



**Joëlle Tuerlinckx** (B, 1958) lives and works in Brussels. Her work reflects on the foundations of art from ideas originating in *minimal art* and conceptual art. With her modest works, she explores the boundary between being and not being, something and nothing.

Tuerlinckx creates simple, almost immaterial drawings, videos and installations using simple materials such as paper, rope and plastic, as well as light and colour. She uses shapes and elements that have been at the basis of art for centuries, such as the point, the line, the circle and colour. For exhibitions, she allows the final appearance of the artwork to be dependent on the architecture of the space. With small interventions, actions and gestures, carefully balanced total works are created that only crystallise into works of art through the experience of the viewer.

Tuerlinckx sets out with the idea that works of art only arise in the mind of the viewer, who then tries to supplement and interpret what he or she sees. She exposes these mechanisms by merely suggesting the image with her sober work tools, instead of showing it outright.

**Suchan Kinoshita** (JP, 1960) was born in Tokyo and studied at the music academy in Cologne in the early 1980s. Initially, Kinoshita works at the Theater am Marienplatz in Krefeld, Germany, where she acts, directs and makes props. After studying at the Jan van Eyck Academy in Maastricht, the Netherlands, she emerged as a visual artist in the early nineties. A few years ago she moved from the Netherlands to Brussels.

Kinoshita's art incorporates - quite literally, because it is mostly about the body - elements from her background in experimental music and theatre, especially the direct connection between the work and the audience. Kinoshita's oeuvre unfolds over time through dynamic processes in order to form a personal relationship between viewer and artwork. The here and now of the performance is important. The fact that Kinoshita grew up between two different cultures and has been trained in various artistic disciplines is reflected in her work, which either pushes, crosses or simply ignores boundaries.

**Tsubasa Hori** (JP, 1976) is a Japanese Taiko drummer who was born in Kyoto. She currently lives in Antwerp from where she develops both her own work and work for international theatre and music groups.

Hori started playing wadaiko in Japan at the age of 11, and studied western percussion and music theory at a secondary music school. During her studies, she started to play drums in bands and

delved into the world of “Japanese Rock”. After this, she moved to the Japanese island of Sado in 1996 and became an executive member of the Japanese Drumming Group “Kodo” for the next 14 years. Hori was not only involved with the group as a main stage artist, but she was also responsible for writing and arranging works. In 2008, she put together a women-based Wadaiko production, “Cocon”, which allowed female Taiko performances in this art form to be explored.

In 2010, Hori moved to Belgium and became a Belgian citizen; from then on she collaborated with musicians who rewrite the definition of genre, theatre productions, dance works, fashion-related performances and works of art with their work. She has already performed in more than 40 different countries.

**Lilibeth Cuenca Rasmussen** (PH, 1970) lives and works in Copenhagen. Her name betrays both the Spanish colonisation of her native Philippines and her connection to her new home: Denmark. She mainly uses the body (her own or sometimes that of friends or family) to develop a piece of work that provides a commentary on social constructions such as gender, religion and cultural or ethnic identity. Her practice mostly consists of theatrical performances performed for a live audience - she writes the music and the texts, and she designs the sets and costumes herself.

With her recent work “TOW with the FLOW” she travels around the world. This monumental group performance takes a poetic look at how systems such as over-consumption in clothing, fashion and clothing blow up our society. Personal observations and experiences serve as the basis for telling universal stories about how humans function in a performance-oriented, market-driven consumer society. In her often humorous performances, the audience is involved playfully, or invited to take part. This allows Rasmussen to force her spectators to become aware of their own position in relation to the other within the large constructed system that we call society.

The work of **Minja Gu** (KOR, 1977) mainly consists of the performances and videos that revisit ideas related to the universal objects of human experience such as labor, time, and love: as in Symposium by Plato, young people talk about love all night long; the artist succeeds in making a dish which is almost impossible to get the shown result with the ingredients in the package. Her works defamiliarize our received ideas taken for granted as true. Most of her works are related to the question “how I’ve become what I am now?”.

Being raised and educated in Korea and Ghent, Belgium Minja Gu realizes being arbitrarily subject to all things that made her who she is today. As a feeling of helplessness, she develops a curious attitude in developing her works. They deal with her own search for answers to these kind of questions and she often intervenes in her work as a performer, although she is fully aware that her intervention is futile. Often aspects of time or food are present in her work and these topics evoke a performative intervention by Gu in her own work. That’s why her works appear frail and intimate, and almost indistinguishable from everyday life.