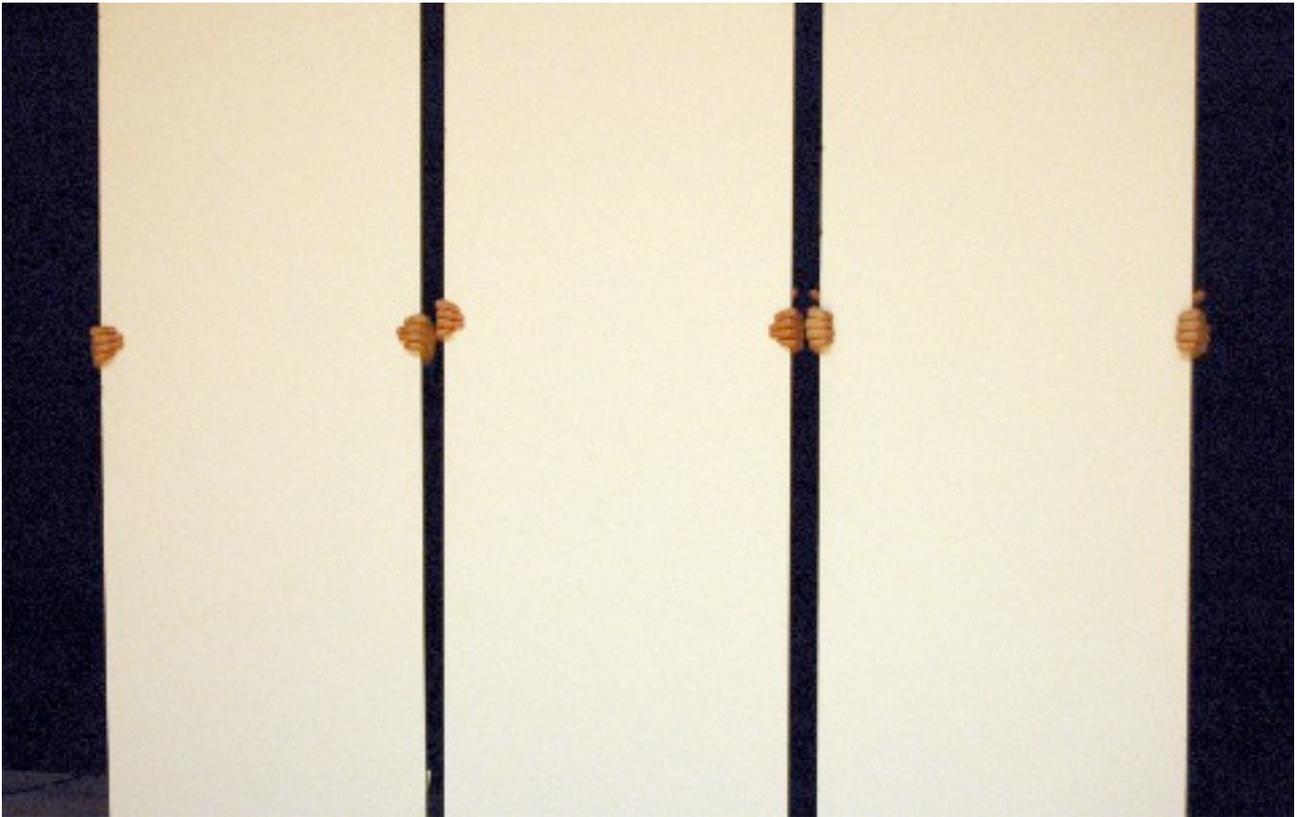


a search for renoise



Paul Craenen

Sebastián Lach Lau

Cathy van Eck



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A performance project for feedback, computers,
PVC pipes, foam-board panels and a guitar

Paul Craenen, Sebastián Lach Lau and Cathy van Eck are three composers who examine special themes in contemporary sound art. In their work there is a narrow connection between sound and movement. In A search for renoise they developed in close collaboration three performances, experimenting with the possibilities of interactive sound installations, movements of the performers and new musical instruments.

Their shared interests and fascinations were the starting point for this joined project, in which they experiment with feedback, this whistling sound you get when you hold a microphone too close to the loudspeaker.

The instruments they created, can manipulate and renew sounds in a continuous feedback system. Each performance explores a specific use of bodies, objects or instruments as sound resonators or mutes to manipulate the feedback-loops. A meta-musical environment comes into existence, in which sound textures, body postures, technical actions and spatial positions interact and comment on each other. As a result, three new pieces were developed: Sebastián Lach Lau uses the

computer to make an environment where besides the feedback happening between a microphone in the guitar and the loudspeakers, there is also an improvisational feedback process happening between the guitar performer and the computer responses, which guides the development of the piece (This piece is titled Strings). Cathy van Eck manipulates the feedback by shifting foam-board panels around, creating new spaces with every movement and therefore also changing the space in which the feedback can resonate. (Wings). Paul Craenen works with PVC pipes to build a new instrument, to trigger and manipulate feedback loops between loudspeakers and microphones, and to control the digital environment that processes the audio signals. (Tubes). The performances are not only developed by Paul, Sebastián and Cathy, but they appear on stage to execute them as well.

A search for renoise not only produces beautiful electronic sounds but also a light and humorous performance.

A search for renoise has been developed for the TRANSIT Festival in Leuven, Belgium (October 2007). It has been performed since then also during the performance festival at the Singel in Antwerpen and at LOGOS in Ghent. A search for renoise has been supported by Champ d'Action (<http://www.champdaction.be/nl/search-renoise/>) and ORCiM (<http://www.orpheusinstituut.be/en/research-centre>).

You can find video excerpts of the performances on our website:
www.cathyvaneck.net/asearchforrenoise.html



Biographies



Paul Craenen (1972 Belgium) obtained his Master's degrees piano (1995) and chamber music (1997) at the 'Lemmens Institute' (Leuven). He teaches piano and experimental music at the music academy of Oud-heverlee and Intermedia at the Conservatory of Amsterdam. Furthermore, he is active as a composer and researcher of intermedial art forms. His works are performed in several countries during festivals of contemporary music. Due to the experimental character of his work, he prefers intensive cooperation with small ensembles or individual performers. His lasting interest in the status of bodies in contemporary music performance led to a postgraduate research at the Orpheus Institute from 2001 to 2004. In recent work of Paul audiovisual elements, choreographical aspects and an integration of the performing body in the compositional material are important elements. At present, this research is carried on as a doctoral research (docARTES) at the University of Leiden. He is a member of different research groups (ORCIM-Ghent, ARTI-Amsterdam).

<http://users.telenet.be/paulcraenen/>

Cathy van Eck (1979 The Netherlands/Belgium) studied composition and electronic music at the Royal Conservatory in The Hague and the University of the Arts in Berlin. Her work includes compositions for instruments and live-electronics as well as performances with (self-made) sound objects. She is interested in visual and auditive illusions and the nonlinear relation of movement

and sound. She wrote pieces during the last years for a small sounding tree, for portable big horn loudspeakers, tin can towers and a tin can guitar. Her work has been performed at festivals a.o. in the Netherlands, Germany, Belgium, Switzerland and Israel. She is currently doing a doctoral degree at the Orpheusinstitute in Ghent and University of Leiden, her dissertation subject is Loudspeakers and Microphones as Musical Instruments. Her supervising professors are Richard Barrett and Frans de Ruiter. Since March 2007 she is teaching at the department for music and media arts of the University of the Arts in Bern, Switzerland.

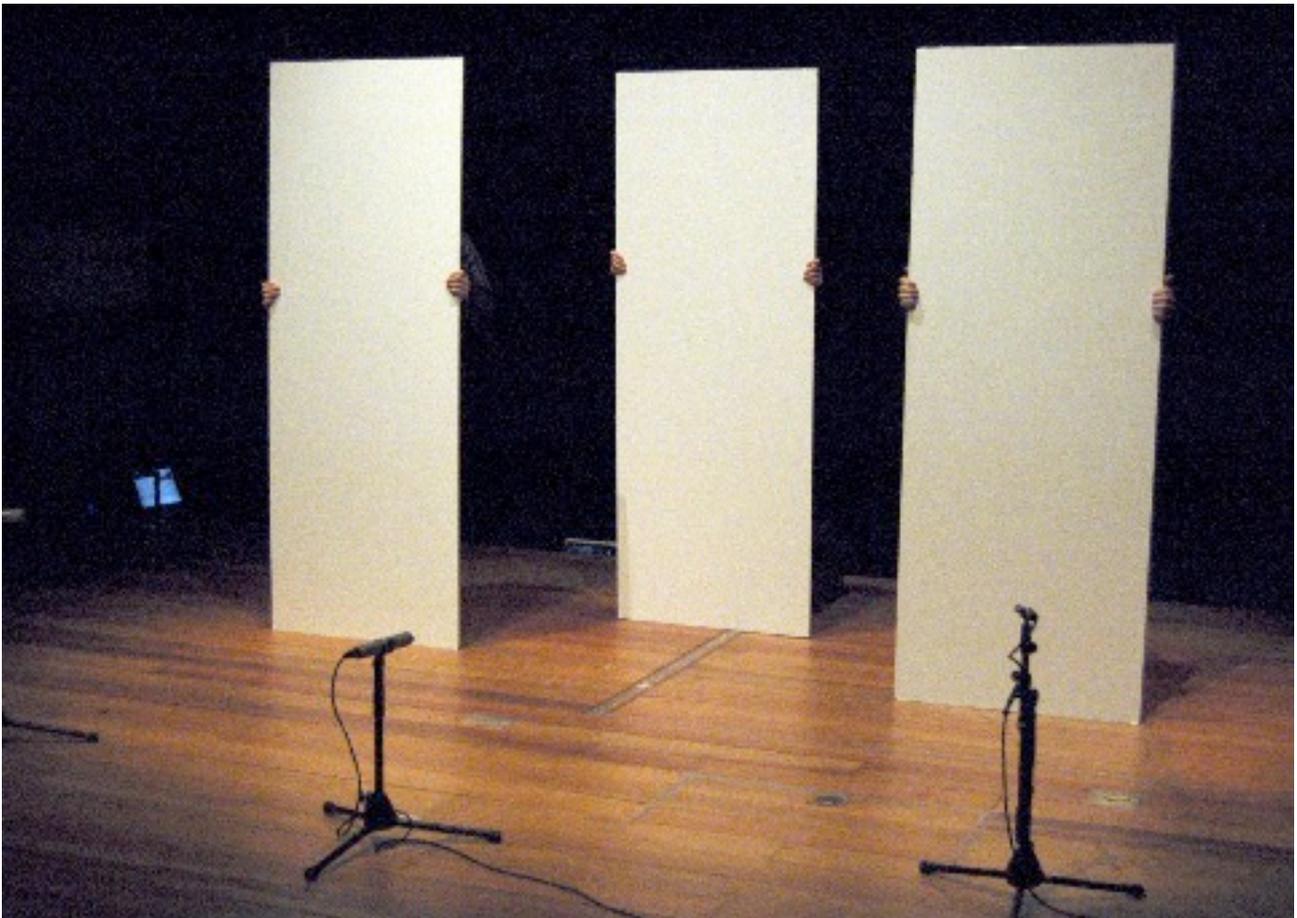
www.cathyvaneck.net

Sebastián Lach Lau (1970, Mexico) began his musical career playing piano and keyboards in the experimental jazz band Psicotrópicos and later in rock band Santa Sabina with whom he recorded 6 CD's and made multiple tours. He studied Mathematics at the National University in Mexico City. Later he obtained a Bachelor's in Composition in CIEM, Mexico and an advanced degree in classical piano. He has the degree of Bachelor's (2003) and Master's (2005) in Composition from the Royal Conservatory in The Hague, The Netherlands, with a specialization in Sonology supported by FONCA, Mexico. Presently pursuing a PhD in Artistic Research from Leiden University and Orpheus Institute in Ghent, Belgium. His music has been played by Cuarteto Latinoamericano, Ensemble Royaal, Muse, Soil, Insomnio, The Barton Workshop, Modelo 62 and The Electronic Hammer among others. His composition teachers have been: Juan Trigos, Víctor Rasgado and Ignacio Baca-Lobera in Mexico; Gilius van Bergeijk, Clarence Barlow and Louis Andriessen in Holland. He teaches at the Electronic Studio of the Composition Department at the Royal Conservatory in The Hague. His pieces have been played in Mexico, Holland, Ireland, England, Cuba, United States, Germany, Spain, Belgium, Poland, Serbia, Uruguay and Ecuador.

<http://homepage.mac.com/jslach/index.html>

Pictures of the performances

Wings by Cathy van Eck: three performers manipulate the feedback by shifting foam-board panels around. A choreography of movements is designing the sound of the composition. A performance for three foam-board panels, three microphones, one loudspeaker, computer and three performers.





Strings by Sebastián Lach Lau: the computer is used to make an environment where besides the feedback happening between a microphone in the guitar and the loudspeakers, there is also an improvisational feedback process happening between the guitar performer and the computer responses, which guides the development of the piece. A performance for guitar, two microphones, three loudspeakers, computer and two performers.



Tubes by Paul Craenen: two performers work with PVC pipes to build a new instrument, to control and play the electronic sounds caused by manipulation of the feedback by the computer and the tubes. The role of the performers changes continuously between that of a musician, playing the tubes, and a technician, constructing the instrument. A performance for six tubes, six tube-corners, two microphones, two loudspeakers, computer and two performers.



