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tanja liedtke foundation
inspiring dance

Newsletter October 2026

Dear Friends and Supporters,

We hope you will enjoy reading about what has been happening at the Foundation since our last newsletter in July.

- The 2026 Tanja Liedtke Fellowships have come to an end
- We share a report from the field by an artist we supported to attend ImPulsTanz in Vienna this August.

We wish all these wonderful artists the best in their future endeavours; **Please read on below for more details.**

We have also pledged to support a student at the Frankfurt-based University of Music and Performing Arts through the Deutschlandstipendium (Germany Scholarship Programme). The selection process is still underway, so we'll share more in our January edition.

As always, thank you for your ongoing support and interest in the foundation. In 2027, it will be 20 years since Tanja's tragic passing and 20 years since the premiere of her last full-length work, *construct*. We are initiating special projects to commemorate Tanja, *construct*, and all that has happened since. If you would like to help us realise these projects through a charitable donation, please reach out to the Foundation. All support is warmly welcomed.

Kindest wishes,
The Tanja Liedtke Foundation

The 2026 Tanja Liedtke Fellowship Comes to a Close

Our three selected fellows—Lúa Mayenco, Leah Marojević and Anna Chiedza Spörri—have now completed their fellowships. Throughout the year, alongside their individual itineraries, the artists came together for a series of video conferences hosted by Foundation representative Paul White to share their visions, processes and findings, and offer feedback to one another. The fellows said the regular check-ins and ongoing contact as an important source of support; having other artists alongside them helped create a sense of being part of a team and brought additional ideas, perspectives and encouragement to their individual processes. It was an enriching experience for this group of high-calibre artists, who supported one another in pursuing their artistic goals. Here are a few reflections from each artist at the end of their fellowship.

Lúa Mayenco – Residency at Milvus Artistic Research Center, Skåne, Sweden

Photograph of Lúa Mayenco by Bradley Waller

"For the first time, having all the space and time needed to get lost without worries. The first week of my artistic residency coincided with Easter week. The holidays quietly paved the way into a busy mind. Working with only myself turned out to be surprisingly intimidating. I quickly had to develop a system to document and archive my explorations. Drawing, writing, collaging, recording, photographing, meditating... Actions and systems that without my full awareness began shaping my creative practice. Little by little the research began to unravel. Alongside my time working independently in the studio, Kajsa and Rachel Tess introduced me to the centre's ongoing projects and welcomed me into their meetings and discussions. The insights I gained from these meetings helped me develop a broader perspective not only on M.A.R.C.'s reach and impact, but also on my own work and the many ways it can engage with its surroundings. I was inspired and motivated to continue developing my ideas and to share them within my communities and beyond. The support, trust, reassurance, and guidance received during this time have become a solid foundation for further artistic creations. I thank the Tanja Liedtke Foundation for making all of this possible and, therefore, for providing the confidence needed to continue this journey of self-discovery and artistic development."

Follow and support Lúa's work here:

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Leah Marojević – Residency in Berlin

Photo of Leah Marojević by Erika Symonds

“What started as a period of making space for myself and tracing my own dance history, gradually became a much more specific investigation into voice, memory, and the question of what it means to create a frame around my own practice.

My relationship to song became an unexpectedly important entry point. These songs brought inherited rather than invented material into the studio and I began to think about song as a way of being with the bodies that have run through mine throughout my performing history. Singing and sounding became a way of spending time with others and led me to a practice that I have been pushing myself to do in front of others during this residency time.

The fellowship provided a rare experience of time that was not organised around production or product. This groundedness nourished my ability to enter the studio with openness. The fellowship has also changed the conversations I am able to have professionally. It created a frame in which I could speak with other artists and professionals not only about my work as a performer, but about my developing choreographic practice and my desire to continue making my own work.

I want to continue developing a practice around voice, movement and song, particularly the relationship between inherited songs and embodied memory. For this, I am deeply, deeply thankful to the Tanja Liedtke Foundation.”

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Anna Chiedza Spörri – Residency in Bilbau, Lisbon and Bern

Photo of Anna Chiedza Spörri

“The workshop was a gift in several ways. It was a genuine pleasure to exchange with people who did not know me, my dance or my work. That anonymity gave me a rare freedom: to explore, to try new things, and to move comfortably within movement that was already familiar. I spent a great deal of time free-writing, meditating and reading. It felt liberating to have space for my own thoughts, as though I was slowly returning to my body, my language and a piece of myself. In that space, I realised how much can emerge when nothing is being forced to happen. I set myself the goal of moving every day, but I also made a deliberate decision: my focus would not be on dance alone, but on creative input and output more broadly. These experiences reminded me that creativity does not always arrive through the studio. Sometimes it arrives through conversation, through history, through making something with your hands or simply through allowing yourself to notice where you are. Slowly, creativity came back. Ideas began to surface in unexpected places, on a walk, in a coffee shop, during a yoga class or during cooking. The residency gave me time, space, and a renewed sense of possibility and it pointed clearly toward what comes next. It has been pivotal for my career and for me as a person. Back in Switzerland, I spent two mornings with a vocal coach, Igihozo, getting to know my voice from a new angle. Movement has always been a language for me, but I am becoming increasingly interested in what happens when the body and the voice meet, when movement can carry words, and words can carry movement. I have come to realise that my practice is collaborative, but it comes from a place of urgency, a need to tell stories I wish existed and to create spaces I want to be in myself. This residency reminded me that sometimes creativity needs to be pursued, and sometimes it needs to be given room to find you. I came away with new ideas, new collaborators, and new questions but perhaps most importantly with a renewed sense of where I am standing and where I want to go next.”

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Blanca Gómez Terán – Report-From-the-Field, ImPulsTanz, Vienna

In our July newsletter, we introduced Blanca Gómez Terán as the recipient of a danceWEB scholarship to attend ImPulsTanz in Vienna. Her report offers a thoughtful account of the experience. Here are some highlights:

"For six weeks, Vienna became an extraordinary environment in which to dance, watch, think, meet people, research, discuss and simply be surrounded by contemporary dance. The intensity of the programme was, at times, challenging, but it was also precisely what made the experience so valuable. Behind the apparent ease of the programme, I became increasingly aware of the huge amount of work required to make an experience of this scale function so well. DanceWEB helped me realise that an artistic career does not necessarily have to be built individually. It can also grow through communities, exchanges, collaborations and networks of mutual support. What I found especially valuable was the enormous variety of approaches I encountered. I was able to move between very different physical, conceptual and pedagogical methodologies, and to take from each one something that I can continue developing within my own practice. This was especially meaningful to me because, beyond the exercises themselves, I was able to observe how a choreographer and teacher creates the conditions for artistic research to happen. Throughout the programme, I was not only collecting material for myself as a dancer and maker; I was also collecting tools for transmitting knowledge, structuring a workshop and creating spaces in which other people can search. I know that this experience will return in my own choreographic work, particularly in the way I think about time, endurance and transformation. Overall, I feel that I am returning from Vienna with a considerably larger toolbox. Being able to see 35 performances in six weeks was an extraordinary privilege. These performances are not simply references that I am taking home with me. DanceWEB gave me much more than access to workshops and performances. I am deeply grateful to the Tanja Liedtke Foundation for making it possible for me to be there. Without this support, this experience would not have been accessible to me, and I am very aware of the impact that this opportunity can have on the next steps of my career."

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