

## LABO #4 INTERDISCIPLINARY ARTS EVENT FOR YOUNG CREATORS



**LABO #4 in a nutshell:** interplay between music, dance and plastic arts with a heavy focus on new media and electronics, all in one week at deSingel (18-24 February 2013) with the guidance of (inter)national coaches. The emphasis is, first and foremost, on the interdisciplinary nature, imparting practical experience in an experimental context, the large-scale interaction between different participants and coaches and the high level of creativity that is expected of students. To celebrate the end of this intensive week, a free closing event will take place in deSingel's new building on Sunday 24 February 2013, which will also feature the presentation of LABO prizes for best interdisciplinary project.

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## ?LABO #4?

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### INTENT

**LABO #4** is a six day interactive event for music, dance and fine arts academy students, organized by Antwerp-based production organization for new music ChampdAction, in collaboration with deSingel, the Royal Conservatory of Antwerp and Sint Lucas Antwerp from **18 to 24 February 2013**. In this interdisciplinary project, students from home and abroad are immersed in new music and multidisciplinary projects with a heavy focus on the use of new media and electronics. The project week will be reported on by **LABO's very own editorial office**: bringing the latest on daily ups and downs, new creations and progress as well as taking interviews and updating photos and videos – thus becoming LABO #4's communications center par excellence. A week of workshops, studios, individual sessions, group sessions, (theoretical) reflections, showings and cross-over sessions between different disciplines is finally capped off by a closing event at deSingel on day 7 (Sunday 24 February 2013) which is open to the general public (free admission) and which features the presentation of the LABO awards for best interdisciplinary project.

### COACHES/PROJECTS

Different coaches/specialists provide stability during this six day cross-over event: instruments builder **Volker Staub** (DE), percussionist **Fedor Teunisse** (NL), installation artist **Hans Beckers** (BE), composers **Johannes Kreidler** (DE), **Wim Henderickx** (BE) and **Jorrit Taminga** (NL), jazz saxophonist **Evan Parker** (UK) and composer **Matt Wright** (UK), double bass player **Ann Eysermans** (BE), electronics specialist **Roel Das** (BE), choreographers **Marc Vanrunxt** (BE) and **Daniel Linehan** (USA), architect **Werner Van dermeersch** (BE) and photo/video artist **Koen Theys** (BE). Given the interdisciplinary nature of LABO #4, a dialogue between all these disciplines is possible (and desirable) at all times: a collaboration between dance students and fine arts students, or a cross-over between jazz, improvisation and contemporary dance, or a project with audiovisual art and classical music, ...

JAZZ/IMPRO COMPOSERS THEORY MUSICIANS FINE ARTS

DANCE INSTRUMENT BUILDING PERCUSSION ELECTRONICS EDITORIAL OFFICE

### PREPARATORY SESSIONS

An introductory session will be hosted in deSingel on 29/11/12 from 10.30 to 12.30. During this session, all participants will be able to learn about the coaches' proposed projects. This will bring about possible collaborations between different participants, disciplines and coaches, allowing them to become large-scale projects that can be further developed during the LABO week. Classical instrumentalists can also take an introductory improvisation workshop with bass player Ann Eysermans.

A second (follow-up) session will take place on 31/01/13 from 16.00 to 19.00, with the opportunity to attend a ChampdAction concert that very evening. At 16.00, an improvisation workshop with bass player Ann Eysermans can be taken and at 17.00 there is a workshop for the editorial office. A project update will take place at 18.00, during which participants can communicate the state of affairs as well as any questions to their respective coaches. Afterwards, all participants will be invited to attend a ChampdAction concert in the ChampdAction studio at deSingel at 20.30.

## LABO #4 WEEK SCHEDULE

	Monday - Tuesday	Wednesday – Thursday Friday – Saturday	Sunday
10.30 – 11.00	Briefing	Briefing	Preparations for the closing event
11.00 – 12.30	Workshop (Editorial Office)	Workshop (Editorial Office)	
12.30 – 13.30	Lunch	Lunch	
13.30 – 17.00	Studio (Editorial Office)	Studio (Editorial Office)	Closing event @deSingel Presentation of LABO prizes
17.00 – 18.00	(Theoretical) Reflection	(Theoretical) Reflection	
18.00 – 19.30		Performances	

**Briefing:** welcome; time to catch up about the previous/coming day

**Workshop:** students are divided into groups and work on a provided project with one or more coaches

**Studio:** ‘free space’ under the supervision of different coaches. Students work on their own ideas or elaborate on an existing concept, together with other participants in an interdisciplinary manner.

**(Theoretical) Reflection:** What are the concepts and ideas behind the different projects? How do we link these to current society? What about ecology, technology etc? Different teachers propose ideas from their own respective backgrounds. A brief theoretical part that mainly serves to bring forth discussion, reflection and new insights.

**Performance:** After a few days, participants are invited to present their ideas and projects to the other students, to test their creations on an audience, and by that arriving at new ideas. Teachers and coaches also have the opportunity to perform in the evening.

**Editorial office:** How can we document and comment on the LABO week in our communications center? What are the updates of the day? How do we keep students informed of what’s happening in the other groups? Are there any new ideas? New creations? How much progress has been made? Which discussions have been sparked? And how do we design a program booklet? Artful communication is paramount.

**Closing event:** On the seventh day, LABO created the closing event with a presentation of the projects throughout deSingel. This event is free to the general public. The **LABO prizes** are also part of this event.

**LABO prizes:** At the end of the week, three LABO prizes are awarded to the best interdisciplinary projects (with financial support from SWDC). The prizes entail €1000 per project to further refine them. The winning students can also count on a day in Studio Champd’Action and a second performance of their project at M HKA or the What’s Next Festival in Brussels.

## **APPLICATIONS**

**Applications are by e-mail and should include a short motivational text and a résumé, to be submitted by 15 October 2012 (info@champdaction.be)**

Following a selection procedure (October 2012), the student is informed of his potential participation.

Participation is **free** for students at the Antwerp Conservatory and St Lucas. Students from other institutions are subject to a registration fee of €200.

**! Applications by St Lucas Antwerp students must be sent in before 24 September 2012.**

**! Applications by Antwerp Conservatory students must be sent in before 30 September 2012.**

**! Applications by students from other institutes must be sent in before 15 October 2012.**

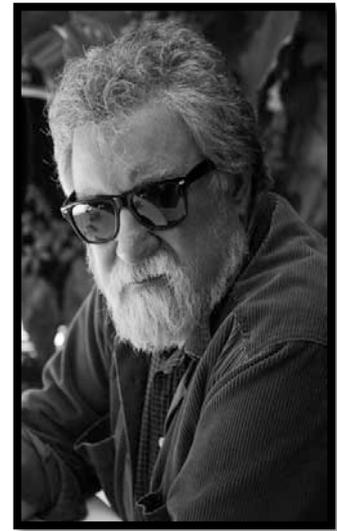
## GUEST TEACHERS AND MUSICIANS LABO #4

**EVAN PARKER (UK)**

JAZZ/IMPRO ELECTRONICS COMPOSERS MUSICIANS

*"In Evan Parker's music, thought and breath are continuous, each the instrument and measure of the other."* Stuart Broomer, Coda 1995

The British jazz saxophonist Evan Parker is a master of free improvisation. Born in Bristol in 1944, he began playing alto saxophone at the age of 14. Parker later switched to tenor and soprano saxophone. When he heard the Cecil Taylor trio playing in Birmingham University, that prompted a change of mind: "I came back with my academic ambitions in tatters and a desperate dream of a life playing that kind of music - 'free jazz' they called it then." Parker played in various ensembles such as the Brotherhood of Breath with Chris McGregor, the Schlippenbach Trio, Barry Guy's London Jazz Composers Orchestra, etc. In addition, he has worked with many musicians: Barry Guy, Paul Lytton, Cecil Taylor, Rashied Ali, Anthony Braxton, Roscoe Mitchell, George Lewis, Wadada Leo Smith and many others. Yet Parker is perhaps best known for his solo soprano saxophone music, a singular body of work that in recent years has centred around his continuing exploration of techniques such as circular breathing, split tonguing, overblowing, multiphonics and cross-pattern fingering.



Info: <http://www.evanparker.com/>

Possible projects: 'open' improvisation, combination live electronics & (acoustic) instruments, creating music through listening and interacting

**MATT WRIGHT (UK)**

JAZZ/ JAZZ/IMPRO ELECTRONICS COMPOSERS DANCE MUSICIANS

Matt Wright works as a composer, improviser and sound artist at the edges of concert and club culture, his output stretching from scores for early music ensembles and contemporary chamber groups to digital improvisation, experimental hip hop and turntablism, surround sound and website installations to large events combining DJs, new music performers and digital media.

He works closely with Evan Parker (including the CD 'Trance Map' and performances in New York, London and Paris) with Ensemble Klang in The Hague (including the CD 'Music at the Edge of Collapse'), with B!ndman in Brussels, with Ensemble Offspring in Sydney, and with his own ensemble Splinter Cell, a flexible collective of musicians based in London and Canterbury who work with the connections between notation, technology and improvisation.

Matt is a Reader in Composition and Sonic Art at Canterbury Christ Church University, where he leads the BA (Hons) Creative Music Technology course. He studied Composition with Richard Steinitz and with Christopher Fox, with Louis Andriessen, Martijn Padding and Richard Ayres and with Roger Redgate. He also had invaluable workshop experience with Steve Reich, Steve Martland, Howard Skempton and Wajahat Kahn.

Info: <http://www.matt-wright.co.uk/>

Possible projects: interchange of notation, improvisation and technology, exploring the idea of 'writing' sound into the fabric of the concert space, 'mobility', exploring improvisation at a solo turntable in combination with a solo dancer



**VOLKER STAUB (D)** INSTRUMENTENBOUW COMPOSITEN ELEKTRONICS  
MUZIKANTEN SLAGWERK



Volker Staub (1961) studied piano with Friederike Richter and composition with Johannes Fritsch in Darmstadt and Cologne. He composed 105 works in almost all genres. Since 1981, he designs and builds experimental musical instruments and sound installations, which he often uses for his own compositions in conjunction with traditional instruments and singing. He explores, among other things, new musical territory: he combines the results of intensive research on sound environment and nature with contemporary instrumental and vocal music.

He received thirteen national and international awards (including Hessian composition award, scholarships at the Villa Massimo in Rome, and the Villa Aurora in Los Angeles). He has toured in many European countries, Israel, Australia, Japan, Ecuador and the United States. His works have been documented in numerous radio broadcasts, television portraits and CD releases.

Volker Staub has been teaching since 1988 in different contexts and countries and conducts experimental music composition projects with pupils, students, adults, professionals and amateurs. From 2004-2008 he was a founding board member of the Frankfurt Society for New Music. Since 2004 Staub is a member of the board of the Institute for New Music and Music Education in Darmstadt. In 2011, he founded the One Earth Orchestra and tours in October 2012 with them in India. The program "Music for Diversity of Life and Culture" explores the close relationship between biological life and cultural diversity. The last concert of the tour is at the Biodiversity Conference at the United Nations (COP 11), the world's largest biodiversity conference. Info: [www.volkerstaub.de](http://www.volkerstaub.de)

**WIM HENDERICKX (B)** COMPOSERSELECTRONICS MUSICIANS

Wim Henderickx studied composition and percussion at the Royal Antwerp Conservatory and sonology at the Conservatories of Paris and The Hague. He teaches composition and music analysis at the Conservatories of Antwerp and Amsterdam as well as giving an annual composition internship at Musica. He has composed chamber music, orchestral works and operas, with his works winning various awards both at home and abroad. Other cultures are often a source of inspiration.

As resident composer at Muziektheater Transparant, he has been creating operas and musical theater works for over a decade. Between 2004 and 2010 he worked on his TANTRIC CYCLE, a seven part composition series with the East as its source of inspiration. MEDEA – a music theater production commissioned by Muziektheater Transparant, HERMESensemble and Veenfabriek – toured across Flanders and the Netherlands in 2011-2012 with Wim Henderickx assuming the role of conductor. This production will be performed internationally in 2013. The National Orchestra of Belgium performed his SYMPHONY nr. 1 (At the Edge of the World) in Luxembourg and Brussels on 1 and 2 March 2012. Next to the many recordings that include his work, two full CD's with his own music appeared in 2011. 'Disappearing in Light' was recorded with HERMESensemble with Henderickx himself at the head. 'Tejas and other orchestral works' was recorded with deFilharmonie, conducted by Martyn Brabbins. Info: [www.wimhenderickx.com](http://www.wimhenderickx.com)



Wim Henderickx © Bob Van Mol 6



Daniel Linehan - photo by Olivia Droeshaut

**DANIEL LINEHAN (USA)** DANCEMUSICIANS ELECTRONICS FINE ARTS

“Choreography is Space Time Structure Bodies Frame Theme Experience Audience Uncertainty” Daniel Linehan

Daniel Linehan worked as a dancer and choreographer in New York before moving to Brussels in 2008. In Brussels, he enrolled in P.A.R.T.S’ Research cycle, which seeks to deepen the students’ skills and knowledge and the use thereof in creative contexts. As a performer, Linehan has worked with Miguel Gutierrez and Big Art Group. In his own choreographic work he searches for the dividing line between dance and everything that differs from it. In 2007, his solo piece *Not About Everything* premiered and it has been performed in forty different locations since. This was followed by the duet *Montage for Three* in 2009 and the quartet *Being Together Without Any Voice* in 2010, his graduation project for P.A.R.T.S. Linehan’s latest project *Zombie Aporia* premiered at the “the game is up!” festival (Vooruit, Ghent) in March 2011. October 2012 will see the première of his next project *Gaze is a Gap is a Ghost* at deSingel.

Info: <http://dlinehan.wordpress.com/>

Potential projects: karaoke idea, a one-on-one encounter between me and (a) musician(s), electronics. Also collaborates with Roel Das.

**MARC VANRUNXT (B)** DANCEMUSICIANS FINE ARTS

Dancer and choreographer Marc Vanrunxt (1960) is an autodidact. From 1976 to 1981 he studied at Dansschool An Sloopmaekers and danced in her company. He started creating his own work in 1980. He also kept on dancing in performances of other choreographers, such as Thierry Smits, Catherine Massin, Truus Bronkhorst and Jan Fabre. In the 80’s and 90’s, Vanrunxt worked with composers Serge Verstockt and Thierry Genicot, artists Anne-Mie Van Kerckhoven, Robert Cash and Danny Devos and with dancer and costume designer Eric Raeves among others. In 2001 he co-founded the association Kunst/Werk with Alexander Baervoets, which is now an umbrella organization for the work of Marc Vanrunxt, Salva Sanchis and C&H.

Vanrunxt’s creations in recent years include *Most Recent* (2002), *Raum* (2006) and showtitle *#63 Black Mark* (2008). He gradually started focusing more on solo’s, including *Unspeakable* (2003) for Kitty Kortess Lynch, *Last Pieces* (2003) for Suzanne Grooten, *Deutsche Angst* (2005) for Etienne Guilloteau, *Specifiek* (2008) for Lu Marivoet, *Extraction* (2009) for Eva Kamala Rodenburg and *Lamentatio* (2009) for Marie De Corte. In 2010, Vanrunxt created the split screen choreography *For Edward Krasinski* in close collaboration with choreographer Salva Sanchis. The Music, *Triadic Memories* by Morton Feldman, was played live by ChampdAction’s Yutaka Oya, the music ensemble with which Vanrunxt often collaborates. *Zeit*, a duet with Eva Kamala Rodenburg and Igor Shyshko on music by Tangerine Dream was 2011’s creation.



Info: [www.kunst-werk.be](http://www.kunst-werk.be)



## JOHANNES KREIDLER (D)

COMPOSER ELECTRONICS THEORY MUSICIANS EDITORIAL OFFICE

Johannes Kreidler (1980) studied from 2000 to 2006 at the Musikhochschule in Freiburg, Germany with teachers s.a. Mathias Spahlinger (composition), Mesias Maiguashca and Orm Finnendahl (electronic music), and Ekkehard Kiem (music theory). During this time he was also a Fellow of the European Union from 2004 to 2005 and a visiting student at the Institute of Sonology at the Koninklijk Conservatorium at The Hague in the Netherlands. He also attended seminars in philosophy and art history at the University of Freiburg. In 2008 he received broad attention for an art performance action in which he delivered 70,200 forms by truck to the GEMA head office (the German performance rights authority) in order to officially register his recent 33-second electronic piece comprised of 70,200 samples of other artists' work.

Kreidler's works have been performed at numerous international music festivals, including the Donaueschingen and Darmstadt festivals, Ultima Festival Oslo, Musica Strasbourg, Gaudeamus Music Week, and the Huddersfield Contemporary Music Festival.

Since 2006 he has taught music theory, ear training, and electronic music in Germany at the Hochschule für Musik und Theater in Rostock, in the advanced training division of the Musikhochschule Detmold, and, since 2009, at the Hochschule für Musik und Theater in Hannover. His music usually employs computer-assisted processes and electroacoustic elements.

Info: <http://www.kreidler-net.de>

## HANS BECKERS(B)

COMPOSERS ELECTRONICS INSTRUMENT BUILDING MUSICIANS FINE ARTS

Hans Beckers studied at KASK in Ghent. He mainly focuses on sound, installations, music and performances. He also creates drawings, etchings and compositions for theater and video. In his work he always tries to find a balance between music and visual arts. Through the use of self-made instruments, he shows objects that weren't intended to make music with. His performances are a combination of composition and improvisation, in which he brings a whole range of material in a rhythmic, melodic and harmonic manner. Hans Beckers became this year's Canvas Collection laureate with his audiovisual work 'Sonare Machina/Спів Машини', in which he emphasizes the aesthetics and the rhythm of sound, noise and silence.

Potential projects: installation building, interaction between installations and musicians

## ANN EYSERMANS (B)

JAZZ/IMPRO MUSICIANS EDITORIAL OFFICE

Ann Eysermans (Antwerp, °1980) studied at Brussels Conservatory, where she received master degrees in "Music Writing" (harmony, counterpoint, fugue and composition) in 2004 and "Jazz" (double bass) in 2007. She plays the double bass and harp (improvisation and personal creations) with different groups such as Bambeen Grey, R naakt I and Onno. She is also associated with ensemble for contemporary and experimental music ChampdAction, as a performer (double bass and harp) as well as a composer. She is currently working on an inter-medial and audiovisual D.A. (FWO, Free University of Brussels, Brussels Conservatory, ChampdAction). (Info: [www.anneysermans.be](http://www.anneysermans.be))

Potential projects: link between improvisation/jazz and classically schooled musicians. Collaborates with Even Parker and Matt Wright.

## WERNER VAN DERMEERSCH (B)

COMPOSERS ELECTRONICS FINE ARTS EDITORIAL OFFICE

Werner Van dermeersch (1961) studied architecture at the Henry Van de Velde Institute in Antwerp. He took up an intership with Jo Crepain. He has had his own architecture office and has been a conceptual design teacher at arts academy St Lucas Antwerp since 1989.

During the organization and construction of the exhibition 'Stad aan de STroom' (1991) he met Serge Verstockt: the start of a friendship and collaboration. In 1994 they did (in collaboration with Eric Joris and Maarten Van Severen) the first 'Kammerspiel' experiments with virtual 3D spaces that evolved into different Screens projects and the project with the flying and filming planes - Stay Low. In 2000, Werner created the millennium project 'Lichtmuur 2000 Tongeren'. A cylinder of light with a diameter of 1250 meter was created around the city by 20 skytracers with beams reaching 16km in height under a clear sky.

Aside from being an architect, Werner Van dermeersch is also a versatile spatial conceptual and experimental artist, always looking for groundbreaking and new possibilities of spatial thinking and creation in all its forms.

Info: <http://wernervandermeersch.wordpress.com/> ; [http://www.flickr.com/photos/werner\\_kurosawa/](http://www.flickr.com/photos/werner_kurosawa/)



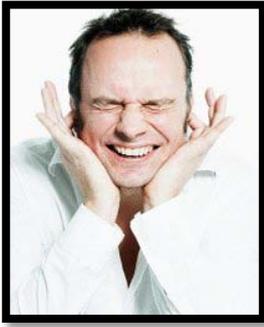
## KOEN THEYS (B) MUSICIANS FINE ARTS ELECTRONICS EDITORIAL OFFICE

Koen Theys is one of the pioneers of video arts in Belgium. While he was still studying (at the age of twenty), his video work was purchased by the MOMA in New York. Since then his work has been exhibited around the world, from Europe to Russia to the United States and Asia.

The international success of his video work as a student became a stepping stone for the creation of the first video art department in a Belgian arts college (Sint Lukas, Brussels in 1985). After his studies, in 1989, he founded the center for new media art ARGOS in Brussels with his brother, Frank Theys, and a couple of friends. It has since grown to be an internationally renowned platform for video art and new media. In 2004, he also started the video art department at St Lucas Antwerp, where he still teaches.

Even though his photo and video work has always remained the foundation of his work, Koen Theys can be viewed as a typical post-medium artist, because he also creates sculptures, installations and performances. A constant in this work is the critical deconstructions of icons of modern culture. With minimal interventions (displacements, duplications, morphings, ...) he transforms these icons until they begin to agitate themselves, as it were. Heroes and stars of art history and the world of entertainment are thus transformed into decorative 'mass ornaments' or fantastic architectural settings, in which a critical undertone is always present. These anti-show shows strive to play off modernity and post-modernity against each other

Info: <http://www.bamart.be/nl/artists/cv/32>, <http://www.koentheys.org/>



**FEDOR TEUNISSE(NL)** PERCUSSION INSTRUMENT BUILDING

After receiving his degree in music teaching at the Utrecht Conservatory, Fedor Teunisse specialized in marimba at the Rotterdam Conservatory. He has been a percussionist for Slagwerkgroep Den Haag (where he also functions as artistic director), ChampdAction and Combustion Chamber for the past few years. He also plays with the Asko- and Schönberg Ensemble, Ives Ensemble and the Ictus Ensemble on a regular basis. Together with other composers and instrument builders, he develops new instruments and ways of expression for percussion. (Info: [www.slagwerkdenhaag.nl](http://www.slagwerkdenhaag.nl))

Potential projects: gardens, percussion in broad terms, new instruments. Collaborates with Volker Staub

**SERGE VERSTOCKT (B)** COMPOSERS MUSICIANS ELECTRONICS EDITORIAL OFFICE

Serge Verstockt studied music theory and sound engineering at the Brussels Conservatory and cinematography-sound-editing at RITS. He then studied with clarinettist Walter Boeykens at the Royal Antwerp Conservatory. He was introduced to electronic sound manipulation at Joris Delaet's Studio for Experimental Music. From 1983 to 1985, he studied with Gottfried Michael Koenig at the 'Institute for Sonology' in Utrecht.

In 1988, Verstockt founded ChampdAction, a platform and ensemble for new music, multidisciplinary music projects and sound art. In 1997, Verstockt officially withdrew as artistic director, a position he took back up in 2003. He received composition assignments from the city of Antwerp, 'Ipem', 'deSingel', 'Antwerpen 93', 'November Music', Flanders Festival, Wien Modern, Artefact Festival, Music@venture, Ars Music and others. From 1997 to 1999, Verstockt was 'junior fellow' of the KBC New Music chair (musicology, KU Leuven).

2006 saw the première of *Voder*, in which Verstockt integrated flying speakers, which were also shown as an installation in *STAY LOW*, in collaboration with architect Werner Van dermeersch. In 2007, Verstockt composed the score for the production *Requiem für eine Metamorphose* by Jan Fabre and Troubleyn. That same year, his new composition *DRIE* premiered. In 2008, Verstockt was given an assignment by B!ndman that resulted in *Twisted Pair*, a large ensemble piece including the use of tibetan horns and electronics. In 2009, *Waterboarding*, a multimedia performance received its first performance. Recent projects include *URBAN IN C*, *Screens* (2011), *Popcorn* (2011).

In 2006 ging *Voder* in première, waarin Verstockt vliegende luidsprekers integreerde die ook als installatie getoond werden met *STAY LOW*, i.s.m. architect Werner Van dermeersch. In 2007 schreef Verstockt de muziek bij de productie *Requiem für eine Metamorphose* van Jan Fabre en Troubleyn. In hetzelfde jaar ging zijn nieuwe compositie *DRIE* in première. In 2008 kreeg Verstockt van B!ndman een opdracht die resulteerde in *Twisted Pair*, een groot ensemblewerk met o.a. gebruik van tibetaanse hoorns en elektronica. In 2009 ging *Waterboarding*, een multimediale voorstelling van Verstockt in première. Recente projecten zijn *URBAN IN C*, *Screens* (2011), *Popcorn* (2011). On 22 May 2013, *Hold Your Horses*, the new opera by Verstockt and ChampdAction will premiere in deSingel as a part of Opera XXI.



**KATHLEEN COESSENS (BE)**

THEORY EDITORIAL OFFICE

Kathleen Coessens, Ph.D., studied philosophy, sociology and psychology at the Free University of Brussels, music (piano and chamber music) at the Royal Brussels Conservatory and the Ecole Cortot (Paris). In continuation of her doctorate in philosophy 'The human being as a cartographer – coping with the already epistemized world', she examines the relations between science and art, human creativity and cultural representations, from an embodied, epistemological and philosophical point of view. In recent years, Coessens has been teaching the course 'Communication Methods III: Content analysis and semiotics' at the Free University of Brussels. She works as a senior researcher at the Orpheus Institute in Ghent in the field of research in the arts, and she is a visiting professor at the Conservatory of Antwerp, where she teaches 'Sociology of artistic practice' as well as 'Interdisciplinary cultural context'.

**JORRIT TAMMINGA (NL)** COMPOSERS ELECTRONICS MUSICIANS

Tamminga studied music technology and sonology. In both studies, Tamminga focused on electronic music, live electronics and 'sound synthesis'. He composed works for speakers (Barst), string quartet and live electronics (Zephyr Quartet-Powerchords), ensemble (Nieuw Amsterdams Peil-Cumulonimbus), saxophone and live electronics (Rosa Ensemble-Klep Dicht!), carillon and soundtrack (Inside Out, Waterslag), and gamelan and live electronics (Ensemble Gending-Tijdverspilling). In 2010, Tamminga composed music for JANE, a new multimedia music theater piece.

(Info: <http://www.jorrittamminga.nl/>)

Potential projects: collaborates with Wim Henderickx
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**ROEL DAS (BE)** ELECTRONICS MUSICIANS DANCE COMPOSERS

Industrial electronics engineer Roel Das studied music writing and jazz composition at Brussels Conservatory. He has been ChampdAction's music electronics expert for the past five years, managing the sound for creations and recordings by Serge Verstockt, Luc Brewaeys, Phill Niblock, Stefan Prins and others. Aside from several commercial composition projects, Das also works on his own artistic projects: within a jazz and contemporary context, purely musical or in collaboration with dance and video. To that end he collaborates with CHAMP/EXP or with researchers at Brussels Conservatory. In January 2013, his work for orchestra and big band will be interpreted by Brussels Conservatory's orchestra and big band.

**MATRIX (BE)** THEORY EDITORIAL OFFICE

MATRIX – Center for new music focusing on music post-1950. MATRIX offers an extensive documentation center as well as a wide range of educational projects surrounding new music. During the LABO #4 week, MATRIX holds a workshop on the preparation of a program (booklet) and on public activities.

## PLANNING LABO #4

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**30/09/12:** Those wanting to participate in LABO #4 can apply until 30 September by sending their résumé and motivation letter to [info@champdaction.be](mailto:info@champdaction.be)  
(! The deadline for St Lucas students is **24 September 2012**).

**29/11/12:** An introductory session will be hosted in deSingel on 29/11/12 from 10.30 to 12.30. During this session, all participants will be able to learn about the coaches' proposed projects. This will bring about possible collaborations between different participants, disciplines and coaches, allowing them to become large scale projects that can be further developed during the LABO week. Classical instrumentalists can also take an introductory improvisation workshop with bass player Ann Eysermans.

**31/01/13:** A second (follow-up) session will take place on 31/01/13 from 16.00 to 19.00, with the opportunity to attend a ChampdAction concert that very evening. At 16.00, an improvisation workshop with bass player Ann Eysermans can be taken and at 17.00 there is a workshop for the editorial office. A project update will take place at 18.00, during which participants can communicate the state of affairs as well as any questions to their respective coaches. Afterwards, all participants will be invited to attend a ChampdAction concert in the ChampdAction studio at deSingel at 20.30.

### 18/02/13-24/02/13: LABO #4

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### LOCATION

All activities take place in the International Arts Campus deSingel in Antwerp:

ChampdAction / Kunstencampus deSingel

Desguinlei 25 – 2018 Antwerp

Tel : +32 3 800 01 10

[info@champdaction.be](mailto:info@champdaction.be)

[www.champdaction.be](http://www.champdaction.be)



For those students who wish to spend the night in the area, there are several hostels around Antwerp: <http://www.jeugdherbergen.be/antwerpen.htm>

**Got questions? Ask away at [info@champdaction.be](mailto:info@champdaction.be)**