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Dganit Elyakim (b. 1977) is a composer and artist working across a broad spectrum of practices to depict various aspects of the human-digital paradigm. Exploring a wide range of artistic strategies that span from electro-acoustic, vocal, or chamber music through sound installation, video, and new-media work, her oeuvre attempts to reflect on philosophical, political, and ethical issues regarding the constantly evolving technologies.

Often described as “immediate and punchy, a muscular tussle with algorithms clenched and combative” (*The Wire*), Elyakim’s music won the Prime Minister Prize in composition (2011). Her works have been presented at festivals such as Ars Electronica, the Gaudeamus Festival, the Warsaw Autumn Festival, and Israel Music Festival, and at diverse venues including the Laeiszhalle, Spengel Museum, the Tel Aviv Museum of Art, and CCA Tel Aviv.

Elyakim has completed a Bachelor’s and a Master’s degree in philosophy, composition, and electronic music at The University of Haifa and The Royal Conservatory in the Netherlands. Throughout the years, she has been teaching at Shenkar College, The Open University, and Bezalel. Recently, she finished composing her first interactive opera, *Liberation Through Hearing*. The opera and other works are exhibited in the UbuWeb online contemporary art archive.

### **Formal Education**

2003-2005: M.A in Composition, Sonology course, The Royal Conservatory, The Hague, The Netherlands

2000-2003: B.A in Music and Philosophy, University of Haifa, Israel

### **Professional background**

From 2017: A lecturer at *Shenkar College of Engineering, Design and Art*

2014-2018: Artistic director of *The Unbearable Lightness of Coherency*, a series of events that focuses on contemporary approaches of combining music and text

2011-2013: A lecturer at the *Bezalel Academy of Arts*

2009-2017: A lecturer at the *Open University*

2008-2010: Chairwoman of *Israel Women Composers Forum*

## **Grants, prizes, and residencies**

2022: Israel Ministry of Culture, grant for international performances

2020: Israel Ministry of Culture, grant for the opera "Liberation Through Hearing"

2018: Residency, *Styria Artist in Residence* in Graz, Austria

2018: Residency, *La Cité Internationale Des Arts*, Paris

2015: A grant for Cod++(e,a).choose, *Tel Aviv City Municipality*

2014: Best soundtrack, *Acco- The international fringe theatre festival*

2011: Prime Minister Prize in composition

From 2006: various grants, *Yehoshua Rabinovich foundation for arts*

2001-2003: A two years scholarship, *America-Israel Cultural Foundation*

## **Compositions**

Liberation Through Hearing, 2021, interactive opera. In collaboration with artist Shahar Sarig. Premiered at Gaudeamus Festival, the Netherlands

PlagiaRhythm, 2019, for Trautonium, narrator, and ensemble. Commissioned by Ensemble New Babylon. Premieres: Shakespeare Company, Bremen; Sprengel Museum, Hannover; Einstein Kultur, Munich

Transmitted By Hand, 2018, for narrator and electronics.  
Commissioned by Warsaw Autumn Festival

The Sea That You Cannot See, 2018, a radio composition.  
Commissioned by ORF1, Austria

[composer's name] Is Dead, 2017, for organ, 6 performers, and a narrator.  
Premiere: Emmanuel Church, Tel Aviv

Dismantled, 2017, for a dismantled piano's keyboard, performer, and electronics.  
Commissioned by Midarom Festival, Ofakim

A Deliberately Anaesthetic Composition, 2017, a performance-composition for ensemble and narrator. In collaboration with artist Goni Riskin.  
Text By Walter Benjamin. Premieres: HaTeiva, Tel-Aviv; No Noise Festival, Porto.

One on 1.1 - a series for solo instruments and electronics, (2015-2021). Performed at HaTeiva, CCA, Tmuna Theatre, Tel Aviv; Barbur Gallery, Rebecca Crown Hall, Jerusalem, and others. Commissioned by Yehoshua Rabinovich Foundation

2 Left Hands and 10 Thumbs, an improvisation for a disassembled piano and electronics, 2016. Commissioned by Halas Radio, Digital Center, Holon

Cracks-CKS-cks in walls of silence, 2016, for flute, violin, viola, cello, piano, tape, and a performer. Commissioned by New Babylon Ensemble

Premieres: Villa Elisabeth, Berlin; Laeiszhalle, Hamburg; Schwankhalle, Bremen

Cod++(e, a).choose, 2015, for automated piano, costumed text-to-speech application, and electronics. Text by Eran Hadas.

Premiere: HaTeiva, Tel Aviv(excerpt)

MetAvidan, 2015-2019, miniatures for piano and narrator. Text: Eran Hadas.

Premiere: HaTeiva, Tel Aviv. Commissioned by pianist Hagai Yodan

I Can Walk, 2014, for piano, double bass, and live electronics.

Premieres: HaTeiva; Spectrum, New York

Mamamento Fluidos, 2014, for narrator, soprano, and electronics. Live soundtrack to a video by Bracha Lee Etinger, in collaboration with Anat Pick and Rona Israel. Premiere: Felicia Blumenthal, Tel Aviv

Jonah, 2013, for piano, flute, and tape. Commissioned by Meitar Ensemble.

Premiere: Tel Aviv Museum

4\_L\_is, 2011, instructed improvisation for piano, ensemble, and live electronics.

Premiere: Stichting Centrum, The Hague

Laws of Reflection, 2010, a web operetta. Commissioned by Walla!

Implosion, 2009, for cello, live electronics, and video.

Premiere: sound exhibition "Sonic Views", Kalisher Art Academy, Tel Aviv

About Zimri and Pinchas, 2007, for piano, cello, clarinet, violin, narrator, and live electronics. Premiere: The Chan Center of Performing Arts, Jerusalem

Lentils, 2006, for piano, percussions, alto, tape, narrator, and live electronics.

Premiere: muziekgebouw, Amsterdam (Gaudeamus Festival)

Blond, 2006, for tape.

Premieres: Gimik Studio, Koln; Steim, Amsterdam

Lewdness, 2005, for tape.

Premiere: Tel Aviv Museum, Tel Aviv; Het Nuthuis, the Hague

Old Skool (Amharic Suite), 2005, for tape.

Premiere: Felicia Blumenthal, Tel Aviv; Moody Concert Hall, Alabama

Powder, 2000, for piano and tape.

Premiere: KOMA Festival, Belgrade; HaTeiva, Tel Aviv

## **Works by Turing Dames**

A net collective, founded by Dganit Elyakim, Eran Hadas, and Batt-Girl.

Our works include:

WikiLand, 2014, an interactive work that addresses the editing wars in Wikipedia. With Dr. Eyal Gruss. Premiere: Print Screen Festival, Holon.

Lizetush, 2012, a multimedia chatbot. Premiere: Science Museum, Jerusalem

Maybe Attending, 2011, a multimedia web tale.

Performances (partial list): Ars Electronica, Linz; CCA, Tel Aviv Museum, Tel Aviv; Science Museum, Hebrew University, Jerusalem. Print Screen Festival, Holon.

It's Gone, 2011, a project on the social protests in Israel, Summer 2011.

Exhibitions: "Like Art. Doing Art 2011", Tel Aviv; Shelter 751, Morasha, Jerusalem.

MashUp, 2010. Premiere: HaTeiva, Tel Aviv

## **Music for film, dance, performance, theatre, and video-art**

The Script Remains The Same, 2022, video art by Nira Pereg. Exhibited in Istanbul Biennale, Depo Gallery

Melt Away Before You or I Can't Believe it's Not Battle!, 2018, video art by Nira Pereg. Exhibited in LAXART, Los Angeles

The Israel Trail Parade, 2018, video art by Ayelet Carmi and Meirav Heiman. Exhibition: Petach Tikvah Museum, Israel. Part of the Israel Museum collection.

Hysteria Shows, 2016, lecture-performance by Adili Liberman. Premiere: Tmuna Theatre, Tel Aviv

The Lost Paradise, 2014, a theatrical show by Lilach Deckel-Avnery. Premiere: Acco Festival, Acco (first prize for the best sound-track)

iWoman, 2014, dance by Shlomit Fundaminsky. Premiere: Hateiva, Tel-Aviv; Israel Museum, Jerusalem.

The Weakening German, 2013 a film by Nadav Bin-Nun. Premiere: Cinematheque Tel Aviv

Keresh (plank), 2011, dance trilogy by Ronnie Heller and Dganit Elyakim. Premiere: Suzanne Dellal Center Of Dance, Tel Aviv

2001-2003, resident composer of the Eskesta dance group. Performances around Europe, the USA, as well as Israel Festival, and others

## **Publications and Articles**

2020: Burn The Evidence (on a CD), Pe'imot magazine, Resling Edition (in Hebrew)

2016: Failing Better, music album, on Aural Terrains

2010: Dr. Markov, Or How did I Learn To Stop Worrying And Love The Stochastic Process, Tav+, 14th edition (in Hebrew)

2005: Arts and Politics, Tav+, 5th edition (in Hebrew)

2004: Phenomenological Aspects on Composition (Hebrew), Tav+, 4th edition (in Hebrew)

## **Workshops and guest lectures**

2021-2022, guest lecture: Liberation Through Hearing and other stageless operas - Koningklijk Conservatorium, The Hague, The Netherlands; ContoComp Festival, Haifa, Israel; Sapir Academic College, Israel; Tel Aviv Academy of Music, Israel

3.2019, workshop: Interactive Graphic Scores, *Musrara School of Art*, Jerusalem

5.2018 mentor, hackathon: Senses and Sensors, *Musrara School of Art*, Jerusalem

2016-2018, guest lecturer: Effects Of Technology and Mediums On Music, *AAI*, Graz; Cité Internationale Des Arts, Paris; *Musrara School of Art*, Jerusalem; *CCA*, Tel Aviv

12.2016- guest lecturer: Sound Art, *Bezalel Academy of Arts*, Jerusalem

12.2015, artist talk: compositional processes in my works, *Tel Aviv Academy of Music*

6.2014 - Lecture and panel - "Computer Groove: Music, Artificial Intelligence, and Creativity", IDC Herzelia.

3.2014- guest lecturer, The History of Musique Concrète, *HaTeiva*, Tel-Aviv

12.2013- workshop, Archived Sounds, *Musrara School of Art*, Jerusalem

6.2013- guest lecturer, music and politics, *Jerusalem Cinematheque*

12.2013 - Workshop: Archives As Artistic Material, *Musrara School of Art*

2.2012- guest lecturer, Laws of Reflection: Web Composition, *The 16th annual convention of the "Israel Internet Association" (ISOC-IL)*