Germany)



Horse in Love / The Absurdity of Love – Connecting in Europe (p. 40-41)

In *Horse in love / The absurdity of love*, En Dynamei Ensemble researches and explores the universal aspects of human individuality, love and sex. Through physical, digital and hybrid presentations of this artistic work, the project partners expect to sow a seed for local presenters and artists, as well as audiences, to engage in more creative and inclusive practices and artistic endeavors.

Partners: En Dynamei ensemble (Greece), The Gdansk Shakespeare Theatre (Poland), Teatro com (Portugal), CUARTZ LTD. (Bulgaria), Ipogia Skini (Cyprus)



Cities by Night Across Borders (p. 50-51)

The project centres around Valentina Medda's *Cities by Night* project – an ongoing participatory work dealing with women's perception of danger in the urban environment. Participatory and specifically conceived for each city, it bridges the gap between arts institutions and the surrounding communities through the involvement of local women who are representative of a broad demographic. In the frame of Perform Europe, the project includes presentations in Bergamo (Italy), Trondheim (Norway) and Pristina (Kosovo).

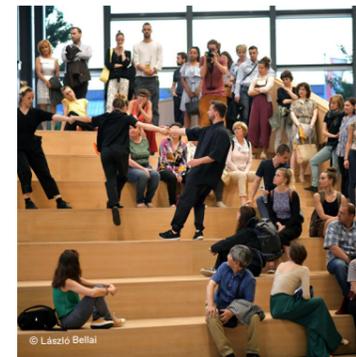
Partners: Associazione Culturale Immaginare Orlando APS (Italy), ARTPOLIS (Kosovo), Rosendal International Theatre (Norway), Valentina Medda (Italy)



Becoming [...] (p. 42-43)

Becoming [...] is part exhibition, part documentary theatre. It is adapted and transformed in different places and their local context using a project/creation model that engages locally with different communities, building on common themes of immigration and nation building. In the presenting locations in Romania, Czech Republic and Germany, the project will interrogate processes of 'Becoming' and help audiences explore their own experience of nationality.

Partners: Lora V Krasteva Ltd (UK), Terén, Center for Experimental Theatre (Czech Republic), REPLIKA Educational Theatre Center (Romania), Oyoun Kultur NeuDenken gUG (Germany)



East Goes to East: Mechanics of Distance (p. 52-55)

In this project, the choreography, performative-participative walk and movement workshop of *Mechanics of Distance* will be brought to six different locations in Central-Eastern Europe. The primary aim is to strengthen the network of the region through physical presence and collaboration with the partners by recreating the interdisciplinary art work in each city.

Partners: SÍN Arts and Culture Centre (Hungary), Zavod EN-KNAP (Slovenia), UA Association "Contemporary Dance Platform" (Ukraine), Association of Theater Pedagogues (Poland), Fundația Tranzit Foundation (Romania), Association for Independent Theatre (Bulgaria), Croatian Institute for Movement and Dance (Croatia)



Europe International Inclusive Arts Network 'Making Waves!' (p. 44-47)

Two artistic works for children and young people will be presented in this project: *World Without Eyes* by Dansema Dance Theater, a dance performance for blind and partially-sighted children, and the film of *A Little Space* by Mind the Gap and Gecko, led by an inclusive cast. The project aims to bring inclusive programming for children and young people from the periphery to the center.

Partners: Dansema Dance Theater (Lithuania), Mind the Gap (UK), Segni d'Infanzia Associazione Culturale (Italy), Teatro 4Garoupas (Germany), Assitej Cyprus (Cyprus), International Inclusive Arts Network (Denmark), Fundacja Teatr 21 (Poland), AREAL - Space for choreographic development (Romania)



Performing Futures: Uninvited Guests' "Billennium" and "To Those Born Later" (p. 56-59)

The two artistic works in this project both reflect on the present through the future and use technologies to enable participation. The project will test two new approaches to international touring: *Billennium* explores deeper engagement with communities, leading to a work that is re-made with and for specific neighbourhoods and shown outside in public spaces; *To Those Born Later* engages local audiences without travelling, facilitating meaningful exchanges across these European contexts.

Partners: Uninvited Guests (UK), Fuel (UK), IKUSEEARTE (Spain), Students' City Cultural Center (Serbia), Artopolis Association (Hungary)

Full projects



Step by Step – Wheel by Wheel (p. 60-61)

Led by an emerging disabled woman choreographer, the artistic work of this project, *Habrá Que Ponerse Cachas (HQPC)*, is a playful and powerful inclusive dance-theater piece where the disabled and non-disabled dancers are equals in creating movement. By touring the artistic work in France, Denmark and Sweden, *Step by Step - Wheel by Wheel* aims to give more visibility to artists with disabilities, who today are underrepresented both on and behind the stage.

Partners: *Helsingør Teater (Denmark)*, *Vastsvenska Turnerande Sommar Teatern (VTST) (Sweden)*, *Proyecto Colectivo HQPC (Spain)*, *Mozaik (France)*



SlowMo: Connecting Cloughjordan Ecovillage to continental Europe via land, sea and dance (p. 62-63)

The core artistic work of this project, *SlowMo*, is an outdoor participatory dance work by Ireland-based company Instant Dissidence, traveling from Cloughjordan Ecovillage (Ireland) by land and sea to destinations in Cyprus, Denmark, Sweden, Italy, and the UK. For the partners behind this project, slow travel is not merely a way of traversing geography and saving on carbon emissions: they have turned it into a framework for creating their work.

Partners: *Instant Dissidence (Ireland)*, *Ipogia Skini (Cyprus)*, *Fondazione Romaeuropa (Italy)*, *Helsingør Teater (Denmark)*, *In Between Time (UK)*, *Vastsvenska Turnerande Sommar Teatern (VTST) (Sweden)*



Crossing Borders: A European Rural Touring Project (p. 64-67)

This project will bring two artistic works, *Kuuki* and *Routine*, to rural communities with the support of local volunteers. Delivered by 11 partners from 8 European countries, the project aims to enhance community cohesion and give rural audiences access to high quality performances through a sustainable touring model.

Partners: *Crying Out Loud (UK)*, *Take Art Limited (UK)*, *Art Fraction Foundation (Poland)*, *Creative Association Fish Eye (Lithuania)*, *SINUM Theatre Laboratory Association (Hungary)*, *Nova sit z.s. (Czech Republic)*, *Creative Kernow (UK)*, *Festival Sismograf - OlotCultura (Spain)*, *SA Eesti Tantsuagentuur (Estonia)*, *Pro progression (Hungary)*, *Teatro 4Garoupas (Germany)*



WOODS by Clarice Lima, Catarina Saraiva, Aline Bonamin and Nina Fajdiga (p. 68-69)

The core artistic work of this project, *Woods*, is an artistic call for environmental awareness. A large-scale open air live performance and a research that brings together dance, live performance, and visual arts to create unique landscapes in the cities. The project partners join forces not only to make a sustainable performance but also a sustainable tour.

Partners: *Tanec Praha (Czech Republic)*, *Hebbel-Theater Berlin - Gesellschaft mbH (Germany)*, *Dance Umbrella Limited (UK)*, *Lietuvos šokio informacijos centras (Lithuania)*, *Linha de Fuga Associação Cultural (Portugal)*, *STOCKHOLM DANS (Sweden)*, *In Between Time (UK)*



Beyond Touring

“Reality Surfing” and “Insider” tour at Tatwerk, Terén and Tranzit Foundation

Partners: *Terén, Center for Experimental Theatre (Czech Republic), Tranzit Foundation (Romania), Tatwerk (Germany)*

The aim of this Perform Europe project is to **initiate and stabilise relationships** between promoters from Terén (Czech Republic), Tatwerk (Germany) and Tranzit House (Romania), the artists touring with the artistic works *Insider: Unwrapping Reality* by an international team of artists led by Cristina Maldonado and *Reality Surfing* by art collective PYL, and local art scenes.

Representatives of the partners behind this project will have a space to share their experiences of cultural production and presentation of performing arts **influenced by particular contexts (local or institutional)**. They believe that the potential of further collaboration between them will be **strengthened by a better understanding of the practices and situation of each partner**. Through numerous encounters, touring artists will be able to receive feedback, and **better understand the context to which they are bringing their work, as well as the interests of local communities** before the presentation itself.

Micro-residencies will allow artists to adapt the productions to the specific environments created by local promoters, and to reflect upon and **test their borders and new ways of presenting**. The partners understand artistic artefacts as a process rather than a product.

Such **curiosity about the artistic process as well as curiosity about different cultural contexts constitutes the core of the partners’ understanding of sustainability**, which, according to them, is usually not possible in the market-oriented art world. This project will create a stable environment for the artists and other cultural workers to ensure **equity and inclusivity for all**.

Reality Surfing

Producers: Terén, Center of experimental theatre and MOTUS – Alfred ve dvoře, Czech Republic

Reality Surfing by art collective PYL is a non-narrative visual performance, which proposes to the audience to experience an alternative model of coexistence of people and inanimate entities. It uncovers new relations between daily objects through their materiality and presence in a space, acquiring an equivalent value as the presence of a human body. The scenography of the piece comprises a system which exists and functions according to its own rights. It serves and requires a service; it absorbs and triggers; its geometry is meaningless as well as it conveys a feeling of destruction.

The authors invite the spectator/visitor to forget about rational logic and to surf into a new reality composed of sponges, oranges, machines, ghosts and other unexpected species. We each assemble our own small worlds with the available things and knowledge, using random fragments of reality as stones for building a wall against the wind. When the wall falls, we find ourselves in a vaporous landscape which unites collapsed pieces into a new creature; where we can surf from the cardboard box to the dolphin’s fin by accepting the terms and conditions; where there are moments of entropy and freedom, no matter if we are locked up, locked down or just among ourselves and our surroundings.

Insider: Unwrapping Reality

Producer: Terén, Center of experimental theatre, Czech Republic

Insider: Unwrapping Reality by Cristina Maldonado, Eva Rosemarijn, Lea Kukovičič, Keya Singh is a performance for one audience member that navigates between virtual and physical reality. In our daily life, technology enables us to exist simultaneously in multiple places. We are immersed in a continuous negotiation with things, processes, and people that are not physically present. We commonly identify them as a “virtual presence”, as a sort of representation of an original that exists somewhere else. We place this “copy” at a lower level on the scale of reality as it cannot fully affect us. It cannot be touched and therefore cannot be considered truly real.

For some, the virtual world is a place to momentarily escape reality; others fear that it will replace it completely. For the international team of authors led by Cristina Maldonado, there is no conflict between the virtual and real worlds, together they create a continuum of mixed realities. Unfolding the inner space outwards, and the outer space inside is a strategy to unwrap the various layers of reality. The performance is proposing a perceptual laboratory in which the audience members have the space to formulate their questions regarding their position towards reality and reflect on the existential and philosophical dimensions of being present.

Presentations plan

1. OC Dornych Warehouse (Terén) [also digitally for *Reality Surfing*]

Terén, Center for Experimental Theatre, Czech Republic

2. Tatwerk Performative Forschung

Tatwerk (Germany)

3. Tranzit House

Tranzit Foundation, Romania





Feminist Futures

Towards antiracist and intersectional stages

Partners: *Sonya Lindfors – UTT ry (Finland)*, *Rosendal International Theatre (Norway)*, *RE:LOCATIONS – Digital festival by WILDTOPIA ApS (Denmark)*, *CODA Oslo International Dance Festival (Norway)*, *Oyoun Kultur NeuDenken gUG (Germany)*, *LIFT Festival (UK)*, *Independent Dance (UK)*, *H2DANCE/Fest en Fest (UK)*

Behind this Perform Europe project are **8 European organisations** collaborating to present **two artistic works**:

1) *We Should All be Dreaming (WSABD)* by Cameroonian-Finnish artist Sonya Lindfors and Somali-Finnish artist Maryan Abdulkarim will be presented live in the United Kingdom, Norway and Germany. Situating itself somewhere between a collective think tank, choreographed gathering, a performance, and a lecture, the project gently invites participants to spend time together, listen together and dream together.

2) Sonya Lindfors' film version of *Cosmic Latte* will also be presented digitally at the RE:LOCATIONS Digital Festival (Denmark). This artistic work plays with the idea of an utopian future where present, future and past are present in a boundless, mysterious in-between space.

The partners of this project have a long-term strategic aim; to collaborate together to platform and promote queer, feminist, decolonial, migrant, and human-centred artist-led initiatives across Europe.

We Should All Be Dreaming

Producer: Sonya Lindfors and Maryan Abdulkarim, Finland

The possible has been tried and failed. Now it's time to try the impossible! – Sun Ra

We Should All Be Dreaming is a concept that focuses on the radical potential of dreaming as a restorative and subversive practice. It comes with a straightforward suggestion: we should all be dreaming radical utopian dreams of common futures. Situating itself somewhere between a collective think tank, choreographed gathering, a performance, and a lecture, the project gently invites the participants to spend time together, listen together and dream together.

WSABD is a collaboration between choreographer Sonya Lindfors and writer and activist Maryan Abdulkarim, who are both interested in radical utopian and decolonial practices. The world around us is plagued by fear, anger and hate of the unknown, but *WSABD* attempts a strategic deviation: it does not only fight against, react to or reveal the grim realities of the surrounding world but instead works as a platform of soft resistance by making space for communal coexistence.

WSABD was premiered in 2018. Concept by Sonya Lindfors and Maryan Abdulkarim. Working group includes Sonya Lindfors, Maryan Abdulkarim, Roy Boswell, Erno Aaltonen, David Muoz, Danai Anagnostou. Pictures by Essi Orpana, Sonya Lindfors. Co-producers include Spring Utrecht Festival, Baltic Circle Festival, and the Finnish Cultural Institute for the Benelux.

Presentations plan

1. Rosendal Teater - Trondheim

Rosendal International Theatre, Norway

2. CODA Dance Festival

CODA Oslo International Dance Festival, Norway

3. Oyoun

Oyoun Kultur NeuDenken gUG, Germany

4. LIFT Festival

LIFT Festival, UK

5. Fest en Fest

Independent Dance/Roots and Shoots, UK

Cosmic Latte (Film)

Producer: Sonya Lindfors, Finland

Cosmic Latte plays with the idea of an utopian future where present, future and past are present in a boundless, mysterious in-between space. The logic of our thinking has changed, black and white are no longer opposites, but contain one another. The borders are malleable and the meanings mix with each other like liquids. Afrofuturism, contemporary art, West African cosmologies, Sun Ra and Bach coexist on a stage that is porous, diverse, and beige.

Cosmic Latte is a name given by researchers for the average colour of the universe. *Cosmic Latte* is also the third instalment of Sonya Lindfors' series of works focusing on blackness.

Presentations plan

- 1. RE:LOCATIONS Digital Festival [hybrid/digitally]**
(Screening & artists interactive talk online)
RE:LOCATIONS – Digital festival by WILDTOPIA ApS, Denmark





Aerowaves – Springback Ringside

Partners: [Aerowaves \(UK\)](#), [Croatian Cultural Centre \(HKD\) \(Croatia\)](#), [EN-KNAP Productions \(Slovenia\)](#), [Tanec Praha \(Czech Republic\)](#), [Institution Student Cultural Centre in Novi Sad \(Serbia\)](#), [Workshop Foundation \(Hungary\)](#), [Igor & Moreno / S'Ala Spazio \(Italy\)](#)

Springback Ringside is Aerowaves' new project gathering a **group of spectators in a circle to watch performances in Virtual Reality**, followed by a live interactive talk with the artists moderated by a Springback writer.

Ringside insists that it must offer a **real communal experience**. When recording for *Ringside*, the two eyes of its 180° stereoscopic camera are placed in the middle of the front row **to continuously film everything in the performance** that takes place in front of it. Those who subsequently watch the performance through VR headsets decide where to look – and even to dodge out of the way when things come close. The 3D is so compelling that **the viewer can feel kinaesthetic empathy** – the fundamental element of communication that defines dance performance.

This Perform Europe project will **care for the environment** and **foster awareness about ecological concerns**. Travel will be by electric vehicle, train or boat, seeking reachable locations. A long-term aim is that multiple sets of equipment will be available across Europe so that the **only item that needs to travel is a digital file**.

Perform Europe's action research into the effectiveness of *Springback Ringside* will be conducted through a minimum of 14 presentations in six countries, testing the response of a **diverse range of audiences often denied live dance experiences**, and **seeding interest for further visits beyond the virtual**.

Idiot-Syncrasy

Producer: Igor & Moreno, Italy

Idiot-Syncrasy by Igor & Moreno (Italy) is a new collaboration which sprang from the networking activities of Perform Europe. It kicks off Aerowaves Classics within the *Springback Ringside* catalogue. *Idiot-Syncrasy* was first presented by Aerowaves in 2015.

In the piece, Igor and Moreno started with wanting to change the world with a performance. They felt like idiots. Then they danced a lot. They jumped. They called on the folk traditions of Sardinia and the Basque Country. They sang. They jumped some more. They committed. Now they promise to stick together. They promise to persevere. They promise to do their best.

Babae

Producer: Joy Alpuerto Ritter, Germany

Inspired by Mary Wigman's Witch Dance, a "masterpiece of strangeness" as Judith MacKrell put it, Joy Alpuerto Ritter examines inherited dance vocabularies to embody her own witch character. Bringing together her roots in Philippine folk and classical dance with movements from hip hop and voguing; she reimagines what it means to summon the power and mystical practices of a female dancer as a witch. *BABAE*, which means 'woman' in Tagalog (Philippine language), is a one-woman dialogue between the animalistic and sensual qualities of ritual and power.

AlSheMe

Producer: Linda Hayford – Inside Out Company, France

Two siblings play with their similarities and subtle differences, a game that reveals their unique connection. In *AlShe/Me*, Linda Hayford develops her research on metamorphosis and physical transformation. Focusing on the brother-sister relationship, she observes the influences on each other, through whatever they suffer, perceive or internalise. Beyond words and implicit empathy, this duet gives each performer the space to develop their own individuality. In *AlShe/Me* (pronounced as "alchimie" in French), Linda Hayford appears on stage alongside her older brother, Mike Hayford. Years after having given her a leg up in the world of popping, the dancer accompanies his sister in a duo that focuses on the ephemeral character of the genre.

Other artistic works in this project

BEAT 'I just wish to feel you' by Jenna Jalonen (Hungary/Belgium)

Ruins by Rhys Dennis & Waddah Sinada/Fubunation (UK)

Roselyne by Cecile Da Costa (Czech Republic)

The Lion's Den by Sabina Bockova & Johana Pockova (Czech Republic)

PLI by Viktor Cernicky (Czech Republic)

MASTERWORK by Emese Cuhorka & Csaba Molnar (Hungary)

Things Move But They Do Not Say Anything by Poliana Lima (Spain)

Presentations plan

1. Village of Delnice

Croatian Cultural Centre, Croatia

2. Island of Cres

Croatian Cultural Centre, Croatia

3. Croatian Cultural Centre

Croatian Cultural Centre, Croatia

4. Spanski borci Cultural Centre

EN-KNAP Productions, Slovenia

5. Alma Mater Europaea Academy of Dance

EN-KNAP Productions, Slovenia

6. Dom upokojevcev Center (Retirement home)

EN-KNAP Productions, Slovenia

7. TANEC PRAHA International Dance Festival

Tanec Praha, Czech Republic

8. Be Spectative Conference Novi Sad

Institution Student Cultural Centre in Novi Sad, Serbia

9. UPAD Theatre Festival Novi Sad

Institution Student Cultural Centre in Novi Sad, Serbia

10. Faculty of Technical Services Novi Sad

Institution Student Cultural Centre in Novi Sad, Serbia

11. Workshop Foundation's Trafó Studio

Workshop Foundation, Hungary

12. S'Ala Spazio

Igor & Moreno / S'Ala Spazio, Italy

All the artistic works will be presented through VR recordings.







The Art of Conflict and Restorative Dialogues

Where choreography and conflict resolution meet

Partners: EFRJ - European Forum for Restorative Justice (Belgium), MDK - MichaelDouglas Kollektiv (Germany), Malta Foundation (Poland), ASTRO - TEATRUL.RO Association (Romania)

As part of this Perform Europe project, the MichaelDouglas Kollektiv (Germany) and its participatory choreographic event "The Polarity Party" will travel to Bucharest (Romania), Sassari (Italy), and Poznań (Poland), as well as in the digital world.

This immersive public event uses movement, senses, and dialogue to enable a **process of collective thinking** dedicated to challenges which are key in our societies, such as **polarisation**. Large groups of participants (max 120) will step into a field of action where choreography and conflict engagement meet. This event is shaped by **collective creative processes**, in line with other practices meant to create more **just, safe, and connected societies**, such as **restorative justice**.

The coordinator of this tour is the European Forum for Restorative Justice, a network organisation promoting dialogical responses to harm by inviting all those affected to seek a common understanding and agreement on how the harm or wrongdoing can be repaired and justice achieved.

Other partners of this project are the Bucharest Fringe Festival (Romania) and the Malta Festival Poznań (Poland), two internationally renowned art festivals with a programme dedicated to **participatory approaches to arts and community building for social transformation and intercultural dialogue**.

The Polarity Party

Producer: MDK – MichaelDouglas Kollektiv, Germany

The Polarity Party is an immersive, participative event on polarisation, created by the MichaelDouglas Kollektiv (Germany) in collaboration with conflict specialist Dana Caspersen (USA).

During the event, participants step into a field of action where choreography and conflict engagement meet. There is no performance and no spectators; instead simple actions such as walking, sitting, and talking become tools for reflections and interaction. The hosts/creators of the project are dance artists who act as guides as participants move through a series of carefully crafted, action-based situations and configurations. Participants are invited to consider the questions: What is polarisation? What does it do in us? What do we do with it?

The Polarity Party offers a situation where we can focus on the mechanism of polarisation itself and our role in it. Each event may be followed by masterclasses for artists and/or for justice professionals. Workshops focus on the process of creating participatory events that integrate practices from conflict engagement and choreography. They are accessible for all and do not require any physical skill. The methodologies covered are applicable in fields ranging from social work and mediation, to business and education, to the arts and public dialogue.

Presentations plan

1. Bucharest Fringe Festival [also digitally]

ASTRO - TEATRUL.RO Association, Romania

2. Conference of the European Forum for Restorative Justice

EFRJ - European Forum for Restorative Justice, presented in Italy

3. Malta Festival Poznań

Malta Foundation, Poland



East is Best

Partners: *Exodos Ljubljana (Slovenia), Društvo Pekinpah (Slovenia), UA Association “Contemporary Dance Platform” (Ukraine), Kulturanova (Serbia), Dance Week Festival | Croatian Institute for Movement and Dance (Croatia), Workshop Foundation (Hungary)*

East is Best is a Perform Europe project composed of **several performing arts organisations and festivals from the Baltic region and Central, South, and East Europe**. As such, it represents an elaborate and reshaped continuation within the already existing informal network **East is Best**.

The main goal of the project consists of **developing regional cooperation and touring of artists**, with the aim of strengthening the artistic capacity and promoting the region, the partner organisations, and involved artists. Within this project, fifteen **performances** will be selected and scheduled for tour in physical and virtual venues in **Ljubljana, Zagreb, Sarajevo, Skopje, Sofia, Budapest, Riga, and Kiev**.

The project will strive to build a bigger and more functional platform through the **inclusion of additional partners from the region** and to further digitalise, develop, and strengthen the East is Best platform as an **experimental and non-hierarchical network** for exchange of various performative projects. The nature of the project itself implies **balance and equity between the partners** as they symmetrically share their know-how, experiences, and resources, with the goal to enhance active and live communication between producers, artists, and their audiences.

The East is Best platform was established to **develop network connections, endorse artists’ visibility and expose new international projects**. The platform tackles the issues of sustainability by implementing **inclusive principles of social justice and commitments to human and societal wellbeing**, while promoting artistic practices that reflect contemporary conditions of the world.

Fifteen artistic works

The essential artistic aim of the *East is Best* project consists of touring presentations of various performative artistic projects from the region. Fifteen performances were selected by the project partners from a pool of artists.

Selected artistic works, also presented simultaneously and archived on the partners’ digital platforms, will be on tour in spring 2022, accompanied by invited artists’ workshops aiming to further develop and empower local dance communities and to create new collaborative opportunities. A guest critic/journalist will also join each tour to study, reflect and promote local dance scenes in various countries.

The project, with its mirrored extension in the digital world, is designed to support and enhance the touring of regional works through the established East is Best network, thus contributing to new shared experiences, discovery and promotion of fresh and innovative regional talents.

Poslukh

Producer: “2/8” Creative Community, Ukraine

Poslukh is a performance in which contemporary dance is the main method to achieve the leading idea and social goal of the project: to shed light on the problem of loneliness in the modern world, and to study the possibilities of avoiding its fatal consequences (mental disorders, suicide).

In conditions of isolation, in a limited space, a person goes through various processes. In isolation, people try to preserve their right to freedom – and often come to the conclusion that a single person is not able to resist the outside world. But some people are quietly continuing their lives happily, enjoying the little things that surround them. Finding a way out, they prefer to share it with the world, although this is not possible in isolation.

Trough the lighting, music, stage space and the human body, *Poslukh* gets its performance integrity. It allows the viewer to plunge into the world of the senses and create a parallel reality in which they reproduce their alternative story. They find their place, their feelings in it, and find their own way out.

Other artistic works in this project

SHAMEBOX by Willy Prager and Iva Sveshtarova

Brain Store Project, Bulgaria

Don't Touch My Eyes by Adrijana Danchevska

Skopje Dance Theater, North Macedonia

Our Family Garden by Smirna Kulenovic | *Bosnia*

The Road to the Moon by Rade Obradović and Katarina Bučić

Kulturanova, Serbia

Inter-view by Žigan Krajnčan

Exodos and Association PARTY, Slovenia/Latvia

Love Me Tender by Žigan Krajnčan

Exodos, Slovenia

Together by Leja Jurišić and Marko Mandić

Pekinpah and Via Negativa, Slovenia

It is Impossible by Leja Jurišić and Marko Mandić

Glej and Pekinpah, Slovenia

In Horizon by Gundega Rēdere

Association PARTY and Dance festival LAIKS DEJOT, Latvia

DRIFT by David Somló

Workshop Foundation / SÍN Arts Centre, Hungary

Long Time No See! by Beatrix Simkó-Jenna Jalonen

Workshop Foundation / SÍN Arts Centre, Hungary

Annihilation by Yaroslav Kainar/Totem Dance Theatre

UA Association "Contemporary Dance Platform", Ukraine

Defacto: Love will Tear us a Part by Saša Božić | *Croatia*

Staying Alive by Public in Private and Jasna Vinovrski | *Croatia*

Presentations plan

1. Dance Fest Skopje | *Exodos Ljubljana, presented in North Macedonia*

2. ZRK Festival | *Exodos Ljubljana, presented in Bosnia and Herzegovina*

3. Antistatic Festival | *Exodos Ljubljana, Bulgaria*

4. Workshop Foundation | *Workshop Foundation / SÍN Arts Centre, Hungary*

5. Zelyonka Festival | *UA Association "Contemporary Dance Platform", Ukraine*

6. Dance Week Festival | *Croatian Institute for Movement and Dance, Croatia*

7. LAIKS DEJOT festival | *Exodos Ljubljana, presented in Latvia*

8. Spider Festival | *Drustvo Pekinpah, Slovenia*

9. Teatarnova presents | *Association Kulturanova, Serbia*

All locations include physical and digital presentations of the artistic works.



THE BODY AS REFERENCE FOR (R) EVOLUTION

The Body as Reference for (R) Evolution *Biotope*

Partners: United Cowboys (The Netherlands), UA Association 'Contemporary Dance Platform' (Ukraine), ACT – Association for Independent Theatre (Bulgaria), Gothenburg Fringe Festival (Sweden)

The Body as Reference for (R)Evolution emphasises the human dimension, the physical, in times of technology and digitalised dialogues. It also promotes the tangibility of all senses and brings live experiences back into focus.

The three presenting partners of this Perform Europe project have agreed on chaining United Cowboys' Biotope performances to each other by **taking along local artists, selected materials and content from each city to the next, and presenting these in relevant, unconventional locations**. To visualise the journey of the transformative performances, the artistic input from each individual partner will be collected on an online platform in the form of a **living map**.

To co-shape the individual Biotopes on location, United Cowboys will host proceeding artistic working sessions. United Cowboys will also take input along to the next presenting partner location in order to **fuel the transformative character of this travelling Biotope**. **Creating resilience in the arts and on an international cultural level** is a crucial mission of this partnership.

By learning from each other's artistic practices, the partners will welcome open dialogue. **"Art is a vehicle for change and will not be threatened by conventions."**

The Body as Reference for (R) Evolution – Biotope

Producer: United Cowboys, The Netherlands

The Biotope is a site-specific piece, an immersive, sculptural durational performance. It is a highly inclusive, collaborative format that can be transferred to various contexts. It can morph naturally by including local artistic input, materials, performers, generating a new identity, without losing its artistic methodology at the core.

Taking all these characteristics into account, as part of this Perform Europe project, the Biotope will be presented as a site-specific, durational performance in every presenting partner city, under the artistic guidance of United Cowboys.

Presentations plan

1. Gothenburg Fringe

Gothenburg Fringe Festival, Sweden

2. ACT – Association for Independent Theater

ACT – Association for Independent Theatre, Bulgaria

3. UA Association 'Contemporary Dance Platform'

UA Association 'Contemporary Dance Platform', Ukraine

Collaborative artistic creation sessions will be organised by United Cowboys prior to the presentations to co-shape the individual Biotopes on location.



Habitat: Europe

Large Scale, Small Footprint

Partners: *MAYK (UK), Rosendal International Theatre (Norway), REDPLEXUS (France), Something Great / Aires de Sousa Silveira & Wallisch GbR (Germany)*

Habitat: Europe is a Perform Europe project that **boldly reimagines what the touring of large-scale participatory work across borders can look like**. It brings together a celebrated international artist, Doris Uhlich, with local residents in each presenting location, creating radical, inspiring performance work, and fostering new relationships between partners.

In each location, the project will engage a **vast and diverse group of local participants** (professionals and non-professionals, people of different ages, genders, races) around *Habitat* by Doris Uhlich, an artistic work where naked bodies flick, vibrate, and slap against each other to electronic sounds and abstract techno tracks. These individuals will collectively form **the heart of the work, creating a unique picture of the people residing in each location**.

This project is a large-scale, ambitious work that will have a **significant impact on each location: a small company** will be 'on the road', travelling will not involve **freight or other carbon-intensive travel methods**, and the performance will be created by the people residing in each location.

Habitat – Doris Uhlich

Tour producer: Something Great / Aires de Sousa Silveira & Wallisch GbR, Germany

In *Habitat* by Doris Uhlich, naked bodies flick, vibrate, and slap against each other to electronic sounds and abstract techno tracks. The performers celebrate their unity in diversity. As individuals and as a crowd at the same time, they conquer the space in a choreography that is captivating, highly energetic and, at times, collectively reposing. The space is transformed into a "habitat" full of unexpected life forms – the audience moves about freely in the available space.

Habitat transcends conventional ideas of the body, of dance, and of nakedness in a subversive manner. *Habitat* is a utopia. A shameless but also a free-of-shame hymn to a naked body beyond cultural inscriptions and conventional ideals of beauty. The body is not devalued to the level of a fetish, an object; and carnality is neither metaphorically nor poetically ideologised but understood in a material sense, and is therefore presented in all its mass and weight yet also in its fragility.

Presentations plan

1. Mayfest

MAYK, UK

2. Plexus Rouge / La Friche Belle de Mai

REDPLEXUS, France

3. Rosendal Teater

Rosendal International Theatre, Norway



Embodied Temporalities

Tracing the memories our bodies hold

Partners: *Oyoun (Germany)*, *Birmingham LGBT (UK)*, *Dafa Puppet Theater s.r.o. (Czech Republic)*, *Play Perform Learn Grow (PPLG) (Greece)*, *Föreningen LiveGreen (Sweden)*

What memories do our bodies hold? What can our bodies tell us about ourselves, pasts, and futures? Through *Embodied Temporalities – Tracing the memories our bodies hold*, the core artistic work of this Perform Europe project, cultural practitioners **explore identities, belonging and embodied memories through diasporic, decolonial and queer perspectives**. *Embodied Temporalities* is a research, archiving, exhibition and performance project under the artistic direction of Madhumita Nandi.

The partners behind this project will provide opportunities for mutually benefitting collaborations, from **collective healing and empowerment to increasing the understanding of intersectional realities lived in the diaspora**.

The touring process of this project will be **rooted in community engagement** through a residency, conversations and localised performances at the SHOUT Festival in the UK. In the Czech Republic, the cultural centre Dafa Puppet Theater will **offer caring, non-gentrifying cultural and artistic mediation with local communities**, and will host live performances, screenings and local conversations at the Liv'in Festival 2022. PPLG – Performing Across Borders, Greece, will **curate nurturing exchanges between performers and refugees** in empowering artist workshops and performances through trauma-informed facilitation.

The final livestreaming via LiveGreen's Festival Planet, Sweden, will **collect traces from the physical mobility** and transform the pains and celebrations of community engagement in a **Virtual Reality immersive environment**.

Embodied Temporalities

Producer: Oyoun, Germany

Under the artistic direction of Madhumita Nandi, *Embodied Temporalities* includes two touring projects:

Ilk

Ilk tracks the roots of tolerated queer practices that go back centuries in Arabic and Muslim societies, basing the performance on 13th century manuscripts, bridging it to all the erasure of modern times, and understanding how queer Arab and Muslim identity can emerge from reclaiming times where queerness and homosexuality were accepted, tolerated and studied. It aims for a queer Arab Muslim futuristic vision, that starts with healing through rewriting histories. The social artist and dance movement therapist Ahmad Hijazi practices critical collective workshops and emphasises empowerment of bodies of colour and queer affirmative care.

Ancestral Body Noise

Ancestral Body Noise is a project linking individuals with their own ancestral technology, embodied memory in performance practice, activism and cultural work. These are explorations of how culture, inheritance and archival of rituals in the body continue to transform themselves over time. They continue to open the process to the public, negotiating concepts of home, and the (re)construction of ritual for radical empathy in their political and psycho-spiritual practice. Future-folk musician and life-long psycho-spiritual student Gugulethu 'Dumama' Duma takes poetry, movement and sounds as tools of social transformation and healing to migrant communities.

Presentations plan

1. SHOUT Festival [also hybrid/digitally] (in the context of year-round projects)

Birmingham LGBT, United Kingdom

2. LIV'in Festival / Pod Tresni / Kladno [also digitally]

Dafa Puppet Theater s.r.o., Czech Republic

3. Performing Across Borders (PAB)

Play Perform Learn Grow (PPLG), Greece

4. Festival Planet [hybrid]

Föreningen LiveGreen, Sweden



Horse in Love / The Absurdity of Love Connecting in Europe

Partners: *En Dymamei Ensemble (Greece)*, *Gdansk Shakespeare Theatre (Poland)*, *Teatro com (Portugal)*, *CUARTZ LTD. (Bulgaria)*, *Ipogia Skini (Cyprus)*

Horse in love / The absurdity of love is the outcome of En Dymamei Ensemble's research and exploration of universal aspects of human individuality, love, and sex. The performance allows the viewers to really **think about love**, to witness commonalities between "healthy" and "not healthy" individuals, thus to **bridge the perceived gap between people with disability and people without**, when it comes to love.

The partners behind this Perform Europe project share a common vision for **inclusion in art experience and art creation**, overcoming any disability, of any kind. The presenting partners of this project vary in many ways, from their facilities to their regular audiences, from their wider context to good practices of engaging the local (and other) communities.

The **physical, hybrid, and digital** options offer a **new potential** to explore in all partners' collaborations, for this project as well as for following ones. Post-performance discussions and experiential workshops will be carried out in all contexts. Partners will share their experience and way of working with local arts teams and artists, amongst others, while all activities will be designed and run according to the target groups' and presenters' preferences and needs.

The partners expect to **sow a seed** for local presenters and artists, as well as audiences, to **engage in more creative and inclusive practices and artistic endeavors**.

Horse in Love / The Absurdity of Love

Producer: En Dymamei Ensemble, Greece

Love is a smoke made from the fume of sighs. – William Shakespeare

What is love? How do we experience it? Does everyone have access to love? How can such an extraordinary moment lead to an endless fantasy, to a thought that drives us mad? And how can love equate people – as different as they may be – in one and only condition, of being in love?

Horse in Love / The Absurdity of Love, after extensive research, attempts to record the course of an "... Ah!", an exclamation that accompanies love at first sight, rejection, pain, and pleasure. It is a performance about love, this "disability", that dominates, torpedoes, motivates, and drives people crazy. A homage to real vitality, libido, a celebration of all senses suppressed by a rigid perception of life. A show that overcomes social barriers, hindering obstacles to talk about instinct, imagination, the forbidden, the soul. A performance that insists on the search for mutual love.

Horse in Love / The Absurdity of Love is the third part of a theatrical trilogy titled *The Other Normal*, which emerged from En Dymamei Ensemble's crushing need to share their personal stories openly, and explore the personal and universal aspects of human peculiarity through the light of an artistic event.

Presentations plan

1. Gdansk Shakespeare Theatre

Gdansk Shakespeare Theatre, Poland

2. Teatro com workshop – Flying People [digital]

Teatro com, Portugal

3. Osvobozhdenie [hybrid]

CUARTZ LTD., Bulgaria

4. Beyond Distance

Ipogia Skini, Cyprus



Becoming [...]

Partners: *Lora V Krasteva Ltd (UK)*, *Terén, Center for Experimental Theatre (Czech Republic)*, *REPLIKA Educational Theatre Center (Romania)*, *Oyoun Kultur NeuDenken gUG (Germany)*

Becoming [...] is part exhibition, part documentary theatre. It is adapted and transformed to different nations and their local context using a project/creation model that works locally with **different communities building** on common themes of **immigration and nation building**.

At Terén, Center for Experimental Theatre (Brno, Czech Republic), Replika (Bucharest, Romania), and Oyoun (Berlin, Germany), the project will **interrogate processes of 'Becoming'** and **help audiences explore their own experience of nationality**. Centring the **voices of migrant artists and community members**, it will educate, entertain, and inform. Each iteration is co-created with local collaborators, weaving, responding and performing the new narratives touching on themes of **belonging, hospitality, hardship and administrative nightmares**. In each location, the work will create not only a legacy of unique artworks, but relationships and experiences.

Becoming [...] is produced by Claire Gilbert and led by Lora Krasteva. Lora's experience of migration in 6 different countries and her recent insights from applying for British citizenship, is what led her to this project. Lora leads Global Voices Theatre, a theatre company dedicated to introducing international theatre by historically excluded creatives in the UK. She creates **devised, socially engaged theatre with professionals and community members alike** and works with Arts & Homelessness International to advocate for a place for creativity in homelessness provision. Lora is a steering group member of What Next? and a founding member of Migrants in Theatre, the movement advocating for a better representation of first generation immigrants both on and off stage.

Becoming Czech

Becoming Czech will run as a co-created performative exhibition in March 2022. Co-produced with Terén, it will explore the relationship of first generation migrants in Brno with ideas of national identity, belonging, and wider questions of migration. The residency and performance will include the commission of 3 first-generation migrant artists, and paid community engagement which will be unique to the location and experience of those contributing. Centring the voices of migrant artists and community members, it will educate, entertain and inform. More details on commissions and opportunities will be provided soon.

Becoming Romanian

Becoming Romanian will run as a co-created performative exhibition in April 2022. Co-produced with Replika, it will explore the relationship of first generation migrants in Bucharest with ideas of national identity, belonging, and wider questions of migration. Over a week, the project will center the voices of migrant artists and community members, culminating in a sharing that will educate, entertain and inform. More details on commissions and opportunities will be provided soon.

Becoming German

Becoming German will run as a co-created performative exhibition in May 2022. Co-produced with Oyoun, it will explore the relationship of first generation migrants in Berlin with ideas of national identity, belonging, and wider questions of migration. The residency and performance will include the commission of 3 first-generation migrant artists, and paid community engagement which will be unique to the location and experience of those contributing. Centering the voices of migrant artists and community members it will educate, entertain and inform. It will specifically look at ideas of citizenship, identity, and belonging. More details on commissions and opportunities will be provided soon.

Presentations plan

1. OC Dornych [hybrid]

Terén, Center for Experimental Theatre, Czech Republic

2. REPLIKA Educational Theatre Centre [hybrid]

REPLIKA Educational Theatre Centre, Romania

3. Oyoun [hybrid]

Oyoun Kultur NeuDenken gUG, Germany

If you are based in Brno, Bucharest or Berlin, are a migrant artist, and are interested in having an informal conversation about the project please contact producer@lorakrasteva.com.



Europe International Inclusive Arts Network ‘Making Waves!’

Partners: *Dansema Dance Theater (Lithuania)*, *Mind the Gap (UK)*, *Segni d’Infanzia Associazione Culturale (Italy)*, *Teatro 4Garoupas (Germany)*, *Assitej Cyprus (Cyprus)*, *International Inclusive Arts Network (Denmark)*, *Fundacja Teatr 21 (Poland)*, *AREAL - Space for choreographic development (Romania)*

In this Perform Europe project, the partners are presenting two inclusive artistic works for children and young people: *World without Eye* by Dansema Dance Theater, a dance performance for blind and partially-sighted children where dance is presented through touching and sensing movement; and the film of *A Little Space* by Mind the Gap and Gecko, which, led by an inclusive cast, explores what happens when five people living together connect and disconnect from each other, whether through choice or through isolation.

The aim of this project is to normalise the programming of inclusive performances for children and young people in venues and festivals. Among other presenters, two Theatre for Young Audiences festivals will present the work, and on tour will be a compact team of 3 members who will collaborate with local dancers in the different presenting locations.

The skills and resources will be shared among partners to bring this tour together with fair and democratic decision-making.

World without Eyes

Producer: Dansema Dance Theater, Lithuania

See the world with hand and heart. Feel dance by breathing and touching. Keep distance by holding and embracing.

An interactive dance performance-research for diverse sighted (blind and partially-sighted) children, *World without Eyes* invites young audiences to become active participants and, together with two dancers, explore the world around them through movement and movement only. Dansema Dance Theater seeks genuine inclusion with their audiences who may also be d/deaf and/or neurodivergent and proposes the idea that all people are different in their abilities and should be recognised as such, regardless of the origin of differences – genetic, inherited by birth, acquired by trauma, etc.

The performance is constructed to allow children audiences to join the exploration of the dancers’ movements, costumes, and scenery whenever they feel ready to. They can stay in the process as long as they wish and leave the action when they feel they need to. Dance in this project is presented through touching and sensing movement vibrations instead of hearing instructions or descriptions. Dansema Dance Theater believes that dance, as a non-verbal communication and expression form, should be perceived and expressed nonverbally.

With the financial support of the Lithuanian Council for Culture.

A Little Space

Producer: Mind the Gap and Gecko, UK

A space where we can escape the world and be ourselves. Where we can say whatever we want, do whatever we feel and where no-one will ever bother us. But it can be an unpredictable space too, where voices are funnelled away, fears leak through the floorboards, songs light up the room and you never know who’s listening behind the door. A place where whispers come to life and one kind gesture could change everything.

Set in an apartment block, *A Little Space* follows the lives of five people and explores what happens when they connect and disconnect from each other, whether through choice or through isolation. Drawing on the performers’ own experiences, *A Little Space* uses movement, imagery, sound, and lighting to portray the needs, desires, and fears of the characters. Originally a theatre show, Mind the Gap and Gecko worked with award-winning Newcastle-based Meerkat Films to bring the piece to the screen and promise that audiences can expect ‘an exciting mash-up of theatre and film’. The making of the film was made possible with funding from Arts Council England and The Space.

Additionally, Mind the Gap’s Artistic Director Joyce Lee and two performers from *A Little Space* will run a live, online workshop on inclusive practice and improvised story-telling to accompany the film.

Presentations plan

1. Centre for Inclusive Arts [also digitally]

Fundacja Teatr 21, Poland

2. KAPILAR!unterwegs [also digitally]

Teatro 4Garoupas, Germany

3. Program Catch The Wave Festival [also digitally]

International Inclusive Arts Network, Denmark

4. Dancehouse Lefkosia [also digitally]

Assitej Cyprus, Cyprus

5. Segni in Giglio [also digitally]

Segni D'Infanzia Associazione Culturale, Italy

6. AREAL Season [also digitally]

AREAL | Space for choreographic development, Romania





BARK

The ecologically and physically sustainable tour

Partners: *DYNAMO Workspace for Circus and Performing Arts (Denmark), Acting for Climate (Norway), Festival Sismògraf - OlotCultura (Spain), Pepe Arts (Germany)*

In this project, Acting for Climate is joining forces with Festival Sismògraf, Pepe Arts, and DYNAMO to bring the forest performance *BARK* on tour to Catalonia, Germany, and Denmark during April and May 2022.

Not only does the performance work thematically with **climate change**, and invites the audience to physically connect with the forest; the partners will also work with **sustainability** in all layers. *BARK* will tour across Europe using bikes and trains, and the partners will emphasise social, physical, and financial sustainability throughout the process. All the performances will be **free**, to make them **accessible to all**.

The partners of *BARK* aim to set **new standards of sustainability** (and improve them along the way) and experiment with how art can continue to be a **catalyst of change**. The partnership will explore how we can make international touring sustainable (ecologically, financially, physically), and what that is actually required to rethink the existing structures. They will also share resources between themselves and develop **best practices to be shared across the continent**.

Having more time in each place to create **deeper connections**, planning the tour with the time to travel by land, and aiming for **fair wages for the artists**, including the preparations; these are all elements that come into play through the aim of making new norms of sustainability.

BARK

Producer: Acting for Climate, Norway

BARK is a poetic, spectacular, and thought-provoking contemporary circus performance for a forest, an audience, and five performing artists. Played site-specifically in and with your local forest, *BARK* is about reconnecting with each other and with nature. The forest, the soil and the trees are the main characters of the performance; they co-create the piece together with the performers, climate scientists and outside eyes.

The performance combines a physical expression of group acrobatics, vertical dance, dance and theatre with live music and poetic text, all performed up in, between, with and around the trees. Through being nature, reconnecting, and living utopia, *BARK* aims to convey a sensory experience that can change perspectives on our human natures, as a part of the biosphere.

BARK deals with climate change and the possibility of social change. Sustainability is essential in the whole process and working methods. The show is site-specific and is adapted and individual to each forest.

Presentations plan

1. Rural touring in Catalonia

Festival Sismograp - OlotCultura, Spain

2. Freeman Festival [also digitally]

Pepe Arts, Germany

3. DYNAMO Annual Guest Performance Programme

DYNAMO Workspace for Circus and Performing Arts, Denmark



Cities by Night Across Borders

Partners: *Associazione Culturale Immaginare Orlando APS (Italy)*, *ARTPOLIS (Kosovo)*, *Rosendal International Theatre (Norway)*, *Valentina Medda (Italy)*

Cities by Night Across Borders centres upon Valentina Medda's *Cities by Night* project – an ongoing participatory work dealing with **women's perception of danger in the urban environment**. The project, which is participatory and specifically conceived for each city, bridges the gap between arts institutions and the surrounding communities through the **involvement of local women who are representative of a broad demographic**.

For this reason, the project also takes into account **environmentally responsible ways of presenting and touring** the art work, as only Medda is travelling, without set and with a very minimal waste in the project. In addition, a **digital app** is being developed to help both with realising the project and presenting its outcome, eventually making it possible for *Cities by Night* to travel alone, without the artist being present. Medda has been exploring alternative ways of working internationally for a long time. Perform Europe presents an opportunity for the partners of this project to work together with her and to create a model for learning, research, and policy-making, with her project as the case-study.

This Perform Europe partnership is of mutual benefit to all parties who have a shared interest in interrogating alternative models for international cooperation and touring, as well as different models for working with international artists in local contexts.

Cities by Night

Producer: Valentina Medda, Italy

Cities by Night is an ongoing site-specific, participatory project dealing with women's perception of danger in the urban environment. Women from different races, age and backgrounds, are invited to explore the streets of their own city, wandering alone when the sun sets, avoiding to cross the areas where they feel uncomfortable. In doing so, they subjectively rewrite the topography of the city, drawing new borders, which are not merely geographical but physical, emotional, and political.

Although the explored city is the same, each woman's map is different, showing eventually the biases behind our notion of danger and how shared beliefs, social belonging and cultural background contribute to creating the roles of victim and aggressor, unawarely endorsing conservative politics of control through bio-politics. The project results in either a series of maps where the "unsafe areas" are covered with black ink, or in a guided nocturnal walk led by a woman along the border of the "dangerous" zone and meant for one member of the audience at a time. The performative iteration of the project can also happen as a delegated performance, with the artist coordinating remotely the group of participants through the help of a digital app.

Presentations plan

1. Bergamo by Night

[Physical presentation and exhibition, hybrid talk about the project and digital common forum]

ORLANDO Festival (Associazione Culturale Immaginare Orlando APS), Italy

2. Pristina by Night

[Physical workshop and walks, hybrid presentation and digital common forum]

FemArt Festival (ARTPOLIS), Kosovo

3. Trondheim by Night

[Physical walks and collective performance, hybrid talk about the project and digital common forum]

Rosendal International Theatre, Norway



Mechanics of Distance

Producer: SÍN Arts and Culture Centre, Hungary

Mechanics of Distance focuses on positioning static and moving bodies in space, cramming matching and mismatched systems into it, and examining the distance between bodies. The piece presents encounter-variations of bodies in space stimulating free interpretation. Episodic events drawn from social and personal contexts represent emotional, moral, or intellectual situations.

In the choreography, the direct, tangible togetherness and closeness meet a more elevated, solemn dimension. Supplemented by a more political dimension with the aim of finding an answer to the question of how far the limits of dance can be extended, what are the endless dimensions of experimentation and the open space waiting to be explored? The performers from three very different backgrounds (a classically trained ballet dancer, a dancer with a folk dance background and a dancer trained with contemporary techniques) and the musician interfere with each other's personal spaces, the space around them and that of the viewers.

The choreography of Máté Mészáros titled *Mechanics of Distance* took another form during the time of the pandemic. It started off as a plan B to be able to share the work while spaces are closed, gatherings are prohibited, whilst preserving the physical experience of arts. He developed a participative walk to enact nine stages of the choreography. The series of movements and constellations of the piece have been translated into nine pictograms, drawn by a Hungarian visual artist.

The participants can follow a route – on their own or together – and can recreate the movements, become dancers themselves, get familiar with the collaboration of moving bodies thus stepping into a quasi-performative role from that of a viewer.

East Goes to East

Partners: SÍN Arts and Culture Centre (Hungary), Zavod EN-KNAP (Slovenia), UA Association "Contemporary Dance Platform" (Ukraine), Association of Theater Pedagogues (Poland), Fundația Tranzit Foundation (Romania), Association for Independent Theatre (Bulgaria), Croatian Institute for Movement and Dance (Croatia)

The artistic work of this project, *Mechanics of Distance*, is a site-specific choreography by Máté Mészáros with four performers – three dancers and a musician –, as well as a performative-participative walk to **recreate the choreography with the participants.**

The project offers **non-hierarchical participation to the viewers.** The choreography focuses on positioning static and moving bodies in space, cramming matching and mismatched systems into it and examining the distance between bodies. The participative-performative walk recreates nine stages of the choreography with local, non-professional participants. The project **abolishes the gap between performer and viewer:** the performance allows for a high level of **freedom of experience;** the participative-performative walk enables all participants to experience contemporary dance themselves.

With this, the aim is to **mitigate the general idea of contemporary dance being an elitist, highbrow genre, to bring performers and the audience closer.**

Within this Perform Europe project, the choreography, the performative-participative walk, and movement workshops will be taken to **six different locations in Central-Eastern Europe**, with the primary aim of **strengthening the network of the region** through physical presence and collaboration with the partners by recreating the interdisciplinary art work in each city.

Presentations plan

1. Tranzit House

Fundația Tranzit Foundation, Romania

2. Zelyonka Space

UA Association “Contemporary Dance Platform”, Ukraine

3. Association for Independent Theatre

Association for Independent Theatre, Bulgaria

4. Dance Week Festival, Zagreb

Croatian Institute for Movement and Dance, Croatia

5. Spanski Borci

Zavod EN-KNAP, Slovenia

6. Stowarzyszenie Pedagogów Teatru

Association of Theater Pedagogues, Poland





Performing Futures

Uninvited Guests’ “Billennium” and “To Those Born Later”

Partners: *Uninvited Guests (UK), Fuel (UK), IKUSEEARTE (Spain), Students’ City Cultural Center (Serbia), Artopolis Association (Hungary)*

The artistic works in this Perform Europe project, *Billennium* and *To Those Born Later*, both **reflect on the present through the future and use technologies to enable participation**. *Billennium* is an Augmented Reality tour of the future of a place. *To Those Born Later* is an online show in which people from different countries discuss what should go into a time capsule to be opened in 150 years.

Billennium will tour 3 cities, with new versions adapted for BBK OFF Festival, Bilbao, International Theater Days in Belgrade, and PLACCC Festival, Budapest. *To Those Born Later* will be performed online 3 times, hosted once by each festival and promoted locally. This will test **2 new approaches to international touring**: *Billennium* explores deeper **engagement with communities**, leading to a work that is re-made with and for specific neighbourhoods and shown outside in public spaces; *To Those Born Later* **engages local audiences without travelling**, facilitating meaningful exchanges across these European contexts.

With the presentation partners of this project, IKUSEEARTE and BBK OFF in Spain, Students’ City Cultural Center in Serbia, and Hungary’s Artopolis Association/ PLACCC Festival, producers Uninvited Guests, Duncan Speakman and Fuel Theatre aim to establish **strong connections between people and places, both locally and internationally**.

At a time when we are emerging from a pandemic and into a state of climate emergency, the partners will **bring people together in local neighbourhoods and inspire them to imagine better futures**, and also **meet remotely**, through interactive, online performance, to consider what should be passed down from our cities, times and cultures to future generations.

Billennium

Producers: Uninvited Guests and Duncan Speakman, UK

Billennium is a theatrical guided tour, not of historic sites, but of a city’s futures, on which you walk through time to the locations of utopian and dystopian science fictions. Future architecture appears before your eyes, and you hear what different worlds might sound like. Accompanied by archaeologists of the future, you carry mobile devices that interpret and visualise traces of what’s to come. The tour concludes with an opportunity to design tomorrow’s city together and see the buildings you imagine layered onto the architecture of today using AR (augmented reality). Livestreamed, multichannel audio immerses you in sci-fi location sounds and speculative architecture is drawn in real-time over the existing buildings.

Billennium is different every time it is performed, re-made uniquely for specific places. It continues Uninvited Guests’ exploration of how technologies can facilitate the co-creation of performance with participating audiences, who are invited to share in the work’s authorship, shape its outcome, and do some social dreaming together. Utopian and dystopian thinking are used as critical tools, enabling participants to reflect on local changes or plans for redevelopment and to imagine preferred futures.

Made with creative technologists Michele Pannegrossi and Luca Biada (Fenyce) and animator Sam Steer. Originally commissioned by Watershed Media Centre and University of Bristol’s Smart Internet Lab, for their Layered Realities Platform, 2018.

To Those Born Later (International Collection)

Producers: Uninvited Guests and Fuel, UK

To Those Born Later (International Collection) is an interactive online event, which brings together groups from different countries to discuss what should go into a time capsule to be opened in 150 years. What do you want to save for our children’s children’s children? What do you want to pass down to future inhabitants of the world?

Join Uninvited Guests and Fuel in preserving something of you, your community and culture, for those who are yet to be born. Every show will be different, made with and for its audience. The content of the time capsule is chosen by those in each meeting and added to a growing online archive. Covid and the climate crisis have made us more conscious of how we live in one world and how our problems and our dreams for the future need to be looked at on an international basis. In response to this unique moment in history, *To Those Born Later (International Collection)* will bring geographically distant people together for live connection and debate, about our legacy and what matters. The aim is to enable exchanges between people in different cities and countries, around what personal objects should be passed down and what from our cultures we should take care of.

Presentations plan

1. Festival BBK OFF [hybrid]

IKUSEEARTE, Spain

2. International Theatre Days in Belgrade [hybrid]

Students' City Cultural Center, Serbia

3. PLACCC Festival [hybrid]

Artopolis Association, Hungary





Step by step - Wheel by wheel

Partners: Helsingør Teater (Denmark), Vastsvenska Turnerande Sommar Teatern (VTST) (Sweden), Proyecto Colectivo HQPC (Spain), Mozaik (France)

The partners of this Perform Europe project join forces to give more visibility to artists with disabilities, who today are underrepresented both on and behind the stage. The project includes two partners with a strong track record of presenting inclusive works, and two partners with little or no experience in this area, but with a well-established presenting context.

On the one hand, artistic works such as the one included in this project, *Habrá Que Ponerse Cachas (HQPC in short)*, led by an emerging disabled woman choreographer, are still very rare. **Disabled artists in general need more visibility and recognition as valuable professionals in the performing arts field.** On the other hand, for the presenters, budgets and lack of know-how are some probable obstacles to programming artists with disabilities.

Step by Step - Wheel by Wheel consists of a tour of the performance HQPC that will start at the festival No(s) Limit(es) in Montpellier, France, in May 2022, and will conclude in Denmark and Sweden in early June 2022. Live presentations will be held outdoors, accompanied by an after-talk. In the context of the conference Nordic Street – Sustainability of the arts, which addresses art and sustainability and takes place in Helsingborg (Denmark) on 9-12 June 2022, a digital presentation of the piece will be shown, followed by an after-talk with the artists via zoom.

Habrá Que Ponerse Cachas

Producer: Proyecto Colectivo HQPC, Spain

Habrá Que Ponerse Cachas (HQPC) is a playful and powerful inclusive dance-theater piece. It is a game of meaning, nonsense, charm, and ingenuity. Flying ideas from a song by Bob Dylan in a movie. The family in the film, the roles of the two brothers. How do relations between siblings change over time, from childhood to adolescence to adulthood. What brings us closer to our siblings? What separates us from them? How is family part of our identity? What drives us away from it?

These flying ideas become a celebration of movement. Maylis Arrabit, Artistic Director, worked for more than a year in collaboration with the dancers Xabier Madina and Ebi Soria. This process reflects her vision of creation in inclusive dance. The disabled and non-disabled dancers are equals in the creation of movement. Each has their place in it. HQPC has been touring nationally and internationally since 2018.

More than the technicality and the physicality of the dancing, what artistically makes sense to me in this dance piece is to tell a story and find the quality of movement in simplicity, uniqueness, complicity, wittiness and, above all, the small details that make all the difference and virtuosity. – Maylis Arrabit, Artistic Director

Presentations plan

1. Festival No(s) Limit(es) [also digitally]

Mozaik, France

2. Nordic Street – Sustainability of the Arts

[also digitally & including artists talks]

Helsingør Teater, Denmark

3. Halmstad International Street Theatre Festival

[including artists talks]

Vastsvenska Turnerande Sommar Teatern (VTST), Sweden



SlowMo

Connecting Cloughjordan Ecovillage to continental Europe via land, sea and dance

Partners: *Instant Dissidence (Ireland), Ipogia Skini (Cyprus), Fondazione Romaeuropa (Italy), Helsingør Teater (Denmark), In Between Time (UK), Vastsvenska Turnerande Sommar Teatern (VTST) (Sweden)*

The artistic work in this Perform Europe project, *SlowMo*, is an **outdoor dance work** by Ireland-based company Instant Dissidence, traveling from Cloughjordan Ecovillage (Ireland) by land and sea to destinations in **Cyprus, Denmark, Sweden, Italy, and the UK.**

For the partners behind this project, **slow travel** is not merely a way of traversing geography and saving on carbon emissions: **they have turned it into a framework for creating the work.** *SlowMo* is a **participatory work**: the presenting partners in destination countries will identify people who, whilst residents of that country, have connections to cities/countries on the routes Instant Dissidence are slowly travelling through to reach presenting destinations. Maybe these people were born there, or they fell in love there, or they studied there. They will be **co-creators of the work**; and the partners of *SlowMo* are making the artistic work about their memories of those cities, as they travel through them.

SlowMo is choreography as a travelling gift; as a series of embodied travelling postcards.

SlowMo

Producer: Instant Dissidence, Ireland

SlowMo is a participatory outdoor dance work by Ireland-based company Instant Dissidence, traveling from Cloughjordan Ecovillage (Ireland) by land and sea to destinations in Cyprus, Denmark, Sweden, Italy, and the UK.

The initial development of *SlowMo* was originally commissioned by Buffer Fringe Festival (Cyprus), funded by the Arts Council of Ireland, with additional support by IMPACT (Imagining Together - Platform for Arts, Culture and Conflict Transformation) and additional development funding by the Centre Culturel Irlandais (Paris). An Instant Dissidence production.

Presentations plan

1. Beyond Dis-dance Festival

Ipogia Skini, Cyprus

2. Romaeuropa Festival [digital]

Fondazione Romaeuropa, Italy

3. Nordic Street – Sustainability of the Arts

Helsingør Teater, Denmark

4. Halmstad International Theatre Festival

Vastsvenska Turnerande Sommar Teatern (VTST), Sweden

5. In Between Time Festival

In Between Time, UK



Crossing Borders

A European Rural Touring Project

Partners: Crying Out Loud (UK), Take Art Limited (UK), Art Fraction Foundation (Poland), Creative Association Fish Eye (Lithuania), SINUM Theatre Laboratory Association (Hungary), Nova sit z.s. (Czech Republic), Creative Kernow (UK), Festival Sismograf - OlotCultura (Spain), SA Eesti Tantsuagentuur (Estonia), Pro progressione (Hungary), Teatro 4Garoupas (Germany)

Crossing Borders: A European Rural Touring Project will bring diverse, high quality work to rural communities with the support of local volunteers. The project aims to enhance community cohesion and give rural audiences access to high quality performances through a sustainable touring model. Research shows that the carbon footprint of rural touring is at least 50% less than that of a show in a town-based theatre with more than 50% of audiences living less than 5 km from a village venue.

This Perform Europe project is being delivered by 11 partners from 8 European countries. The majority of the partners are part of **SPARSE Network** (Supporting and Promoting the Arts in Rural Settlements of Europe), which is committed to rural touring. By building on the experience and research findings of the SPARSE Network, the intention is to **develop cross-border touring and the presentation of the performing arts** by utilising the resources of **hyperlocal networks and communities**, and capitalising on the benefits of **rural touring for artists**.

For this pilot project comprising 24 presentations, the partners will be touring two companies:

- **Company Zid**, a Moroccan parkour company based in France, will tour to rural communities in Germany, Czech Republic, Hungary, Poland, Lithuania, and Estonia
- **Art Fraction Foundation** (Poland) will tour *Kuuki*, an under 5's dance show, to rural communities in Spain, UK, Germany, and Czech Republic

Kuuki

Producers: *JiENKYO (Japan Union of Theatre Companies for Children and Young People), Japan, and Art Fraction Foundation, Poland*

Kuuki is a dance and performance installation that is suitable for babies aged 0–2 years and their adult carers. *Kuuki* is the Japanese word for air. Japanese script defines it simultaneously as *sky*, *atmosphere* and *energy*. Through gentle movement, sound and images, the artists create a magical space and an inspirational experience.

Presentations plan

1. Rural touring in Czechia | *Nova Sit z.s., Czech Republic*
2. Rural touring in the UK | *Creative Kernow & Take Art Limited, UK*
3. Rural touring in Spain | *Festival Sismograf - OlotCultura, Spain*
4. KAPILAR!unterwegs | *Teatro 4Garoupas, Germany*

Routine by Company Zid

Producer: *Crying Out Loud - UK*

Routine by Company Zid performed by Said Mouhssine is an acrobatic comedy show suitable for audiences of all ages from 5 years plus. It tells the story of a man stuck in a room, with nothing to do. Sleeping is a fight against boredom but no matter what he does, he can't even sleep. *Routine* is about hope and pushing personal boundaries in order to bring about change.

Presentations plan

1. Czech Cultural Network Nova Sit | *Nova Sit z.s., Czech Republic*
2. KAPILAR!unterwegs | *Teatro 4Garoupas, Germany*
3. Rural touring in Hungary | *SINUM & Pro progressione, Hungary*
4. Rural touring in Poland | *Art Fraction Foundation, Poland*
5. Rural touring in Lithuania | *Creative Association Fish Eye, Lithuania*
6. Rural touring in Estonia | *SA Eesti Tantsuagentuur, Estonia*





WOODS by Clarice Lima, Catarina Saraiva, Aline Bonamin and Nina Fajdiga (Brazil / Portugal / Slovenia)

Partners: *Tanec Praha (Czech Republic)*, *Big Pulse Dance Alliance / Hebbel-Theater Berlin - Gesellschaft mbH (Germany)*, *Dance Umbrella Limited (UK)*, *Lietuvos šokio informacijos centras (Lithuania)*, *Linha de Fuga Associação Cultural (Portugal)*, *STOCKHOLM DANS (Sweden)*, *In Between Time (UK)*

The core artistic work of this Perform Europe project, *WOODS*, is an **artistic call for environmental awareness**. A large-scale open air live performance that **engages local people to make a powerful and strong statement**. A research by Clarice Lima together with Catarina Saraiva, Nina Fajdiga, and Aline Bonamin that brings together dance, live performance, and visual arts to create **unique landscapes in the cities, pursuing the idea of impermanence and instability of the body, nature, climate and collective practices**.

Woods is a Big Pulse Dance Alliance co-production, co-produced by New Baltic Dance (Lithuania), International Dance Festival TANEC PRAHA (Czech Republic), Sismògraf Dance Festival (Catalonia – Spain) and Julidans (The Netherlands), presented by Tanz im August/HAU Hebbel am Ufer (Germany), co-funded by the Creative Europe programme of the European Union, and produced and managed by Linha de Fuga Associação Cultural (Portugal).

In the framework of Perform Europe, the partners **join forces** with In Between Time Bristol (United Kingdom) and STHLM DANS (Sweden) in order to make **not only a sustainable performance but also a sustainable tour**.

WOODS

Producers: Big Pulse Dance Alliance (Germany), New Baltic Dance (Lithuania), International Dance Festival TANEC PRAHA (Czech Republic), Sismògraf Dance Festival (Catalonia – Spain) and Julidans (The Netherlands)

While upside down, the body inverts space and questions time. For how long can the body resist? For how long can the forest resist? A research by Clarice Lima together with Catarina Saraiva, Nina Fajdiga and Aline Bonamin, *WOODS* inquires about a collective way for us to resist, to persist, to carry through potentialities against the city concrete, the lack of nature, the climate changes, the missing trees and the forgotten woods.

Presentations plan

1. STHLM DANS | Beginnings

STOCKHOLM DANS, Sweden

2. New Baltic Dance [also hybrid]

Lietuvos šokio informacijos centras, Lithuania

3. International Dance Festival TANEC PRAHA

Tanec Praha, Czech Republic

4. In Between Time

In Between Time, UK

About Perform Europe

Perform Europe is an EU-funded pilot project which aims to rethink cross-border performing arts presentation in a more inclusive, sustainable and balanced way, in the 40 countries of Creative Europe and the UK. The project is an 18-month journey, which includes a research phase, launching a digital platform, testing a support scheme, and designing policy recommendations.

Since December 2020, Perform Europe has explored and mapped the context in which performing art works have been presented across borders in the past few years. The research team identified and analysed the current issues and disparities in the European system of performing arts touring and presentation and indicated some solutions for bringing change. You can read our main learning points [here](#).

Based on our research outcomes, we released the Perform Europe digital platform. This digital space is our platform for helping applicants to network and share best practices of more sustainable and inclusive touring and distribution practices.



The Perform Europe application process was divided in two steps:

1) The **first step** ended on 9 July 2021. In this first step, all interested producers (organisations, artists, collectives, companies and presenters that have produced an artistic work) and presenters (festivals, venues, and other organisations offering a presenting context) were invited to apply to be part of Perform Europe's process of collective learning and networking, supported by the digital platform.

2) The **second step** ended on 4 October 2021. In this second step, while and after participating in the learning and networking process, the 508 participants selected in step 1 shaped partnerships among each other, co-created touring and distribution proposals and applied for Perform Europe support fees.

We are now ready to enter the testing phase. Out of 150 project proposals received in the second step, 19 ambitious projects were selected by the Jury. They will be implemented from January to June 2022.

Throughout our Perform Europe journey, we will develop policy recommendations to advise the European Institutions and Member States on how to integrate a support scheme for performing arts distribution in the Creative Europe programme 2021-2027. We also aim at offering policy insights, which can be beneficial for other policy levels and fields, and for the sector at large.

Consortium partners

Perform Europe is funded by the Creative Europe programme of the European Union and co-managed by a Consortium of 5 organisations:



IETM - International network for contemporary performing arts is one of the oldest and largest international cultural networks, representing the voice of over 500 professionals, organisations and institutions working in all the fields of the performing arts, including theatres and arts centres, festivals, performing companies, curators and programmers, producers, art councils and associations from more than 50 countries worldwide.



The European Festivals Association (EFA) is a community dedicated to the arts, the artists and the audiences. EFA's main role is to connect festival makers to inform, inspire and enrich the festival landscape in Europe and beyond. In this perspective, EFA is a festivals' service and a knowledge and training provider, developing a WE-story of people and organisations, bridging the distance between festivals and all kinds of stakeholders around festival making.



Circostrada is the European Network for Circus and Street Arts. It was created in 2003 and counts over 120 members coming from more than 35 countries. Its core mission is to further the development, empowerment and recognition of these fields at European and international level. Circostrada supports circus and street arts professionals by implementing a wide-range of capacity building initiatives, boosting professional exchange, gathering information and resources, fostering continuous training, innovation and knowledge-sharing.



EDN - European Dancehouse Network, established as a legal association in 2009, is a network for trust and cooperation between European dancehouses in sharing a common vision regarding the development of dance art across borders. In May 2020, EDN counted 45 members in 26 countries. Its key mission is to cooperate in securing a sustainable future for the dance sector and to improve relevance for diverse dance among society.



IDEA Consult provides independent advice to organisations and governments at all levels: local, intermediate, regional, federal and European. Their "Thinking Ahead" baseline reflects IDEA's unique value proposition: committed professionals involved in society and well connected with research institutions; evidence-based advice: applied research, based on validated techniques; sustainable solutions for actual social challenges.

Perform
Europe