

Already as a teenager David De Buyser (b. 1974) plays on stage as a songwriter / guitarist / vocalist. Since the late nineties he composed more and more with electronics, synthesizer and sampler. In 2001 the electronic composition 'Structured Sound for Well- Organized People' was released. The title refers to the desire to shape the world by organizing sound. That motive is still the basis of his work.

The work 'Akoestiek / Electronique' (2003) reflects a reevaluation of the acoustic sound. Voices and instruments are now again equal counterparts for the electronic. Later collaborations ensure a further broadening of his sound and influences. Increasingly, other art forms get to complement the musical: interconnections of music, visual arts and theater nowadays are fertile grounds for David De Buyser's work.

In early 2008, the audio-visual installation 'Sleeplessness' in the Visual Arts Academy Anderlecht, is a first step towards a more visual track. The composition of an 8-channel piece for piano, electronics and voice forms the source for generating images. In the spring of that same year, David De Buyser participated in a live performance led by Kurt Dutr e called "Red Light Project" (Q-O2, Brussels).

In 2009, 'Acoustic Mirror \_ Moss' dominates: an audiovisual installation that establishes interactions between sound and light, technology and nature. As part of this project, in August of that year there is a residency at V2 (Rotterdam, NL) and resulting presentations at Ars Electronica (Linz, AUS) and Dorkbot # 4 (Brussels, BE). In 2010 the project is further developed, such as in residencies at Q-O2 (Brussels, BE) and the Verbeke Foundation (Kemzeke, BE).

2011 was a year of mostly exhibitions such as ACOUSTIC MIRROR \_ PIEZO in M'Atuvu Creative Shop Window (Brussels) and at the Verbeke Gallery (Antwerp). By presenting ACOUSTIC MIRROR \_ FOAM - a graphical equalizer projected on pyramidal studio foam - in the Anderlecht Academy, the artist's seeking other forms of interaction between sound and image. In addition, that same year he composes soundtracks for theater with Hanneke Pauwes 'ARENA' (The Palace, Antwerp) and for Sarah Dyckmans' exhibition "Gevaarlijk Jong" (Brussels and Ghent) and for the dance film "Ceci est mon corps" of Sol ne Coignard.

Since 2006, David De Buyser regularly works for the experimental theater company CREW/Eric Joris. He contributes to the sound- and image mix in performances as U\_Raging Standstill (2006), O\_Rex (2007-2008), EUX (2009) and W (2010).

In 2007 David Buyser composed a soundtrack for the theater piece "From The life of the Marionets" ('t Arsenaal, Mechelen). For NIGHTSHOT, an installation by the Dutch artist Judith Nab (Th atre Espace, Amsterdam, NL, 2007), he reworked his composition "The Railway Maintenance" to a six-minute soundtrack with extracts from Maeterlinck's Les Aveugles. The result is a black box of music and image. Other assignments include a soundtrack for FALSCH! Hanneke Paauwe (2010, KC Nona, Mechelen), music for '3:6', a dance film by Sol ne Coignard (2009, Kasbah de Tisselday, Marroko), a live performance with the film "Les Visages" by Kint Valentine (2009 Off-Off Art Cinema, Ghent) and a soundscape for the performance "De zoektocht naar de verloren paling", Iris Vancauwenberghe, Gert Portael and Chun-Hee Lommelen (2009, CC Berchem, Antwerp).

The group project "Beursplatform" (with Roel Kerkhofs) is in 2010 the harbinger of a return to more performance-oriented art forms. In this experiment, the scene is an open platform for creative interaction between different actors, sound and image. The work year 2012 should confirm the return to the scene. The program includes the creation of an electronic musical instrument whose sound is affected by a biological score consisting of fungus.