

Yanik Soland Walking on Rubber Eggshells 25.9.— 15.11.2026

The first institutional solo exhibition by Basel-based artist and musician Yanik Soland (b. 1990) is devoted to a multidisciplinary practice that spans sound, sculpture, and performance. At Kunsthau Baselland, Soland has created a new exhibition that, for the first time, brings together his longstanding exploration of the intersections between sound, material, and space. It also asks how sound can be exhibited, how it can be made visible or experienced physically.

Centered on a new composition titled *Walking on Rubber Eggshells*, Yanik Soland has created an immersive sonic landscape that unfolds across the entire upper floor of Kunsthau Baselland, extending through all three galleries. Sustained tones, flute melodies, sub-bass frequencies, and passages of percussion form its primary material, while the reverberation of the surrounding architecture becomes part of the sound itself. In his work as a composer, Soland is particularly interested in sounds that combine lightness with rawness. Over many years, he has built an extensive archive of recordings, rhythms, melodies, and field recordings, continually recombining, layering, and expanding them. Inviting other musicians and artists into the process has long been an integral part of his practice; together, they record new material, experiment, and improvise.

From the moment visitors enter the exhibition at Kunsthau Baselland, they are immersed in sound and bodily experience. A spatial intervention envelops them in a soft textile surface that begins to vibrate at irregular intervals. This physical experience reinforces what philosopher Salomé Voegelin has described as fundamental to listening: “[...] There is no place where I am not simultaneously with the heard.” [1] While vision can, for example, operate from a position of distance, Voegelin argues that listeners always share space and time with what they hear. Soland’s installation makes this immediacy physically palpable: sounds are muffled, voices take on a different quality, and a sense of intimacy emerges.

For the exhibition, the tracks from an album created in preparation for the project—which will be released as an LP by Futura Resistenza in September 2026—are deconstructed and reassembled asynchronously. Listening more closely, visitors will discover not only guitar, vocals, and modular synthesizers, but

also self-made instruments constructed from putty knives, steel wool, and rubber bands, as well as toys and rakes. Soland discovers sonic qualities in these ordinary, unassuming objects, mixing, amplifying, and combining their sounds. He also pushes traditional percussion instruments, drum machines, and flutes—as well as Japanese instruments such as the koto and shamisen—to their sonic limits, reinterpreting their conventional playing techniques.

At Kunsthau Baselland, Soland has developed two new sculptural instruments specifically for the exhibition in collaboration with Basel-based artist Samuel Tschudin. Strings stretch through an exhibition wall and across clothespin-like structures, transforming the Kunsthau itself into an instrument, as Soland makes no distinction between instrument, wall, and space. As freestanding sculptures, they invite visitors to move around them and experience their sounds from different positions within the gallery. Calibrated with extraordinary sensitivity, they respond to even the slightest movements and sounds throughout the exhibition. Inspired by one of the miniature instruments Soland built years ago from a tabletop Zen garden, these new works have been enlarged to an architectural scale, allowing performers to enter and play them. Despite their monumental scale, they retain a remarkable delicacy and simplicity, encouraging visitors to move carefully through the space and pause from time to time. Here, the title *Walking on Rubber Eggshells* takes on particular resonance, evoking both fragility and resilience. Many of Soland’s visual works investigate the properties of materials and their hidden sonic potential. What does the rough surface of sandpaper sound like? How can wood or textiles become resonant bodies? How do glass and ceramics respond when struck? Together, these works reflect an ethic of care and attentiveness that shapes not only their making but also the way they are played and performed with others. Soland will activate the new instruments together with fellow performers during the exhibition opening (September 24) and in a solo performance on November 7. Both performances build on the sound installation while expanding its electronic soundscape with acoustic instruments, including flutes, percussion, and voice.

Walking on Rubber Eggshells is a testament to Soland’s tireless exploration of sound and his ability to uncover new, abstract qualities in an extraordinary range of objects, forms, and materials. Through improvisation and experimentation, he creates layered, ever-changing situations in which sound is experienced as something in constant flux, resisting fixed definitions and stable categories.

The sculptural elements and drawings appear as delicate presences within the space, inviting multifaceted forms of listening while existing, both materially and spatially, between protection and vulnerability. Sound itself remains elusive yet profoundly connective, synchronizing us, if only for a moment, with everyone else who is listening. After all, listening allows no observational distance: we are always already within it.

Curated by Ines Tondar

Yanik Soland (b. 1990)

Education: 2024 Master's Degree in Composition and Improvisation, Music Academy Basel, FHNW • 2020 Master of Fine Arts, Piet Zwart Institute, Rotterdam • 2016 Bachelor of Fine Arts, Institute Art, HGK Basel, FHNW

Residencies: 2025 Music Theater Now, Rotterdam (NL) • 2024 Atelier Mondial, Cité des Arts Paris (FR) • 2023 La Dépendance, St. Imier • 2023 LAB, Kaserne Basel • 2020 SYB, Beetsterzwaag (NL) • 2016 BAR-project, Barcelona (ES)

Grants: 2023 Werkbeitrag, Kunstkredit Basel-Stadt • 2022 Research Grant for Improvised Music, Office for Culture, Canton of Basel-Landschaft

Awards: 2026 Silver Dove, DOK Leipzig (DE) for Elephants & Squirrels by Gregor Brändli, Music and Sound Design • 2021 HearSay Festival – Audio Arts Festival (IE): Overall Gold Award + GanBearia Award for Welcome To Switzerland by Stefanie Müller-Frank, Music and Production

Selected Exhibitions / Performances: 2026 Walking on Rubber Eggshells, Kunsthhaus Baselland • 2025 Trust Issues, Kunstmuseum Solothurn • 2025 Fool Drinking on an Egg, Bündner Kunstmuseum, Chur • 2025 Tremor Totale, Ausstellungsraum Klingental, Basel • 2024 Come As You Are, Kunsthalle Basel • 2023 Soap on Leather, La Criée Centre d'art contemporain, Rennes (FR) • 2022 Endless Voice, Castell, Zuoz, James Turrell Tower • 2021 Feelings Are Real (It's True), Galerie Anton Janizewski, Berlin • 2017 Farrago, L'OV – CAN Centre d'Art, Neuchâtel

Yanik Soland also composes music for theatre productions, films, and exhibitions, including projects for Schauspielhaus Zürich, Kaserne Basel, Kunsthalle Basel, Kunstmuseum Appenzell, and Ballhaus Ost in Berlin. He teaches at the Music Academy Basel, FHNW, and has initiated various curatorial projects.

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[1] Salomé Voegelin, *Listening to Noise and Silence: Toward a Philosophy of Sound Art* (New York: Bloomsbury, 2010), xii.

Read the interview between Yanik Soland and Ines Tondar, conducted as part of the exhibition, on our website.



Events

Opening

Thursday, 24.9., 6.30 pm

With a performance by Yanik Soland together with Phoebe Bognar, Miriam Paschetta, Stefano Grasso, Tomohiro Iino and Larissa Rapold

Guided Tours

Sunday, 27.9. / 25.10., 12 noon

Tour on the architecture and through the current exhibition with the Kunsthaus team.
In German

Family Sunday with Walk-In Studio

Sunday, 27.9. / 25.10.

All-day free admission for children and their accompanying persons.
With a Walk-In Studio from 2-4 pm

Sunday Matinée

(with Guided Tour at 12 noon)

Sunday, 4.10. / 1.11.

11 am

Breakfast with croissants and bread, jam by Merian Gardens, a glass of orange juice and a hot drink*

12 noon

Public guided tour through the current exhibition and on the architecture. In German

Guided Tour during Lunch

Tuesday, 6.10. / 3.11., 12.15 pm

30 minute guided tour through the current exhibition with the education team at Kunsthaus Baselland.
In German. Followed by lunch in the foyer.*

Guided Evening Tour

Thursday, 8.10., 6.30 pm

Tour focused on architecture and the current exhibitions with the Kunsthaus team. In German

Performance and Artist Talk

Saturday, 7.11., 4 pm

Solo-Performance by Yanik Soland.
Followed by an Artist Talk together with Ines Tondar, Curator of the exhibition. In German.

*Many thanks for your binding registration at
office@kunsthausbaselland.ch

A huge thank you to everyone who made the exhibition possible on every level:

Marlon McNeill, Moritz Schermbach, Alon Ben Schmidhauser, Manuel Schneider, Zuzanna Wilska, Aimo Soland, Regula and Philip Soland, Charly von Engelberg, Frederic Van de Velde & Nele Möller, Futura Resistenza, Mathis Pfäffli, Samuel Tschudin, Raphael Zehnder, Lukas Huber, Jeroen Wille, Tomohiro Iino, Stefano Grasso, Miriam Paschetta, Phoebe Bognar, Larissa Rapold, Raphael Papo, Raphael Sbrzesny, Fernando Manassero, Jonas Huld, Miro Widmer, Aljoscha Nazar Lanz, Finn Curry, Oliver Minder, Jack Young, Gerome Gadiant, Benoît Schmidt, Joachim Setlik, Gregor Brändli, Silas Heizmann, Adrian Flück, Centradubs, as well as those who prefer to remain unnamed.

Many thanks to the partners of Kunsthaus Baselland, to the sponsors of the exhibition, and to all those who wish to remain unnamed



Kanton Basel-Stadt
Kultur

Stiftung
Erna und Curt Burgauer



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Audio Video Installationen



Jenzer Fleisch + Feinkost AG
Hotel Gasthof zum Ochsen, Arlesheim

Opening Hours
Tuesday to Friday
11 am – 6 pm
Thursday
11 am – 8 pm
Saturday to Sunday
11 am – 5 pm
Mondays closed

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For more information on all events and our regular programs, please see our agenda.



Tram 11: Freilager
Bus 36: Dreispitz

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at ginto.guide