

Promoting arts and culture: Interview with Alexandra Georgieva

With "The Power of the Arts", Philip Morris GmbH promotes an open society. kultunews spoke to jury member Alexandra Georgieva about the award.



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Alexandra Georgieva is the ballet director of the Friedrichstadt-Palast Berlin as well as the choreographic supervisor and choreographer of the ARISE Grand Show. She has also been a member of the Board of Trustees of the *Dell'Era-Gedächtnis-Stiftung* since 2014 and member of the Executive Committee at the *National German Ballet and Dance Theater Directors Association* since 2017.

Alexandra Georgieva, you have been a jury member of "The Power of the Arts" since 2019. What motivated you to get involved in promoting art and culture?

Since I came from Bulgaria to Berlin as a dancer in the 1990s, the world has changed completely. And I don't mean for the worse. Anyone who, like me, sees from an outside perspective what opportunities, what status artists have in Germany, knows that cultural funding plays a crucial role. It is a privilege for me to honour especially those projects that go beyond art and address social issues in a visionary way. In addition, participating in the jury gives me the opportunity to gain an insight into diverse art and cultural projects and it is a great pleasure for me to see what is happening in this field and how many projects are making a lasting contribution to positive changes in our society.

The jury members come from a wide variety of backgrounds, each with a different approach. Can it be challenging to evaluate projects from such different perspectives?

It can be challenging, but that is a good thing. We all bring our own perspective and that is noticeable in the discussions. However, that is more fruitful than disturbing, because it makes our exchange so valuable and profitable. By the way, it is not only the professional aspect that comes into play - after all, we are also people and as such we perceive projects and feel touched by the different projects.

As a dancer and choreographer, what do you pay particular attention to when selecting projects?

My focus is on the fact that each new generation develops and redefines the concept of dance. I am always very excited to follow this development! In my day, there was a narrow idea of dance on stage. Nowadays, the concept of art is much broader and the audience also understands so much more about dance than they did a few years ago. Demarcations to other disciplines of art are being shifted. The traditional forms are dissolving and something new is emerging. I pay attention to that and I like this courage to create something new.

"The Power of the Arts" is about non-profit projects that work for an open society. What role can dance play in this and how can it contribute to this goal?

As in music, you can communicate non-verbally in dance. This opens up completely new spaces, as it is precisely the element of non-verbal communication that can trigger so much in people. Consequently, dance offers unique advantages, for example, groups can cooperate or work together that speak different languages. In this case, dance is the common language.

The application phase runs until mid-June. What are you excited about this year, and what are you looking forward to the most?

I'm particularly looking forward to projects that don't necessarily come from metropolises. It's usually to be expected that urban centers are also melting pots for the most diverse developments in dance. But two years ago we were able to see how much potential can be found beyond the big cities and what great projects are created in the periphery that can have a very special impact there. Last year I missed this a bit, so I would personally be particularly happy to see more dance projects from rural areas among the applications again this year.

All further information about the Philip Morris "The Power of the Arts" award can be found [here](#).