

Pedagogical and artistic team 2020-21

Programme coordination



Annouk Van Moorsel

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.

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



Nienke Reehorst

Nienke (°1964) graduated at the Rotterdamse Dansacademie (Codarts) before continuing her dance studies in New York. She is a Iyengar yoga teacher and studies fascia therapy. As a dancer she worked for Wim Vandekeybus/Ultima Vez, Meg Stuart/Damaged Goods and Ted Stoffer a.o. She has taught contemporary dance classes and workshops for companies, studio's and festivals in Europe and South America. She has been a guest teacher for P.A.R.T.S, SEAD, Codarts, Palucca Hochschule and Academie voor Theater en Dans Amsterdam. From 2002 until 2014 she collaborated with Sidi Larbi Cherkaoui and his company Eastman as rehearsal director and choreographic assistant. After she was interim artistic director for Theater Stap in Turnhout. She works with dance, theatre, music, circus and social-artistic productions as a movement coach. Currently she is co-artistic coordinator of the BA Dance programme.

Function: Artistic coordination BA programme, Mentoring choreography, Development inclusive dance practice.



Natalie Gordon

Natalie specialises in teaching Labananalysis and Bartenieff Fundamentals as well as being the Producer for Retina Dance Company. She trained at the University of Roehampton in London, followed by advanced notator training at the Labanotation Institute and qualified as a Certified Laban Movement Analyst in America with Peggy Hackney. She managed Random/Wayne McGregor and Physical Recall Dance Companies, taught technique and Labananalysis at the University of Roehampton and delivered Laban specialised courses for teachers across the country. Since moving to Belgium in 2004, she teaches for the Bachelor Dance and Dance Teacher Training Course at the Conservatoire. She is also leading a research project about the role and development of vocabulary within contemporary dance education.

Function: Artistic coordination BA programme, Dance analysis, Choreography, Bartenieff Fundamentals

Teaching Staff



Yasemin Kandemir

Yasemin started her dance training at the age of 8 at the Royal Ballet School in Antwerp. She then continued her studies at the Higher Institute for Dance and Dance Pedagogy (now Royal Conservatoire Antwerp), where she was part of Company Aimé de Lignière from 1992 to 1998. In addition, she also worked for various TV and film productions as a dancer and choreographer. She assisted Damien Jalet in the production 'Les Méduses' for the Louvre Museum in Paris, Helder Seabra in 'No Man's Land' for the Kunsthumaniora Antwerp, 'Footprint' for Fontys Dansacademie Tilburg and 'Trouw met mij' the new film by Kadir Balci. In early 2018 she worked as a rehearsal director on Ohad Naharin's world-famous choreography 'Echad Mi Odea' for Moving Art 2018. Since 2000 she is permanently attached to the Kunsthumaniora Antwerp and the Royal Conservatoire of Antwerp.

Function: Ballet, Rehearsal director, Mentor Ba1

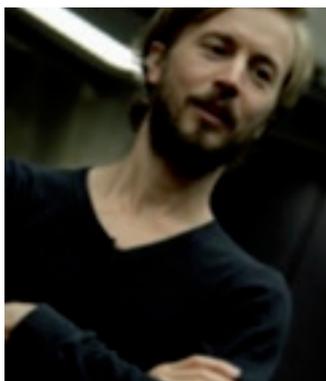


Karel Tuytschaever

Karel Tuytschaever (°1985) graduated from the Royal Conservatoire Antwerp in Drama, an acting education led by Dora van der Groen. A great importance to him is the interaction between his executive work as a performer, his own research trajectory and work as a maker and his professorship. His background in drama and dance as well play a key role in this triangle. In September 2015 he founded BARRY, based on the necessity to create an environment where Karel's hybrid work can be supported, created and spread. Since 2009 Karel is a regular instructor at the Royal Conservatoire Antwerp. He mentors, coaches acting for the dance department and motion for all drama students. From 2015 on, he started as co-coordinator of the yearly interdisciplinary research week between all departments of the School of Arts, Common Ground. Karel is regularly solicited as a coach and hosts workshops and masterclasses organized by Toneelhuis, HETPALEIS,

KunstZ, theatre studio Nest, OPENDOEK, University of Antwerp, deDansPunt, Theater Zuidpool and the Amsterdam School of the Arts.

Function: Drama, Mentor Ba2, Dramaturg



Tuur Marinus

Tuur Marinus was born in Antwerp in 1981. He obtained a Masters degree in visual arts at Sint Lucas (Kdg Hogeschool, Antwerp) before starting to train as a dancer/choreographer at P.A.R.T.S. (Brussels) from 2004 until 2008. After finishing P.A.R.T.S. he created the dance performance "Dominos and Butterflies" with the Brussels based dance collective Busy Rocks, and performed it in ao Belgium, The Netherlands, Germany, France, Sweden and Switzerland. Busy Rocks keeps producing -at irregular intervals- new projects. Tuur also makes dance performances in his own name, such as "Still Animals (Installation)" which toured extensively throughout Europe. As a dancer Tuur worked for ao Rosas/Zita Swoon, Vincent Dunoyer, They Are Here, and Fabian Barba. Together with his brother, Tuur & Flup Marinus make an artist duo that works in the visual arts field, ao with their project "Belgisch Congo Belge" an exact trompe-l'oeil oil paint copy of their 16

pages stamp album from 'Belgian Congo'.

Function: Portfolio, Mentor Ba3, Artistic practice - coaching student work



Isael Cruz Mata

Isael Cruz Mata started his dance training in the Institut Supérieur de Danse de Caracas (1992). Coming to Belgium he became a member of the X-Group in P.A.R.T.S., directed by Anne Teresa de Keersmaeker. He danced with several dance companies: Espacio Alterno (Venezuela), Tim Feldman (Copenhagen), Enclave & Roberto Oliván, Josse de Pauw and (Brussels). His specializations are Release Technique, Flying Low, Acrobatic Dance and Contact Improvisation and has taught professional classes and workshops for several contemporary dance companies and at international dance festivals: Ultima Vez – Wim Vandekeybus, Cie Philipe Saire, Company Thor and Dance Conservatorium Antwerpen.

Function: Contemporary dance



Tony Vezich

Tony studied contemporary dance at the New Zealand School of dance and later spent the whole next decade and a half working as a dancer and choreographer in Germany. Tony is the founder, artistic director and choreographer of the temper-temper dance company and his repertoire consists of over fifty choreographic accomplishments. After having dissolved temper-temper, he became the head lecturer of contemporary dance at the Iceland Academy of the Arts and was able to devise and develop his technique called, 'release-the-beast' - which he teaches throughout Europe and Scandinavia. Release the Beast: inspired by injury-prevention, Tony's 'release-the-beast' technique is a codified system- and more

than that, it is the no-nonsense aftermath of Tony's intensely physical trajectory as a dancer and performer. Therein lies a heavy emphasis on floor-work and a certain sequential order of the body in relation to the origin from which movement is initiated. One defining factor is the dependency upon the re-finding of a powerful centre and learning how to use and substantiate it in order to move greater distances in relationship to the floor and the lower spatial planes.

Function: Contemporary dance



Geneviève Van Quaakebeke

Geneviève graduated from the Royal Ballet School of Antwerp in 1996, after which she joined the Royal Ballet of Flanders, where she was promoted to soloist very quickly. She continued her career at Les Ballets de Montes Carlo where she danced numerous large ballets such as Enemy In the Figure (William Forsythe) Bella Figura (Jiri Kilián) Romeo and Juliette (Jean-Christophe Maillot). In 2004 she returned to the Royal Ballet of Flanders. She was Principal dancer and danced many leading roles such as the good fairy in Sleeping Beauty and the leading role in Swan Lake (Marcia Haydeé), New Sleep (William Forsythe), Gray Area (David Dawson) and Herman Shmermann (William Forsythe). She also worked with William Forsythe.

Function: Ballet



Tijen Lawton

Tijen is a professional dancer, performer and teacher based in Belgium. She was born in 1972 to a Turkish mother and British father. She began her dance studies while living in Istanbul, later continued at The Arts Educational School London, The Place London and The Juilliard School New York. She has danced with Pierre Droulers, Thierry De Mey, Caterina & Carlotta Sagna, Mauro Paccagnella & Wooshing Machine, Harold Henning, Erika Zueneli, Inaki Azpillaga & Rodrigo Fuentelba and Manngold, Karlien De Savoye & Quan Bui Ngoc. In 1998 Tijen became a longtime member of Needcompany, directed by Jan Lauwers and Grace Ellen Barkley. As a teacher, creator and coach Tijen works in professional, educational and social artistic fields throughout Europe. She is a regular guest teacher at the Royal Conservatoire in Antwerp. Recently she collaborated as a performer with Mokhallad

Rasem, Claudio Bernardo and Mauro Paccagnella & Whooshing Machine. Tijen creates and performs her own solo work through investigating and challenging her body as an archive, a communicative vessel. By questioning the internal limit of thinking, her work aspires to look deeper into the purity and complexity of the body and the 'life' it lives.

Function: Contemporary dance, Inclusive dance



Greet Boterman

Greet graduated at the Royal Ballet School of Antwerp in 1996 and continued her education at the Teachers' Course of The Royal Ballet School in London. She also qualified in the Pilates and the Gyrotonic® method. She danced in various companies such as English National Ballet, Ballet Ireland, Chrysalis Dance and Vienna Festival Ballet where she danced soloist and principal roles such as Odette/Odile (Swan Lake), Clara (Nutcracker), Swanilda (Coppelia). When returning to Belgium she obtained her teaching degree at the "Hoger Instituut voor dans" and specialized in injury prevention for professional dancers and dancers in training. She also teaches in the Dance Teacher Training Course at the Conservatoire and in Kunsthumaniora Antwerp.

Function: Ballet, Anatomy



Judith Clijsters

Judith graduated at the Northern School of Contemporary Dance and toured with Verve dance company and Phoenix Dance Theatre (UK). Judith returned to Belgium in 2010 and became artist in residence at C-TAKT (B) and Makershuis Tilburg (NL). Her work has toured through the Netherlands with Moving Futures festival, Le Guess Who? Festival, Festival Cement, Korzo Den Haag, Lux Nijmegen, Dansmakers Amsterdam and through Belgium at C-TAKT festival, MHKA Antwerp, C-mine cultuurcentrum, ccBerchem and others. Besides her independent work Judith is a certified Vinyasa and Yin yoga teacher and artistic coordinator for Passerelle (B), Platform for dance.

Judith Clijsters (1986) creates high intensity performances with humor at its base. Judith observes how we as society relate to our bodies and mirrors this back to her audience with lightness and playfulness. She is based in Antwerp and performs and creates equal-

ly in both Belgium and the Netherlands.

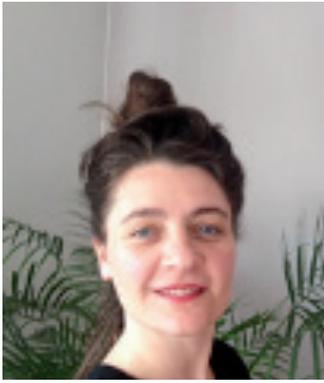
Function: Yoga



Brick De Bois

Brick is a playwright, singer-songwriter, theatre maker, teacher and permaculturalist. He has created new theatre texts for several theatre companies' productions. He has directed stage productions at BRONKS, Het Gevolg and Raamtheater, adapted and translated works for Het Zuidelijk Toneel(NL) and others. For many years he worked as sound designer for director Ivo van Hove. He acted in productions by BRONKS and Cie De Koe and was an actor/musician in a whole series of theatre productions. He is a former teacher at the Flanders Opera Studio. Brick teaches Spatial Consciousness and is mentor in the Acting department and a Drama teacher in the Contemporary Dance department, both at the Royal Conservatoire Antwerp. His approach to his courses is developed from his theatre background as well as his training in Transpersonal Psychology, Neuro Linguistic Programming and connecting to Earth.

Function: Drama



Karen Joosten

Karen 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). After working for 10 years as a communication and tour manager for Ultima Vez/Wim Vandekeybus, she co-founded the production agency Caravan Production in 2008. As the coordinator of Caravan 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 Van-neste and Ula Sickle. From 2017-2019 she was the company manager of Hiatus, the production structure of choreographer Daniel Linehan, in 2019 she became the dance programmer of STUK in Leuven. Karen is a board member of, among others, Eastman/Sidi Larbi Cherkaoui, Kobalt Works/Arco Renz, Lasso/Brussels Network for Culture par-

ticipation & 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, and is a member of the pool of assessors within the Flemish Parliament Act on the Arts.

Function: Entrepreneurship



Agostina D'Alessandro

Agostina (ARG/ITA) is a contemporary dancer, improviser, teacher and choreographer. In Europe she has worked with Julyen Hamilton Company- Allen's Line performing the pieces "LOCAL TALK", "LE VOYAGE" (Paris & Bruxelles) & "THE ARRIVAL" (Bruxelles). Between 2005-2011 she worked with T.R.A.S.H Company (Holland) in the following productions: PORK-IN-LOOP & ZOFIA. She participated in several projects such as : Les Ballet du Grand Maghreb, by Ana Stegnar & Saïd Gharbi, SUPERAMAS; Koshro Adibi IPL and studied with several companies: Ultima Vez, Isabella Soupart, Troubleyn Jan Fabre (Franz Marijnen), David Zambrano and Julyen Hamilton. For her first dance piece "S-Main Gaushe" (2004), she has obtained the support of the "Mairie de Paris" and toured it to various dance festivals. As a choreographer she also worked in "La Loterie Erotique de Demoiselles" by Brigitte Baillaux and "Un cadavre dans l'oeil" by Guy

Theunissen. Since 2011 she teaches Improvisation & Composition at the Royal Conservatoire of Antwerp. She is also a founding member of SoloConversations Dance Collective. She has taught workshops of release technique and improvisation for performances in Belgium, Mexico, Holland, Argentina, Croatia and Spain.

Function: Improvisation and Artistic practice- creation



Anouk Llaurens

Anouk is a dance artist, dance teacher, researcher and shiatsu practitioner based in Brussels. She graduated from the Centre National de Danse Contemporaine d'Angers (CNDC) in 1992. After a brief career as an interpreter (Cie Michèle-Anne de Mey), Anouk devoted herself to Instant Composition and especially Lisa Nelson Tuning Scores. She was assisting the rhythm teacher Fernand Schirren at P.A.R.T.S. She adapted and performed "Room" a Deborah Hay solo in 2005 and was artist in residence at Charleroi danse in 2008 where she created the solo "Helium". Since then Anouk is collaborating with Belgian transdisciplinary artist Julien Bruneau on his artistic research "Phréatiques". She is also involved in the project of Heike Langsdorf "Distraction as Discipline" and Helena Dietrich "Elastic Habitat: an embodied approach to design" at KASK. She is currently leading her own research on "poetic and polyphonic documentation" and completed

a pass post-master programme in 2016. She contributed to the online publication MIND THE DANCE that focuses on dance documentation. She teaches at KASK, at the Royal Conservatoire of Antwerp, for Candoco Dance Company and at ImpulzTanz Festival.

Function: Improvisation, Composition, Inclusive dance



Rakesh Sukesh

Rakesh started his career as a Bollywood dancer with a dance company in Kerala/India. During this period he worked in several films as a dancer and assistant choreographer. In 2003 he started his contemporary dancing at Attakalari Bangalore-India. Since 2009 Rakesh has been working on developing a contemporary movement method called Payatt INtransit - using Kalarippayattu and contemporary movement techniques, yoga and energy work. He has been invited to teach Payatt INtransit at various festivals and for companies such as Sidi Larbi's company, Ultima Vez, Impuls Tanz Vienna, Deltebre Danza Spain and several other companies and festivals countries around the globe. He also works as freelance Performer/ Choreographer, collaborating with various artists from different genre. In 2014 he has become certified yoga teacher from Shivananda school of yoga. He currently lives and works by dividing his time between Europe and Asia.

Function: Contemporary dance, improvisation, composition, coaching student work



Renan Martins

Renan graduated from SEAD (Salzburg Experimental Academy of Dance) in 2009 and in 2010 joined the Research Cycle at PARTS (Brussels). He's an active choreographer performing his pieces in some of the main venues and festivals in Europe and in Brazil. In 2016 he joined Aerowaves Top 20 choreographers of the year with his first group piece Let Me Die In My Footsteps. Along with his choreographic practice, he has also been a dancer for Iztok Kovac, Pierre Droulers, Alexandra Waierstall, Anne Teresa de Keersmaecker, Ceren Oran and Daniel Linehan. Since 2013 he is an ongoing dancer at Damaged Goods/Meg Stuart company performing in Violet, Atelier III and Projecting Space. Picture - ©Felipe Pilotto

Function: Contemporary dance and Artistic practice - workshop



Samantha Van Wissen

Samantha van Wissen (the Netherlands) started her professional education at De Rotterdamse Dansacademie. She joined Rosas in 1991 for the creation of ERTZ. She collaborated in several creations (Mozart concert Arias, Woud, Verklarte Nacht, Work Travail Arbeit, The Six Brandenburg Concertos) as well as repertory pieces (Rosas danst Rosas, Mikrokosmos, Achterland, Elena's Aria, Drumming). She's also one of the founding members and core dancers of compagnie ZOO/Thomas Hauert since 1997 and danced in almost all the creations such as Cows in Space, Jetzt, Verosimile, Accords, How to proceed. Under direction of Inne Goris / Zeven, she also played in two theater pieces (De Drie Zusters and Droesem). Besides her work as a dancer/ performer she also teaches dance classes/improvisation and yoga classes.

Function: Artistic practice - workshop



Goele Van Dijck

Goele Van Dijck (1969) studied at the Fontys Hogeschool (Tilburg, NL) as a Dance Teacher. Her search for the essence of dance brought her to inclusion dance. From the contact with dancers with a disability, she started to focus on communication within dance. She danced in 'An egg is enough' by Adam Benjamin and then started her own dance projects from inclusion dance. For example, Liliium (Fabuleus), Kleefkruid (Artforum), and Pitstop (Holland Dance) were made. In addition to her inclusive work, she and her own company Nat Gras create dance performances for young audiences. In these performances Goele continues her search for the proximity and interaction with the audience.

Function: Inclusive dance



Katie Verstockt

Katie has been working as a freelance dance journalist for various Belgian and foreign publications since 1978 (Ballet International, World Ballet, Le Monde, Septentrion, The Low Countries, Our Inheritance, Etcetera, The Scene, Art & Culture, Art & Culture, ...). She also works with television programmes about dance. She is a guest lecturer at various universities and colleges for the visual arts, dance and theatre.

Function: Dance history



Timmy De Laet

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.

Function: Dance history

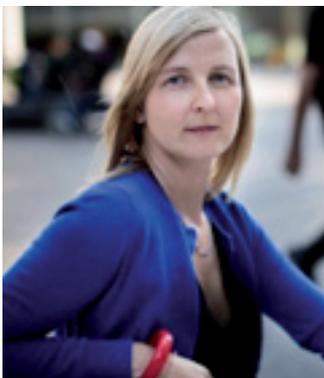


Stéphanie Gonçalves

Stéphanie (French, b. 1983) is a contemporary historian. In 2015, she defended her PhD at the Université libre de Bruxelles on the cultural diplomacy of ballet during the Cold War (*Danser pendant la guerre froide, 1945-1968*, Presses Universitaires de Rennes, 2018). She did a postdoctorate in the Academia Belgica in Rome in 2015 and taught in the History department in University Rennes 2 in 2015-2016. In 2016-2020, she was a postdoctoral researcher at the Belgian National Fund for Scientific Research at the Université libre de Bruxelles. She is a specialist of the link between dance and politics in the 20th century and is particularly interested in the transnational circulations of dancers, especially Soviet dancers. Her current research project is entitled "Rethinking the Béjart phenomenon, socio-cultural perspectives on a multifaceted choreographer". She published her works in various academic journals (*Dance Chronicle*, *Cold War History*, *Relations Internationales*).

In 2018-2020, she was the secretary of the French Association des Chercheurs en Danse and she is now part of the scientific committee of the Association.

Function: Dance history



Katleen Van Langendonck

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 Kaaaitheater. 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.

Function: Portfolio



Anne Schütt

Anne has been active as a physiotherapist since 1993, has built up her experience in manual therapy and worked in Denver Colorado for 10 years as a physiotherapist and later as a practice manager for a group practice. She has been working in Antwerp since 2005. In order to be able to combine her love for the performing and visual arts with her work, she started to work more and more in this sector through research and followed the Médecine des Arts training in Paris. She graduated as an osteopath. Anne is available to artists before and after appearances in acute injuries, but also focuses primarily on a preventive approach to problems. Anne Schütt works in the Queen Elisabeth music chapel in Waterloo, the Antwerp conservatoire and deSingel. She has a passion for performing arts.

Function: Physiotherapist, Condition training



Kobe Proesmans

Kobe is a Belgian percussionist / drummer who plays in countless groups. He was co-founder of Wawadadakwa, Belgian Afro Beat Association and Obatala. He played with Zita Swoon, El Tattoo Del Tigre, Tony Allen and Gabriël Rios. Together with Aarich Jaspers he founded The Colorist Orchestra, an eight-piece Orchestra in which Proesmans and Jaspers, as arranger, look for new registers and timbres for popular music, using mostly unorthodox instruments. The Colorist Orchestra worked with, among others, Sumie Nagano, Cibelle, Emiliana Torrini and Lisa Hannigan. Kobe worked in theatre, for example, for BRONKS, HETPALEIS, TGstan, Nest. In 2013 he composed and directed the puppet theatre show "Wulong of the dancing dragon" (8+) together with choreographer Iris Bouche.

Function: Percussive thinking, Music analysis



Geert Van Impe

Geert Van Impe is a freelance percussionist for various orchestras and pop groups. He also composes and produces CDs and DVDs for dance lessons and fitness workouts. He organizes and gives percussion workshops under the name of the 'Doemdoemshop' for a wide audience including schools, youth centres and companies. Next to that, he composes percussion music for theatre and dance performances.

Function: Percussion



Iñaki Azpillaga

Born in Donostia (Spain), Iñaki's initial approach to dance was Bask folk dance. His dance formation comprises Classical Ballet studies, Jazz and Modern & Contemporary dance. Iñaki studied composition as well as improvisation and lighting design at Nikolais/Louis school in New York. Winning the first prize in the VI Choreographic Contest of Madrid gave him the opportunity to create his first production "Diálogo de sordos". For the past 25 years he has been involved in one way or another in the work of Wim Vandekeybus and his company Ultima Vez. His contemporary dance teaching is based on the one it got developed during the years 80s and 90s in Europe and the courses aim to approach that professional experience. Currently he combines assisting to dance creations with his pedagogical engagement. Iñaki has developed an off course choreographic career

developing research formats mixed with personal concerns framed within teaching and vocational dance schools. Function: Contemporary dance and Artistic practice - creation



Marta Coronado

Marta was born in Spain. She attended the first cycle of PARTS. Since 1998 she is a member of ROSAS. In 2001 she got a Bessie award.

Nowadays she dances for Rosas as a freelancer and she became rehearsal director for repertory projects in the Paris Opera, Lyon Opera and Rosas itself. She teaches repertory, technique classes and composition workshops worldwide. She choreographed the Opera Orfeo and Majnun which premiered in La Monnaie. She has been invited as a guest choreographer in Spain for the piece: Because we love, Acorde bajo continuo and Soledad Acompañada. She is the co-director of LA FAKTORIA Choreographic Center in Pamplona.

Function: Contemporary dance and Artistic practice- workshop



Sun Xiaojun

Sun was a principal dancer at a.o. the Shanghai Ballet, the Grand Theatre du Genève, Zurich Ballet, Les Grands Ballets Canadiens, Teatro Del Maggio Musicale Fiorentino. He has danced a great range of pieces, varying from Petipa to Balanchine and Forsythe to Naharin. As a teacher he has taught at many companies, studio's and schools in Europe and Asia such as: Het Nationale Ballet, Scapino Ballet, Galili Dance company, Dance works Rotterdam, The Norwegian National Ballet, Cullberg Ballet, Skånes Dansteater, Göteborgsoperans Danskompani, Carte Blanche, Ballet Preliocaj, Ballet National de Marseille, Ultima Vez, Troubleyn/Jan Fabre, Need company and Compagnie Thor, Shanghai Ballet, Henny Jurriens Stichting, Charleroi Danse, Danscentrum SYD, Danscentrum VAST, Dansehallerne Copenhagen, Codarts university of Arts, Royal Conservatoire of The Hague, Swedish Royal Ballet school, Belgian Royal Ballet school Antwerp. Sun Xiao

Jun's class is based on helping dancers discover the natural impulse of their own bodies, overcoming obstacles and in doing so learning to trust and believe in themselves.

Function: Ballet



Altea Nuñez

Born in Spain (1979) Altea completed her formation as a dancer at the school of VICTOR ULLATE in Madrid, getting certified with distinction from the Conservatoire of The Hague. In 1997 she enters in Victor Ullate's company, where she danced for three years. In 2001 she moved to Antwerp to join ROYAL BALLET FLANDERS (Belgium). As a first dancer, she has danced most principal roles of the classical repertoire and had the privilege to work with choreographers as William Forsythe, Marcia Haydée, David Dawson, Nicolo Fonte, Jiri Kilián, Wayne McGregor, Christian Spuck and Cayetano Soto. In 2014 she left Royal Ballet Flanders and became a freelance choreographer and teacher. Since then she has created work for Ballet of Flanders, Ballet de Santiago de Chile, Compañía Nacional de Danza of Spain, Professional Conservatoires of Madrid and Barcelona, Royal Ballet School Antwerp and for International Gala performances. Since 2009 she has given

classical and repertoire ballet classes at Dance Studio Arabesque (Antwerpen) where she also gives choreographic workshops. Ballet teacher at the Royal Conservatoire of Antwerpen since 2017.

Function: Ballet



Maria Kolegova

Maria studied contemporary dance in Yekaterinburg (Russia) at the School of Contemporary Dance with support of the Centre of Contemporary Art. During her studies she discovered and practiced other disciplines like folk dance, martial arts, yoga and jazz. Maria had the chance to perform a solo made by L. Aleksandrova in Seoul (South Korea) in a competition for contemporary dancers where she won the 1st prize. After her graduation she worked with the Russian Ballet "Moscow"(Russia) for 6 years where she collaborated with choreographers such as Martin Forsberg, Andrea Boll, Regis Obadia, Paul Selwyn Norton and Nikita Dmitrievsky. Since 2012 Maria has been working together with choreographer and film maker Wim Vandekeybus as member of his company Ultima Vez. During these years she danced in the pieces "What the body does not remember" "NewZwart", "Spiritual Unity"-live concert, "Speak low if you speak love"and in "Mocku-

mentary of Contemporary Saviour" and "Go figure out yourself". She teaches workshops, company classes and assists in creations for many training programmes across Europe and Russia.

Function: Contemporary dance



Tarek Rammo

Tarek is a former gymnast and graduate from Codarts Circus Arts in Rotterdam. He's a multidisciplinary circus artist specializing in aerial straps and acrobatic movement. Currently he works with Panama Pictures, a contemporary circus / dance company from the Netherlands. Previous experience includes Cirque du Soleil, the 7 Fingers, André Gingras / DanceWorks Rotterdam and Ulrike Quade among others. He has taught at various schools and organizations throughout Europe. His approach to acrobatics is based on building a solid foundation of the basics from which the dancer or acrobat can freely explore his or her possibilities. He strives to impart a general acrobatic knowledge and awareness so that the student can continue to develop autonomously.

Function: Acrobatics



Fabián Barba

Fabián was born in Quito in 1982, where they studied dance and theater, and worked as a professional performer. In 2004 they went to Brussels to join P.A.R.T.S. After graduation, became a founding member of Busy Rocks. They have created two solo performances: A Mary Wigman Dance Evening (2009) and a personal yet collective history (2012). In collaboration with Mark Franko worked on Le marbre tremble (2014) and with Esteban Donoso on slugs' garden (2014). They also work as a dancer for Zoo/Thomas Hauert. In June 2016 they received their master degree in Autonomous Design in KASK (Ghent) graduating with honors (grootste onderscheiding). Due to their ongoing research on the legacy of colonialism and dance history, they have been invited to give seminars and workshops in several European and American countries. Since 2013 they have been guest faculty at the Middelburg decolonial summer school co-directed by Rolando

Vázquez and Walter Mignolo. Fabián is currently studying a master on cultural studies with a specialization in gender and at the Universidad Andina Simón Bolívar in Quito-Ecuador.

Function: Artistic practice – workshop



Femke Gyselinck

Femke Gyselinck (Belgium, 1983) is a dancer and choreographer based in Brussels. She graduated at P.A.R.T.S in 2006. After her studies she worked as a dancer with Eleanor Bauer, Andros Zinsbrowne, Esther Venrooy. She participated in the Solo Commissioning Project of Deborah Hay in 2007. From 2010 till 2018 she worked as artistic assistant of Anne Teresa De Keersmaeker/Rosas. She worked as 'outside eye' for Alexander Van-tournout, Karel Burssens, Andros Zinsbrowne.

In 2017 she collaborated with her brother, Lander Gyselinck, a drummer on Flamer. With Romina Lischka, renowned gamba player, she made Lachrimae or Seven Tears on the music of John Dowland & Annelies Van Parys and L'Echo Du Danube on the music of Johannes Schenck. She collaborated in 2019 with musician Liesa Van der Aa for the piece Play. Also in 2019, with Bryana Fritz & Jasmin Gins Posada she created the piece

Pigmalion, music by Rameau and live performed by Apotheosis Orchestra. Moving Ballads premiered in March 2020. She is a member of the faculty of P.A.R.T.S and is teaching at the Performance bachelor at Kask/HoGent.

Function: Artistic practice - creation



Claire Croizé

For Claire Croizé, the body is a sensitive instrument, resonating with the dancer's complex emotional life. Claire graduated from P.A..R .T.S. in 2000 and, after working as an artist in residence at WP Zimmer, founded the company Action Scénique in 2008 together with Nada Gambier and Etienne Guilloteau. In 2016, Claire and Etienne continue their close collaboration together under a new name, ECCE. Music, especially live music, plays a prominent role in their work. The philosophy of ECCE is about movement and physicality; their aim is to show the dancer as a concrete physical individual. From 2017 onwards, they are house artists of Concertgebouw Brugge. Some of Claire's previous productions include Affected (2006), The Farewell (2009, Prix Jardin d'Europe), Primitive (2014) and EVOL (2016) selected by the Theaterfestival. - photo David Bergé

Function: Artistic practice – workshop

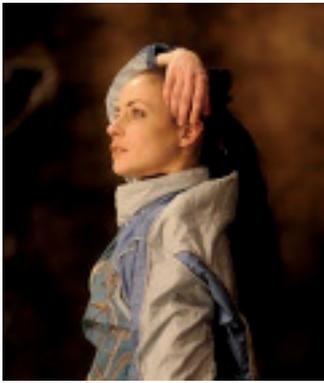


Alain Platel

Alain Platel, (°1956, Ghent), is trained as ortho-pedagogue and is self-taught as a director. In 1984, together with a number of friends and family members, he founded a group that operates as a collective. Since the creation of Stabat Mater (1984) to the music of Scarlatti, Les ballets C de la B - as the group was called in the meantime - developed into one of Europe's leading dance companies. Alain Platel often collaborates with artists from different backgrounds, including the late opera director Gerard Mortier, composers Fabrizio Cassol and Steven Prengels, writer and director Arne Sierens, (musical) director Frank Van Laecke and visual artist Berlinde De Bruyckere. Like no other, Platel hears and sees the beauty of the ugly, deviant, damaged body and in his work he investigates all forms of suffering and wrestling, against which he juxtaposes joy and dignity. In this way he places the moving human being in the centre, exploring it's limits and possibilities

for these elements to be together.

Function: Artistic practice - creation



Bérengère Bodin

“From my small native town in the west of France, near the ocean, I stated with conviction as a child, accompanied by adult laughter: ‘I’m goin g to live with the Indians!’ At the age of 15, my encounter with dance has fulfilled this deep dream, this new language has expressed my love of words, and has claimed the search for freedom amongst packs brought together by this same unquenchable thirst for new truths”. Bérengère did her training at CNDC (national centre for contemporary dance) in Angers, since then her path was guided by artists such Raimund Hogue, Joelle Bouvier, Carolyn Carlson, and the KKI, from the theatre of Isabella Soupard, to the contemporary music with Silbersee, from the completion of animation feature films and the comedy world of Robyn Orlin, from collaboration with the video with Kurt d'Haeseleer or the cinema with Géraldine Doignon and Philippe Grandrieu. Her collaboration with Lisi Estaras in *Primero* in Gent/Belgium

led her to incredible and precious encounters such with Cacao Bleu, Kabinet K, Platform K, one of the most remarkable with Alain Platel. Function: Assistant Alain Platel



Vera Tussing

Vera (°1982, Germany) lives and works in Brussels. She graduated from the London Contemporary Dance School, and has worked as a dancer, director and creator throughout Belgium, the UK, Canada and across Europe over the last 10 years. In 2011 she premiered *Trilogy* with Albert Quesada before going on to make the stage pieces *You Ain't Heard Nothing Yet* (2012) and *T-Dance* (2014), and the movement-sound installation *Sound Bed*. The performance, *The Palm of Your Hand* premiered in 2015 and *Mazing* in November 2016. In 2017 a recreation of *The Palm of Your Hand*, making the work accessible to blind and partially sighted audience members, premiered at CND in Paris. This piece is part of *The Humane Body Project* with *ImPulsTanz* (Vienna), *Kaaitheater* (Brussels) and *The Place* (London) as its partners. Both, *Two*, a duet in collaboration with *Esse Vanderbruggen* premiered at *Kaaistudio's* (Brussels) in 2018. In October 2019, *Tactile Quartet(s)*, a performance in which she expands her research into tactility to the discipline of music, went into premiere at *Kaaitheater*. She's currently artist-in-residence at *Kaaitheater*.

Function: Artistic practice- workshop



Raphael Malfliet

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*.

Function: Artistic practice - coaching student work



Annelies Van den Bleeken

Annelies was always intrigued by the world and how we can impact it for the better. That intrigue led her to get a Master of Political Science at UGent and a Master of Education at UAntwerpen. Intrigued by how to make her own life more delicious and healthy, she started cooking at an early age. When Annelies moved to New York City in 2011, she decided to unite both interests by assisting cooking classes at the Natural Gourmet Institute, while she also worked as a cook at Jivamukti Yoga School cafe and as a private chef. She is now evolved into full-time teaching about health and food, focusing on the bigger picture: we are what we eat. This means that if we choose wisely what we eat, it not only changes our health, but it will also give us more energy and help us emotionally and mentally. At the same time, what we eat will also impact those around us and even the whole planet. Besides studying and teaching, she loves spending time with her partner and two children, working in her vegetable garden and cooking for her family and friends.

ner and two children, working in her vegetable garden and cooking for her family and friends.

Function: Nutrition



Katie Vickers

Katie is an American artist, a graduate of PARTS and The Ohio State University. She has danced for Daniel Linehan (USA), Martin Nachbar (GE), Benjamin Vandewalle (BE), Vera Tussing (GE), Rósa Omarsdóttir (IS), Thierry de May (BE), David Gordon (US), and as a guest artist for the Cullberg Ballet's 'Figure a Sea', by Deborah Hay. Her own work questions the use of the body to find the unfamiliar in the familiar. In 2014, Katie created 'Slogan for Modern Times' with Inga Huld Hakonardottir, following that, she created '5 Seasons' (2016) with Benjamin Pohlig. She premiered 'We Will Have Had Darker Futures' (2017) with Inga Huld Hakondottir and Rebecka Stillman. These pieces were performed and premiered in the festival Bouge B in deSingel and supported by institutions such as Dommelhof TAKT, Vooruit, School Van Gaasbeek, STUK, wpZimmer, Uferstudios, and Schloss Bröllin. She finished 'The home of Dance', a research project on rethinking the

theatre home (supported by Flanders government). Currently, Katie is receiving her MFA at University of the Arts in Philadelphia.

Function: Contemporary dance and Artistic practice - creation



Albert Quesada

Albert is a Spanish dancer and choreographer. He trained at MDT (Amsterdam), PARTS (Brussels) after he studied philosophy and multimedia engineering in Barcelona. The exploration and translation of musical structures and compositions stands at the heart of Quesada's choreographic work. In 2005 Albert created Solo on Bach & Glenn and later Solos Bach & Gould (2010). Followed by Trilogy (2011), created with Vera Tussing. Albert expanded to group choreographies with the pieces Ensemble (2012), Slow Sports (2012) and Wagner & Ligeti (2014), Slow Sports Outdoors (2014), Slow Sports Kids (2015), OneTwoThreeOneTwo (2015), VIVA (2016), and It's time (2017). As an associated artist in Mercat de les Flors (Barcelona), he created Flamingos (2019). Since 2009 Albert has been dancing with the company ZOO – Thomas Hauert (Accords, You've Changed, In Vivo Danse, Mono, Inaudible, How to Proceed). He has also performed for Benjamin

Vandewalle. He is now working with Katie Vickers on the project The Sun is Always the Sun and is doing his MFA in Interdisciplinary Arts program at Goddard College.

Function: Contemporary dance and Artistic practice - creation



Eva Maes

After obtaining a Master in History at the University of Ghent, Eva (B) studied dance at the International program at Cunningham Dance Studio (NY) and at the Royal Conservatoire Antwerp. In 2003 she met the work of Lisa Nelson and started her studies at the School for Body-Mind Centering® (USA), where she graduated in 2006 as Practitioner. In 2018-2019, she also completed the BMC Teacher Training (IT). She has assisted Bonnie Bainbridge Cohen, initiator of Body-Mind Centering, in various workshops since 2006, assisted and taught at various licensed BMC programs. Other collaborations in dance include Chantal Yzermans/Radical Low and Anouk Llaurens. Sharing movement classes with children, adolescents and adults, fluctuating continuously between educational, artistic and research environments, she joined the Master Dance program at KCA in 2019,

further exploring embodiment as the core theme of dance.

Function: Body Mind Centering



Bart Van Bulck

Bart is a musician, pianist with a classical training.

After graduation at the conservatories of Antwerp and Brussels he started as an accompanist, teacher piano and chamber music. He also appears as a musician in theatre performances, as well as in ballet/dance. Later he played in various line-ups classical chamber music, performing music from Bach to Boulez and contemporary composers, as well as in entertainment and musical. More recently he focuses on improvisation. Occasionally teaching and giving workshops but mainly playing for dance companies and -schools.

Function: musical accompaniment



Ann Jehaes

Ann's passion for dance started at the age of 9 in a small private dance school and continued at the Royal Ballet School of Antwerp where she completed a full classical dance training. She started her dance career at the Royal Ballet of Flanders in Antwerp under the direction of Jeanne Brabants. Later she discovered contemporary dance at Dansproject / Compagnie Aimé de Lignière. Alongside her professional dance career she started her studies for dance education. She obtained her diploma at the Rijksleegangen voor Danspedagogiek in Antwerp followed by the dance diploma from the Higher Institute for Dance (now Bachelor of Dance - AP University College Antwerp). Since 1987 she has been working as a dance teacher and dance coordinator at the Municipal Academy for Music, Word and Dance in Sint-Niklaas. Since 1991 she also taught classical ballet and is now responsible for planning for the Bachelor dance programme in the Royal Conservatoire of Antwerp.

Function: Planning



Iris Terclaeyers

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 Center Ekeren, children's and youth theater HETPALEIS in Antwerp and at the International Short Film Festival in Leuven. She is still attached to this as an assistant viewer for the international film entries. Until recently she worked for Cultuurkuur in Brussels, in January 2019 she joined the KCA.

Function: educational assistant



In memory of Michel Yang

After a long illness our dear colleague Michel Yang has passed away on Thursday August 20th, surrounded by her loved ones.

For many years Michel contributed to the Bachelor dance programme and has been of immense value for the further development of the Bachelor and Master programme. Her artistic work, her bright spirit and sincerity, her generosity and transformative classes were and will remain a great inspiration to all students, dancers and colleagues she worked with.

Michel held a Master of Fine Arts in Dance at New York University's Tisch School of the Arts. In 2000 she relocated to Brussels, Belgium where her curiosity carried her to other branches of dance and performance, working in inter-disciplinary projects, improvisation, and performance installations. Michel worked with Lilia Mestre, Stefan Dreher, Pierre Droulers, Mia Lawrence, and Walter Verdin to name a few. Michel was a teacher and mentor at the dance department for many years. As well she was a member of the CORPoREAL research group. Other companies and schools where she taught include Ultima Vez, Summer Studios, Charleroi Danses, D.A.N.C.E. Apprentices, Washington University... As a performance maker Michel explored notions of identity and cultural hybridity. Her own creations involved rewriting scars, brick-laying her body, fashioning heels out of candle holders, teaching French while speaking fake Chinese...works that rooted from her practices on tracing resistance, framing identity, and embodying objects, spectres, and nothing. Her primary medium was the body.

We are deeply touched and very thankful to have known Michel.

We will miss her, continue to hear her voice and be moved by it.