

إسمع Listen

Lawrence Abu Hamdan . Francis Alÿs . Vartan Avakian . Pauline Boudry and Renate Lorenz . Moyra Davey . Melissa Dubbin and Aaron Davidson Pierre Huyghe. Alvin Lucier . Christian Marclay . Olaf Nicolai . Sharif Sehnaoui . Jessica Warboys . Cynthia Zaven

Curated by Marcella Lista and Marie Muracciole

27.04.16 • 21.08.16

Starting 27 April, Beirut Art Center will open every Wednesday until 10pm



Alvin Lucier , *Music on a Long Thin Wire* (1977)



Pauline Boudry & Renate Lorenz, *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, 2013, film still.

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Esma' إسْمَعِ Listen

With *Esma'*, Beirut Art Center invites artists and composers to share the exhibition space. Whether silent or audible, their works develop contemporary forms of listening. This specific sensory condition engages with the awareness of distance and proximity, of interiority and exteriority. Since the ear has no eyelid, our acoustic sensitivity exposes us to sound before anything else. Listening is constructed on this organic porosity: it is an act involving various degrees of consciousness and intentionality. It filters, samples, reorganize the sonic material that we receive. Listening may be immersive or analytical; it may rely on our attention and discernment or on technical tools. By means of recording and amplification techniques it details, reproduces and translates the sounds.

In light of the ubiquity and increasing efficiency of audiovisual media, the act of listening has become the object of singular artistic research, both diverse and innovative. It is akin to a project, an experiment and a critical practice. The artists and composers convened here use sensory modalities in widely different manners, in order to describe or produce a particular state of reception or interpretation of sound, of the beliefs it entails, the information it conveys, and the individual and collective territories thus determined. The works in this exhibition are audiovisual gestures inspired by a practical or imaginary experience of sound, they invent a sensorium in both formal and conceptual terms. They go beyond the notions of silence and enlargement of the acoustic spectrum, which were opened up by the work of John Cage, whether to experiment with the potentials and limits of perception or to reexamine the material and instrumental culture of recording and broadcasting techniques.

Stretching the domain of the audible

The expansion of the acoustic spectrum has been the subject of intense research for the musical avant-garde since the turn of the 1960s. It was during that time that **Alvin Lucier** produced music by amplifying his brain's alpha waves in *Music For Solo Performer* (1966) and began to pick up the vibrations of the ionosphere surrounding the Earth's magnetic field, otherwise undetectable to the naked ear in *Sferics* (1981). Around the same time, Pauline Oliveros developed the concept of 'Deep Listening': the process of composition is realized by incorporating specific resonances, abstracted from the noise of the world. Attentive to aural thresholds and modalities, she started organizing in the 1980s collective listening sessions in underground, remote locations. *Esma'* adopts this extension of the limits of musical perception as one of its guidelines, particularly with Alvin Lucier's exceptional piece *Music On A Long Thin Wire* (1977). A vibrating string stretched over more than twenty meters is set into vibration by sine waves and amplified through an electromagnetic field. These waves produce a very pure sound, where the most tenuous vibrational disturbances become full-fledged acoustic events.

In *To Valerie Solanas And Marilyn Monroe In Recognition Of Their Desperation* (2013), **Pauline Boudry and Renate Lorenz** refer to Pauline Oliveros's eponymous piece. The latter is a tribute to two women who responded to an unbearable situation with a desperate gesture. Boudry and Lorenz are interested in the emotional and political charge of listening contained in Oliveros's piece. Composition is conceived as a space for possible integration in a community, and endows each performer with an aural 'responsibility'. Boudry and Lorenz filmed the interpretation

of this piece as a succession of musical exchanges, based on the reciprocity of listening between various instrumentalists; the cast of performers is also a strong political statement on gender identity.

Composers and performers Sharif Sehnaoui and Cynthia Zaven address the space-time continuum of sound phenomena by stretching the conditions of the listening experience. In *Sound Capsule* (2016), **Sharif Sehnaoui** proceeds to build a polyphonic structure that will evolve over time in the exhibition, within a specific acoustic space designed for short concerts which will be given at precise intervals. A recording from each of these concerts will be subsequently stretched over the duration of the exhibition, constructing a progressive multilayered composition. The work ends up exposing time itself by means of a process that travels from a primary structure through a saturated sound field. **Cynthia Zaven** will present her first piece for voice, *For Voice and Forest* (2016). The video will consist of a performance that explores the spatial dimensions of sonic phenomena in a landscape by reflecting on the perception of distance, scale, and focus: from emergence to near-disappearance.

Listening to objects, materializing the voice

Sound culture has been profoundly shaped by the technologies of recording and broadcasting and by the way these technologies translate and transpose data, through processes that are accelerated by cycles of obsolescence and renewal. The materiality of sound capture is a component of listening. Highlighting the role played by the technological mediation of sound, the exhibition begins with an installation and a video by **Christian Marclay**. Since his pioneering experiments with records and 'turntablism' (concerts featuring music played from LPs) within New York's experimental scene of the 1980s, Marclay has probed intermediate spaces between the senses, exploring their convertibility by way of a practice that reinvents displacement, reuse and editing. A famous part of his work focuses on the material life of recording media, such as vinyl records and magnetic tapes, residues of a sonic memory produced through physical impression. He recycles these objects in environments and sculptures that highlight the relationship between the recording and migration of sound through portable objects. The vinyl records covering the floor at the entrance of *Esma', 4,000,000 Minutes* (2000/2016) offer visitors an unstable ground and situation reversal. They are invited to trample these remains, a volume of stored past time; only their memory and imagination will enable them to temporarily 'play' these records, producing a virtual silent cacophony and an effective destruction. In *Mixed Reviews (American Sign Language)* (1999-2001), Marclay filmed a hearing impaired actor interpreting a collage of texts sampled from music criticism, in which writers try to describe the music they heard, thus commenting on the translatability of the acoustic experience, such as the rivalry between the visible and the audible.

Artist and writer **Moyra Davey** annotates her photographs with names and addresses so that the images carry traces of their life. Bits of tape, scratches and stamps, denote these images' journey from her studio to destinations where she chooses to mail them. They generally represent receptacles of memory connected with everyday life: books, records, places of commemoration. *House (Montreal)* (2016), consists of nine photographs that were taken in a shop selling second-hand House Music records and sent from New York. Its physical transportation by mail allegorizes these multiple displacements and dematerializations: the visual recording that the photos provide, the audio recording the LPs contain, and the circulation of the shop's goods. These various levels of displacements together constitute the myriad of interpretations evoked by the varying spatial and temporal contexts in which the act of listening takes place.

Seeing hearing

Some contemporary visual artists engage in a subtle dialogue with the aural culture of modernity and its aspiration

to both open and sharpen our acoustic abilities: from the belief of synesthesia, or intimate interconnection and translatability between the senses, to John Cage's idea of 'all sound' that negated any frontier or hierarchy between musical language and ordinary or unintentional sounds, this acoustic field that we call 'noise'. **Pierre Huyghe's** piece *Silence Score* (1997) engages musical notation in a visual commentary on Cage's legacy. Huyghe has made a musical score out of a precise and dated 'silence', that of the first 4'33" recording in 1961 of Cage's *Silence* (1952), with all the unintentional noises that can actually be heard in it. The artist reinterprets a fundamental gesture in the history of art and avant-garde music, to highlight the stakes of a performance which proposes a radical filter for the amplification of listening. **Melissa Dubbin and Aaron Davidson**, for their part, combine a musical and conceptual practice in their approach, by investing primarily visual shapes. *Volumes for Sound* (2010) is the result of a score of shapes: those of the Hi-Fi furniture that usually encases the technological tools used for home listening. Serving simultaneously as stage, listening device and sculpture, the resulting construction of geometric forms hosts inverted speakers. The sound produced during performances of amplified music is muffled by these filtering entities. The piece requires the listeners to lend an attentive ear and over-activate their availability to the music.

Artist **Olaf Nicolai** also puts into discussion the search for equivalence between hearing and seeing which has marked modernity. He questions more generally the aspirations of modernity to create a 'universal language', which guided the search for total translatability between artistic disciplines in the early decades of the twentieth century. Nicolai's installation *Probestücke (specimen) 1* (2013) refers to a monument of the genre: the architecture of Le Corbusier's Convent of La Tourette, near Lyon, France. This is where Le Corbusier appealed to the musical ear of Iannis Xenakis to design large stained glass windows, in accordance with his own reliance on the golden section in designing the proportions of the building. In return, Nicolai relied on the same principle to compose a graphic space, the equivalent of a visual score that is an invitation to explore the musical imagination. Here, professional singers give separate readings of these abstract geometric shapes, resulting in strangely similar interpretations which Nicolai uses as possible paths for non-professional composition.

The work of **Jessica Warboys** confronts more directly the surrounding space of sound vibrations. The practice of this British artist encompasses several media - sculpture, painting, film and sound - and is generally based on the processes of transformation of materials, stretched to the point of instability. She emphasizes the traces of her own gestures and the manifestations of matter, and her work highlights the process of formation rather than the finished form. The spiral configuration of *Hinge Bow* (2013) creates the image of an acoustic cornet with folded or sliced sheets of paper. Composed in collaboration with musician and sound artist **Morten Norbye Halvorsen**, the vibratory soundtrack, structured from sine waves, seems to wind and unwind the shape wrapped around the sculpture, establishing a fragile dialogue between the visible and the ambient.

Soundtracks of the public space

Finally, the works of Francis Alj's, Lawrence Abu Hamdan and Vartan Avakian are concerned with the politics of listening in the public space. **Francis Alj's** practice since 1994 initiates links and circulates meaning quite literally, by means of his wanderings in the public space. Alj's strives to destabilize the shape and power of institutions with performative, intentionally minor gestures. His practice is inseparable from that of drawing and painting, and reinstates the representation between the notion of project and its capacities for incarnation. The gesture performed in *Railings, London* (2004) seems insignificant: the artist plays with the space of a city, London, striking various gates he encounters while walking. In this manner he is taking an element from the vocabulary of architecture, which functions as a threshold and boundary between two spaces, and places it in another field of resonance. The artist unfolds the visual and territorial vibration emitted by the gate to the beat of his journey.

More recently, artist **Lawrence Abu Hamdan** has developed audiovisual installations and essays, which comment on the significant presence of sound as an indicator and public marker within societies of information and discrimination and their specific technologies. *Conversations With An Unemployed* (2013) and *The All Hearing* (2013) address the culture of amplification and noise pollution in the public space in Cairo, notably by looking at the material layers of sound recorded on magnetic tapes, while his most recent video work, *Rubber Coated Steel* (2016) depicts a ballistics trial based on sound analysis.

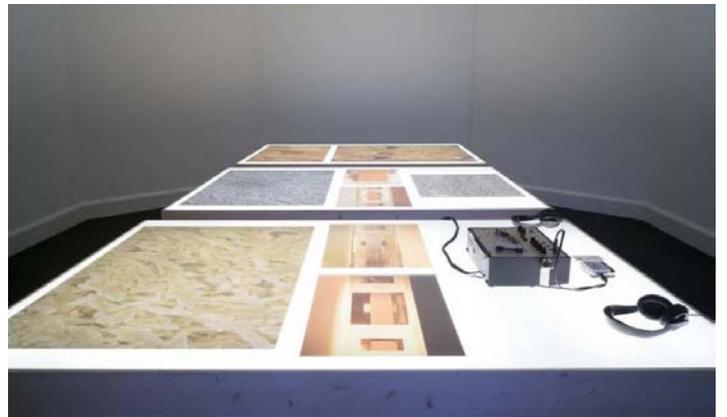
The exhibition also includes a piece that connects the external space with the inside. **Vartan Avakian's** project invests the area of the river and the neighborhood of Beirut Art Center. In *Composition with a Recurring Sound* he tries to capture a sound eradicated by urban planning: that of the Beirut river, now hidden behind high walls and reduced in recent years to a trickle of water and sewage, to the point where people living nearby are for the most part unaware of its existence. The almost inaudible character of this sonic movement renders Avakian's intervention a gesture of resistance rather than documentation. The piece will be physically present in the show in a very discreet way. Visitors are invited to walk to some spots in the public space where they can experience the impermeability of the barriers separating the city from the river, and can actually witness the limits of the city, as drawn by the river. They will effectively have to strain their ears to distinguish the near-silence of the water amid Beirut's dense soundtrack.



Lawrence Abu Hamdan, *Rubber Coated Steel*, 2016



Lawrence Abu Hamdan, *The All Hearing*, 2013



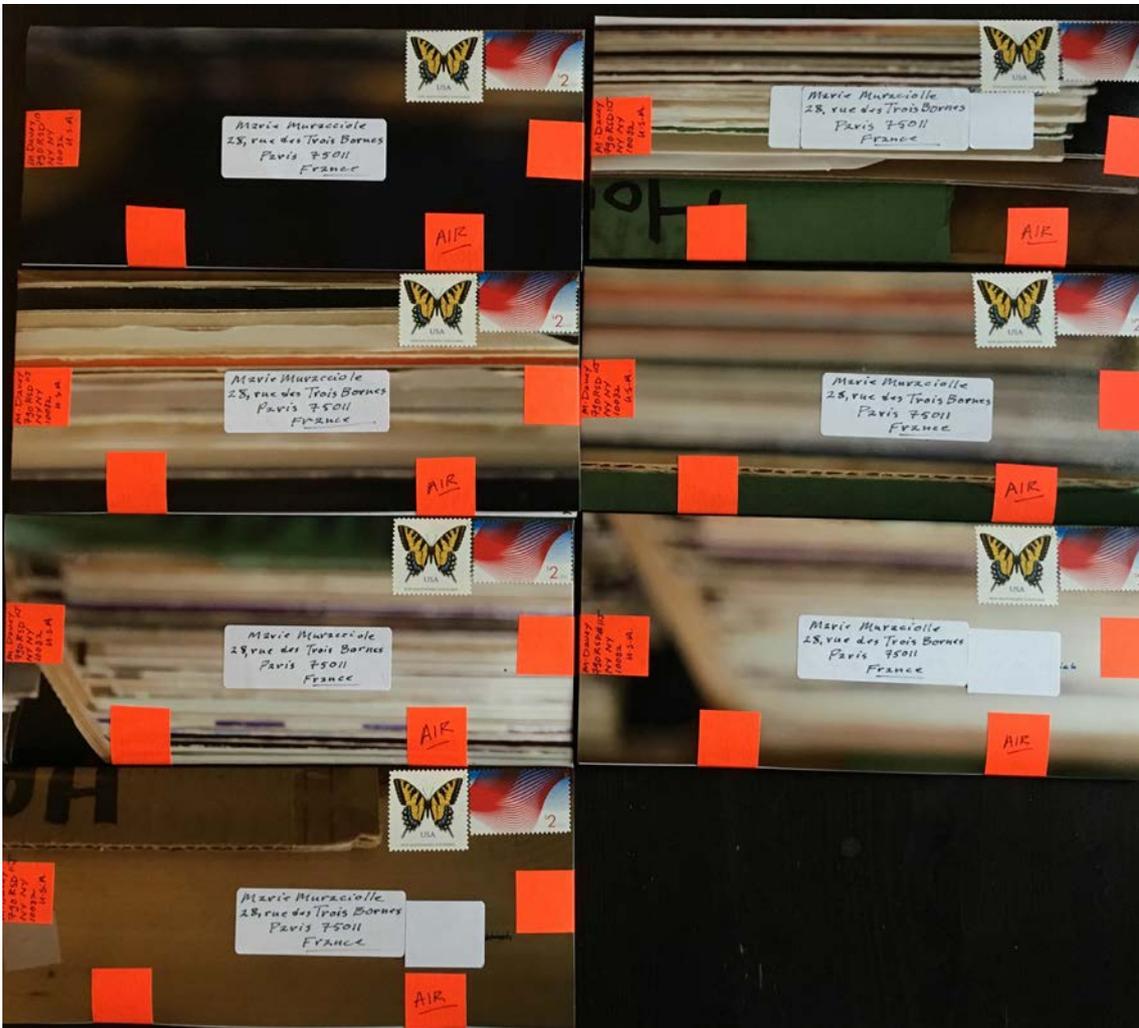
Lawrence Abu Hamdan, *Conversation with an Unemployed*, 2013



Francis Alÿs, *Railings*, London, 2004



Pauline Boudry and Renate Lorenz , *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation*, 2013

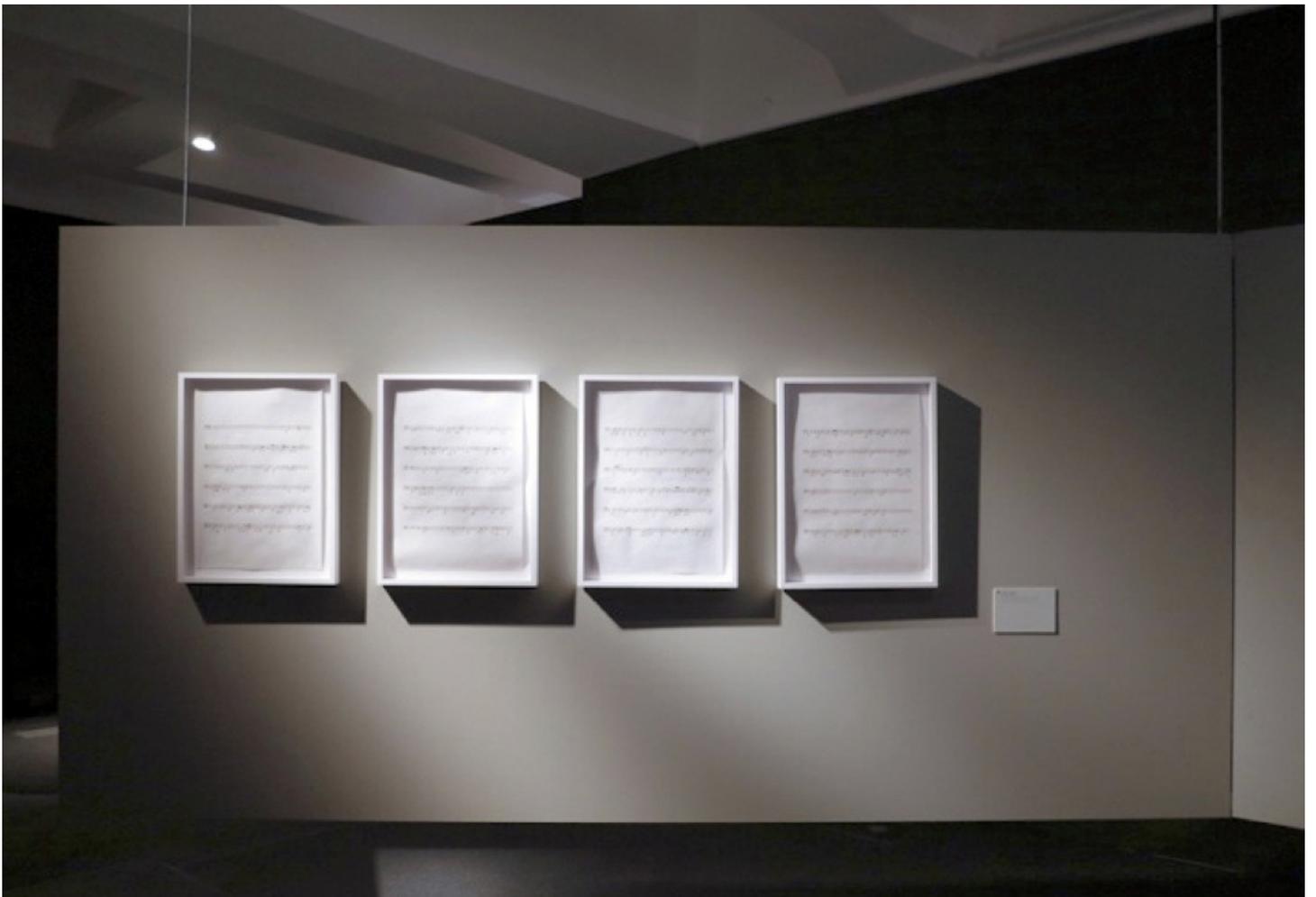


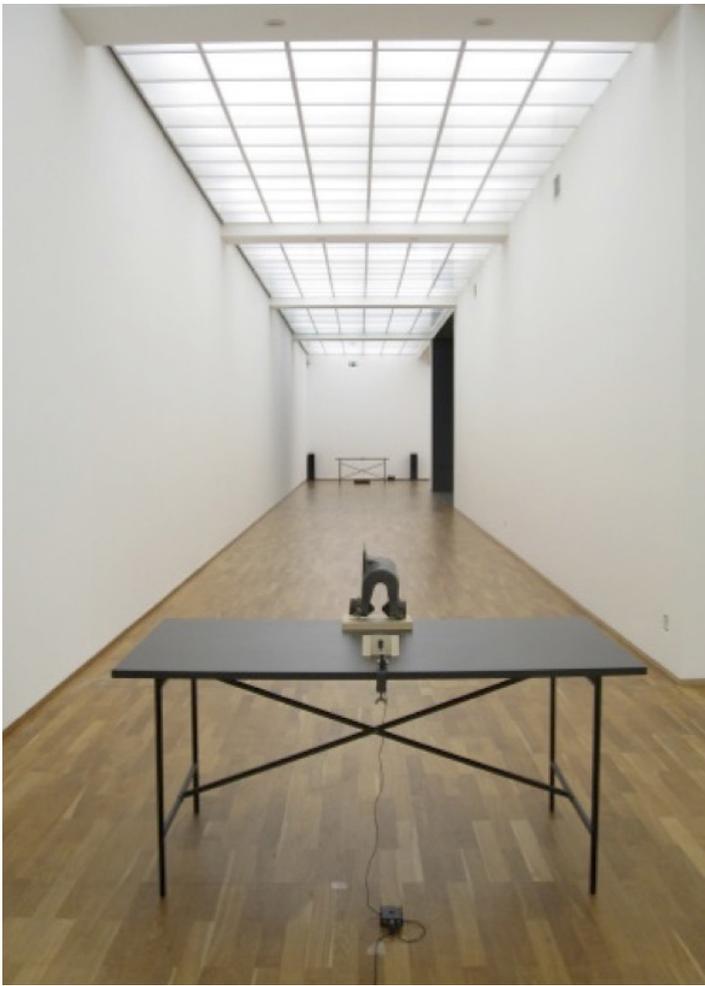
Moyra Davey, *House (Montreal)*, 2016



Melissa Dubbin and Aaron Davidson, *Volumes for Sound*, 2010 - 2015

Pierre Huyghe, *Silence Score*, 1997





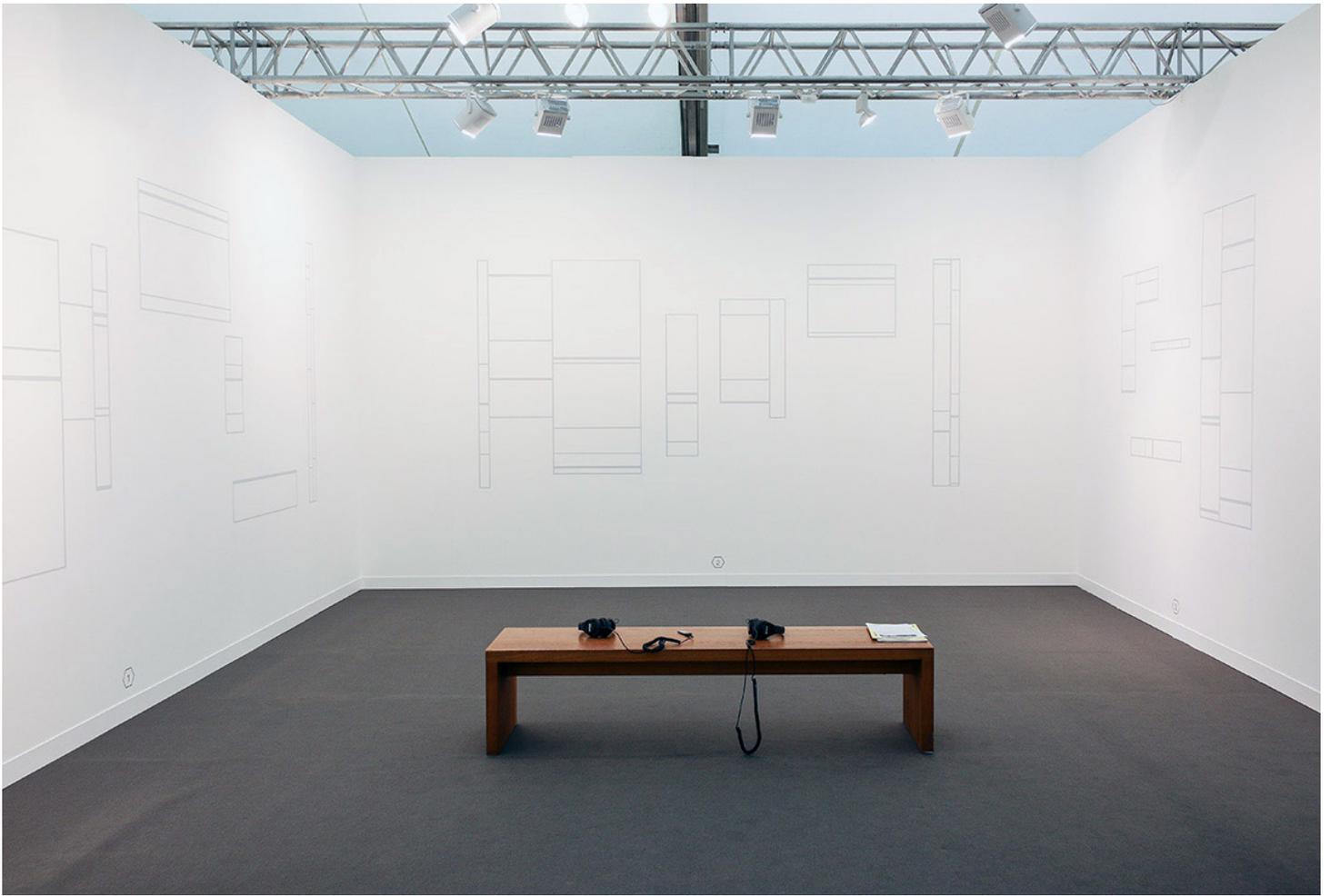
Alvin Lucier , *Music on a Long Thin Wire*, 1977



Christian Marclay, *Mixed Reviews (American Sign Language)*, 1999-2001



Christian Marclay, *4,000,000 Minutes*, 2000-2016



Olaf Nicolai, *Probestück (specimen) 1*, 2013



Jessica Warboys, *Hinge Bow*, 2013

Opening Program

Wednesday 27 April

6 - 9pm

Opening

6:00pm

Sharif Sehnaoui performs a short concert as part of his artwork *Sound Capsule* (2016). This is one of several short concerts that will be recorded and stretched over the duration of the exhibition constructing a progressive multilayered composition. The live concert is closed for the opening, but visitors can listen to the recordings and book their seats for the upcoming concerts.

6:30pm

Composer and musician Janice Misurell-Mitchell activates Melissa Dubbin's and Aaron Davidson's *Volumes for Sound* (2010)

8pm

Curatorial talk

Thursday 28 April

4- 8pm

Alvin Lucier : Sound and Space a workshop by Hauke Harder

8pm

Morten Norbye Halvorsen performs in expansion on sound work *7 Peaks* (2015) which reflects the sculpture form of *Hinge Bow* (2013) by Jessica Warboys

Friday 29 April

8pm

Hauke Harder performs Alvin Lucier's works : *I'm sitting in a room* (1969) and *Music for Solo Performer* (1965)

Biographies

Lawrence Abu Hamdan is an artist, 'private ear', and currently a fellow at the Vera List Center for Art and Politics at the New School, NYC. His projects have taken the form of audiovisual installations, performances, photography, Islamic sermons, cassette tape compositions, potato chip packets, essays, and lectures. In 2013 Abu Hamdan's audio documentary *The Freedom of Speech Itself* was submitted as evidence at the UK asylum tribunal where the artist himself was called to testify as an expert witness. He continues to make sonic analyses for legal investigations and advocacy for human rights groups including Defence for Children International and Amnesty International. His solo exhibitions include, *Earshot* at Portikus Frankfurt (2016), *تقيية (Taqiyya)* at Kunsthalle St Gallen (2015); *Tape Echo* (2013/14) at Beirut in Cairo, and at Van AbbeMuseum, Eindhoven; *The Freedom Of Speech Itself* (2012) at The Showroom, London; and *The Whole Truth* (2012) at Casco, Utrecht. Additionally his works have been exhibited and performed at The New Museum Triennial (2015), The Shanghai Biennial (2014), and at the The Whitechapel Gallery, the MACBA Barcelona, Tate Modern London, Museu d'Art Contemporani de Barcelona (MACBA), and the Museum of Modern Art Antwerp (MuHKA) Antwerp. His works are part of collections at MoMA New York, Van AbbeMuseum Eindhoven and the Arts Council, England.

Francis Alÿs was born in Antwerp in 1959. He lives and works in Mexico City. Trained as an architect, Francis Alÿs moved to Mexico in 1986 and entered the field of visual arts. His practice embraces multiple medias, from painting and drawing to video and photography. Although he is based in Mexico City, he has done over the last 20 years numerous projects in collaboration with local communities around the world, from South America to North Africa and most recently with teenagers in the Turkey-Armenian border. He has had solo exhibitions in Museums worldwide, such as the MoMA in New York, Tate Modern, Dia Art Foundation, MACBA and many more participations in groups shows and biennials. He was awarded the Blue Orange prize in 2004, the Vincent Award in 2008 and BACA-laureate prize in 2010.

Vartan Avakian is an artist born in 1977 in Byblos, Lebanon and currently based in Beirut. He works with video, photography and natural material. Avakian studied Architecture and Urban Culture at the Universitat Pompeu Fabra and the Centre de Cultura Contemporània de Barcelona, and Communication Arts at the Lebanese American University in Beirut. He is a founding member of the art collective Atfal Ahdath and a member of the Arab Image Foundation. Avakian was the recipient of Abraaj Group Art Prize in 2013. He is represented by Kalfayan Galleries, Athens-Thessaloniki. Since 2007, his work has been widely shown around the world including Garage Museum of Contemporary Art, Moscow (2016), Surssock Museum, Beirut (2015), Arts Santa Mònica, Barcelona (2015), Mori Art Museum, Tokyo (2012), Transmerdiale 2K + 12, Berlin, (2012), Wallach Art Gallery, New York (2012), Sharjah Biennial X (2011), Pratt Manhattan Gallery, New York (2011), South London Gallery, (2011), 33rd Cinemed, Montpellier (2011), Home Works V, Beirut (2010), LEXART, Los Angeles (2010), Tokyo Wonder Site (2009), Meeting Points 5, Beirut (2007).

Pauline Boudry and Renate Lorenz have been working together in Berlin since 2007. Their staged films and film installations often start with a song, a picture, a film or a script from the past. They produce performances for the camera, staging the actions of individuals and groups living — indeed thriving — in defiance of normality, law and economics. Their films upset normative historical narratives, as figures across time are staged, projected and layered. Their performers are choreographers, artists and musicians, with whom they are having a long-term conversation about performance, the meaning of visibility since early modernity, the pathologization of bodies, but also about glamour and resistance.

Moyra Davey was born in Canada in 1958. She is a photographer/filmmaker. She has produced six narrative videos including *Notes On Blue* (2015), *My Saints* (2014), *Les Goddesses* (2011) and *Fifty Minutes* (2006). She is the author of *Burn the Diaries*, *I'm Your Fan*, *Long Life Cool White*, *The Problem of Reading* and editor of *Mother Reader: Essential Writings on Motherhood*. Davey lives in New York City where she is currently at work on a new video commission for a solo show at Kunsthalle Bergen in November 2016.

Melissa Dubbin and Aaron Davidson Melissa Dubbin and Aaron S. Davidson have co-authored a body of works producing forms, objects, images and experiences, equally incorporating the mediums of photography, video, sound, performance, sculpture and artists books since they began working together in 1998. Recent solo exhibitions include Audio Visual Arts (AVA), New York, NY (2013); Henie Onstad Kunstsenter, Høvikodden, Norway (2012); and Nýló, The Living Art Museum, Reykjavik, Iceland (2012). Recent group exhibitions include *Early Spring*, Campoli Presti, Paris (2016), *Bitter Sweet Symphony, Until Then*, Paris (2016); *Some Artists' Artists* at Marian Goodman Gallery, New York (2014); The Artist's Institute, New York, NY (2014); and *Art of Its Own Making* at The Pulitzer Foundation for the Arts, St. Louis, MI (2014). They exhibited internationally at museums, galleries, and art centers including SculptureCenter, Long Island City, NY; Wexner Center for the Arts, Columbus, Ohio; Overgaden, Copenhagen, Denmark; Exit Art, New York, NY; New Museum, New York, NY; Museum of Contemporary Art, Santa Barbara, California; 2004 Gwangju Biennale, Korea; and Moderna Museet, Stockholm, Sweden. Dubbin and Davidson live and work in Brooklyn, New York. They are currently artists-in-residence at the newly founded Pinault Collection Residency in Lens, France (2016).

Pierre Huyghe was born in 1962. He is a French artist who creates projects that point up multiple, complex narratives, often within pre-existing facts and fictionals or real cultural events. In a rich body of work that includes films, installations, and sculptures, Huyghe suggests the ways in which identity and subjective experience are deeply informed by particular historical moments. Huyghe's investigations into cultural production explore how media representations and social rituals shape contemporary reality.

Alvin Lucier is a trailblazing force in electro-acoustic music, avant-garde composer and performer. He was born in Nashua, New Hampshire in 1931; educated at Yale and Brandeis, he also spent two years in Rome on a Fulbright Scholarship before returning to Brandeis in 1962 to teach and conduct the university's chamber chorus. His breakthrough composition, *Music for Solo Performer* (1964 - 1965) for *Enormously Amplified Brain Waves and Percussion*, was the first work to feature sounds generated by brain waves in live performance. With this piece he also discovered the physicality of sound and acoustical phenomena have been the main subject of his work since. As in 1970s landmark *I am Sitting in A Room*, in which recorded speech was played back into a room and re-recorded there dozens of times, the space - the natural resonances of the space - gradually filtering the speech into pure sound. 1977's *Music on a Long Thin Wire* was a further extension of Lucier's fascination with the physics of sound - a piece featuring a very long wire passed through the poles of a large magnet and driven by an amplified oscillator, the amplified vibrations yield beautiful acoustical phenomena. A professor at Wesleyan University from 1970 onward, Lucier's later works additionally included a number of sound installations as well as works for solo instruments, chamber ensembles, and orchestra.

Christian Marclay was born in San Rafael, California in 1955. He works in a wide range of media, including sculpture, video, photography, collage, and performance. For more than 30 years, he has been exploring the connections between the visual and the audible, creating works in which these two distinct sensorial experiences enrich and challenge each other. Marclay's work has been shown in museums and galleries internationally. He has had important one-person exhibitions at the Kunsthaus, Zurich (1997), Museum of Contemporary Art, Chicago (2001), San Francisco Museum of Modern Art (2002), Whitney Museum of American Art, New York (2010), and

the Garage Center for Contemporary Culture, Moscow (2011). Marclay received the Golden Lion award for best artist at the 54th Venice Biennale for his 24-hours virtuosic video piece *The Clock*, which was first shown at White Cube in London in 2010. Since then, *The Clock* has been exhibited at a number of institutions worldwide including Paula Cooper Gallery (2011), the Museum of Modern Art, New York (2012), San Francisco Museum of Modern Art (2013), and Guggenheim Bilbao (2014).

Olaf Nicolai is considered one of Germany's leading artists. He takes on a range of conceptual themes, from political and cultural critiques to inquiries into human perception. A recurring subject is the aesthetic appropriation of nature by human culture and design, explored through mixed-media sculptures and images, as in his juxtaposition of plant forms with depictions of hand gestures in Italian Renaissance paintings. "Questions of form, moods, attitudes, and style are not just vain play with surfaces," Nicolai has said. "They are questions of organisational forms of activities." In his recent work *Escalier du Chant (Staircase of Song)* (2011), Nicolai took over the sweeping staircase of Munich's modern art museum, Pinakothek der Moderne, for one Sunday of each month in 2011. Throughout the day, performers would sing the songs of 12 international contemporary composers which addressed political issues that took place throughout that year creating a new aesthetic context for the year's political events.

Sharif Sehnaoui is a free improvising guitarist. He plays both electric and acoustic guitars, with (or without) extended and prepared techniques, focusing on expanding the intrinsic possibilities of these instruments without the use of effects or electronics. He now resides in Beirut, his hometown, after more than a decade in Paris, where he started his career as an improviser in 1998, playing at Instants Chavirés where he was a member of several orchestras. He has since performed his music worldwide and played in many clubs and festivals such as Soundfield (Chicago), Moers, Konfrontationen (Nickelsdorf), Météo Music Festival (Mulhouse), CTM & Maerzmusik (Berlin), FEST (Tunis), Skanu Mesz (Riga), 100Live (Cairo) or Musikprotokoll (Graz). In Lebanon, he actively contributed to the emergence of an unprecedented experimental music scene. Along with Mazen Kerbaj he created in 2000 *Irtijal*, the first improvised and new music annual international festival in the Arab world. *Irtijal* celebrated its XVth anniversary in 2015. He also runs two record labels: *Al Maslakh*, devoted to 'publish the un-publishable' on the Lebanese musical scene and *Annihaya*, focusing on sampling, recycling and the displacement of various aspects of popular culture.

Jessica Warboys was born in UK in 1977. She studied at Falmouth College of Arts and Slade School of Art, London. She currently lives between Suffolk and Berlin where she works with film, painting and sculpture. She was selected for Artists Film International, Whitechapel Art Gallery, London, in 2013, and participated in dOCUMENTA 13 (2012). Further afield she participated in 9^a Bienal do Mercosul | Porto Alegre, Brazil (2013) and more recently she has exhibited at Gaudel de Stampa, Paris, State of Concept, Athens and 1857, Oslo (2015) and Kunstverein, Amsterdam (2016). Her work is currently on view in the British Art Show 8 (2016).

Cynthia Zaven is a composer, pianist and artist based in Beirut. She performs classical, experimental and improvised music in solo shows as well as in collaboration with other artists. Her projects combine a variety of media including video, photography, performance and the use of archive material to explore the relationship between sound, memory and identity through interwoven narratives. Since 1993, Zaven has also composed original scores and created sound designs for film, theater, live performance, dance, visual art, and conceptual art projects. The award-winning works have been exhibited at festivals worldwide including the international film festivals at Locarno, Toronto, Edinburgh, Dubai, as well as IDFA, the Tribeca Film Festival, the Kassel Documentary Film and Video Festival, Videobrasil, the Bern Kunstmuseum, the Institute of Contemporary Art London and Oxford's Museum of Modern Art. In July 2015, Eurasians Unity, the ensemble she is member of was awarded the

Ruth prize for world music at the Rudolstadt World Music Festival in Germany. Her music has been published by the Berlin based label, Staalplaat. She is currently a piano professor at the Higher National Conservatory of Music in Beirut.

Morten Norbye Halvorsen is an artist and composer living and working in Berlin, whose work incorporates sound, sculpture, film, and performance. Stories and scenes are guided by music, props, websites, photographs, scripted sound recordings, and concert appearances in an ongoing exploration of collaboration, music and performance. He has been included in group and solo exhibitions including *Gain Vapor Rise*, Gaudel de Stampa, Paris (2016); *All the Instruments Agree*, Hammer Museum, Los Angeles (2015); *The Companion*, Liverpool Biennial, (2014); *Pan Exciter*, NoPlace, Oslo; *Alluvium*, Objectif Exhibitions, Antwerpen; *oO*, The Lithuanian/Cyprus Pavilion, 55th Venice Biennale (all 2013), Mindaugas Triennial, the 11th Baltic Triennial of International Art, Contemporary Art Centre, Vilnius (2012); *Run, comrade, the old world is behind you*, Kunsthall Oslo; and *Champagne Polka*, Gaudel de Stampa, Paris (both 2011); *Index of*, Palais de Tokyo, Paris; and *Repetition Island*, Centre Pompidou, Paris (both 2010); Paper Exhibition, Artist Space, New York (2009); and *Clifford Irving Show*, New Langton Arts, San Francisco (2008).

Hauke Harder was born in 1963 in Heide (Holstein), Germany. He studied physics at Kiel university and researched in the field of molecular physics until 2000. Harder started composing in 1989 and took private studies with Wolfgang von Schweinitz in 1991/1992. A main part of his work is devoted to the exploration of intervals in just intonation. He curated various concerts and exhibitions including the series *Gesellschaft für akustische Lebenshilfe* which he cofounded and directed between 1989 and 1999. Since 1995, Harder assists Alvin Lucier in realizing installations and performances in Europe with the main focus on the installation *Music on a Long Thin Wire*. Together with his partner Viola Rusche, he finished in 2012 the film-portrait of Lucier titled *No Ideas But in Things*.