

# dans ateliers

## Contributors to Practicing Dance Dramaturgy: Learning to learn

In this document we'll elaborate a bit on the contributors to the podcast and their practices. Do check out their socials!



**Merel Heering** (1986, The Netherlands) graduated from the master Theatre and Dance Studies at the University of Utrecht in 2010. She considers dance dramaturgy a social practice in which she combines her sensitivity for (inter)personal dynamics with her ability to encourage critical and conceptual thinking. After her graduation Merel worked for a number of institutions such as Nederlands Dans Theater, Dutch Dance Festival, ICKamsterdam and Theater aan Zee. Her felt necessity for a change in the Dutch dance field in terms of values, perspectives and working methods & ethics, led her to start her own independent practice as a dance dramaturge. Merel now works with a variety of independent choreographers, dance companies, festivals, theatres and production houses across Europe as dance dramaturge, curatorial advisor and consultant. Merel holds a broad and inclusive outlook on dance as an art form.



**tyroneisaacstuart** is an East London born & based multidisciplinary artist who's style is a fusion of Christian practice, Jazz music and contemporary performance. He makes choreographies & compositions for solo performance and/or other artists. His works often derive from a concept to provide a framework for his discipline of choice. He is currently creating a multidisciplinary allegory called SSS, formulating his stylistic practice, and working as a freelance artist.

Image: Jamie Field

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**Dr Adesola Akinleye**, is a choreographer and artist-scholar. She began her career as a dancer with Dance Theatre of Harlem (USA) later working in UK dance companies such as Carol Straker Dance Company and Green Candle as well as running her own dance foundation in 2000s. She is founder and currently co-artistic director of DancingStrong Movement Lab. Over the past twenty years she has created dance works ranging from live performance that is often site-specific and involves a cross-section of the community, to dance films, installations, and texts. Akinleye's work is characterized by an interest in voicing people's lived-experiences in Place(s) through creative, moving portraiture. A key aspect of her process is the artistry of opening-up creative practices to everyone from women in low wage employment to ballerinas to performance for young audiences. She has won awards internationally for her choreographic work and is published in the areas of dance and cultural studies. She is a Senior Lecturer at Middlesex University, Theatrum Mundi Fellow, and Research Affiliate at MIT.



**Mohamed Yusuf Boss** is a self-taught dancer, choreographer and theatre maker based in Groningen. His work is interdisciplinary and often derives from a social engagement. Mohamed considers art to be a way to create encounters between people with different perspectives. Mohamed created SHAN, a solo for which he won the Golden C, a prize initiated by the Dutch Fund for participatory art. He also created the performances AFAR and KÓW and won the Culture Talent prize in Groningen supported by the Prins Bernhard Culture Foundation. Since three years, Mohamed receives structural support from Station Noord to develop his work. Together with Jaukje van Wonderen he initiated X\_YUSUF\_BOSS, a platform for narratives that are often overlooked.



**Jaukje van Wonderen** is creative producer, business manager and cultural entrepreneur. She works amongst others with Mohamed Yusuf Boss and Jasmin Hasler. After having finished a Master in Arts, Culture and Media (sociology and policy), she worked as an archivist, financial coordinator and event manager. She then became part of Mad Hatters, the group of creative producers supported by Grand Theatre and Station Noord. Recently Jaukje decided to further develop herself as a creative producer. On the one hand, she is closely involved in the creative process, on the other hand very much busy with the organisational aspect of that process. Mohamed and Jaukje seek to empower one another as professionals in a collaborative way and at the same time remain open for questioning each other critically to be able to facilitate the creative process in the best possible way.

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**Melih Gencboyaci** is an artist, curator, and Hatha Yoga teacher. He studied acting at Dokuz Eylul University in Turkey. Later, he studied at the Mime department of the Academy of Dance and Theatre in Amsterdam, the Netherlands. Since 2008, he has founded two collectives of uncompromising, sweaty, and trustful collaborations: Schwalbe and Copycats. He also graduated at Das Theatre's Extended Curation program. His curatorial research is focused on creating alternative realities to challenge the existing political structures. Melih is currently artistic coordinator of Productiehuis Rotterdam, the Rotterdam based production house for theatre makers.



**Jeppe Hemdorff Nissen's** work aim is to facilitate the meeting between artwork and audience. Within the framework of Bora Bora he approaches this from two main angles. One is to support the independent artists, by designing operational, lightweight programmes such as the Residency programme of Bora Bora. Or by holding space for knowledge sharing as in the contextualizing dance programme. The other is to invent new ways for the arts to relate to the local society in meaningful ways. Constantly fighting the tendency to reduce art into a commodity that can be sold to ignorant consumers with little tricks of marketing.

He is educated as a dramaturg from Aarhus University and has been working with the independent artists of Aarhus since 2004, in a lot of different roles - among these: dramaturgy, lighting design and scenography. He has been working as a producer and dramaturg at Bora Bora since 2011 where his main subject is the development of the dance field in Aarhus and Western Denmark.



**Connor Schumacher** is a dance artist and the artistic leader of Stichting ARK, the foundation with which he organizes movement classes and raves and creates performances, with the goal to get people moving. Connor is convinced that the world would be a better place if we would dance every day. His most recent works are *Pilot PC*, a simulated rave space in the theater and *Funny Soft Happy & The Opposite*, which was very well received and had its reprise this season. Previous work are amongst others *Threesome* (2019), *OK Future* (2017), *The Fool* (2018) and *Boy Oh Boy* (2012). Next to this he took part in the European research projects *Dancing Museums* (2015-2017) and *Empowering Dance* (2018-2020), in which he searched for new ways of interaction with an audience and the soft skills people can develop through dance. Connor studied dance and composition at Purchase Conservatory of Dance in New York and developed himself from 2012 onwards as an

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independent dance artist at Dansateliers, Rotterdam.