

Biographies



Bertus Borgers is a musician and co-founder of the Rockacademy of which he became the managing director in 1999. Before that, he helped to set up pop teacher training at the Rotterdam Conservatory. Borgers came into the public eye through his appearances as a guest saxophonist with national celebrities like Herman Brood, Golden Earring and Raymond van het Groenwoud as well as through his accomplishments as the singer/songwriter in his own bands. Borgers has released eleven albums from his own repertoire, recently including songs in the Dutch language.
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Luigi Coppola is an Italian artist who works primarily in performance art. His artistic research focuses on relational dynamics, stressing the conceptual aspects of order in the social mechanism. Traces of his performance process have been displayed through different media, such as live performance, photography, installation and video. He trained both as a scientist (in environmental engineering, undertaking a doctorate specializing in risk analysis) and in the art field (visual and performance art). He is a close collaborator of the artist, Michelangelo Pistoletto, in Cittadellarte.
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An De bisschop obtained a PhD in Educational Sciences at Ghent University, Belgium (2009). For her thesis, entitled *Community Arts as a Discursive Construction*, she was also associated with the Western Cape University in Cape Town, South Africa. She is currently the director of Demos vzw, a Flemish organization that aims to offer equal opportunities for underprivileged people to participate in the arts, sport and youth work.
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Paul De Bruyne is Associated Lector *Arts in Society* at Fontys College for the Arts, and a lecturer at Maastricht University, the Netherlands. His 2009 monograph on multicultural music was called *Een stoet van kleur en klanken. De muziek van Luc Mishalle & Co.* In 2009, he and Pascal Gielen co-edited *Being an Artist in Post-Fordist Times*. He is a playwright, director and dramaturge of theatre. His plays have been produced in the Netherlands, Belgium and China, and he has directed plays in Belgium, the Netherlands, Kenya and China.
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Miguel Escobar Varela is interested in the interaction between traditional and new media in Indonesia. He is currently a doctoral candidate in the Theatre Studies Programme of the National University of Singapore. He has worked in different countries as a performer and a cultural manager and holds an MA in Arts and Heritage, Policy, Management and Education from Maastricht University.
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Alison M. Friedman is founding director of Ping Pong Productions (www.pingpongarts.org), which facilitates cultural exchange projects and collaborations between Chinese and international performing artists. Since 2002 she has worked in China, where she has served as International Director for Beijing Modern Dance Company, managed Oscar and Grammy-award winning composer/conductor Tan Dun, and produced international dance festivals in Beijing. Friedman lectures widely about contemporary performing arts in China. She was awarded a Fulbright Fellowship (2002–2003) to research the development of modern dance in China, and a 2009–2010 Arts Management Fellowship at the John F. Kennedy Center for the Performing Arts in Washington, DC.
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Pascal Gielen lives in Antwerp, Belgium, but is professionally based at the University of Groningen in the Netherlands as a sociologist of the arts. Together with Paul De Bruyne, he is also director of the research group and book series *Arts in Society* (Fontys College for the Arts). Gielen has written several books on contemporary art, cultural heritage and cultural politics. In 2009, he co-edited the book *Being an Artist in Post-Fordist Times* with Paul De Bruyne and, in 2010, he published his new monograph, *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism*.
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Sonja Lavaert is a philosopher and Italianist, lecturer at the Department of Applied Linguistics of the Erasmus University College Brussels and at the Free University of Brussels. She has written about Machiavelli, Spinoza and radical Italian philosophy. In 2010, she published her doctoral thesis, *Het perspectief van de multitude. Agamben, Machiavelli, Negri, Spinoza, Virno*. She is also a painter.
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Hans van Maanen, former Head of Department of Arts, Culture and Media Studies at the University of Groningen, is now a dramaturge and emeritus professor. His main area of research is the functioning of the arts in society, particularly theatre. He is a member of the editorial boards of the *International Journal of Cultural Policy* and the series *Themes in Theatre*, and a consulting editor for the *South African Theatre Journal*. He served as vice-chair and general executive for the Fund for the Stage Arts of the Netherlands and is now chair of the Arts Council of Groningen. His most recent book publications are Van Maanen, Kotte and Saro (eds.), *Global Changes: Local Stages* (2009) and *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values* (2009). Together with Andreas Kotte (University of Bern), he co-chairs the international Project on European Theatre Systems (STEP).

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Alida Neslo was the managing director of DasArts, an international Masters training programme, centred on research into theatre and dance studies, at the Amsterdam School of Arts. She was also managing director at New Amsterdam (DNA), the oldest intercultural theatre company of the Netherlands, and simultaneously managed its pre-theatre training facility, ITS DNA, as well as her own company, the DNA (lab). She was discovered while on stage by the legendary Flemish director, Tone Brulin, and worked for his avant-garde international travelling company, TIE – 3, for several years. She grew up in Surinam, studied in Flanders and Senegal and has lived and worked on four continents. She was a member of the Commissie Cultureel Verdrag Vlaanderen-Nederland [Flanders-Netherlands Cultural Treaty Commission] and vice chairman of the Amsterdam Kunstraad. She currently lives in Surinam.

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Lionel Popkin is a choreographer and performer whose current work deals with issues of cultural transmission and hybrid identities. Recent works include *And Then We Eat* (2004), *Miniature Fantasies* (2006), and *There is an Elephant in this Dance* (2009). Popkin was a dancer in the companies of Trisha Brown (2000–2003), Terry Creach (1996–2000), and Stephanie Skura (1993–1996). He is currently Associate Professor of Choreography and Performance at the University of California, Los Angeles (UCLA).

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Tessa Overbeek studied Arts, Culture and Media (BA) and Literary and Cultural Studies (MA) at the University of Groningen, with a focus on cognitive approaches to art and culture. She has been teaching courses in Art Sociology and Academic Writing at the department of Arts, Culture and Media of the University of Groningen and has been working as a freelance writer, editor and researcher.

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Hein Schoer works as researcher and lecturer at Fontys College for the Arts and teaches on soundscapes and acoustic ecology at the University of Applied Sciences, Darmstadt. He has a history in audio engineering and cultural science and writes and composes conventional music as well as acousmatic pieces. His PhD thesis, entitled *The Sounding Museum*, covers the theoretical and practical aspects of the mediation of North American indigenous cultures by means of soundscape composition, namely representation issues and best practices when in the field, in the studio and in the museum.

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Ricky Seabra was born in Washington, DC, but currently lives alternately in Rio de Janeiro and Brasilia. He has a BFA in Communication Design from Parsons School of Design and a Masters in Design Research from the Design Academy Eindhoven. He works as a theatre artist, curator and cultural advisor all over the world.

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Jonas Staal is a Dutch visual artist whose work reflects the relationship between art, politics, ideology and publicity in varied, often controversial ways.

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Klaas Tindemans has a PhD in Law and works as a teacher/researcher at the Department of Audiovisual and Performing Arts of Erasmus University College Brussels and the Free University of Brussels. As a guest professor, he teaches at the Antwerp theatre school and at the University of Antwerp. He is active as a dramaturge with the Antwerp players' collective, De Roovers. He also writes plays. For *Bulger* (2006), a play about children killing another child, which he directed at the Brussels youth theatre, BRONKS, he received the 2008 New Playwriting Prize at the Theatertreffen in Berlin. In 2009, he wrote and directed *Sleutelveld*, a play about war, memory and

fairytale. Tindemans publishes writing on legal-philosophical issues, politics and theatricality, ancient tragedy and contemporary (documentary) theatre.

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Luk Van den Dries studied German philology at the Free University of Brussels and has worked in the field of theatre studies since 1980, first at the Free University and, later, as professor at the University of Antwerp. His research focuses on post-war Flemish theatre, about which he has published extensively in (inter)national trade journals. His book on Jan Fabre, *Corpus Jan Fabre* (2004), has been translated into seven languages. Since 2004, he has worked as a dramaturge on some of Fabre's productions, such as *Tannhäuser* in De Munt, *Histoire des larmes* (Avignon) and *Requiem for a Metamorphosis* (Salzburg). In 2008, he and Louise Chardon founded AndWhatBeside(s)Death, a production platform they used to create, e.g., *Ay'n- La baignoire du diable* (2008) and *Sensorama* (2009).

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Quirijn Lennert van den Hoogen, PhD, studied Business Administration and Arts and Arts Policy at the University of Groningen. For several years, he worked as an official for cultural policy in the Netherlands at provincial and municipal level, and for the Association of Dutch Municipalities. Since 2008, he has taught Art Sociology and Arts Policy at the University of Groningen. He is editor-in-chief of the Dutch *Handbook for Cultural Policy* and a member of the Project on European Theatre Systems.

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Bart Van Nuffelen was born in the surreal land of Belgium. Between 1973 and the present day, he has overcome many obstacles to become director of the phenomenal MartHa!tentatief, a high-profile Antwerp-based theatre company. In that capacity, he writes and produces ever-improving plays about untameable life in the city at the beginning of the twenty-first century. 2011 saw the première of *Polen op zondag*, a monumental play about a small park in the heart of the city.

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Karel Vanhaesebrouck is an assistant professor at the Faculty of Arts and Social Sciences of Maastricht University and is a theory lecturer at the Department of Audiovisual and Performing

Arts of Erasmus University College Brussels, where he coordinates the performing arts section and teaches courses in theatre history and cultural history. He is also a guest professor in theatre history at the actor's department of the Conservatory in Liège. He has published a book-length study *Le mythe de l'authenticité* (2009) and co-edited volumes on David Mamet, on tragedy and on art and activism. His scholarly work has been published in journals such as *Poetics Today*, *Textyles*, *Phrasis*, *Theatre Topics*, *Image & Narrative*, *Contemporary Theatre*, *Critique and Etudes Théâtrales*.

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