

## HUIS - BIOGRAPHIES

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The actor, writer and director **JOSSE DE PAUW** (1952) started out on his career in 1976 with Radeis International, a successful theatre group which until 1984 performed throughout Europe and overseas, from Vancouver to Los Angeles, from Caracas to Hong Kong. As from 1985 he worked as an independent theatre-maker and entered into collaboration with actors, directors, musicians, composers, writers and artists including Tom Jansen, Dirk Roofthoof, Luk Perceval, Guy Cassiers, Jan Decorte, Jürgen Gosh, Jan Ritsema, Jan Lauwers, Manu Riche, Peter Vermeersch and FES, Claire Chevallier, George van Dam, Jan Kuijken, Eric Thielemans, Rudy Trouvé, Roland Van Campenhout, Collegium Vocale, I Solisti del Vento, Corrie van Binsbergen, David Van Reybrouck, Mark Schaevers, Jeroen Brouwers, Koenraad Tinel, Gorik Lindemans, Benoît van Innis, David Claerbout, Michaël Borremans and Herman Sorgeloos. In 1989 he played his first major film part, and since then he has appeared in more than fifty Belgian and foreign films. He has also directed two: *Vinaya* and *Ubung*. He has worked with such film-makers as Dominique Deruddere, Marc Didden, Guido Hendrickx, Eric Pauwels, Jos Stelling, Franz Weisz, Orlow Seunke and Marc-Henri Wajnberg. In addition to theatre scripts, he also writes stories, observations, notes and travel stories. These writings have been collected in two books: *Werk* and *Nog* (Uitgeverij Houtekiet). He has adapted Joseph Conrad's *Heart of Darkness* and Malcolm Lowry's *Under the Volcano* for the stage for Guy Cassiers, and J.M. Coetzee's *Disgrace* for Luk Perceval. But he is above all the writer, creator and performer of such successful stage productions as *Weg*, *Larf*, *Ubung*, *Die Siel van die Mier*, *Ruhe*, *Strange News*, *Liefde/zijn handen*, *Een Nieuw Requiem*, *De Versie Claus*, *Over de bergen*, *De Gehangenen* and *Boot & Berg*. He currently makes and presents his work for the stage at the following theatres: LOD|muziektheater (Ghent), Muziektheater Transparant (Antwerp), KVS (Brussels), Théâtre National (Brussels) and Toneelhuis (Antwerp).

**JAN KUIJKEN** (°1964) studied cello and piano at the academy in Asse. He played in a wide variety of projects: *Urbanised* (Luk Mishalle, Trevor Watts), *Fukkeduk*, *Variations on a Love Supreme* (Fabrizio Cassol, Kris Defoort), *Daniel Schell & Karo*, *Passages* (Kris Defoort). Kuijken also composes music. He wrote music for dance performances by Karin Vyncke and Karine Ponties and composed two string quartets: one commissioned by the Kunstencentrum Vooruit and the other by the Quatuor Danel. Since 2000 Jan Kuijken is composer-in-residence at LOD. He creates performances in which his music is organically interwoven with the actor's performance. This is expressed in the dramatic concerts he made together with Josse De Pauw: *Die Siel van die Mier (The Soul of The Ant)* and *Liefde/zijn handen (Love/His Hands)*. The next LODproductions were *Dubbelconcertino (Double Concertino)*, with Marlies Heuer and *Hoeveel jaren telt November (How Many Years in November)*, in collaboration with Hans Spilliaert and Yoris Van den Houte.

**MICHEL DE GHELDERODE** (1898-1962), the pseudonym of Adémar Adolphe Louis Martens, was a French-speaking Belgian playwright and author of prose and fiction. In addition, he was for years an office worker for the Schaarbeek local authority. His many fairytales, stories and radio plays were inspired entirely by Flemish tradition. In the nineteen-twenties his talent was spotted by the *Vlaamsch Volkstoneel* theatre company, which gave him an audience and prompted him to continue his creative work. The company performed six of his plays in Dutch immediately after he wrote them, and he wrote *Barabbas* (1932) and *Pantagleize* (1934) specially for them. Nevertheless, five years later he stopped writing plays because he felt he was not understood. He still completed three

remaining plays, including *L'Ecole des bouffons* (1942) and *Le soleil se couche* (1943). After that he wrote only prose and letters to a few loyal friends.

Between 1949 and 1954 his plays became a true hype in Paris, until Ionesco and Beckett usurped his position. His plays were also increasingly performed elsewhere in the world. But Michel de Ghelderode, who was often called the James Ensor of dramatic literature, remained bitter at the incomprehension he had met with in the past. He died in 1962, unaware that he had just been nominated for the Nobel Prize for Literature.