

MASTER DANCE TEAM 2021-2023**Programme coordination****ANNOUK VAN MOORSEL**

Function: Head of Dance and Educational Graduate, Bachelor and Master Programmes Dance, Music, Drama



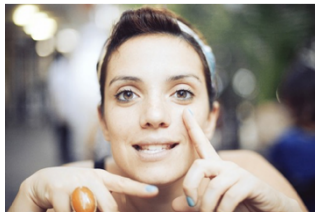
Annouk Van Moorsel (°1962) studied at the Higher Institute for Dance and the Vrije Universiteit Brussel (Licentiaat in clinical psychology). She worked as a dancer, choreographer and dance teacher. Since 2002 she has been the coordinator of the dance teacher training programme at the Royal Conservatoire of Artesis Hogeschool. She was responsible for the quality assurance policy of the department. Since 2007 she is also the Head of the teacher training programmes dance, drama and music and since 2019 the Acting Head of dance. She has worked as a psychologist / therapist and is co-author of the book "4 je mee?" - Initiation lessons for 6-year-olds with crossovers to the art disciplines of drama, dance, music and image. Since 2005 she has been involved as a promoter and co-supervisor in various research projects at the Department of the Royal Conservatoire and the University of Antwerp and is chair of CORPoREAL research group (KCA). She is a member of the Organizing Body of AP Hogeschool, the

Council of the School of Arts Royal Conservatoire and the Research Council of the Royal Conservatoire and the Royal Academy of Antwerp. She is a member of CoDA an international research network "Cultures of Dance" that was founded in 2019 on the initiative of Professor Timmy De Laet of the University of Antwerp.

RENATA LAMENZA EPIFANIO

Function: Artistic coordination Master Dance programme

Teaching-artist: Artistic Practice: Toolbox, Artistic Practice: Expanded Scenography and Costume



Renata Lamenza is a Brazilian visual artist, performer and costume researcher. After graduating in Dance and Costume Design, she completed her MA in Visual Arts– Costume Design (Royal Academy of Fine Arts Antwerp) in 2017. Her collaborative performance project Talk to me was nominated in 2016 for the Hugo Roelandt Prize and was selected in 2018 as a research project at the Royal Academy of Fine Arts Antwerp. Her thesis project, The moving costume: body as a playground, and her

methodology were part of the dance program at Performact (Portugal) in 2018. Concerned with expanding the dialogues between costume and the body, her works use costume as a sensorial trigger, proposing it as an agent of movement, and as a tool for activating the political body. In her installations/performances, she plays with the relation between object-audience and audience-performer. Here she invites the public for an immediate corporeal-sensorial dialogue with the object and the performer, relocating the protagonism from the work itself to the relation that is created between it and the viewer.

MICHIEL VANDEVELDE

Function: Co-Curation Master Dance programme (programmer DE SINGEL)

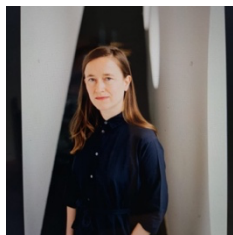
Teaching-artist: Artistic Practice: Toolbox, Embodied Curating



Michiel Vandevelde studied dance and choreography at P.A.R.T.S., Brussels. He is active as a choreographer, curator, writer and editor. As a curator he worked or works for: Extra City Kunsthal, Het Bos, Bâtard festival, Precarious Pavilions, Arts Centre DeSingel. He is involved as an editor in the Disagree. magazine, and he has written articles for Etcetera, De Witte Raaf, Rekto:Verso, H ART, Mister Motley, etc. From 2017 to 2021 Michiel Vandevelde is artist in residence at Kaaitheater (Brussels, BE). In his work he investigates the elements that constitute or obstruct the contemporary public

sphere. He explores which other social, economic and cultural alternatives we can imagine in order to question, challenge and transform dominant logics and ways of organizing. He has been developing a variety of projects both in public space and in (performing) arts institutions.

KARLIEN MEGANCK



Function: Co-Curation Master Dance programme (deputy artistic director DE SINGEL)

IRIS TERCLAEVERS

Function: Pedagogical assistant: Bachelor Dance, Master Dance and Educational programmes, coordination bridging and preparatory programme dance



Iris (°1990) graduated in Art and Culture Mediation from the Karel de Grote-Hogeschool in Antwerp. Afterwards, she obtained her master's degree at the University of Antwerp in Theatre and Film Studies. During her studies she was active as a volunteer for De Studio and Arenberg in Antwerp. She did internships at various art houses in Flanders such as Cultural Arts Center Ekeren, children's and youth theater HETPALEIS in Antwerp and at the International Short Film Festival in Leuven. Until recently she worked for Cultuurkuur in Brussels, in January 2019 she joined the Royal Conservatoire.

SUMALIN GIJSBRECHTS

Function: Production Performing Arts & Education



Sumalin Gijsbrechts graduated in 1993 from the Stedelijk Instituut voor Ballet in Antwerp. After her training she continued to deepen her knowledge of the dance world by following workshops with a.o. Florence Augendre, Samuel Lefeuvre, Nicolas Vladyslav, Joanne Leighton, PARTS-summarschools ... in order to find her own dance language. She danced/performed with Miet Warlop, NatGras, Iris Bouche, Opera Ballet Vlaanderen, Het Paleis, Toneelhuis, CAMPO... Besides dancing and playing on stage she also likes to work behind the scenes. She acquired this interest and skill at Toneelhuis where she worked as a communications assistant for some time. In the meantime, she has had an additional training as production assistant at Sabbattini (deSingel,

Antwerp). She then gained professional experience in production, practical and organisational matters at various cultural centres, including deSingel, BERLIN, Timelab, Realtime and NatGras. Since September 2014 she has been working as a production assistant for Dance and Drama at the Royal Conservatory of Antwerp. The main thread in her career path remains her passion for the performing arts, multitasking and organising.

Teaching-artists

BRIDGING AND PREPARATORY PROGRAMME

ANNELIES VAN ASSCHE

Teaching-artist: Research in Dance



Annelies Van Assche obtained a joint doctoral degree in Art Studies and Social Sciences in 2018 at Ghent University and KU Leuven. In her FWO-funded research on Dancing Precarity, she studied the working and living conditions of contemporary dance artists in Brussels and Berlin. She was production manager at contemporary dance school P.A.R.T.S. from 2011 until 2014. Since 2014, she has been connected with research groups S:PAM (Ghent University) and CeSO (KU Leuven). In 2019, she started a postdoctoral research on labor and aesthetics in contemporary dance in Europe's (Eastern) periphery at Ghent University.

She co-edited a special issue of Dance Research Journal on Work (with)out Boundaries: Dance and Precarity (2019) with Katharina Pewny, Simon Leenknecht and Rebekah Kowal, and her work has been published in journals as Performance Research, Research in Dance Education and Dance Research. She has a book publication entitled Labor and Aesthetics in European Contemporary Dance. Dancing Precarity (Palgrave MacMillan, 2020). She is on the editorial board of the academic journal Documenta (since 2018) and she is a member of the board of directors of the Flemish cultural magazine Rekto:Verso (since 2020). She is a founding member of CoDa | Cultures of Dance - Research Network for Dance Studies, a scientific research community supported by Research Foundation Flanders (FWO).

Her research interests entail contemporary dance and performance in the European context, especially through the lens of the sociology of labor and culture: art-as-work, the working conditions in the cultural sector, the relationship between aesthetics and precarity, the creative process within the dance world, collaborative work and commoning, decentralizing cultural production and knowledge production, the relationship between the performing arts and society (capitalism, neoliberalism, post-Fordism, social acceleration, flexibility, burnout, networks, institutionalization ...), among other things.

EDITH CASSIERS

Teaching-artist: Research Methodologies, Research: Dance and Society (Mada)

Edith Cassiers studied Dutch, Theatre, Film and Literature Studies. She has a PhD in Theatre Studies and Literary Studies at the University of Antwerp and Vrije Universiteit Brussel on the subject of theatre genetic research and director's notes (as part of the research project "The Didascalical Imagination").



She is a lecturer in performance analysis, theatre history and dance research methodologies at the University of Antwerp, the Royal Conservatoire Antwerp and the Royal Academy of Fine Arts Antwerp. Since 2019, she also works as a postdoctoral researcher for ARGOS, an international research project on the observation of creative processes, co-financed by Creative Europe.

Furthermore, she has been working as a dramaturge since 2011 for different national and international directors, choreographers and theatre companies. Her writings on performing arts and culture in general have been published in different, both academic and non-academic, media.

KATLEEN VAN LANGENDONCK

Teaching-artist: Portfolio Research



Katleen Van Langendonck (BE) studied Germanic Philology and an additional year of philosophy in Leuven and Paris. She worked as a literary critic for the Belgian radio and the newspaper De Standaard in the 90s. She was assistant performing arts programming at deSingel international arts centre in Antwerp from 1997 to 2002. From 2002 to 2007 she has been a member of the academic staff at Antwerp University, where she lectured in dance history and dance analysis, did research on tactility in the performing arts, and coordinated the inter-university post-master in Theatre Studies. From 2007 until march 2020 Van Langendonck was responsible for the artistic programme of the Brussels performing arts center Kaaitheater. She has, amongst other projects, initiated PERFORMATIK, the Brussels biennale for performing arts, a collaboration with other Brussels institutions from the visual as well as the performance arts field. At this moment she is coordinator performing arts and literature of the Europalia arts festival in Brussels, and she teaches and researches dance and performance art at the Royal Conservatoire of Antwerp.

OLGA DE SOTO

Teaching-artist: Portfolio Artistic Practice, Master Project: Sharing and feedback (Mada)



Olga de Soto is a Spanish choreographer, dancer and dance researcher based in Brussels. She graduated from CNDC / Centre National de Danse Contemporaine d'Angers after studying classical ballet, contemporary dance, and music theory in her native country. Olga began her choreographic work focused on research and composition in 1992, exploring different formats in numerous pieces, some of them conceived in dialogue with works by contemporary music composers, within a long-term collaboration with IRCAM, in Paris. Since the early 2000s, her work focuses on the themes of memory, trace, and transmission and mixes the language of choreography with those of documentary, performance, visual arts, and installation, playing with the porousness of those disciplines. It deploys along two axes. The first axis centres on studying the dancer's corporeal memory through a pluralistic approach to dance and the body. The second axis explores works from the history of dance from the perspective of the perceptual memories of spectators and dancers, thus questioning the impact of live art, its usefulness, and its lasting quality. The resulting projects deal with archives, documentation, testimony, oral sources, narrative, and storytelling. They focus on the spectator's experience and the anthropology of the spectacle while developing through an approach that studies artistic experience based on the oral history of the works. Olga's work has been presented in about twenty countries. She is regularly invited to share and transmit her methodologies within the academic frame in universities in Europe, Latin America, and the United States. In 2013, de Soto was awarded the Society of Dramatic Authors and Composers - SACD Prize (Belgium), in the category of Performing Arts, for her research and creative work on Kurt Jooss' The Green Table. Since 2019, she is a guest lecturer at the Master in Dance of the Antwerp Conservatory / Artesis Plantijn Hogeschool Antwerpen.

TIMMY DE LAET

Teaching-artist: Dance Theory and Analysis, Research: Dance and Documentation (Mada)



Timmy De Laet is Assistant Professor of Theatre and Dance at the University of Antwerp and the Research Centre for Visual Poetics. He is a Postdoctoral Fellow of the Research Foundation Flanders (FWO) with a research project titled “Transatlantic Currencies,” which investigates the exchange and circulation of choreographic knowledge and dance works across the Atlantic Ocean during the post-war period (1958-1991). With the support of the Fulbright Commission and the Belgian American Educational Foundation (B.A.E.F.), Timmy has worked as a Visiting Scholar and Adjunct Faculty Member at Temple University’s Dance Department and Institute of Dance Scholarship (Philadelphia, PA, USA). He has been a Visiting Professor at Ghent University and a guest lecturer at the Royal Conservatoire Antwerp.

DIMITRI GOOSSENS

Teaching-artist: Art Philosophy

Teaching-artists

MASTER IN DANCE PROGRAMME | CORE TEACHING TEAM

ANNE-LISE BREVERS

Teaching-artist: Embodied Theory | **Function:** Supervisor Master Project Mada students year 1, jury member Auditions and jury member Master project



Anne-Lise Brevers Kuhn (°1981, BE/USA) is a dance artist, researcher, and choreographer.

Trained in classical ballet by Menia Martinez, she holds a MA in Dance SCL from the Royal Conservatoire of Antwerp, her master’s project received the PlayRight Prize.

She worked as a freelance dancer for several choreographers before meeting Cindy Van Acker in 2010 while dancing for the Parsifal of Romeo Castellucci at La Monnaie. She then joined the

Cie Greffe in Geneva for the creation and touring of Diffraction until 2015.

In 2016/2017, she collaborated to Damien Jalet’s choreography of Suspiria by Luca Guadagnino while coaching Mia Goth and Tilda Swinton for their dancing parts in the movie. In 2017, she started working closely with Jan Martens as a rehearsal director and artistic assistant (Rule of Three and Any attempt will end in crushed bodies and shattered bones). In 2021, her immersive work Shy Works performed at deSingel in Antwerp as part of the Bouge B festival and she choreographed Olga Neuwirth’s Bählamms Fest under the direction of Dead Centre, for the Ruhrtriennale.

Since 2021, she teaches the class Embodied theory to the second-year students of the Master Dance, as well as mentoring their journey towards the final master’s project.

ARKADI ZAIDES

Teaching-artist: Research: Dance and Documentation



Arkadi Zaidés is an independent choreographer. Born in 1979 in Belorussia, former USSR, he immigrated to Israel in 1990 and currently lives in France. He obtained a master's degree at the AHK Academy of Theater and Dance in Amsterdam. He is currently obtaining his practice-based PhD degree at the UAntwerp and the Royal Conservatoire Antwerp within the CORPoREAL research group and a member of S:PAM (Studies in Performing Arts), a research unit at the UGent.

Photo: Yuli Gorodinsky @ Time Out Tel Aviv

CHRISTINE DE SMEDT

Teaching-artist: Artistic Practice: Toolbox, Master Project: Sharing and feedback. | **Function:** Supervisor Master projects, jury member Auditions and jury member Master project



Christine De Smedt is a choreographer and dancer whose work pursues various forms of collaboration, dialogue and duration. Her research-based projects challenge result-driven modes of production. Finding forms of representation necessitates setting up a thorough study of the problem/question/material at hand. Residues from past projects emerge and leave their traces in this initial phase. Extending her research to invited collaborators, the work takes form in collaborative complexity, conflict, and the refusal of systematicity and functionality. Numerous collaborations include pieces she co-created with a.o. Eszter Salamon and Myriam van Imschoot, pieces by a.o. Mette Ingvarstsen and Xavier le Roy in which she performed as dancer, and pieces she was involved in as artistic assistant. De Smedt was a member of the collective les ballets cdelab (1991-2012) and pedagogical coordinator at PARTS (2013-2016). She remains active as a mentor, advisor and teacher in various educational contexts. Her current project L'inconnu, a collaboration with

Liza Baliasnaja and Theo Livesey, examines low-intensity violence as it permeates contemporary social life. In her career—most notably through the works 9x9 (2000-2005) and 4 choreographic portraits/Untitled 4 (2012)—De Smedt has questioned the status and reproduction of the single author.

EYLÜL FIDAN AKINCI

Teaching-Artist: Research: Dance and Dramaturgy

Eylül Fidan Akıncı is a Ph.D. Candidate in Theatre and Performance program at The Graduate Center, CUNY. She published on public protests in Turkey, "Sacred Children, Accursed Mothers: Performativities of Necropolitics and Mourning in Neoliberal Turkey" in *Performance in a Militarized Culture* (eds. Sara Brady and Lindsey Mantoan, Routledge, 2018). Her research areas include dramaturgy, contemporary dance, physical theatre, objects and materiality, biopolitics and necropolitics, transfeminism, and continental philosophy. She works independently as a performer and dramaturg across theatre and choreography.



JOSHUA SERAFIN

Teaching-artist: Unravelling Embodiment



Joshua Serafin (1995) is a multi-disciplinary artist that combines dance, performance, visual arts and choreography born in the Philippines. Their works deal with questions about identity, transmigration, queer politics and representation, states of being and ways of inhabiting the body. They are a graduate of Philippine High School for the Arts where he majored in Theatre Arts. They studied at Hong Kong Academy for Performing Arts and at P.A.R.T.S., has finished their Bachelors in Fine Arts in KASK School of the Arts Ghent and finishing their master in visual arts in the same institution. They have collaborated with multiple artists both in Asia and Europe ranging from performance to visual arts such as Arco Renz, Eisa Jocson, Manuel Pelmus, Bruno Isacović, Ming Wong, Adrian Wong, Choy Ka Fai, Leeroy New, Korakrit Arunanondchai, and Anne Teresa de Keersmaeker, Damien Jalet, and many more. They have presented his work in Deltebre Dansa in Spain, Queer Zagreb Croatia, Centre National de la Danse in Paris, Bouge B Festival in DeSingel, Voo?uit, Beursschouwburg, and BIT Teatergarasjen in Norway.

RAPHAEL MALFLIET

Teaching-artist: Artistic Practice: Music and Sound



Raphael is an experimental electric bass player, composer and performer based in Antwerp, Belgium. He studied jazz and composition (class of Wim Henderickx) at the conservatory of Antwerp. Raphael's current work revolves around the attempt to translate characteristics of generative art, made by autonomous systems, to my role as a composer and performer. By focussing on a balance between indeterminate parameters and frameworks of rules and possibilities, inspired by games, He tries to challenge the performers and himself to interact differently with known material in relation to sound and space. In doing this he withholds himself from creating in a certain style but will use any means possible to support, challenge and question the subject of the research. This results in embracing randomness and coincidental outcomes that often render layers of sound with changing microscopic cell structures. Raphael teaches electric bass and ensemble at the academy of Herentals and is coach for 'Solo not solo', a BA3 dance graduation project at the Royal Conservatory of Antwerp. In January 2020 he started working as production and artistic assistant at ChampdAction.

LINK TO AP BIO WEBSITE: <https://www.ap-arts.be/node/2898>

SABRINA SEIFRIED

Teaching-artist: Artistic Practice: Expanded Scenography and Costume



Sabrina Seifried is a designer and stylist based in Hamburg and Brussels. She works between costume design and fashion, with a focus on the various visual forms of pop, from music videos to editorials and live performances. Costume collaborations include artists like Daniela Bershon, Tim Bruening, Deichkind, Peter Hönnemann, Lady Bitch Ray and Ula Sickle. Sabrina is co-founder of addlabel which releases editions in collaboration with visual artists and since 2021 she works with Joëlle Laederach under the name wang consulting, a fashion label that produces individual pieces from preloved sources. Her works, projects and collaborations have been shown at Berlin Art Week, Int. Summerfestival Kampnagel, Kunstenfestivaldesarts, Kunstverein Harburger Bahnhof, Il Caminetto, Museum of Arts & Crafts Hamburg, U-jadowzki Castle, Wiener Festwochen and have been published in arte, JUICE, REVS and ZEIT magazine.

VIVIEN TAUCHMAN

Teaching-artist: Unravelling Embodiment



Vivien Tauchmann is a designer, researcher and educator exploring socio-political relations through embodied and kinaesthetic approaches. By working at the crossroads of relational design, performative arts and pedagogy her practice centres around the notion that our bodies have a profound affect on the way we perceive others and act towards them. In positioning the human body as interconnected material, she seeks to expose and confront aspects of human-made infrastructures and subvert processes which constitute social and cultural boundaries of power and injustice. Her works are applied in different contexts, such as workshops and public events, and include

contributions to "Design Campus: Design & Democracy" at Kunstgewerbemuseum Dresden, "Stay LIVE at Home" by performistanbul, or "the new local" in Brussels as part of Precarious Pavilions. In addition to her own work and collaborations, she is visiting lecturer amongst others at Design Academy Eindhoven, Sandberg Instituut Amsterdam and Bauhaus University Weimar and active in several initiatives, like the Clean Clothes Campaign. Vivien graduated from the Faculty of Applied Arts in Schneeberg (DE) and with a Masters in Social Design from Design Academy Eindhoven (NL). Currently she is based in Leipzig, Germany.

TOUCHING MARGINS: NITSAN MARGALIT AND SASHA PORTYANIKOVA

Teaching-artist: Research: Dance and Documentation



The project Touching — Moving Margins was initiated by Nitsan and Sasha in 2019 and reinforced by Anna in 2021. Our endeavour emerged from the observation, as well as the lived experience of being part of the contemporary dance scene (the Berlin one in particular) and the established narrative of the dance history, as we learned it to be.

If we'll have a brief look at the people on the stage and behind it, we'll see the multicultural and diverse (hopefully) community that brings their culturally inherited embodiment and knowledge to the stage. However, if we'll have a look at

the historical narrative of contemporary dance history, we'll see that the lineages of those actors, who made the international scene flourish, kept on the margins and still are labelled as folk, exotic, oriental,

barbaric, indigenous, etc. Those labels mark the heritage as foreign. This gesture of alienation also serves the intention (hopefully unconscious reflex) of policing the proper history of contemporary dance. It is even more ambiguous since from the very beginning modern dance has been speculated on the foreign and exotic images – Ruth St. Denis, Mary Wigman, and others. We cannot change the past or rewrite history, but we can start to complete this hi-story (perhaps to fill up the gaps with alter-stories), and by this build a more accurate and full picture of dance development. The picture where current actors of the scene can relate to and one which is more suitable for the future, where the systematic disparity of the previous cultural eras will be overcome and remade.

YANN CHATEIGNÉ TYTELMAN

Teaching-artist: Embodied Curating

Yann Chateigné Tytelman is a curator and writer based in Brussels. His interests span from minor histories and counterculture, sciences of the mind to the politics of obscurity. He is currently exploring how an exhibition can take the form of a novel, while researching the subject of the disappearance of the Night. Often working in cooperation, his projects navigate the intersections of curating, publishing, performance and education. In 2021 – 22, he will be the guest curator of Country SALTS, a new space operating in the countryside near Basel. Connecting art and rural ways of life. He recently acted as the artistic mentor of the Fall/Winter Session at MORPHO artists residency in Antwerp. Since 2018, he also serves as PhD Supervisor at the Royal Academy of the Arts in Oslo. In recent years, he (co)curated “Gordon Matta-Clark: Material Thinking” (Canadian Center for Architecture, Montréal, Museum der Moderne, Salzburg, 2019 – 2022), “It Never Ends” (KANAL – Centre Pompidou, Brussels, 2020 – 21) and “By repetition, you start noticing details in the landscape” (Le Commun, Genève, 2019 – 2020).



In parallel, YCT edited collective publications, artists books and monographs including “Curating in the educational field” (HEAD – Genève/Les Presses du Réel, 2019), “Joachim Koester. Bringing something back” (Bergen Kunsthall/Koenig Books, 2019), and “Almanach Ecart. A collective archive, 1969 – 2019” (HEAD – Genève/art&fiction, 2019 – 21), awarded the Golden Letter, the highest award of the 2020 edition of the Best Book Design From All Over the World. YCT previously held the positions of Chief curator at CAPC Museum of Contemporary Art in Bordeaux (2007 – 09) and Head of the Visual Arts Department at Geneva School of Art and Design (2009 – 17). As an independent critic, he contributed to several books, catalogues and periodicals including Mousse, Spike and Frieze. He taught at various schools and universities, among them Ecole du Louvre, Paris, HEAD – Genève and Erg, Brussels.

MASTER IN DANCE PROGRAMME | GUEST LECTURERS

DANIEL LINEHAN

Teaching-artist: Research: Dance and Society



Daniel Linehan first studied dance in Seattle and then moved to New York in 2004. As a performer, Linehan worked with Miguel Gutierrez and Big Art Group, among other artists. His own choreographic work first came to public attention in 2004 with the solo *Digested Noise*, presented in *Fresh Tracks* at Dance Theater Workshop. In 2005 and 2006, he worked with a team of four other dancers to create *The Sun Came* and *Human Content Pile*. Linehan was a 2007-2008 Movement Research Artist-in-Residence. In 2007, he premiered the solo *Not About Everything*, which has since been presented in over

75 venues internationally. In 2008, Linehan moved to Brussels where he completed the *Research Cycle* at P.A.R.T.S. in 2010. His choreographies created in Belgium include *Montage for Three* (2009), *Being Together without any Voice* (2010), *Zombie Aporia* (2011), *Gaze is a Gap is a Ghost* (2012), *Doing While Doing* (2012), *The Karaoke Dialogues* (2014), *Un Sacre du Printemps* (2015), *dbddbb* (2015), *Flood* (2017), *Third Space* (2018), *Body of Work* (2019) and *sspeciess* (2020).

Linehan also developed *Vita Activa* (2013), a participatory project for 40 unemployed people culminating in a final public performance, co-directed with Michael Helland; the book *A No Can Make Space* (2013) which gathers and organizes the traces of Linehan's ten years of choreographic practice, created in collaboration with graphic designer Gerard Leysen (Afreux); and untitled duet (2013), a work streamed live as part of the *Performance Room Series* at Tate Modern in London. Linehan is regularly invited as a guest teacher and mentor at dance institutions worldwide. Linehan was Associated Artist at deSingel International Arts Campus (Antwerp, BE) and New Wave Associate at Sadler's Wells (London, UK) from 2012-2014. From 2013-2016 he was Artist-in-Residence at the Opéra de Lille (FR). Daniel Linehan is Creative Associate at deSingel International Arts Campus 2017-2021. Since 2015 Linehan's dance company *Hiatus* is supported by the Flemish authorities. In partnership with BOS+, *Hiatus* contributes to the reforestation of our planet.

DOROTHEA VON HANTELMANN

Guest-lecturer: Embodied Curating



Dorothea von Hantelmann is an art historian, writer, and freelance curator based in Berlin. After her university studies in Berlin and a job as a researcher at the Museum of Modern Art in New York, in 1999 she became a member of the collaborative research project 'Cultures of the Performative' which is based at Berlin's Freie Universität. As part of this project, von Hantelmann has worked intensively on the meaning of 'performativity' for visual art and, consequently, also on concepts of participation, critique, and politics. She has published multiple articles on individual artists such as Daniel Buren, James Coleman, Jeff Koons, and Pierre Huyghe and completed a PhD dissertation with the title "How to Do Things with Art: On the Meaning of Performativity for Visual Art".

Besides her theoretical work, Dorothea von Hantelmann has curated and co-curated several projects and exhibitions, such as 'Elective Affinities', an interdisciplinary art/theatre project for the Vienna Festival in 1999 (together with Hortensia Völckers and others), 'I like theatre & theatre likes me' for the Deutsches Schauspielhaus in Hamburg in 2001, and 'I promise it's political' for the Museum Ludwig in Cologne in 2002.

ERKI DE VRIES

Teaching-artist: Artistic Practice: Expanded Scenography and Costume



As a visual artist Erki De Vries developed his own style using installations and videos to research spacial relationships and how they effect on the way we experience them. His installations are characterized by the co-existence of a tangible and a mental world. His quintessential concept, movement and integrated light-effects result in a strong performative character. Erki regularly co-operates with other artists developing performances, theatre pieces and exhibitions. A co-operation with choreographer Benjamin Vandewalle resulted in “Birdwatching” and “One zero”. As a scenographer he worked together with, - among others -, Thomas Ryckewaeret, Andros Zinse-Brown and Mesut Arslan. Since 2012 he also cooperates with Peter Huybrechts on the elaboration of “BookProject”, an ongoing project where photography, video-work and the development of a book are alternating and stimulating one another. The development of “BookProject” can be followed on www.bookproject.eu.

FABIENNE SEVEILLAC

Teaching-artist: Artistic Practice: Music and Sound



French mezzo-soprano Fabienne Seveillac returned to Europe in 2011 after having spent five years in New York where she obtained a Masters in Performance/Voice at the Brooklyn College Conservatory. After a Masters in Musicology focusing on Kurtág and Beckett, she focuses on singing at the Centre de Formation pour Jeunes Chanteurs du Jeune Chœur de Paris, where she sang with Laurence Equilbey and other conductors such as John Nelson and Pierre Boulez. Since returning from New York she has been singer and co-artistic director of soundinitiative and co-director of HYOID contemporary voices. She has performed solo and chamber music at festivals and artist residencies in France, Belgium, Netherlands, United Kingdom, Italy, Germany, Switzerland, Austria, United States, Canada, Singapore, Australia and New-Zealand. Fabienne has been established since 2014 in Brussels, where is based HYOID contemporary voices. Passionate about pedagogy, she has taught or given workshops in multiple contexts, from CRR de Reims to Monash University (Australia). She now teaches singing at the international school P.A.R.T.S. (A.T. de Keersmaeker) and regularly works as a vocal coach on contemporary dance, theatre or film productions (Eric Arnal Burtschy, Eleanor Bauer & Chris Peck, Ula Sickle, David Williamson).

HELENA ARAÚJO

Teaching-artist: Unravelling embodiment



Helena Araújo is a queer Brazilian dance and performance artist based in Brussels, Belgium. She interprets works, creates her own and shares her practices with workshops. She also writes poems and recently started writing songs. She believes in the potential of diverse expressions and collaborations or anything in between that constantly redefines itself and makes space for the poetic and political to intertwine. As a dancer and performer Helena has gone into many places, including International cities and festivals. As for example, Moving Futures Festival, Holland (2022), Revolve Performance Art Festival, Sweden (2022), Seoul International Dance Festival, South Korea (2018), Impulstanz Festival, Austria (2018), Tanec Praha, Prague (2017), Festival des Arts de Bordeaux, France (2018), New Baltic Dance Festival, Lithuania (2018). Helena Araújo started her dance studies in Rio de Janeiro (BR). In 2010, she was offered the chance to move to England and enroll at the Rambert School of Ballet and Contemporary dance in London (UK). Two years later, she joined

SEAD-Salzburg Experimental Academy of Dance, in Austria to study contemporary dance. In 2014, Helena moved to Belgium and graduated at the Royal Conservatory of Antwerp in 2015.

KEVIN KOTAHUNYU

Teaching-artist: Artistic Practice: Expanded Scenography and Costume, embodied curating



Contemporary art curator Kevin Kotahunyu founded the artistic and curatorial platform PLEASE ADD COLOR in May 2019. When he entered the art industry as an artist in 2018, only 1% of visual arts students in Antwerp turned out to be people of colour. Proper guidance for these aspiring artists was also lacking. Kotahunyu's curatorial projects form from his own artistic experiences. He strives for more diversity in the visual arts and culture world as a curator and consultant. For instance, from PLEASE ADD COLOR, he guides young artists of colour in starting and further developing their artistic careers. This also translates into workshops.

LAURA MUYLDERMANS

Guest-lecturer: Artistic practice: expanded scenography and costume



Laura Muyldermans is an architect based in Brussels. Most of her work departs from the casual conversations with peers, dwellers or incidental encounters. Each exchange of ideas expands the perspective, which leads to unexpected projects and possibilities. As a result, her practice consists of diverse spatial interventions or constructions that question the expected and conventional experience of the existing context. Laura studied architecture at KU Leuven, Istanbul Technical University and Tokyo University. Following her graduation, she worked for seven years at Architects De Vylder Vinck Taillieu. In 2018, she teaches design studio at the KU Leuven Faculty of Architecture and ULB La Cambre Horta. With expositions, lectures, workshops and talks such as Venice (Biennale), Dublin (Science Gallery), Ghent (Pecha Kucha), Brussels (BOZAR), Liège (Across) and Oslo architecture Triennale she continues to contribute to the architectural culture of Brussels and beyond.

MILO SLAYERS

Teaching-artist: Unravelling embodiment



Milo is a master student in Arts and Choreography at the Brussels Royal Academy of Fine Arts. With his collective The Slayers, he experiments with and investigates physical urban practices. Milo also studies other artistic disciplines like video, photography, music, ... to expand his own dance practice.

RAIMUNDAS MALASAUSKAS

Guest-lecturer: Embodied Curating



Raimundas Malašauskas is a Lithuanian curator and writer living in Brussels. His curatorial and writing practices are notable for their questioning approach to the concept of the exhibition, creating unpredictable, often playful results. Raimundas was curator of the CAC Vilnius from 1995 – 2006, and Artists Space, New York from 2007 – 09. He recently curated Meeting Points 8, Cairo/Brussels/Beirut, 2017, part of the Liverpool Biennial 2016; The Lithuania and Cyprus Pavilion at the Venice Biennale 2013; and Repetition Island at the Centre Pompidou, and Satellite 4 at the Jeu de Paume, both Paris, 2010. Paper Exhibition – Selected Writings was published by Sternberg Press in 2012, and his notebook on Burlesque was published as part of DOCUMENTA 13. In 2019 he was a visiting Professor to HEAD, Geneva.

SELIN GEERINCKX

Teaching-artist: Artistic practice: expanded scenography and costume



Selin Geerinckx is Academic Assistant at the interior architecture programme of the University of Antwerp. She investigated the work of architect Jul De Roover and builds on the genealogy of the discipline of interior architecture by scrutinizing the bodily and mental effects of modernist housing through modern dance theory and methodologies. Selin co-curated the exhibition Living in Color in Antwerp (2019) and is appointed tutor in the International Student Workshop DOCOMOMO 2020+1 in Tokyo.

SOFIA PANTOUVAKI

Guest-lecturer: Artistic practice: expanded scenography and costume



Sofia Pantouvaki, PhD, is a scenographer and Professor of Costume Design at Aalto University, Finland. Her background includes over 80 designs for theatre, film, opera and dance productions in Europe, as well as curatorial and exhibition design projects.

Co-author, *History of Dress – The Western World and Greece* (2010); editor, *Yannis Metsis – Athens Experimental Ballet* (2011); co-editor, *Presence and Absence: The Performing Body* (2014), *Dress and Politics* (2015); *The Tribes – A Walking Exhibition* (2017) and *Performance Costume – New Perspectives* (forthcoming).

She is Editor of the academic journal *Studies in Costume and Performance*; Vice-Head for Research, OISTAT/Costume; Chair of Critical Costume and Co-Convener, IFTR Scenography WG. She was Project Leader of *Performance: Visual Aspects of Performance Practice* (ID.Net. 2010-2015); Costume Design Curator for World Stage Design 2013; and Associate Curator, *Costume in Action* (WSD 2013). Co-Curator of the Finnish Student exhibit, winner of the Gold Medal at PQ15 and international Jury member for PQ19.

Sofia founded *Costume in Focus*, the first research group on performance costume, and led the *Costume Methodologies* research project funded by the Academy of Finland (2014-2018). She lectures, supervises PhDs and publishes internationally. Her research currently focuses on the practice of performance costume, curation and clothing in the concentration camps of World War Two.

TUA HELVE

Guest-lecturer: Artistic practice: expanded scenography and costume



Tua Helve is a doctoral candidate at Aalto University, Department of Film, Television and Scenography, an active member of Costume in Focus research group, and a costume designer specialized in contemporary, process-based working methods. Tua's research interest in the costume designer's processes in the field of dance expands beyond her doctoral thesis. She lectures on this topic from various perspectives in Finland and abroad and supervises BA and MA students at Aalto University. Furthermore, she is a member of several associations in the field and a board member in the Theater Research Society in Finland. Her long-term collaborations as a costume designer include work with the Helsinki-based international performance group Oblivia.

VLADIMIR MILLER

Teaching-artist: Artistic Practice: Expanded Scenography and Costume



Vladimir Miller is an artist researcher, scenographer and dramaturge. His practice aims at re-negotiating institutional modes of spatial production in collaborative research settings. He uses collective building processes to shift the relationship between practice and space within institutional environments towards commoning and self-organisation. His work in education is closely interwoven with his research. As program curator and mentor at a.pass, Brussels and other institutions he facilitates collaborative environments and research trajectories. Vladimir Miller is currently completing his doctoral thesis at the PhD in Practice at the Academy of Fine Arts, Vienna. He was lecturer in Scenography at the University of Hamburg and at KASK Ghent and Guest Professor at the Institute for Applied Theatre Sciences at the JLU in Gießen. Vladimir Miller has been a frequent collaborator with the choreographers and artists Philipp Gehmacher, Meg Stuart, Anne Juren, Jozef Wouters, Claudia Bosse, Moritz Frischkorn and others. His artistic work can be described as collaborative performance-making that incorporates scenography, directing, dramaturgy, performance and video in varying combinations. Vladimir Miller is the curator of Cycle 3 of the a.pass Research Center.

ULA SICKLE

Teaching-artist: Embodied Curating



Ula Sickle (CA/PL) is a choreographer and performer based in Brussels, Belgium. From a background in contemporary dance, she works across disciplines, drawing from the visual arts or contemporary music. While her work takes many forms, she focuses on a choreographic approach to movement and a work on perception and reception, specific to the live arts. Her interest in looking for an alternative to the canon of contemporary dance, has led her to seek out performers who embody other movement histories. Frequently centered around strong performers, she searches for forms of choreographic writing, where the cultural coding and political power of 'popular' dancing can be revealed or where the musicality and materiality of the body itself can take center stage.

Ula studied Art History & Semiotics at the University of Toronto and Performance Studies at Paris VIII, before attending P.A.R.T.S. Performing Arts Research and Training Studios in Brussels. From 2008-2010 she pursued her interest in film, studying at Le Fresnoy, a post-graduate media program in the North of France. In 2017 she was artist in residence at the Ujazdowski Castle, Center for Contemporary Art in Warsaw and in 2018 she was artist in residence at Wiels in Brussels. She is currently a PhD researcher at KU Leuven University and Luca School of Arts in Brussels.

ALSO TAUGHT IN THE MASTER IN DANCE PROGRAMME | 2019-2022

Martin Nachbar, Julien Bruneau, Benjamin Vandewalle, Philippine Hoegen, Vera Tussing, Mat Voorter, Damien Brevers, Anouk Llaurens, Jeroen Peeters...

External Jury Members

KAREN JOOSTEN

Function: Jury Master Project



Karen Joosten (°1978) holds a Master in Communication Science from the Free University of Brussels (VUB) and a postgraduate in Arts Management from the University of Antwerp (UA). From 2000 till 2009 she worked as communication and tour manager for Ultima Vez/Wim Vandekeybus. As co-founder and coordinator of the production agency Caravan Production she accompanied artists and collectives such as Anneleen Keppens, Arco Renz/Kobalt Works, Benjamin Vandewalle, Busy Rocks, Daniel Linehan, Eleanor Bauer/Goodmove, Fabian Barba, Kyoko Scholiers, Liz Kinoshita, Louise Vanneste and Ula Sickle from 2010 till 2017. In that same year she became the company manager of Hiatus, the production structure of choreographer Daniel Linehan. Since the academic year 2018-2019 she is guest teacher "Workfield orientation"

at the AP Hogeschool/the Royal Conservatory for Dance in Antwerp.

Karen is a board member of among others Eastman/Sidi Larbi Cherkaoui, Kobalt Works/Arco Renz, Lasso/Brussels Network for Culture participation & Arts education, Kanaries in Actie (membership organization promoting the development & visibility of dance in Flanders and Brussels; organizer of the Day of Dance) and Robin/Thomas Bellinck & Pieter De Buysser. Since 2015 she is a member of the pool of assessors for dance and performance within the Flemish Parliament Act on the Arts.

KOPANO MAROGA

Function: Jury Master Project



Kopano Maroga is a performance artist, writer, cultural worker and co-founding director of the independent dance, movement and embodied politics organization ANY BODY ZINE (anybodyzine.org.za). They are a Master of Arts candidate in Live Art, Interdisciplinary and Public Art through the Institute of Creative Arts at the University of Cape Town. Their interests lie at the intersection of art, social justice and healing knowledge systems. Their current research is in the potential of disidentification and biomythography as tools for destabilizing rigid identity theory. They very much believe in the power of love as weapon of mass construction. Since May 2019 they work fulltime as dramaturge at Art Center VIERNULVIER in Ghent.

KYOKO IWAKI

Function: Jury Master Project



Kyoko Iwaki is a Lecturer of Theatre and Performance Studies at University of Antwerp. She obtained a PhD from Goldsmiths, University of London. After her completion of PhD, she became a Visiting Scholar at The Graduate Center, The City University of New York. Her research focuses on contemporary theatres in Japan especially of nonhuman genealogy. She was appointed the Chief Dramaturge of Theater der Welt 2023.

ESTHER SEVERI

Function: Jury Master Project



Esther Severi (1983) studied Art Science and Archeology in Brussels, and later Theater Studies in Antwerp. She is a programmer at the Crossroads festival in Antwerp and works as a freelance writer and dramaturge. She also participates in the Belgian publishing project *Bebuquin*, together with Paul Verrept and Wouter Hillaert, which specializes in publishing theater texts.