

# Mentors & Organisation

## Ilse van Rijn



Ilse van Rijn is a writer and researcher. Educated in both literature and art history, she is interested in the relations between image and language; word and world; body, writing and their surrounds. She holds a PhD from the University of Amsterdam (UvA), developed in collaboration with the Gerrit Rietveld Academie (GRA) and the Jan van Eyck Academy (JvE), in which she questions the operative force of writing, unfolding a poetics of the artist's text (*The Artist's Text as Work of Art*, 2017). Her current research furthers her investigations in embodied forms of writing, reading them through the lens of feminist legacies, and their potential in today's other-than-human world.

Before moving to Zurich, studies have led Ilse from Amsterdam (UvA) to Paris (Paris I/Sorbonne), Maastricht (JvE), and back to France (Ecole Normale Supérieure). In Amsterdam, she has developed the theory program of the department of Image & Language (GRA), initiated the temporary master program *Approaching Language* (Sandberg Institute, 2019) and the inter-curricular program *Daily Writing* (GRA, 2022). Ilse has been affiliated to the UvA as a lecturer and researcher, and worked as a tutor at the 3<sup>rd</sup> cycle program *THIRD* at DAS Graduate School/Amsterdam University of the Arts (2020 - 22).

Her many articles, stories and performances, seminars, and workshops include 'Fire, or how to get rid of those embarrassing graphic markers' (CARPA7/Uniarts Helsinki; Looiersgracht 60 Amsterdam); 'Postpartum' (DWR 220, nov-dec 2022); 'Ghostwriting and Artists' Texts' (Amsterdam: AUP, 2022).

Ilse is Head of 3. Cycle at the Institute of Performing Arts and Film (IPF) of the ZHdK.

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## Fee Altmann



Fee Altmann, art historian, freelance curator, theorist, practitioner and writer with a focus on artistic practices in contemporary cultures at paradigmatic turning points; social and political practices of the arts and procedures of artistic research; transdisciplinarity, experimental theory and practice of knowledge. Fulltime Managing director, Digitale Bühne gGmbH ([digital-stage.org](http://digital-stage.org)); board member and humanities director, Institute for Artistic Research (!KF), Berlin.

Founding member of the Society for Artistic Research Germany, and representative for Brandenburg. Since 2019 member of the working group „Third Cycle in the Arts“ with Prof. Dr. Elke Bippus (ZHdK, Zurich) and others. Mentor at the Peers Programme, ZHdK (propaedeutic program for artistic PhD applicants). Co-Creator of the international artistic research project Fabulation for Future and co-initiator of the International Committee to Save the Earth through Speculative Fabulation. Many years of experience in the international art market and academic artistic knowledge system. Until 2013 director of the foundation archive of the conceptual artist and philosopher Adrian Piper.

Since 2013 at the Institute for Artistic Research at the Film University Babelsberg KONRAD WOLF, where she was managing director until 2020.

[digital-stage.org](http://digital-stage.org)

[fabulationforfuture.net/](http://fabulationforfuture.net/)

[fabulationforfuture.net/exhibition/](http://fabulationforfuture.net/exhibition/)

## Khairani Barokka



Khairani Barokka is a Minang-Javanese writer and artist from Jakarta, based in London, whose work centres disability justice as anticolonial praxis. She often focuses on ableist racism and patriarchy as affective flows in contemporary colonial violences, including in the fine art world and archives.

Okka is the new incoming Editor of Modern Poetry in Translation, and previously worked at University of the Arts London. She holds a PhD by Practice in Visual Cultures from Goldsmiths, as an LPDP Scholar, and a Masters from NYU's Tisch School of the Arts, in their new media program, where she was a Tisch Departmental Fellow. Among her honours, she has been Modern Poetry in Translation's Inaugural Poet-in-Residence, a UNFPA Indonesian Young Leader Driving Social Change for arts practice and research, an Artforum Must-See, and Associate Artist at the National Centre for Writing (UK). Recent commissioners include Serpentine Galleries, Southbank Centre, and Wellcome Collection. Her books include *Rope* (Nine Arches), *Indigenous Species* (Tilted Axis), and, as co-editor, *Stairs and Whispers: D/deaf and Disabled Poets Write Back* (Nine Arches). Her most recent book is poetry collection *Ultimatum Orangutan* (Nine Arches), shortlisted for the Barbellion Prize.

[khairanibarokka.com](http://khairanibarokka.com)

[twitter.com/mailbykite](https://twitter.com/mailbykite)

## Philip Cartelli



Philip Cartelli is a moving-image artist and researcher whose film and video work has been exhibited at Locarno Film Festival, Edinburgh International Film Festival, Visions du Réel, Torino Film Festival, FID Marseille, and Film at Lincoln Center's Art of the Real, among others.

He holds a PhD in Media Anthropology with a secondary emphasis in Critical Media Practice from Harvard University, where he was a member of the Sensory Ethnography Lab, and a PhD in Sociology from the Ecole des hautes études en sciences sociales (Paris).

His academic and critical writing has appeared in a variety of publications and he has presented his practice and research in international conferences and other venues. He has received fellowships and residency grants from the Fulbright-Institute for International Education, the Wenner-Gren Foundation, Cittadellarte-Fondazione Pistoletto, Fondazione Zegna, The Camargo Foundation, The Valletta 2018 Foundation, Roberto Cimetta Fund, and Film Study Center at Harvard University, among others.

He is currently Assistant Professor of Film and Chair of the Department of Visual Arts at Wagner College in New York City as well as a member of the Comité du film ethnographique in Paris.

<https://pcartelli.com/>

## Sher Doruff



Sher Doruff, PhD, works in the visual, digital, and performance arts in a variety of capacities.

For the past fifteen years her work has been situated in the expanded field of artistic research practice as an artist, writer, tutor, mentor, and supervisor. Her research practice currently explores fabulation and fictive approaches to writing in and through artistic research. She is currently head of the THIRD program at the DAS Graduate School (Amsterdam University of the Arts), mentoring and collaborating with 3rd cycle/PhD artist researchers.

She has taught and supervised artists in many European schools and universities including the University College Dublin, Leiden University, University of East London, Norwegian Artistic Research Program and the Gerrit Rietveld Academy of Art and Design. Her forthcoming Last Year at Betty and Bob's An Actual Occasion completes the Betty and Bob trilogy, published by 3Ecologies/punctum books. She has also published numerous texts in academic and artistic contexts.

<https://www.atd.ahk.nl/en/das-research/research-groups/3rd-cycle/third-3rd-cycle-research-groups/third/sher-doruff/>



## Emilie Gallier



Emilie Gallier is a choreographer researcher based in the Netherlands. She recently completed her artistic PhD from the Centre for Dance Research (Coventry University), with the support of the THIRD research group at DAS Graduate School, in which she developed the idea and practice of reading (documents/documentation) in and as performance.

Emilie works through dance and choreographic practices in multi-modal and multi-disciplinary settings. She develops performances, publications, edible documents, visceral practices, dances, dreams, conversations, and peer exchange within spaces of the stage, the page, telephone, and studios. Her interests are at the intersection of experimental performing art practices, poetic documentation, the act of reading as a gesture of participation (through withdrawal and absence), imbricated imaginations, entangled ecosystems, living soils. Her continuous engagement with artistic research as a 'bookworm' who nibbles scores and other documents, as a researcher, practitioner, collaborator, peer, tutor, and implicated spectator, shapes her immanent attention and experience with formats of writing and publishing. Informed by dance, she moves with the unwritten, which thrives in the written, and she attends to what practices do.

Emilie is a tutor at DAS Graduate School, guest teacher at art schools and universities in the Netherlands (ArtEZ, Fontys, Leiden University). She also publishes in peer-reviewed journals (Performance Research), and co-edits dance books (ongoing with De Nieuwdansbibliotheek).

<https://www.atd.ahk.nl/en/das-research/research-groups/3rd-cycle/third-3rd-cycle-research-groups/third/emilie-gallier/>

## Jyoti Mistry



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Jyoti Mistry is Professor in FILM at HDK-Valand at Gothenburg University and works in film both as a research form and as a mode of artistic practice. She has made critically acclaimed films in multiple genres and her installation work draws from cinematic traditions but is often re-contextualized for galleries and museums that are outside of the linear cinematic experience. Select film works include: Cause of Death (2020); When I grow up I want to be a black man (2017), Impunity (2014), 09: 21:25 (2011), Le Boeuf Sur Le Toit (2010) and I like what I like (2006).

Mistry addresses issues of identity, race and gender, and explores memories through archives and their connection to broader socio-political issues. She has taught at University of the Witwatersrand, New York University; University of Vienna; Arcada University of Applied Science Polytechnic in Helsinki, Nafti in Accra and Alle Arts School at University of Addis Ababa. Mistry has been artist in residence at Netherlands Film Academy, in New York City, at California College of Arts, Sacatar and a DAAD Researcher at Babelsberg Konrad Wolf Film University. In 2016 she was recipient of the Cilect (Association of International Film Schools) Teaching Award in recognition for innovation in practices in film research and pedagogy. Currently is editor in chief of the PARSE online journal.

<https://www.gu.se/en/about/find-staff/jyotimistry>

<https://www.berlinale.de/en/archive-selection/archive-2020/programme/detail/202008644.html>

<https://www.vbm.se/en/utstallningar/when-i-grow-up-i-want-to-be-a-black-man/>

## Mark Oosterveen



Mark has worked as a professional UK-based actor for fifteen years.

In that time, he has mostly performed onstage, including at the Lyric Hammersmith, the Arcola, the King's Head, the Soho Theatre, Theatre 503 and the Orange Tree Theatre all in London, as well as the Crucible Theatre in Sheffield, the Royal Exchange Theatre in Manchester, the Underbelly in Edinburgh and 59E59 in New York City.

His screen work includes a recurring role in *EastEnders* (BBC), *The Girlfriend Experience* (Amazon Prime Video), *Doctors* (BBC), the Terence Davies feature film *Benediction* (currently on general UK cinema release), as well as the upcoming *Django* series for Sky/Canal+ and the fifth season of *Unforgotten* (ITV).

He has also worked extensively as a voice over artist, for the likes of Big Finish Productions and many times for the BBC, has narrated audiobooks for Audible, and recorded over a dozen performances of the *Read Not Dead* series at Shakespeare's Globe.

<https://www.spotlight.com/0931-6728-0852>

## Liselott Mariett Olsson



Liselott Mariett Olsson is Associate Professor in Pedagogy in the Department of Childhood Education and Society at Malmö University in the south of Sweden. Her research takes place at the intersection of everyday life events in early childhood education and care (ECEC) and various philosophical and pedagogical perspectives. More specific research interests include early childhood pedagogy and didactics in relation to issues of equality and literacy; aesthetics, ethics and politics in ECEC; continental philosophy and educational theory as well as ethnographically inspired methods and artistic and educational site-specific methodologies.

Olsson is currently involved in a research- and innovation project called *Smooth Educational Common Spaces – Passing through enclosures and reversing inequalities* (SMOOTH 2021-2024). It is funded by the European Commission's HORIZON 2020 framework program and aims to critically examine, understand and creatively contribute to equal education and social inclusion of children and young people at risk in Europe through an exploration of the emerging paradigm «The Commons». The project engages 12 universities and cultural institutions together with preschools, schools, after-school centers, NGOs and various cultural and youth organizations in more than 50 different case studies over a longer period of time. Olsson is the author of *Movement and Experimentation in Young Children's Learning: Deleuze and Guattari in Early Childhood Education* (2009), of an upcoming book called *Becoming Pedagogue: Aesthetics, Ethics & Politics in Early Childhood Education & Care* (in press) and of articles published in scientific journals addressing early childhood, pedagogy and philosophy.

<https://doi.org/10.1080/01596306.2015.1075711>

<https://doi.org/10.2304/gsch.2013.3.3.230>

## Yvonne Schmidt



Yvonne Schmidt, Dr., is the Deputy Head of the Institute for the Performing Arts and Film at Zurich University of the Arts and responsible for the 3rd Cycle programs at the department. She is also the head of the field arts mediation at the Bern University of the Arts, where she initiated the EcoArtLab, a transdisciplinary do and think in collaboration with scientific and artistic partners, as well as the Co-President of the Swiss Association for Theatre Research.

She studied Theatre and Dance Studies and Comparative Literature in Mainz, Paris and Bern and received her PhD from the University of Bern in 2013. In 2012, she was a PhD researcher fellow at the University of Illinois at Chicago. In 2015 she was a Guest Lecturer in Theatre Studies at the University of Bern. In 2018 she was a Visiting Scholar at the University of British Columbia, Vancouver, in the context of her recently completed SNSF-research project "DisAbility on Stage" (2015-2019). She also worked for different festivals, such as the Biennale New Plays in Europe, wildwuchs Festival, and No Limits Festival Berlin.

Her research areas include socially engaged theatre and performance (performance and disability, theatre with non-professional actors), transdisciplinary approaches to arts and sciences (arts and climate change), and acting theory and health. She founded and co-convened the International Federation for Theatre Studies (IFTR) working group "Performance and Disability". Her works appeared in peer-reviewed journals such as Theatre Research International, RiDE-Research in Drama Education. The Journal for Applied Theatre and Performance or Forum Modernes Theater. Currently she is co-editing an issue of the Swiss Art Education Research Journal on Art Education and Climate Change (coming out in 2022).

<https://www.zhdk.ch/person/dr-yvonne-schmidt-159188>