

Permeating Echoes — New Moon Under the Earth



Inside the resonance: a view of the cave entrance from the interior. Research and sounding sessions near artist-in-residency Espacio Escaramujo, Castilla y León region, 2024.

Hi everyone,

Writing to you at night, past the twilight transition and into the land of darkness. Wherever and whenever this finds you, I hope it brings a moment of quiet.

This spring, while leading *Landscape Acoustics and Voice* in Nantes and continuing the *STEM-VOICE* cycles in my Rotterdam studio, I found myself recognising something that has accompanied my work for many years: **workshops, sound walks, and collective vocal practices are not separate from the artwork itself. They are part of its formation.**

My first collective voice experiments at the San Francisco Art Institute in 2008, and work with choir La Lulette Agile during my residency at the Centre international d'art et du paysage in 2014, have been followed up by many other encounters that have altogether shaped the questions, methods, and ways of listening within my practice. Today, *STEM-VOICE* has become an ongoing laboratory for collective resonance, where participants often describe experiences that extend beyond technique and into perception itself. As one participant in Nantes wrote: **"I breathe with you. I am no longer afraid."** These words remain with me as traces of shared experience.

This understanding feeds directly into *Permeating Echoes*, a new research trajectory developed alongside dramaturg and choreographer Lorenzo Di Credico, among others. As part of this trajectory, a publication is already beginning to take shape with curator and interdisciplinary designer Giulia Del Gobbo. The project explores voice, collective listening, caves, and resonant landscapes through

Janneke van der Putten

CALENDAR

June 13 – August 9

Exhibition by Eva Spierenburg *'Zandhonger' (Sand Hunger)*, Bewaerschole, Weststraat 18, Burgh-Haamstede

June 21 / 3:30 pm

Project presentation and short workshop together with Lorenzo Di Credico *Echi che rimangono*, CUNTAFFESTA, CuntaTerra, La Balera del Parco Lavino, Scafa, Abruzzo

June 26 / time t.b.c.

Workshop together with Lorenzo Di Credico *Voce come corpo: risuonare con la natura*, CuntaTerra, Grotta di Rapino, Abruzzo. For more info & inscribe, mail to: info@jannekevanderputten.nl

July 19 / 2:00 pm

Solo performance *Cylces: Overtones and Glottis Attack* within Eva Spierenburg's exhibition *'Zandhonger' (Sand Hunger)*, Bewaerschole, Weststraat 18, Burgh-Haamstede



Voice and Space – Involving into long temporalities to transcend chronological time, engaging with spatial resonance, questioning the functional identity of a site. Photo at LEM Festival, Barcelona Museum of Music, Barcelona, 2025.

AVAILABLE FORMATS

- Solo performance: *Cycles: Overtones and Glottis Attack*
- Workshop: *Landscape Acoustics and Voice*
- Collective project: *STEM-VOICE*
- Research/performance project: *Permeating Echoes*

– During my tour in Spain last autumn, I performed with Sevillian musician and composer Miguel Marín (Arbol), merging rhythmic flamenco-informed structures with improvisational voice. Watch the live set video [here](#).



Video still from *[to]*, 2020. Video and stereo audio. Duration: 10'30". Image documenting my field trip to a cave in the Ardennes, 2015.

TESTIMONIALS

– **From participants of *Landscape Acoustics and Voice*, Jardin C, Nantes, May 2026 (translated from French):**

"We walk in the night and I remember how much I love walking in the night."

"A rare moment... the human voice not to carry ideas, but raw emotion."

"We became night birds."

workshops, temporary choirs, field research, publication, and performance, designed to adapt to different site-responsive contexts and geographies. **After years of working in man-made surroundings such as churches, tunnels, reservoirs, and underground spaces, the cave emerges not as a new setting, but as a return to a place of gathering before architecture.**

Coinciding with the upcoming solstice, the first public phase takes place in Abruzzo in collaboration with CuntaTerra, where we will present *Echi che rimangono* and lead the workshop *Voce come corpo: risuonare con la natura*. After this, my long-term collaborator, breath and movement practitioner Gabriëlle Barros Martins will join for further field-based sessions, where we continue developing embodied and collective vocal practices in situ. **If you would like to sponsor our field research in Italian caves, please let me know through email!**

Alongside this, visual artist Eva Spierenburg invited me to contribute to the sound work for her solo exhibition '*Zandhonger*' (*Sand Hunger*) at **Stichting Bewaerschole**, in the Dutch province of Zeeland. As she writes, the work approaches "the local landscape as a living body." The **exhibition** opens today, Saturday 13 June. On 19 July I will **perform** *Cycles: Overtones and Glottis Attack* within the exhibition, in which I explore the resonance between body and architecture with my voice, turning listening into a spatial, physical experience.

As summer unfolds, I continue gathering voices, places, and encounters. If you are working on any projects where these themes find an echo, I would love to hear about your current activities as well. To learn more, you can review my [Portfolio PDF](#), [Website](#), and Available Formats listed below, or reply directly to discuss future booking opportunities.

With voice and resonance,

Janneke

"This also reminds me that I have faith in life, and that you have to dare to open up unknown spaces for yourself in order to encounter beautiful surprises."

– Audience response, performance *Ichó Panikóú*, South Explorer Festival, Rotterdam, March 2025:

"With her voice she turns an image, with her sound she welcomes the sun, with her being she follows the light. She can only let her own voice sound in the underground cellars, because otherwise she would be declared crazy or seen as a witch who summons spirits. A simple robe, back in a time when chastity and dishcloth were central. Let me free. Let me take up space. A place found, where her voice, which wants to be set free so much, can finally sound. The grooves of the walls fill up, the shell of the other muffles her sounds. My skin cold. The silence that follows is empty, but also full—full of more, full of life. Touched. Not only me, but all those women who came before me. A muffled, layered scream that increasingly resonates in our time. At least, that's what I want to believe."



Cycles: Overtones and Glottis Attack – Using overtones and glottal techniques, I explored the limits of a site's resonance and the interaction between voice, architecture, and perception. Photo at MEM Festival, Richard Serra's installation *The Matter of Time*, Guggenheim Bilbao, 2025.

CBK R'DAM

'Permeating Echoes' is supported in part by CBK Rotterdam (Centre for Visual Arts Rotterdam).



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