

Dr. Verstraete, Pieter Maria Gabriël

Curriculum Vitae

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Birth date: 20 August 1979
Birthplace: Ekeren, Belgium



Education

- 2004-2009 **PhD**, University of Amsterdam (The Netherlands), Amsterdam School for Cultural Analysis (ASCA) & Department of Theatre Studies, Teaching Certificate in Higher Education
- 2003-2004 PhD programme (IPP) Performance and Media Studies, Johannes Gutenberg University Mainz (Germany), Academic English
- 2001-2002 **Specialized MA**, University of Antwerp (Belgium), Theatre Studies – magna cum laude
Teaching Degree ('Aggregaat') for Secondary Education, High School
- 1999-2001 **MA** (Licentiate Degree), University of Antwerp (Belgium), Germanic Languages: Dutch and English Literature (Theatre Studies) – magna cum laude
- 1997-1999 **BA** (Candidature Degree), University of Antwerp (Belgium), Germanic Languages: Dutch and English Literature – cum laude

Extra Relevant Training

- 2003-2004 **Scenography** Workshop under supervision of scenographers Karin Bucher and Rebekka Reich, and **Audible Ecosystemics** Workshop under supervision of composer Agostino Di Scipio
- 2003 ASK! Workshop 'About the **Venice Biennale** 2003' under supervision of Prof. Dr. Bart Verschaffel and Dr. Wouter Davidts (Department of Architecture & Urban Planning, Ghent)
- 2003 Workshop **Theatre Critique** at VTI (Flemish Theatre Institute, Brussels) under supervision of cultural critic and curator Anna Tilroe
- 2002 Training as a **Dramaturge** at Theater Zuidpool (Antwerp, Belgium)
- 2002 **Theatre Workshop** 'Ambient Theatre' with Martin Spangberg & Emil Hrvatin (De Singel, Antwerp)
- 2000-2001 **Theatre Workshop** with actor Steven Van Watermeulen (Studio Herman Teirlinck, Antwerp) and Theater Practice under supervision of Bart Dieho (University of Utrecht)

Employment

2017	Part-time Lecturer, Interior Architecture and Environmental Design, Bilkent University Ankara, Turkey
2015-2016	Lecturer, American Culture and Literature, Hacettepe University Ankara
2014-2015	Lecturer, Communication Studies, Public Relations and Advertisement, Atılım University, Ankara, Turkey
2014	Instructor, Summer School, Communication Design, Bilkent University, Ankara, Turkey
2013-2014	Türkiye Burslari Researcher, Bilgi University Istanbul, Migration Research Center, Turkey
2012-2018	Honorary University Fellow, University of Exeter, UK
2012-2013	Mercator-IPC Fellow, Istanbul Policy Center, Sabancı University, Istanbul, Turkey
2012-2013	Tübitak-Fellow, Ankara University, Ankara, Turkey
2010-2012	Lecturer in Drama, College of Humanities, Drama Department, University of Exeter, UK
2008-2009	Sessional Lecturer, Institute of Cultural Studies, Radboud University of Nijmegen, the Netherlands
2004-2010	Sessional Lecturer, Institute of Theatre Studies, University of Amsterdam, the Netherlands
2002-2003	Teacher English-Dutch, Groenendaalcollege & Stella Maris, Merksem, Belgium
2002-	Freelance art critic for <i>Urbanmag</i> , <i>De Scène</i> (Vzw Aktua), <i>De Morgen</i> , <i>De Warande</i> , <i>De Theatremaker</i> , <i>Etcetera</i> , <i>Courant</i> , <i>nY</i> , <i>De Witte Raaf</i>
2001-2002	Dramaturge , Zuidpool Theater, Antwerp, Belgium

Knowledge, Interests and Transferrable Skills

- Languages: **Dutch** (mother tongue), **English** (excellent; TOEFL score 113 in March 2015), **French** (good), **German** (excellent, level *Oberstufe als Fremdsprache*), **Turkish** (elementary, level C1 at Dilmer Language Center), and passively: Latin, Gothic and Old English
- **Teaching Qualifications:** Pedagogy Degrees for Teaching English and Dutch in High Schools (University of Antwerp), Academic English Certificate (Johannes Gutenberg University Mainz), Teaching Skills for PhD Students (University of Amsterdam), Education of Educators Programme Certificate (Hacettepe University)
- Directing **theatre** plays, playwriting, **dramaturgy** and director's assistance at the Music Academy in Merksem, University Theatre in Utrecht, Studio Herman Teirlinck, Zuidpool Theatre in Antwerp, Talimhane Tiyatrosu, Kumbaracı50 in Istanbul, and Sahne Parça in Ankara

- **Music:** viola, piano, accordion, organ, mandolin, Ud; degrees in Solfège & Music Culture at the Music Academy in Merksem (Antwerp), viola player at several symphonic orchestras in Belgium; private piano tutoring in Turkey
- Public Relations; Advisor to the Arts and Cultural Legacy Agency appointed by the **Flemish Government**; review of artistic projects and research applications
- Writing, **editing**, peer review, **proof-reading** and private teaching in (Academic) **English** and **Dutch**; journalism & art criticism; supervising writing workshops for the Domain for **Art Criticism** in the Netherlands
- **IT:** Windows-standard software & standard Mac applications; Word, PowerPoint, Excel; online web-design; ProTools; sound and video editing programs (iMovie)
- **Intercultural, gender and diversity** competences

Research Activities

Research Periods (Mobility)

- 2014-2015: Türkiye Bursları / Scholarships Research Programme, Migration Research Center, Istanbul Bilgi University, Istanbul, Turkey
- 2012-2013: Mercator-IPC Research Fellowship Programme, Istanbul Policy Center, Sabancı University, Karaköy Istanbul, Turkey
- 2012-2013: Tübitak Research Grant for Foreign Citizens, Department of Ethnology and Folklore, Ankara University, Turkey
- 2004-2009: PhD research at the Amsterdam School for Cultural Analysis, the Netherlands
- 2003-2004: PhD programme IPP Performance and Media Studies at the Johannes Gutenberg University of Mainz, Germany

Organisation of International Conferences, Congresses and Symposia

- *50 Years of Turkish-Belgian Migration History*, organized by the Center for Migration Research, Istanbul Bilgi University, Santralistanbul Campus, 16 May 2015, in collaboration with the Consulate-General of Belgium in Istanbul and the Turkish-Belgian Friendship and Cultural Association, Istanbul, Turkey, <http://www.bilgi.edu.tr/en/news-and-events/news/5029/50-years-of-turkish-belgian-migration-history>
- Mercator-IPC International Symposium and Workshop: ***Post-Migration in Performance: Representation, Policy and Education***, Istanbul Policy Center and Kumbaracı50, 8-9 June 2013, with support of the IPC–Sabancı University–Stiftung Mercator Initiative and Goethe-Institute Istanbul, Turkey
- ASCA International Workshop 2007: ***Inside Knowledge; (Un)doing Methodologies, Imagining Alternatives***, University of Amsterdam, the Netherlands, 28-30 March 2007

- ASCA Conference 2006: **Cathy Berberian: Pioneer of Contemporary Vocality and Performance**, University of Amsterdam, 26-28 April 2006, <http://www.contemporaryvocalities.nl>
- ASCA Soirees 2006: **Salon Synaesthesia**, in collaboration with Prof. dr. Maaike Bleeker, University of Amsterdam, February-March 2006
- CASA/ASCA 2005 Meeting: **Borders, Markets, Movements**, University of Amsterdam, the Netherlands, 17-20 June 2005

Radio and TV Appearances (Public Outreach, Journalism, PR)

- Radio interview on Belgians in Turkey, 24 April 2017 (7.10pm), Radio 1, de Wereld van Vandaag
- Radio interview on the referendum in Turkey, 14 April 2017 (7.20am), Radio 1, de Ochtend
- Live tv interview on the terrorist attack in Kizilay, Ankara, 13 March 2016, het Journaal
- Live radio and tv interviews on the terrorist attack near the Parliament in Ankara, 17 February 2016, het Journaal and Laat-Avond Journaal
- Promo-video on post-doc research, made for the welcoming of the 2012/2013 Mercator – IPC Fellows, Sept. 2012 <http://vimeo.com/pmgverstraete/post-migrant-theatre> and full video, <https://vimeo.com/53165934>
- Radio interview on PhD research, 9 June 2009 (7pm), *De Avonden*, Episode 23, VPRO-Radio 6, <http://www.vpro.nl/programma/deavonden/afleveringen/41740416/items/42088437/>
- Radio interview on a recent study of theatre audiences, hosted by Paul van Liempt, with Terts Brinkhoff, 30 October 2007 (11:03am), BNR Nieuwsradio, <http://www.youtube.com/watch?v=jZr3WShvXQo>

Creative Projects

- **Directing**, Coaching, and Musical Supervision of Hacettepe University American Culture and Literature Department's Theater Project, Sam Shepard's *The Tooth of Crime*, a Rock Opera, at Sahne Parça, Ankara, January-May 2016, with performances on 6 & 7 May 2016
- **Cinematography** and **Post-Production** of the Short Documentary, "Just Trespassing" [about tango as subculture in Amsterdam], in collaboration with Dr. Sarah De Mul, Amsterdam, April-June 2005

For more information, please visit my social profiles:

https://twitter.com/p_verstraete

<https://www.facebook.com/pieter.verstraete>

<https://www.youtube.com/user/depiot/about>

List of Publications

(Co-)Authored and (Co-)Edited Books

Pamela Karantonis, Francesca Placanica, Anne Sivuoja & Pieter Verstraete. *Cathy Berberian: Pioneer of Contemporary Vocality*. Oxford: Routledge 2014.

Carolyn Birdsall, Maria Boletsi, Itay Sapir & Pieter Verstraete, eds. *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities*. UK, Newcastle upon Tyne: Cambridge Scholars Publishing, 2009.

Verstraete, Pieter. *The Frequency of Imagination: Auditory Distress and Aurality in Contemporary Music Theatre*. Printed at Enschede: Ipskamp Drukkers BV, 2009.

Publications in Books

“Die Demaskierung der körperlose Stimme: Eine sozio-ästhetische Betrachtung interaktiver Bewegungsmusik” [Trans. Unmasking the Disembodied Voice: A Socio-Aesthetic Approach to Interactive Gesture Music]. *Disembodied Voice*, ed. Anton Rey Germán Toro-Pérez. Berlin: Alexander Verlag Berlin 2015. (=subTexte, Institute for the Performing Arts and Film Zürich, Vol. 10)

“Cathy Berberian’s *Stripsody*: An Excess of Vocal Personas in Score and Performance”. *Cathy Berberian: Pioneer of Contemporary Vocality*, ed. Pamela Karantonis, Francesca Placanica, Anne Sivuoja & Pieter Verstraete. Oxford: Routledge 2014: 67-85.

“Introduction / Overture”. *Cathy Berberian: Pioneer of Contemporary Vocality*, ed. Pamela Karantonis, Francesca Placanica, Anne Sivuoja & Pieter Verstraete. London: Ashgate 2014: 3-18.

“Turkish Post-Migrant ‘Opera’ in Europe: A Socio-Historical Perspective on Aurality”. *The Legacy of Opera: Reading Music Theatre as Experience and Performance*, ed. Clemens Risi & Pamela Karantonis. Amsterdam: Rodopi 2013: 185-207.

“Radical Vocality, Auditory Distress and Disembodied Voice in Performance: The Resolution of the Voice-Body in The Wooster Group’s *La Didone*”. In: *Theatre Noise: The Sound of Performance*. Eds. Lynne Kendrick & David Roesner. UK, Newcastle upon Tyne: Cambridge Scholars Publishing, 2012: 82-96.

“Vocal Extensions: Disembodied Voices in Contemporary Music Theatre and Performance”. *Department of Public Sound*. Lim. Ed. Including Vinyl Record. Ed. Peter Fengler. The Netherlands, Rotterdam: De Player 2012: 1-20.

“Claiming Music for the Theatre”. *Music Theatre in Flanders: Perspectives on the Landscape*. Flanders Music Centre & Flemish Theater Institute 2009: 41-53.

- “Introduction”. In: *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities*. Eds. Carolyn Birdsall, Maria Boletsi, Itay Sapir & Pieter Verstraete. UK, Newcastle upon Tyne: Cambridge Scholars Publishing 2009: 1-13.
- “Lod, een lunch rendez-vous dat langer duurde dan gedroomd” [Trans. Lod, a lunch rendez-vous that lasted longer than imagined]. In: *Lunch Op Donderdag: Kookboek ter gelegenheid van 20 jaar LOD, 1989-2009*. Ghent: LOD 2009: 8-18.
- “Auditory Imagination and Narrativization in Béla Bartók’s *Bluebeard’s Castle*”. In: *Sonic Mediations: Body, Sound, Technology*. Eds. Carolyn Birdsall & Anthony Enns. UK, Newcastle upon Tyne: Cambridge Scholars Publishing 2008: 243-57.
- “Interactive Dance: Looking at Space through the Eyes of the Matrix”. In: *Performing the Matrix. Mediating Cultural Performances*. Eds. Meike Wagner & Wolf-Dieter Ernst. München: Epodium Verlag 2008: 157-73. (=Reihe Intervisionen Band 8)
- “De microfoon als interface”. [Trans. The Microphone as Interface]. In: *Theater & Technologie*. Eds. Henk Havens, Chiel Kattenbelt, Eric de Ruijter & Kees Vuyck. Amsterdam: Theatre Institute The Netherlands 2006: 214-25.
- “Resonances of Audience Space: Ambience as the Interface”. In: *Beyond Aesthetics*. Eds. Christopher Balme & Meike Wagner. Trier: Wissenschaftlicher Verlag Trier, 2004: 11-20. (=Muse, Mainz University Studies in English 6).

Publications in Journals

- “The Secret Theatre Revisited: Eavesdropping on Locative Media Performances”, *Journal of Sonic Studies* (forthcoming, 2017).
- “Türkiye’de Sembolik Siyaset ve Protesto Kültürü: Gezi’den Sonra Yeni Bir Performativite mi?” [Trans. Symbolic Politics and Protest Culture in Turkey: A Post-Gezi Performativity?], *PRAKSIS*, 42 (Nov., 2016/3).
- “Drama and Performance Studies”, co-authored with Daniël Ploeger. In: *The Years Work in Critical and Cultural Theory (YWCCT)*, Vol. 23, (2015), ed. Neil Badmington & David Tucker. The English Association: 351-72.
- Curtin, Adrian & David Roesner, eds. “Sounding Out ‘the Scenographic Turn’: Eight Position Statements”. With statements from Ross Brown, Adrian Curtin, George Home-Cook, Lynne Kendrick, David Roesner, Katharina Rost, Nicholas Till and Pieter Verstraete. In: *Theatre & Performance Design*, 1:1-2 (2015): 107-125.
- “Still Standing? A Contextual Interview with ‘Standing Man’ Erdem Gündüz”. In: *Jahrbuch Türkisch-Deutsche Studien 2014*, In der Welt der Proteste und Umwälzungen: Deutschland und die Türkei, Vol. 5. Göttingen: V&R Unipress 2015: 121-36.

“The Listener’s Response”. In: *Performance Research* 15.3, On Listening (October, 2010), ed. Catherine Laws: 88-94.

“Structuren in de Waarneming: Duizelingwekkende indrukken in *Serendipity* van Ann Veronica Janssens”. [Trans. Structures in perception: Vertiginous impressions in *Serendipity* by Ann Veronica Janssens]. In: *De Witte Raaf* 24.142 (November-December, 2009): 19-20.

“Het verlangen van het luisteren: Over de esthetiek van verstoring in de installatiekunst van Granular Synthesis” [Trans. The Desire of Listening: About the Aesthetics of Distress in the Installation Art of Granular Synthesis]. In: *nY*, Tijdschrift voor literatuur, kritiek en amusement, voorheen *yang & freespace Nieuwzuid* (June, 2009): 209-19.

“De slag om muziek in het theater: Omtrent definities tussen cultuurbeleid en artistieke vorm” [Trans. Claiming Music for the Theatre: About Definitions between Cultural Policy and Artistic Practice]. In: *Courant* 89, (May-July, 2009): 4-9.

“Het exces in het luisteren: Performativiteit van geluid in theater” [Trans. The Excess in Listening: Performativity of Sound in Theatre]. In: *Etcetera* 25.108 (September, 2007): 25-30.

“Eric Sleichim’s *Men in Tribulation: A Total Theatre of Sound and Extended Voice*”. In: *E-View* 2 (2004), <<http://comcom.uvt.nl/e-view/04-2/verstraete.PDF>>.

Policy Briefs

“Duran Adam Etkisi”. İPM-Mercator Politika Notu. Istanbul: Istanbul Policy Center, Sabanci University, Stiftung Mercator Initiative 2013. Also available online: <<http://ipc.sabanciuniv.edu/wp-content/uploads/2013/07/Duran-Adam-Etkisi1.pdf>>.

“The Standing Man Effect”. Mercator-IPC Policy Brief. Istanbul: Istanbul Policy Center, Sabanci University, Stiftung Mercator Initiative 2013. Also available online: <http://ipc.sabanciuniv.edu/en/wp-content/uploads/2013/07/IPC_standingman_SON.pdf>.

Op-eds and Online Publications

“Over het Spanningsveld tussen Theater en Politieke Macht in Turkije”, *0090 Newsletter* (November, 2016).

Translated and republished as: “About the Tensions between Theatre and Political Power in Turkey”, *0090 Newsletter* (November, 2016).

“Turkey Coalmine Disaster: Accident or Murder?”. *ROAR Magazine* (14 May 2014), <<http://roarmag.org/2014/05/turkey-soma-coalmine-disaster>>.

Translated and republished as:

“Turchia: Il disastro nella miniera di carbone, incidente o omicidio?”. Trans. Giuseppe Volpe, *ZNET Italy* (16 May 2014), <<http://znetitaly.altervista.org/art/14945>>.

“Désastre dans une mine de charbon en Turquie: ‘Ce n’est pas un accident, c’est un meurtre!’”. Trans. Sylvia Nérina, *Presse Gauche* (20 May 2014), <<http://www.pressegauche.org/spip.php?article17724>>.

“Désastre dans une mine de charbon en Turquie: ‘Ce n’est pas un accident, c’est un meurtre!’”. Trans. Sylvia Nérina, *Avanti4.be* (15 May 2014), <<http://www.avanti4.be/analyses/article/desastre-dans-une-mine-de-charbon-en-turquie-ce>>.

“Uluslararası Sahnelerde Türkiye’nin Göç Hikâyeleri”. [Trans. Immigration Stories from Turkey on the International Stage]. *Radikal – Anasayfa / Hayat* (31 May 2013), <http://www.radikal.com.tr/kultur/uluslararasi_sahnelerde_turkiyenin_goc_hikayeleri-1135756>.

Republished in English as:

“Staging Migrant Stories between Turkey and Europe”. Istanbul Policy Center, Sabanci University, Stiftung Mercator Initiative, <<http://ipc.sabanciuniv.edu/en/wp-content/uploads/2012/09/Theatre-on-Migration-in-Turkey.pdf>>.

“Een wieg voor Turkse opera in Nederland?”. [Trans. A Cradle for Turkish Opera in The Netherlands?] Online Blog “Turkish Opera in Europe” (18 April 2010), <<http://turkeuopera.blogspot.com>>.

“Yo! Operaflat: Een blog die De Operaflat 2009 als cultureel en kritisch fenomeen exploreert”. [Trans. Yo! Operaflat: A Blog that Explores De Operaflat 2009 as Cultural and Critical Experience]. Online Blog (November 2009), <<http://operaflat.blogspot.com>>.

Conference Proceedings (Selection)

“Public Space as Secret Theatre: Eavesdropping with Locative Audio”. Proceedings of Performart ’14, *Performing Arts and Public Space*, Istanbul Bilgi University, Istanbul, 20-21 December 2014. Istanbul: DAKAM Publishing, 20-21 December 2014: 159-65.

“Contested Spaces of Acoustic Community in Post-Migrant Theatre”. Proceedings of ATMM 2012, *Audio Technologies for Music and Media* International Conference, Bilkent University, Ankara, 1-2 November 2012: 170-182. <http://atmm-conference.org/wp-content/uploads/2013/2013_files/ATMM_2012_Proceedings.pdf>.

“Vocal Distress on Stage: Voice and Diegetic Space in Contemporary Music Theatre”. Proceedings of MIT4 / Media in Transition Conference 4, *The Work of Stories*, MIT/Massachusetts Institute of Technology, Boston, 6-8 May 2005. <<http://web.mit.edu/comm-forum/mit4/papers/verstraete.pdf>>.

“Interfacing Dance: Choreographing (by) Gestural Controls”. Proceedings of *Sound Moves: An International Conference on Music and Dance*, Roehampton University, London, 5-6 November 2005: 197-203. <http://roehamptondance.com/soundmoves/assets/SoundMovesConference2005_Proceedings.pdf>.

Reviews (Selection)

“Noise: Resistance or Potential”. [About the immersive installation performance <360> by Granular-Synthesis at the opening of *The Art of Immersion* exhibition, on 9 September 2017, at ZKM, Karlsruhe]. Submitted to IAAC, 4th ed.

“Festival / Europe Now: Uit de culturele marge”. [Trans. Europe Now Festival: From the Cultural Margins]. In: *TM* (May 2013).

“Dobberen op een zee van geluid”; “Heteluchtmuziek boven de Maasstad”. [Trans. Floating on an Ocean of Sound: Hot Air Music above the Maas City]. Program Book. *Rotterdam Philharmonic Gergiev Festival 2012: Sea & You*, 7-15 September 2012 (15 August, 2012): 18-9; 27-8.

“Turks-Nederlandse opera met een Koreaanse noot”. [Trans. Turkish-Dutch opera in a Korean key]. In: *TM* 14.5 (summer, June 2010): 59-60.

Republished as Online Blog (1 June 2010), <<http://tmkritieken.wordpress.com/2010/06/01/lege-wiegbos-besik-door-muziektheater-hollands-diep>>.

“Bruce D. McClung: Lady in the Dark”. Review. *Forum Modernes Theater* 23.2 (2009): 164-66.

“Schubert met SS-ers”. [About the music theatre production *Ruhe* by Muziektheater Transparant]. In: *TM* 2.12, (March, 2008): 56.

“Liefde komt handen tekort”. [About the music theatre production *Liefde / Zijn Handen* by LOD]. In: *TM* 2.12, (March, 2008): 51-2.

“LOD / Muziektheater: Een besmettingsbodem voor hedendaags muziektheater” [Trans. LOD / Music Theatre: A Testing Grounds for Contemporary Music Theatre]. In: *TM* 4.11 (May, 2007): 12-14.

“PALACE bij Zuidpool”. *De Scène* 44.422 (April, 2003).

“Achter de blauwe heuvels. De Roovers spelen *Blue Remembered Hills* van Dennis Potter”. [About the theatre production *Blue Remembered Hills* by De Roovers]. *De Scène* 44.419 (January, 2003).

“Tirasila speelt KRSK! Berichten uit een zeemansgraf”. [About the music theatre production KRSK! by Tirasila]. *De Morgen* (04-11-2002).

“Een iglo aan het nulpunt”. [Interview with the producers of the disability theatre production *Ergens staat er nu een iglo leeg* at Theater STAP]. *De Scène* 44.418 (December, 2002).