

Daan Gielis

Daan Gielis (1988, BE) operates from a fundamental disappointment in which the artist is equally guilty as critical. He uses his work as a vehicle for understanding himself as a cluster of relationships. The works are points of intersection of the various systems he is confronted with in daily life, such as a rare auto-immune illness that affects him, punk, and the institutions with which he engages. These systems, with positive as well as negative impacts, make him ambiguous towards the surroundings in which he lives.

Radna Rumping

Radna Rumping (1983, NL) is an independent curator, programmer and radio host whose work is embedded in music culture, communality and a critical view towards present-day communication. She resides in – borrowing the words of Lucy Lippard – ‘that gap between art and life where I like to hang out’. Radna has realized exhibitions and public programmes at the Oude Kerk, Muziekgebouw, Museum de Hallen and many other institutions, stimulating new encounters between bodies and buildings, artists and audiences. She is part of the collective Non-fiction and co-founder of the radio platform ***Ja Ja Ja Nee Nee Nee***. Recently, Radna has developed her voice in writing and recording, in researching notions of presence and absence, and in fusing the personal with socio-cultural interests - while keeping music close to her heart.

Sergei Tcherepnin

Sergei Tcherepnin (1981, US) is an artist operating at the intersections of sound, sculpture, photography and theater. Attaching synthesizers, computers and amplifiers to small surface transducers—devices that convert electrical signals into vibrations—he orchestrates compositions in which objects are transformed into speakers. Often invoking queer, hybridized characters such as the “Listening Cactus,” the “Maize Mantis,” or the figure of the “Pied Piper”,

Tcherepnin’s scenarios cultivate play between things and bodies, compelling the audience to develop a “score” for handling these animated objects. These interactions suggest new possibilities for intimacy with sound, where “listening” involves a more expansive state of activity: listening by touching, listening by opening, listening by feeling, listening by harnessing, or listening by walking.

Hannah Weinberger

Hannah Weinberger (1988, Swiss/USA) lives and works in Basel, Switzerland. She completed her master’s degree in fine arts at Zürich University of the Arts. She has presented solo exhibitions at Badischer Kunstverein, Karlsruhe (2016); Triangle France, Marseille (2016); Freymond-Guth Fine Arts, Basel (2016); Schinkel Pavillon, Berlin (2016); Kunstverein Hamburger Bahnhof (2015); Freedman Fitzpatrick, Los Angeles (2015); Kunsthaus Bregenz (2014); MIT List Center for Visual Arts, Cambridge, MA (2014); FriArt - Centre d’art de Fribourg (2013); Swiss Institute, New York (2012); and Kunsthalle Basel (2012). Her work has been exhibited internationally, including the 2013 Lyon Biennale, Stedelijk Amsterdam, ICA Philadelphia, Kunsthall Charlottenborg, Kunstverein Munich, and Kunsthuas Glarus, and has been written about in international art publications including *Afterall*, *Artforum*, *Flash Art*, *Frieze*, *Frieze d/e*, *Mousse*, et. al. From 2011 to 2013, she co-ran the project space *Elaine* at the Museum für Gegenwartskunst Basel, and is currently a residing board member of the Kunsthalle Basel.

Milan Grygar

Milan Grygar’s (1926, SK) work is an exploration of the relationships between image, sound and space. Around 1965, he stopped working on abstract painting and began to create acoustic drawings in which recorded sounds formed as important a part as the visual elements. At the time, Milan Grygar, along with John Cage, was one of the pioneers in the field

of using sound in art. His works, drawings and scores, often accompanied by recordings of music, have been shown at countless exhibitions in the Czech Republic and abroad, including at the Drawing Center, New York (2001), 3rd Prague Biennale (2007), Today Art Museum, Beijing (2012) and ZKM, Karlsruhe (2016). His work is also held in many international collections, including SMAK, Ghent.

Noa Eshkol

Noa Eshkol (1924–2007, IS) studied music in Tel Aviv and dance at the Tehila Ressler School. In 1946, she moved to London to study with Rudolf von Laban and Lisa Ullmann at the Art of Movement Studio in Manchester. She studied finally at the Sigurd Leeder School of Modern Dance in London. In 1950, she returned to Israel and taught movement and dance at several schools and universities. Her works have been shown in international exhibitions in recent years at venues including Israel Museum, Jerusalem (2011); LACMA, Los Angeles; Jewish Museum, New York; TBA21, Vienna (2012); Musée d’Art Moderne, Paris; Opelvillen, Rüsselsheim (2013); Museum of Contemporary Art, Tokyo (2014), and the 20th Sydney Biennale (2016).

Lina Lapelyte

Lina Lapelyte (1984, LT) is an artist living and working in London and Vilnius. She holds a BA in classical violin, a BA in Sound Arts and a MA in Sculpture from the Royal College of Art, London. Her performance-based practice is rooted in music and flirts with pop culture, gender stereotypes, aging and nostalgia. Her works are fueled by expression, marked by pastiche and grotesque, contextual and conceptual musicality, theatrical suggestibility, stylized visuality. Performances and operas unfold sensitivity to feminine identity and it’s complex relation to contemporary reality in a manner of tradition of postfeminist art. Her latest works ***Ladies*** (2015), ***Hunky Bluff*** (2014) and ***Candy Shop***

(2013/2015) were shown in different contexts and locations including the Serpentine Pavilion in London, the Queen Elizabeth Hall in London and the Venice Architecture Biennial Her collaborative work with Rugil Barzdžiukaitė and Vaiva Grainy, the opera ***Have a Good Day!*** (Lithuania, 2011/2013) for ten cashiers, piano and supermarket sounds, holds several awards including the main prize of the Fast Forward Festival (Germany). For this work, the artist group is awarded with the Golden Stage Cross and Young Artist Prize by the Lithuanian Ministry of Culture. Lina Lapelytė's works were shown at Baltic Pavilion, Venice Biennial, Venice (2016); Peculiar People, Focal Point Gallery, Southend-on-Sea/Great Britain (2016), Double Bind, NILO, Reykjavik (2016) and Rupert, Vilnius (2015); Listening, Hayward touring show, Great Britain (2015); Block Universe, London (2015); Park Nights, Serpentine, London (2014); Baltic CCA, Newcastle/Great Britain (2014); Eye and Lense, Whitechapel Gallery, London (2014); DRAF, London (2014); BBC Proms, Royal Albert Hall (2012), London

Les Trucs

Since 2008 Charlotte Simon (1987, DE) and Toben Piel (Zink Tonsur) (1980, DE) work together under the moniker Les Trucs. Originally started as a band project, they work at the intersection of musical happening and composition, ***musique concrete*** and pop. Using electronic instruments, singing and choreography they create performances and videos. They have collaborated with directors and dramaturgists and have both been in charge of the musical direction for, and performed live in, many theatrical productions. In 2016 they performed as the circus band for ***The Greatest Show on Earth*** (Anna Wagner/Eike Wittrock) and developed music and performance ideas with Philippe Quesne, Meg Stuart, Antonia Baehr, amongst others. Whether they are producing sound design for urban spaces or a science-fiction-performance-cycle, their works always deal with their spatial environment. Les Trucs have often been presented in museums and galleries,

including Städelmuseum, art society Frankfurt, MMK Frankfurt and art society Wiesbaden. They have released records on international labels including Music Airport/Tokyo, Fettkakao/Vienna, Zeitstrafe and Staatsakt/Hamburg. Concert tours have led them across Europe, to Israel and to Japan.