



ELON LIBERMAN

“My new Cage”

For Elon, ALL IN — the title of the exhibition — means an uncompromising immersion in the creative process: a passionate devotion to becoming, to risk, to the radical realization of an idea.

My new Cage is at once instrument, installation, and playground — a living structure of sound, touch, and resonance. Here, Elon does not play alone: the audience becomes part of the event, improvising, exploring, discovering. Every gesture, every contact triggers vibrations, creating new sonic spaces — fleeting and unpredictable. The title refers both to John Cage (1912–1992), the pioneer of experimental music, and to Liberman’s earlier work My Cage. The “My” stands for appropriation and continuation — a personal translation of Cage’s ideas into Liberman’s own open sound cosmos.

The installation is composed of numerous self-built hybrid objects — electroacoustic beings made of conductive fabrics, touch-sensitive materials, modified toys, resonance springs, strings, fans, and textile bodies. Each reacts to touch, pressure, and vibration: a choreography of noise and counter-sound. At the center lies a “prepared” PVC didgeridoo, producing otherworldly tones — at once blowing instrument, resonator, and voice.

Liberman’s artistic practice is a study of sound at the boundary between control and chance. He builds instruments that resist mastery — that open themselves to the moment, to the audience, to coincidence. In this way, collective compositions emerge: ephemeral soundscapes in which listeners become participants.

During performances, the sounds of the installation merge with the gestures of those present. Music arises not from planning, but from encounter — from what happens when control is released.

Chance, unpredictability, the loss of control — for Liberman, these are not disturbances but guiding principles. They undermine familiar hierarchies between artist and audience, work and space.

My new Cage is a living organism — a system of impulses, resonances, and feedbacks. Within it, the boundaries blur between art and life, between object and instrument, between the one who plays and the sound itself.

Text: Maria Sorensen