



Eurudike De Beul

Eurudike De Beul (1964, Dendermonde, Belgium) is a singer, director, writer, sound artist and visual artist. After studying social studies and obtaining a master in biomedical sciences, Eurudike started at the conservatories of Liège and Mons with José Van Dam, Greta Dereyghere and Marianne Pousseur. She graduated with congratulations from the jury and received the Guns-Defrêne prize. She then perfected herself with Kammersängerin Ute Treckel Bruckhardt in Berlin and did internships with Mark Deller, Michaël Chance and Zeger Vandersteene. Her voice evolved from a light baroque voice (including Fairy in *The Fairy Queen* with the Deller Consort) to a colour that is extremely suitable for the Mahler repertoire. Since 2005 she is lecturer at RITCS, school of arts in Brussels.

At the age of 30, Eurudike started to work with Alain Platel (Les Ballets C de la B). She had previously worked mainly as a soloist in oratorios. Platel's vision of theatre opened up new perspectives. Eurudike subsequently worked with directors such as Theu Boerman (Theatercompagnie Amsterdam), David Miller, Judith Vindevogel (Walpurgis), François de Carpenterie and Dagmar Pischel (De Munt), Cathy Boyd (Theater Cryptic, Scotland), Josse De Pauw and Benjamin Abel Meirhaeghe (Opera Vlaanderen).

In 2000, her project *St. Kilda* was selected for the Year of the Artist and she became a founding member of the collective Peeping Tom. She co-created with Peeping Tom: *Caravana*, *Une Vie Inutile*, *Le Jardin*, *Le Salon*, *Le Sous Sol*, *32 Rue Vandenbranden*, *31 Rue Vandenbranden* (for the Göteborg opera), *33 Rue Vandenbranden* (for the Lyon opera), *A Louer*, *The Land*, *XS*, the family trilogy *Vader*, *Moeder* and *Kind* and *Dido & Aeneas*.

With Peeping Tom alone, she now has more than 750 performances on the counter. Her soundscapes can be heard in *A Louer*, *The Land*, *Triptych* and *Jean-Marc*, a creation with Hun-mok Jung.

Her operatic roles include Azucena in *Il Trovatore*, Madalena, Giovanna in *Rigoletto*, Miss Quickly in *Falstaff* (Verdi), Messaghiera in *Orfeo* (Monteverdi), Prediker in *Welp* by Johan De Smet, Mother in the *Noces* (Stravinsky), Baba from *The Medium* (G.C. Menotti), Dido and The Sorceress (Purcell), Clytaemnestra in *Electra* (David Paul Jones). In 2003, Eurudike was selected for the choir of the Bayreuth Festival.

With her non-profit organization KoudVuur (2005) and as an artist in residence at Walpurgis, she directed and created experimental performances, solos and compositions / soundscapes in which the voice and all its possible expressions are central. She also has a great interest in the function and integration of the voice in contemporary visual art, outsider art and in-situ contexts, including at WARP, KMSKA Antwerp, In Flanders Fields museum, Talbothouse and municipal museums. Her work centers around incapacity, loneliness, connectedness and the solace after facing asbestos problems.

Eurudike can also be heard as a soloist on albums by Graindelavoix, FES, Muziek LOD, Walpurgis and Puzzle. She also has created illustrative work for the WWF.



Yi-Chun Liu

Yi-Chun Liu (1985, Taichung, Taiwan) graduated in 2007 from Taipei National University of the Arts having won the LMF Dance Grant, as well as being commissioned to make a piece at The National Theater and invited to join Cloud Gate Dance Theater of Taiwan. After performing with Cloud Gate for two years she decided to pursue her career in Europe and since then she has been working with, (amongst others), Peeping Tom (BE), Anouk van Dijk dance company (NL), Ann Van den Broek (BE), Scapino Ballet Rotterdam (NL), Shan-chi Sun (TW/DE), Landerer&Company (DE), Paul Selwyn Norton (NL) and Balletto Teatro di Torino (IT).

In 2013 Yi-Chun joined Peeping Tom (BE), and since then has co-created the family trilogy *Vader* (2014), *Moeder* (2016) and *Kind* (2019), the opera *Dido&Aeneas* (2021) and the site-specific performance *La Visita* (work in progress since 2021). The collective creativity between artists and the ambiguous theatrical universe in Peeping Tom enabled Yi-Chun to embark on a new chapter as a performer, exploring herself outside the frame of simply being a dancer.

Yi-Chun is a master of transformation, both physically, spatially and vocally. She is able to transform herself on stage through the mastery of her body, her voice, and through her keen awareness of space and time as a tool for manipulation. These elements combine to give her performances a quality of poetic beauty through an intense theatricality which expands everyday movement or gesture into something profound, eerie and theatrical.

She is passionate about transmitting and further exploring these qualities in her teaching, and her experience is extensive: she is trained in contemporary dance, ballet, Chinese opera and Tai-Chi Martial arts, as well as being an international certified Countertechnique teacher (www.countertechnique.com). She has worked with dancers, actors, singers, circus performers, teachers and those without any artistic background. Yi-Chun has also worked as Assistant Director to Frank Chartier with Netherlands Dans Theater, and as a movement choreographer with theater director Gaia Saitta and Carolina Maciel de França.

Yi-Chun's independent creations includes short pieces, *Corps* (2007) and *Human* (2007), and a commissioned production by National Theater of Taiwan, *Disappear* (2007). Later *O* (2012/2013) which won the prize for the best performance in Melkweg theater Amsterdam. And an online live performance commissioned by ADAM and Taipei Performing Art Center in the COVID-19 lock-down, *FW: Wall- Floor- Window Positions* (2020). Currently she is developing her own creations. The ongoing project is a collaboration with Eurudike De Beul, *BATH*, which explores the process of un-doing, revealing and letting-go, through an intimate journey of purification.