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[caption id="attachment\_2848" align="alignright" width="270" caption="Helena Waldmann's

"BurkaBondage" © Sebastian Bolesch"]



[/caption]

Interview with Helena Waldmann (Germany) and Pichet Klunchun (Thailand)

Berlin, Germany

The necessity of classification particularly in **labelling identities of people closely tied to their origin, nationality, cultural history or background**, seem to be a constant concern to varying degrees in arts and culture even in a hybrid environment like Berlin. More often than not, institutions require specific identity recognition for artists and cultural professionals alike to secure funding for their work and justify affiliations. Fortunately, there are a number of professionals who can identify themselves with

justly animations. Fortunately, there are a number of professionals who can identify themselves with one or more cultures. Whether they are from Asia, Europe or another part of the world, as the culture and profession expands its horizons in the global society, individual perspectives nurture positive openings in the mind.

I interviewed **two prominent figures in the performing arts: one from Asia and one from Europe** to discuss their own experiences in working in opposite sides of the world. The idea was to gather perceptions about the culture (in general) of the so-called “other” and how the exposure to the culture other than their own has influenced their works, and their way of approaching and understanding things. **Do we really have to be defined or labelled as people coming from a specific background? How do these tags affect or influence someone’s work in the performing arts for example?**

>>**Interview with one of Thailand’s foremost contemporary choreographers and performers, Pichet Klunchun.**

>>**Interview with German theatre director/choreographer, Helena Waldmann**

About the Writer:  
*Vanini Belarmino is the contributor for Performing Arts Asia for culture360.org. She is a Berlin-based producer and curator specialising in interdisciplinary exchange and cross-border collaborations. She is the Founder and Managing Director of Belarmino&Partners, an international project management and promotions consultancy for arts and culture.*

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Interview: Thai choreographer

A photograph showing two men in a dance pose. One man is in a low, crouched position with one leg raised, while the other man stands next to him, leaning forward with his hands near the first man's legs. They are on a dark stage.

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Interview: German theatre director

A photograph of a person lying down, partially covered by a white, translucent fabric. The person's face is visible, looking towards the camera. The background is dark.

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“Made in Bangladesh”: Importing and Exporting the Fabric of Kathak | Interview with Vikram Iyengar

A photograph of a person in a vibrant, colorful Kathak costume, likely performing a dance. The costume features bright red and yellow patterns. The person is in a dynamic pose.

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Cambodian contemporary dance: Amrita Performing Arts

A photograph showing a group of people in a dance performance. They are wearing light-colored, possibly white, clothing. The background is dark, and the lighting is focused on the performers.

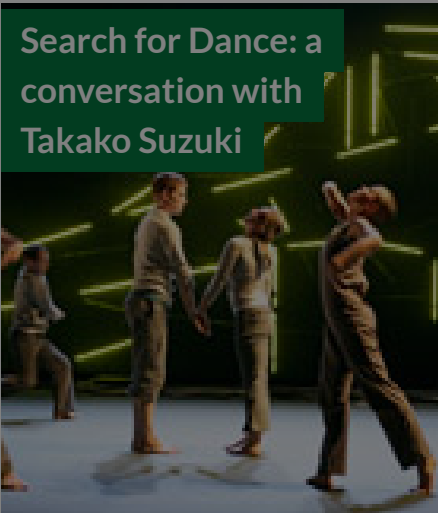
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The Face of the Invisible | Art and Displacement

A close-up photograph of a stack of papers and a book. The papers are yellowed and some have text on them. The book is partially visible at the bottom.

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Search for Dance: a conversation with Takako Suzuki

A photograph of three people in a dance performance. They are wearing dark clothing and are in a dynamic pose. The background is dark with some green light effects.

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