

Gerard Lebik is a composer, improviser, sound artist, and curator working in experimental music and sound art. He is the founder of Sokołowsko Music and the creator of the Sanatorium of Sound Festival. His work explores diverse sound sources and musical genres, including electroacoustic composition, non-idiomatic improvisation, live electronics, and noise. His installations and sound interventions delve into themes such as the perception and propagation of sound waves, temporal distortions, psychoacoustics, and the relationship between sound, architecture, and urban space, utilizing sine waves, white noise, feedback, and immersive sound. He graduated from the Academy of Music in Wrocław.

Lebik has performed at festivals and venues, including TPAM (Yokohama, JP), Rewire (The Hague, NL), CTM (Berlin, DE), Fiber Festival (Amsterdam, NL), TodaysArt Festival (The Hague, NL), MONOM (Berlin, DE), Biennale (Zagreb, HU), Tokyo Jazz (Tokyo, JP), Umbrella (Chicago, US), Experimental Intermedia (New York, US), Biennale Wro (Wrocław, PL), SuperDeluxe (Tokyo, JP), and Fylkingen (Stockholm, SE).

He has collaborated with numerous artists, including Keith Rowe, Phil Minton, Ryoko Akama, Burkhard Beins, Paul Lovens, David Maranha, Peter Rehberg, Jérôme Noetinger, Zbigniew Karkowski, Kasper T. Toeplitz, Noid, Lucio Capece, Kazuhisa Uchihashi, Aleksandra Slyż, Judith Hamann, and many others.

Web

<https://gerardlebik.net/>

<http://sanatoriumofsound.com/>

<https://www.ursss.com/?s=Gerard+Lebik>

Photo

https://drive.google.com/drive/folders/1IvWFRCiYu2hxfp0Mv5111djqmyzx-4m3?usp=drive_link

Socials

[IG gerard_lebik](https://www.instagram.com/gerard_lebik)

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[IG sokolowsko.mosic](https://www.instagram.com/sokolowsko.mosic)

Selected Reviews WEB Link

“For the ninth edition of this intimate festival in Sokolowsko, a tiny Polish village not far from the Czech border that was once home to a famed sanatorium, the organizers turned to the past to forge new ground. The Sanatorium Of Sound festival draws a largely queer young audience that seems hungry for new sounds.”

Peter Margasak The Wire (Issue 476) 2023

“The Sanatorium Of Sound is different from most city festivals. There are no dizzying distances, no multiple clubs, but rather a few locations available at your fingertips. The latter is a majestic red brick building reminiscent of a ‘Moorish’-style castle, initially opened in 1855 as the world's first specialist sanatorium for the treatment of tuberculosis. It was the inspiration for the world-famous Davos sanatorium in Switzerland a decade later. Just as this setting was the inspiration for Thomas Mann's *The Magic Mountain*, Sokolowsko and the Brehmer Sanatorium was an inspiration for *Empusion* written by another Nobel Prize laureate Olga Tokarczuk in 2022”

Jakub Knera The Quietus 2023

„The feedback loop described by Libera is starkly realized in co-curator Lebik's single sound installation in a sanatorium wing with no outside wall. Consisting of various antique medical instruments dangling from the ceiling, their tinkling and distorting noises raise frissons of a childhood fear of doctors as you cause frissons to collide while walking through them.”

Biba Kopf

The Wire - Global Ear (Issue 429)

“Sanatorium of Sound has given hundreds of experimental sound art devotees reason to ascend to a small, mysterious Polish village, nestled only a short distance from the Czech border. The annual event is housed in and around a mystical 19th-century sanatorium, where the first international treatment center for tuberculosis was founded by Dr. Hermann Brehmer in 1855”

Dorian Batycka

Hyperallergic

“A sanatorium in the Central European border village of Sokolowsko plays host to a festival celebrating and interrogating healing vibrations and sounds of the body”

Richard-Jonson

The Wire - Global Ear (Issue 429)

“While listening to the effects of the Lebik & Capece duo's work, one has the impression that the story makes a full circle; what appears to be simple, after being broken down into smaller parts, turns out to be extremely complicated, while what appears to be complex is clear and understandable.”

Aleksandra Tykarska, (Space Is an Instrument)