

Curriculum Vitae Dr. Guy Cools

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After my original MA studies in English literature, linguistics and theatre science, I spent the first half of my professional career in the performing arts as a critic, curator and dramaturg. When I embarked in 2010 on my practice based PhD in the arts, which I finalized in May 2014, I continued to do so, but I also started to engage more regularly within academia, both to pass on my existing knowledge and to research new subjects.

Professional Experience

Academic sector

Postdoctoral Researcher, University of Ghent, 2021-2014

Phd Supervisor, University of Alberta, 2021

Guest Professor, PERA, Cyprus, 2021-2020

Guest Professor MA Choreography, Fontys-Tilburg/Codarts, Rotterdam 2021-2017

Research mentor MA choreography, Fontys-Tilburg/Codarts, 2021-2020

Research mentor PARTS, Brussels, 2021

Guest Lecturer, Sapienze University, Rome, 2021

Guest Professor at the University of Ottawa, Theatre Department, 2020-2017

Guest Lecturer, Hochschule für Musik und Tanz, Dance Department, Köln, 2019.

Guest Lecturer, Institut del Teatre, Dance Department, Barcelona, 2019.

Fellow at the Institute Interweaving Performance Cultures, Freie Universität, Berlin, 2016-2015.

Guest Lecturer, MA Theatre Science, University of Ghent, 2015-2014.

Associate Professor at the Institute Arts in Society, Fontys School of Fine and Performing Arts, Tilburg, 2014-2011.

(Including supervising MA's of colleagues)

Curator of colloquium *The Ethics of Art: Arts Centre Vooruit*, University of Ghent, 2014.

Curator of the 3rd Modul Dance Conference: *Ethics in Aesthetics? For an ecology of both the environment and the body*. Fontys School of Fine and Performing Arts, Tilburg, 2012.

Artist in residence at the University of Limerick (Dance Department), 2012.

Artist in residence at the University of British Columbia (Performance Department), Kelowna, 2012.

Distinguished Visitor at the University of Alberta (Theatre Department), Edmonton, 2010.

Mentor for DASarts, Amsterdam, 2004-2003.

Co-curator of international conference, *Territoires En Mouance, on artistic and cultural identity*, presided by UNESCO at UQAM, Montréal, 2003.

Assistant Professor English linguistics, KVH, Department Translators/Interpreters, Antwerp, 1990-1988.

Assistant Professor English linguistics - Hoger Instituut St. Lodewijk, Department Modern languages, 1987-1986.

Grants

Principal Author of a Creative Europe Grant for the project *Micro and Macro Dramaturgies in Dance* for Tanec Praha, 2019.

Co-beneficiary with Lin Snelling of a Social Sciences and Humanities Research and Dissemination Grant, Canada for *Rewriting Distance*, 2019.

Co-beneficiary with Lin Snelling of a Creation Grant of the Arts Council of Canada for *Rewriting Distance*, 2019.

Principal Author of an Erasmus+ grant for the project *Transferable Skills of the Dance Artist* for

Fontys School of Fine and Performing Arts, 2015.

Co-beneficiary with Lin Snelling of a Social Sciences and Humanities Research and Dissemination Grant, Canada for *Rewriting Distance*, 2012.

Personal Development Grant from the Arts Council of Canada, 2009.

Publications

Citations: 103

h-index: 6

i10-index: 4

Monographies

Cools Guy, *Performing Mourning. Laments in Contemporary Art*. Valiz, Amsterdam, 2021.

-, *Imaginative Bodies. Dialogues in Performance Practices*. Valiz, Amsterdam, 2016. Cited by 26.

-, *In-between Dance Cultures: on the migratory artistic identity of Sidi Larbi Cherkaoui and Akram Khan*. Valiz, Amsterdam, 2015. Cited by 11.

-, *Body:language #1 - #7*, Sadler's Wells, London, 2013. Cited by 10.

Co-editor

Cools, Guy, Hildegard De Vuyst, and Christel Stalpaert (eds.), *The Choreopolitics of Alain Platel's Les Ballets C de la B: Emotions, Gestures and politics*, Bloomsbury, London, 2019.

Cools Guy, Pascal Gielen (eds.), *The Ethics of Art. Ecological turns in the performing arts*, Valiz, Amsterdam, 2014. Cited by 13.

Chapters in books

Cools Guy, The Cross, circle and labyrinth as graphical metaphors to reflect on the creative process. in: Keil, Marta (ed.), *Choreography: Strategies*. Poznan: Art Stations Foundation (upcoming).

-, Dwelling in multiple languages: the impossible journeys 'home' in the work of Sidi Larbi Cherkaoui and Akram Khan. in: Meerzon, Yana and Stephen Wilmer (eds.): *Handbook on Theatre and Migration*. Basingstoke: Palgrave MacMillan (upcoming).

-, Dance: a translating art. The body as a 'transmutator' of identity. (updated version)/ taniec: sztuka tłumaczenia (ciato jako 'transmuter' tozsamosci). Wyktad w czterech czesciach. in: Keil, Marta (ed.), *Choreography: Autonomies/Choreografia: Autonomie*. Poznan: Art Stations Foundation, 2019. pp. 62-85.

-, La Drammaturgia dela danza, in: Pontremoli, Alessandro and Ventura, Gerarda (eds.), *La Danza: Organizzare per Creare*. Milano: Francoangeli, 2019. pp. 140-151.

-, Akram Khan: the creative confusion of the migrating body. in: G. Brandstetter, G. Egert, H. Hartung (eds.). *The Movements of Interweaving*. Routledge, London, 2018. pp. 25-43.

-, Sidi Larbi Cherkaoui and Akram Khan: intertwined journeys in-between dance cultures. in: J. Butterworth, L. Wildschut (eds.), *Contemporary Choreography: A Critical reader, 2nd Edition*. Routledge, 2018. pp. 372-384.

-, Dance Dramaturgy as a creative and somatic practice. The Art of Witnessing. in: *Re_Research Dance Dramaturgy*. Torino: Ricerca Workspace. 2017. pp. 112-135.

-, Correspondence and ekphrasis. Dance Dramaturgy as a dialogical practice. in: K. Georgelou, D. Theodoridou, E. Protopapa (eds.), *The Practice of Dramaturgy*. Valiz, Amsterdam, 2016. pp. 99-107.

-, Rewriting Distance: On Improvisation as a research practice. in: B. Nieuwboer, L. Wildschut, W. Zoet (eds.), *Danswetenschap Nederland, Deel 8*, Vereniging voor Dansonderzoek, Amsterdam, 2015. pp. 61-68.

-, Re-memembering Zero Degrees. in: B. Cochrane, K. Trencsenyi (eds.), *New Dramaturgy: International Perspectives*, Bloomsbury, London, 2014. pp. 180-195. Cited by 13.

-, *Dance dramaturgy as a creative and somatic practice*. in: B. Nieuwboer, L. Wildschut, W. Zoet (eds.), *Danswetenschap Nederland, Deel 7*, Vereniging voor Dansonderzoek, Amsterdam, 2012. pp. 67-75.

- , Giving a voice to Mourning. in: J. Nelis (ed.), *Receptions of Antiquity*, Academia Press, Ghent, 2011. pp. 145-152.
- , Nomadisme als ankerpunt (Nomadism as a point of anchorage), in: Raymaekers, Samme (ed.), *Dans in Québec*, Borgerhoff & Lamberigts, Ghent, 2008, pp. 11-29.
- , *Dance: a translating art. The body as a 'transmutator' of identity*. in: C. Pontbriand (ed.), *Dance: Distinct Languages and Cross-Cultural Influences*, Editions Parachute, Montréal, 2001. pp.31-39.

Articles in Magazines

- Cools, Guy and Pascal Gielen, Counteracting Movements, Precarious Labour and Civil Action in the Viennese Art Scene, in: *Gift, Zeitschrift für freies Theater*, 03/2018, Vienna. pp. 10-16.
- Cools, Guy, ChampdAction LabO, Hoe introduceren we meer interdisciplinariteit in het hoger kunstonderwijs? (How to introduce more interdisciplinarity in arts education) in: *Forum+, for research and arts*, Vol. 25, no. 1, March 2018. Antwerp-Amsterdam: Koninklijk Conservatorium-University Press. pp. 17-20.
- , Körperliche Dramaturgie. Der Dramaturg als ‚äußerer Körper‘ und somatisch Miterlebender, in: *Zeitschrift der dramaturgischen Gesellschaft*, 02/17, Berlin, 2017. pp. 65-66.
- , Who needs a dramaturg! in: *Aparté/Arts Vivants*, Nr. 3, UQAM, Montréal, 2014. pp. 86-91.
- Cools, Guy and Stefano Muneroni. Rewriting Distance: bridging the space between dramaturg and dancer. in: *Canadian Theatre Review* 155, University of Toronto Press, 2013. pp. 54-57.
- Cools, Guy, De la dramaturgie du corps en danse. in: *Cahiers de Théâtre JEU*, 116, Montréal, 2005. pp. 89-95.
- , Intercultural Storytelling: a voyage around the theatre world of Alain Platel. in: *Parachute* 102, Montréal, 2001. pp. 102-113.

Online publications

- Cools, Guy, Rewriting Distance: Live Writing. in: online EASTAP publication (upcoming)
- , Invisible Diaries, Dramaturgy Network, UK, 2020 <https://www.dramaturgy.co.uk/single-post/2020/04/06/Invisible-Diaries>
- , Performing Mourning, Podcast in the Echolot Series, Muzeum Susch, SUI, 2020
<https://podcasts.apple.com/at/podcast/echolot/id1503494523?l=en&i=1000474730366&fbclid=IwAR3WH8WJBQldKqSF2y7vmUITftrt3yojtdl8aVlt55iOxGcK1q-MfJm3rmZw>
- , Playing, Gaming and choreographing. Bern: Dampfzentrale, 2020. <https://www.dampfzentrale.ch/en/playing-gaming-and-choreographing-2/>
- , Die Politik der Etikettierung und die Politik der Tanztechniken. Bericht zum Lab: De-colonizing Dance: Postcoloniality and Contemporaneity. Tanzkongress, 2016.
http://www.tanzkongress.de/files/politics_of_labelling_and_politics_of_dance_techniques_guycools_deu.pdf
- , *Rewriting Distance, Some Reflections on the impact of performance as research*. in: Proceedings of Carpa 3, Colloquium on Artistic Research in the performing arts, Theatre Academy of Helsinki, 2014.
<https://nivel.teak.fi/carpa/rewriting-distance-some-reflections-on-the-impact-of-performance-as-research/>

Lectures

- Lecture Performance, Laments in Contemporary Art, Muzeum Susch, Amsterdam H401, Ottawa ODD, 2021
- Lecture for the on-line conference, Dance and Dramaturgy in Turbulent Times. Australian Dance Theatre, 2020
- On-line Lectures: The Dramaturg as Witness, Dialogue Partner and Editor and How to organize the creative dialogue and flow on a distance for the VIBRA festival, Ljubljana, 2020
- On-line Lecture, Post COVID-Creativity for Steps Conference, Switzerland, 2020
<https://www.steps.ch/en/specials/Steps-Meeting-Point.html>
- Performing Mourning, Laments in Contemporary Art. October Gallery. London, 2019.

S:PAM lecture, *The Choreopolitics of Alain Platel: how a dramaturgy of stuttering evokes the response-ability of the spectator to become a with-ness*. University of Ghent, 2019

Public Talk with Arno Schuitemaker about his creative process, *Nederlandse Dansdagen*, 2019.

***Performing Mourning, Laments in Contemporary Art*. University of Alberta, 2019**

The Politics of the In-Between Body. Canal Danza. Madrid, 2018.

Performing Mourning, Laments in Contemporary Art. Conference Dynamics of Interweaving Performance Cultures. Berlin, 2018.

Performing Mourning, Laments in Contemporary Art. Dance House Limassol, 2018.

Performing Mourning, Laments in Contemporary Art. Light Moves. Limerick, 2018.

***Performing Mourning, Laments in Contemporary Art*. University of Ottawa, 2017.**

Dialogical Practice, the art of listening, Fontys Academy of Dance, Tilburg, 2017.

On Dance Dramaturgy for the Jahreskonferenz der Dramaturgischen Gesellschaft, Hannover, 2017.

On Dance Dramaturgy at the Conference, Re:Research Dance Dramaturgy, Turin, 2016.

Performing Stranger, a dialogue with Prof. Yana Meerzon of the University of Ottawa at NAC, 2016.

Art of Witnessing at Concordia University, 2016.

On Dance Dramaturgy at Concordia University and UQAM, 2016.

The Transferable Skills of the Dance Artist, key-note lecture at the conference, *The Relevance of Dance*, organized by Dansmakers and the European Dancehouse Network, Amsterdam, 2016.

Keynote lecture at the conference, *Who Am I? And Exploration of How Artistic Identity is Maintained in A Nomadic Life*, Organized by Dance Ireland, Dublin, 2015.

The Ethics of Art, Kinosiska, Ljubljana, 2014.

The Mythic Body at the department of psychology, Masaryk University, Brno, 2014.

Together: moving. The contemporary dance company as a science lab for social skills at the Symposium Missing links. Über Koöperation un Kollektivität in der Performance, organized by Tanzwerkstatt Europa, München, 2013.

Bridging the space between dramaturg and performer in the Rewriting Distance Performance practice, at the Carpa 3, Colloquium on Artistic Research in the performing arts, Theatre Academy of Helsinki, 2013.

Metaphors and Mythic Images in Dance Dramaturgy as part of the series Trames, *Dramaturgies I Derives*, at Institut del Teatre, Barcelona, 2011.

We are all carriers, key-note lecture at the Modul-Dance conference in Nicosia, Cyprus, 2011.

On Dance Dramaturgy at UQAM, Theatre Department, Montréal, 2008.

To be an/other/body. Lecture on the traditions of carnival and travesty at University of Florina, at the International Summer Academy of Theatre of the National Theatre of Greece, summer 2001.

The actor as a musical body is a dancer. Part II: the feet of the dancer, at the conference Grounded in Europe: Tanztheater and its legacy, Roehampton University, London, December 2001.

Lecture for the Catalytic Conversions Seminar, Royal Opera House - London, 2000.

Rites of Separation (dead and exile) and union (marriage) as a source for a contemporary theatre practice, at the International Summer Academy of Theatre of the National Theatre of Greece, 2000.

***Dance: a translating art. The body as a 'transmutator' of identity*. Keynote lecture at the symposium Dance - distinct language & cross-cultural influences, at FIND-Montréal, 1999.**

The actor as a musical body is a dancer. Part I: the actor, at the Summer University Frankfurt, 1998.

Four thesis's about the future of dance, keynote speech at the International Greenhouse Conference, University of Leeds, 1998.

Arts sector

Dramaturg

Arno Schuitemaker (NL), *OSCAR*, 2021; Joshua Monten (SUI), *The Pursuit of Happiness*, 2021; Sebastian Weber (D), *Bats*, 2021; Gerard Reyes (CAN), *Public/Private Parts ou l'origine du monde*, 2021; Koen Augustijnen - Rosalba Torres Albear, *Lamenta*, 2021; Evie Demetriou (CYP), *Who Cares?*, 2021; Alexander Gottfarb (AT), *Encounters 1-2*, 2021-2020; Simon Mayer, *Being Moved*, 2020; Jean Abreu (UK), *As They Are, Mantras for the body*, 2021-2020; Joshua Monten (SUI), *Game Theory*, 2020; Evie Demetriou (CYP), *Fountains of Mojitos*, 2019; Danièle Desnoyers (CAN), *Unfold, 7 perspectives*, 2019; Cie Idem (SUI), *Three Ages*, 2019; Florence Boyer (F), *Kaniki*, 2018; Joshua Monten (SUI), *Romeo, Romeo, Romeo*, 2018; Tedi Tafel (CAN), *Crying in Public*; 2018; Jean Abreu (UK), *Solo for Two*, 2018; Arno Schuitemaker (NL),

The way you sound tonight, 2018; Alex Gottfarb (AT), *Negotiations*, 2018; Arno Schuitemaker (NL), *If you could see me now*, 2017; Alex Gottfarb (AT), *Traces*, 2017; Cie Idem (SUI), *Control*, 2017; Bite the Bullet (SUI), *Lose your head*, 2017; Alex Gottfarb (AT), *Together*, 2017; Arno Schuitemaker (NL), *I will wait for you*, 2016; Alex Gottfarb (AT), *A Matter of Belief*, 2015; Arno Schuitemaker (NL), *While we are striving*, 2015; Stephanie Thiersch (D), *Bronze by Gold*, 2015; Arno Schuitemaker (NL), *I is Another*, 2014; Stephanie Thiersch (D), *The Memory Machine*, 2014; Georg Blaschke (AT), *The Bosch Experience*, 2014; Chiara Frigo (I)- Emmanuel Jouth (CAN), *When we were old*, 2013; Toronto Dance Theatre (CAN), *Pteros Tactics*, 2010; Andrea Nann (CAN), *Next to each other*, 2010; Danièle Desnoyers (CAN), *Dévoré le ciel*, 2010; Lia Haraki (CYP), *The Feast*, 2010; Lia Haraki (CYP), *Pretendance*, 2009; Les Ballets C de la B, Koen Augustijnen (B), *Ashes*, 2009; Akram Khan-National Ballet of China (UK), *bahok*, 2008; Akram Khan-Juliette Binoche, National Theatre London (UK), *in-I*, 2008; Sidi Larbi Cherkaoui-Toneelhuis (B), *Origine*, 2008; Andrew Harwood (CAN), *L'Ubiquiste*, 2008; Danièle Desnoyers (CAN), *Là où je vis*, 2008; Anabel Schellekens (B), *Volta*, 2008; Marc Boivin (CAN), *R.A.F.T. 70*, 2007; Les Ballets C de la B, Lissi Estaras (B), *Patchagonia*, 2007; Sidi Larbi Cherkaoui-Toneelhuis (B), *Myth*, 2007; Sidi Larbi Cherkaoui-LaMonnaie (B), *Apocryfu*, 2007; Lia Haraki (CYP), *Monday Mourning*, 2006; Anabel Schellekens (B), *Vous permettez?*, 2006; Akram Khan-Sylvie Guillem (UK), *Sacred Monsters*, 2006; Les Ballets C de la B, Koen Augustijnen (B), *Import-Export*, 2006; Akram Khan-Sidi Larbi Cherkaoui (UK-B), *zero degrees*, 2005; Danièle Desnoyers (CAN), *Play it again*, 2005; Lia Haraki (CYP), *Eye to I*, 2005; Les Ballets C de la B, Koen Augustijnen (B), *Bâche*, 2004; Sara Wookey (USA/NL), *Face*, 2004; Muziek LOD, Dick Van der Harst (B), *Dakrismena Poulia*, 2003.

Curator

Micro Macro Dramaturgies in Dance, Anghiari, 2021

Colloquium, *Dancers at Work*. Tanzquartier, Vienna, 2018.

ChoreoLab *Ways of Seeing Rhythm*, Reso-Dampfzentrale Bern, 2015.

Conference, *Écritures de Silence* (on dance dramaturgy), Théâtre Sévelin, Lausanne, 2014.

Colloquium *The Ethics of Art*: Arts Centre Vooruit, University of Ghent, 2014.

3rd Modul Dance Conference: *Ethics in Aesthetics? For an ecology of both the environment and the body*.

Fontys School of Fine and Performing Arts, Tilburg, 2012.

International symposium on the Dance house-model, Danshuis Station Zuid, Tilburg, 2010.

Bodywalks, dance project as part of the festival Corpus, Bruges, 2005.

***Vooruit Danse en avant*, a dance festival in partnership with L'Agora de la Danse, Usine C, Danse Danse, la Place des Arts, le Musée d'Art Contemporain and l'UQAM - Montréal/Québec (CAN), 2003.**

Vooruit = Vorwärts, Tanzhaus NRW, Düsseldorf, 2001.

Venezia Danza Avanti, Teatro Fondamenta Nuove, Venice, 2000-1998.

Gent Danst, Arts Centre Vooruit-Festival of Flandres, Ghent 2000-1992.

European Production Centres : crossing the borders in theatre, Arts Centre Vooruit - Arts Centre Mousonturm, Frankfurt, 1997.

Flemish Dance Platform, Arts Centre Vooruit, Ghent, 1995.

Theatre and dance curator for Arts Centre Vooruit, Ghent, 2002 - 1990.

Own creations

Performing Mourning, Lecture Performance, 2021, Susch, Amsterdam, Ottawa.

***Rewriting Distance*, with the Canadian choreographer Lin Snelling, Charlbury, London, Edmonton, Ghent, Limerick, Montréal, Toronto, Berlin, Vienna, Antwerp, Gent, Halifax, Limassol, Montréal and Edmonton 2019-2011, see also www.rewritingdistance.com.**

Repeating Distance, with the Canadian choreographer Lin Snelling, Bruges, Antwerp, Montréal, Nanaimo, London, Limassol, Athens, 2010-2005.

Mentoring and workshops

« The generosity and openness of Guy Cools made this workshop even more rich and informative: we

were thinking together » (Comment of a participant)

Mentor for

Double Program, Migros, Zürich, 2021-2020; **Atlas project, Impulstanz, 2021-2019;**; **Biennale Dance College, Venice, 2020-2018;** Anghiari Dance Hub, 2021-2015; Interdisciplinary LAbO, Champ Action, Antwerp, 2017; Art Stations Foundation, Poznan, 2017; Project Dance and Dramaturgy, Théâtre Sévelin, Lausanne, 2015-2013; Werkstücke, Tanzquartier, Vienna, 2012; Operaestate-Bassano del Grappa, 2011; **Interrarium Project, Banff, 2011;** **Triptych, an exchange project between Operaestate-Bassano del Grappa;** **Circuit Est- Montréal and Dance Center-Vancouver, 2011-2010;** Big Intensive, Sadler's Wells, London, 2008-2006; Exploratorium Project, Liverpool Institute of the Performing Arts, 2002.

Workshops on Dance Dramaturgy and creative process

Impulstanz, Vienna, 2021-2017; Open Up, Creative Europe, NIMAC, Nicosia 2021; **ODD (online), Ottawa, 2021;** Dance Base Edinburgh (on line), 2021; Bridges Residency Program NIMAC, Nicosia, 2019; **Circuit-Est, Montréal, 2019-2017;** Art Stations Foundation Poznan, 2019; International Choreographer's Week, Tilburg, 2019-2016; Cyprus Centre of the International Theatre Institute, 2018; CND, Toulouse, 2018-2015; Artère, Québec, 2018; Bucharest International Dance Festival, 2018; Canal Danza, Madrid, 2018; Tanec Praha, 2017; Next Moves, Dansmakers, Amsterdam, 2016; Dance House Limassol, 2016; Théâtre Sévelin, Lausanne, 2015; Dancelab Seoul, 2013; Institute of Music and Dance, Warsaw, 2013; Tanzkongress, Köln, 2013; Festival Equilibrio, Rome, 2013; iDas, Tanzhaus NRW, Düsseldorf, 2013-2011; La Caldera, Barcelona, 2011; RQD, Montreal, 2010; Station Zuid-Tilburg, 2010; **Circuit Est, Montréal, 2010-2005;** **Toronto Dance Theatre, 2008;** Isadora Duncan Dance Centre, Athens, 2007.

Repeating and Rewriting Distance workshops

with Lin Snelling at Nanaimo - Crimson Coast Dance Society; London-The Place (as part of Choreodrome); Limassol-Cyprus - Pelma; ImpulsTanz-Vienna; Isadora Duncan Dance Centre-Athens; International Kalamata Dance Festival-Kalamata; Toronto Dance Theatre-Toronto; University of Alberta-Edmonton; Station Zuid-Tilburg; Dance Centre, Dublin; University of Limerick; KASK-Ghent; **Conference Research in Dance, Concordia University 2017-2007**

Workshops on Performing Mourning, how to dialogue with those that are absent

Cie Mouvoir - Tanzhaus NRW Koeln; Dance House Stegi - Limassol; Isadora Duncan Dance Centre - Athens; University of Ottawa 2021-2017

Others

Réécrire Le Corps, Incarner L'écriture with Ginelle Chagnon and Lin Snelling, at Circuit Est, Montréal, 2015-2013.

The Ethics of Art, with Mala Kline, Kinosiska, Ljubljana, 2014.

Mentoring Modul Dance choreographers, a.o. Daniel Abreu, La Veronal, Mala Kline, Arno Schuitemaker 2014-2012.

Mentoring Werkstücke, Tanzquartier, Vienna, 2012.

Standup PerformDance with Lia Haraki, Danshuis Station Zuid, Tilburg; Impulstanz, Vienna; Kalamata 2012-2010.

Mentoring Choreoroam, Operaestate-Bassano del Grappa, 2011.

The Act of Looking for Danse sur les Routes, Montréal, 2010.

Mentoring Danièle Desnoyers, Emmanuel Jouthe, Marc Boivin and Andrew Harwood de Lotbinière, Hinda Essadiqi, Line Nault as part of the Circuit Est mentor programs for choreographers, 2010-2005

Facilitator of the workshop, Passport to International Touring, ITC, London, 2004.

Workshops at the International Summer Academy of Theatre of the National Theatre of Greece: Labyrinths and gardens, as architectural guides to awaken the senses, 2002; The World Turned Upside Down, 2001; Rites of Separation (dead and exile) and union (marriage) as a source for a contemporary theatre practice, 2000.

Jury member

Member of the Jury, Solo Dance Contest, Gdansk Dance Festival, 2019

Member of the Jury of the Czech Dance Platform, Prague, 2018.

Member of the jury of the Premio Equilibrio Roma, 2013.
Member of the jury of The Place Dance Prize, London, 2006-2004.
President of the jury of the Aerodance competition as part of Juli Dans, Amsterdam, 2004-2002.
Member of the jury of the Certamen Coréografico de Madrid, 2003.
Member of the jury of the State Prize for Performing Arts of the Flemish Government, 2003.

Artistic Consultancy

Moderator EDN Ateliers, Athens, 2019, Prague, 2018, Montréal, 2017.
Developing artistic vision and writing funding applications for Eastman (Sidi Larbi Cherkaoui), Antwerp, 2014-2012.
Consultancy for Stegi, Dance House Limassol (CYP) on their future development, 2009.
Development of the 5ième Salle of Place des Arts - Montréal, 2009-2003.
Copy-writing funding applications les ballets C de la B, Ghent and Arts Centre Monty, Antwerp, 2006-2005.
Brigades Volantes for the dance compagnies FLAK and le Carré des Lombes, Montréal, on international touring and their reorganisation in function of new artistic objectives, 2006-2005.
Redefining the artistic policy for Julidans - Amsterdam, 2003.

Journalism

Monthly column in The Bulletin (Brussels) / Dance items for Passport (Sabena), Ackroyd Publications, 1997 - 1996.
Theatre- and dance critic at De Morgen-Brussels, 1990-1986.

Government and other mandates

Member of Wiener Perspektive, 2021-2017.
Member of the Board of Studio 303, Montréal, 2007-2005.
Member of the Board of PARTS, dance school of Anne Teresa De Keersmaeker, 2004-2001.
Member of the Board of Time festival, city festival of Ghent, 2004-1999.
Member and vice-president of the Council for Dance, advisory board for the Minister of Culture of the Flemish Government. 2001 - 1993.

Education

In his jury report of my PhD, Prof. Hans-Thies Lehmann wrote: "This highly original work piece will contribute in an essential way to the international discussion about the problem of artistic research. This thesis makes for engaged reading, moves and touches by frankness and personal involvement as a thinking-through of an artistic journey and at the same time produces real knowledge in the sense only appropriate in this domain. (...) It must be highly appreciated if an academic work achieves such a testing out of its own limits without betraying the demands on clarity, rational argument and substantial factualness which we apply to such work."

PhD in the Arts, *Rewriting Distance: Dance Dramaturgy as a somatic and creative practice. How to talk and write about the body.* UGhent-KASK, 2014-2010.

MA, major: English, minor: Theatre Science. University of Antwerp, 1986-1982. Thesis: *The development of a model of reception analysis with verification to a number of Brecht performances in Flanders.*

Teaching Qualification for English in higher education, University of Antwerp, 1986-1985.

Fluent in Dutch, English and French.
Basic knowledge of German.