

BENJAMIN SKEPPER ARTIST BIO

Benjamin Skepper, is a classically trained multi-instrumentalist, an innovator fascinated by evolving technologies and our deepest corporeal connections to music. He combines classical aesthetics with contemporary art, science, technology, and the avant-garde. He's no less fascinated by issues of identity, human rights and the many relationships between sound, medicine and healing. Celebrated for his ability to weave through musical boundaries and artistic expressions, Skepper has received international recognition for his comprehensive body of work.

Starting his musical journey as a piano prodigy at age two, Skepper embraced numerous art forms from an early age, including ballet, singing, harpsichord, and further studies in the violoncello. From his first international tour at 10, Skepper's passion for travel and cross-cultural exchange has landed him commissions from all over the world. His practice embraces experimental approaches to classical composition, sound design, and multi-artform practice. His passion and diverse skill-set allow him to find new connections between distinct disciplines.

While pursuing a successful music career, Skepper also obtained an Arts/Law degree from the University of Melbourne. A dedicated human rights advocate and solicitor, he voluntarily supports NGOs, community arts organisations and charities, reaffirming his strong belief in the transformative power of art for social change, inclusion and healing.

As both a cultural producer and director, Skepper founded *contrapuntal*, an art studio and creative enterprise. Through this vehicle, he delivers unique multi-artform installations, performances and exhibitions, collaborating with museums, luxury brands, government agencies, festivals, and more. Under the umbrella of *contrapuntal*, he has also launched his independent music label, which, to date, boasts six self-produced solo releases.

Skepper is an innovative thinker, seeking to integrate scientific breakthroughs within his creative practice. He's particularly interested in how music and sound influence human experiences, and has ventured into the world of genetics and neuroscience, particularly in the context of music and healing. His projects represent a unique cross-disciplinary approach to art, tech and science.

Additionally, as an author, Benjamin communicates his vivid ideas on art, innovation, and sustainable futures, most recently through his book 'Artist Thinking'. A compelling writer and performer, he is frequently featured across a range of media outlets, and embraces every opportunity to influence positive social transformation through his art.

"Embodying classical aesthetic, music and culture, Benjamin Skepper is a musician with an extraordinary sense of the contemporary" (Rolling Stone Italy)

<https://benjaminskepper.com/>

ARTIST CHRONOLOGY (SELECTED WORKS)

MUSIC, COMPOSITION, LIVE PERFORMANCES + FESTIVALS

2026

A Taste of the Senses V: *Godai* by contrapuntal at Fitzroy Town Hall (Melbourne)
Saint Haven Wellness Club - Resident Sound Healer (weekly sessions, ongoing) (Melbourne)

2025

WAVES: World Premiere 10th Anniversary LIGO Nobel Prize Project (Colorado)
A Taste of the Senses IV: *Corpus Novum* by contrapuntal at the Artists warehouse (Melbourne)
A Taste of the Senses III: *Into the Dark* by contrapuntal at the Artists warehouse (Melbourne)
Australian Centre for Contemporary Art (ACCA) 2025-2027 Program launch (Melbourne)
Echoes: Solo Show at the Fitzroy Town Hall (Melbourne)

2024

Sydney Festival Headline + Music Program Co-Curator for "Temperament" (Sydney)
Solo Show at the Fitzroy Town Hall (Melbourne)

2023

Phoenix Central Park Solo Show
"Praeludium y Fuga" at the Melbourne Recital Centre (Melbourne)
Music Room Melbourne "Praeludium y Fuga" album launch (Melbourne)

2022

"The GABAN" by Brook Andrew, for Art Gallery of NSW, Opening of Sydney Modern (Sydney)

2021

"For Our Freedom" Music and Documentary Project (Iwate, Japan)

2020

Signal Festival Asia (Bali)
Festival No.23 (Melbourne)

2019

"Praeludium y Fuga" World Premiere at Moscow State Conservatory (Moscow)
Fields Festival (Moscow)
Cosmoscow Art Fair (Moscow)

2018

Astana Art Show (Astana)
Signal Festival at Nikola-Lenivets (Russia)
VIVID Ideas at Royal Botanical Gardens (Sydney)
Noise and Fury Festival (17th edition), DOM curated by Alexei Borisov (Moscow)

2017

Science Gallery Melbourne Commission "Pump up your Blood"
Progressive Ginza Festival (Tokyo)
Acoustic Village Festival (Tokyo)

2016

MARS Center for Media Art with 404.zero (Центр MAPC) (Moscow)
Experimental Music & Art Expo at Vadima Sidur Museum (Moscow)
Future Ambient Experimental Music Event Launch, Wall&Wall (Tokyo)
Noor Bar with Andrei OID (Moscow)
Klanghaus Festival (Vienna)
Symmetry Festival (Vienna)
TECTONIC Event launch, St Stephens Anglican Church (Melbourne)
Bennetts Lane Jazz Club (Melbourne)

2015

Beyond the Bright Black Edge of Nowhere, Fed Square (Melbourne)
Ormond Hall (Melbourne)
Super Deluxe (Tokyo)

2014

The Hermitage Foundation - Manifesta 10 EU Biennial of Contemporary Art (Saint Petersburg, Russia)
The Kelvin Club (Melbourne)

2013

MONA FOMA Festival Headline (Tasmania)
Midsummer Nights Dream Festival Headline (Moscow)
Bennetts Lane Jazz Club (Melbourne)
The Corner Hotel (Melbourne)
Theatre Royal (Victoria)

2012

National Gallery of Victoria "Napoleon: Revolution to Empire" Featured Artist, Art After Dark (Melbourne)

Palazzo Serbelloni x AMICA Magazine 50th Anniversary (Milan)

Venice Carnivale – "The Forbidden Pleasures of Cassnova" (Venice)

Theatre Royal (Victoria)

The Toff in Town (Melbourne)

2011

Museo del Novecento Sunday sound improvisations (Milan)

Fondazione Alda FENDI –Esperimenti di Quaresima (Rome)

Promotional Video for Fabriano Jazz Festival Umbria (Rome)

"Rooms 22" Japan Fashion + Design Trade Fair Sound Installation (Tokyo)

Chapel Off Chapel "Inimitable" album launch (Melbourne)

2010

"Gallery on the Hill" Opening (Tokyo)

"United Nations Museum" Opening with butoh master Kudo (Tokyo)

2nd Tokyo Photographic Art Fair - Opening Night Performance (Tokyo)

ExperIstanbul at 60m2 (Istanbul)

amfAR Gala Vienna Life Ball VIP event with Calvin Klein (Vienna)

2007

FINA International Swimming Championships at Fed Square (Melbourne)

National Gallery of Australia 25th Anniversary Performance (Canberra)

2006-2007

Meredith Music Festival, Rainbow Serpent Festival, Folk Rhythm and Life Festival, St. Kilda Festival, Tasmanian Forest Festival (Australia) Revolver Upstairs (Melbourne), Abercrombie, Beach Hotel (Sydney), Solbar (Brisbane), Mojos Bar, Civic Hotel (Perth), Northcote Social Club (Melbourne), Corner Hotel (Melbourne), Esplanade Hotel (Melbourne), Evelyn Hotel (Melbourne), East Brunswick Club (Melbourne), Sidney Myer Music Bowl (Melbourne) with Melbourne Trip-Hop band "Miso"

2003-2004

Environ Sessions with Uberlingua at Loop Bar curated by Brendan Palmer (Melbourne)

1991

International Music tour as Suzuki Music Ambassador (New Zealand)

1987-1995

National tours with Carinya Strings Melbourne, The National Boys Choir, Percy Grainger Youth Orchestra, Melbourne String Ensemble and as a solo musician

MUSEUM COMMISSIONS + SOUND ART + ART EXHIBITIONS

2021

“A Taste of the Senses: Introspection” at Kudan House (Tokyo)
“Hibiki” Exhibition at Tiers Gallery Omotesando (Tokyo)

2020

“A Taste of the Senses” Series Launch at Kudan House with Pommery Champagne (Tokyo)

2019

National Gallery of Australia with Nakaya Fujiko (Canberra)

2016

Cairotronica Multi Media Festival Installation (Cairo)
Symmetry Festival Exhibition Hungarian Institute with the Moscow Conservatory (Vienna)

2015

World Premiere at Siggraph Asia – 16 ch. multimedia installation with NHK, Canon (8K Camera launch), Tokyo Denki University and The Hokusai Art Foundation (Kobe)
Sound Art Exhibition C’a D’Oro Gallery Chelsea (New York)

2011

“Dirty, Dirty! Sex, Sex!” ArtGig Tokyo Group Exhibition with Yoko Ono (Tokyo)

2010

Museo del Novecento Art Museum Inauguration (Milan)
“Sight & Sound: Music & Abstraction in Australian Art” at The Victorian Arts Centre: curator Steven Tonkin (Melbourne)

2009-2010

“No Mans Land” at the French Embassy: curator Helene Kelmachter (Tokyo)

2009

“requiem d’une marionette” at PLSMIS Art Gallery (Tokyo)
“requiem d’une marionette” at Frank Lloyd Wright and Tadao Ando's “Jiyu Gakuen” (Tokyo)

2007

National Gallery of Australia “Culture Warriors” Indigenous Art Triennial (Canberra)
“Bright Fires” performance artwork at Gertrudes Contemporary Art Spaces with Christian Thompson (Melbourne)

SOLO ALBUM RELEASES – RELEASED by *contrapuntal* RECORDS

2023

Praeludium y Fuga at Music Room (Melbourne)

2015

“Apodictic” at Ormond Hall (Melbourne)

2013/14

“In The Field” at Konno Hachiman Shrine (Tokyo) and The Kelvin Club (Melbourne)

2012

“Inimitable” at Konno Hachiman Shrine (Tokyo) and The Toff in Town (Melbourne)

2010

“Parnassus” at Konno Hachiman Shrine (Tokyo)

2009

“Eika 詠歌” at “Jiyugakuen” Frank Lloyd Wright/T. Ando (Tokyo)

COMPOSITION COMMISSIONS, ADVERTISING CAMPAIGNS and FILMWORKS

2012

Dom Pérignon composition commission, live media installation and digital campaign producer (Tokyo)

“Fairytale in Tokyo” – short film co-producer and Director of Music

2010

Electrolux “UltraSilencer” vacuum cleaner live performance + YouTube Advertising Campaign Producer for Press Launch VIP Event (Japan)

2009-2010

“No Mans Land” Exhibition Documentary Film, French Embassy (Tokyo)

2007

“Boodjarri Business” Documentary Film Music Director for the Western Australian Government
Department of Health (Perth)

Qantas Airways “Inflight Entertainment” BGM (Australia)

ABC TV “First Tuesday Book Club” program BGM (Australia)

ARTIST RESIDENCIES, FELLOWSHIPS

2018

Astana Art Show Residency (Kazakhstan)

2017

Science Gallery Melbourne inaugural artist residency (Melbourne)

2016

Klanghaus (Vienna)

Moscow State Conservatory Research Fellowship (ongoing) (Russia)

2015

St Petersburg State Conservatory of Music (by invitation) (Russia)

2009-2010

“No Mans Land” artist residency at the French Embassy (Tokyo)

FASHION | LUXURY COMMISSIONS + EVENT ACTIVATIONS + ART DIRECTION by CONTRAPUNTAL

2021

H&M x Simone Rocha – Immersive Media Art Installation + Bespoke Fashion x Art VIP
Shopping Experience (Tokyo)

2018

FENDI private event (Rome)

COEDO Beer Brewery Installation (Japan)

2016

VOGUE Fashion's Night Out x Tsvetnoy Central Market Kinetic Media Installation (Moscow)
Gazprom Corporate Event (Moscow)

2015

Spring Fashion Week Music Direction and Performance (Melbourne)
DULUX Color Awards Sound Design and Performance (Melbourne)
Crown Casino Melbourne VIP Fashion Night Sound Design and Performance (Melbourne)
SENSIS Corporate Event (Melbourne)

2014

Milan Fashion Week Sound Installation for Rachel Skepper Millinery at White Trade Show (Milan)
Milan Fashion Week for KRIZIA at Palazzo Litta (Milan)

2013

Opening for The Four Seasons Hotel Lions Palace with Blancpain and Tourbillon (St. Petersburg)

2011

Phillip Treacy Private VIP Fashion Show, Christines (Melbourne)
FIAT 500 by GUCCI "Chicnic" Car Launch, Italian Embassy (Tokyo)

2010

Rooms 22 Fashion + Design Trade Fair 3 day sound installation and performance, Harajuku National Sports Stadium (Tokyo)
Paris Fashion Week for The Viridi-Anne, Tour Jean sans Peur (Paris)

2009

Tokyo Fashion Week for Yohji Yamamoto, Olympic Stadium (Tokyo)

2008

Claska Hotel Opening (Tokyo)

2007

Australian Greens Party Federal Campaign Launch (Melbourne)
Victoria Department of Environment Conference (Melbourne)

MAJOR PRESS EDITORIALS

2023

Limelight Magazine, June Edition

2021

Forbes Japan, March edition

2018

L'Officiel Hommes (Kazakhstan), November Edition

2017

Good Weekend Editorial Artist Feature (Australia)

2015

VICE | THUMP AU Interview and Music Video Launch March Edition

2013

Time Out Magazine Russia, July Edition

2012

GQ Japan, December Edition

AMICA Italy, May Edition

2011

Rolling Stone Magazine Italy, Edition #91

Rolling Stone Magazine Russia, Edition #84

TELEVISION

2024

ABC TV Weekend Breakfast

2021

NHK Japan Sendai Piano

2010

MTV Italy Interview (Milan)

2009

Tokyo Television Morning News (3 December, Tokyo)

iTunes Japan “Versus” TBS Television Network (Tokyo)

1990

“New Faces” Channel 9 Television Network (Melbourne)

1989-1991

“Carols By Candlelight” with The National Boys Choir (Melbourne)

SELECTED CHARITY WORK + ART BOARDS

2022 ongoing

Gasworks Art Park Board Director

2013

Police Look Beyond – Featured in Photographic Book by Giovanni Gastel et al. to raise money for Médecins Sans Frontières in response to the Sahel emergency in Africa (Italy)

2010

“Black Wave: Help Haiti” Charity Event for Japan Red Cross (Tokyo)

“Mode for Charity” for the White Ribbon Alliance and W.H.O (Tokyo)

2004-2006

Youth Affairs Council Victoria Policy Advisory Group Board Member (Melbourne)

2002

Non-Timber Forest Products NGO Human Rights Advocate (Cambodia)

2006

Fundraising Event for the Gyuto Monks of Tibet (Melbourne)

1996

Anti-Cancer Council of Victoria Performance (Melbourne)

PRIVATE PERFORMANCES AND PATRONS

2010

Friends of Le Centre du Pompidou (Tokyo)

2009

Archduchess of Austria TB-A 21 Founder, Francesca von Hapsburg (Tokyo)
Nobel Peace Prize Laureate Dr. Nakamatsu (Tokyo)

2007

The Gyuto Monks of Tibet (Melbourne)

1995

Welcome Ceremony for His Holiness The 14th Dalai Lama of Tibet (Melbourne)

1990

Sir Sidney Ballieu Myer (Melbourne)

MUSIC CONFERENCES AND MASTERCLASSES

1994-1996

Melbourne String Ensemble directed by Dr. Fintan Murphy (Melbourne)

1994-1995

Melbourne Youth Music (Melbourne)

1990-1991

“Studio Appia” directed by Richard Owen (Melbourne, Adelaide, Sydney)

1991

Suzuki Music at Cambridge University (New Zealand)
Adelaide University with “Carinya Strings” directed by Andrew Schellhorn and patronised by Sir
Sidney Ballieu Myer (Adelaide)

1989-1991

“The National Boys Choir Australia” directed by Mr. Peter Casey (Melbourne)

GOVERNMENT GRANTS + SCHOLARSHIPS

2023

Creative Partnerships Australia

2022

Creative Partnerships Australia

2019

Creative Partnerships Australia

2019

Australia Japan Foundation

2018

Creative Partnerships Australia MatchLab Recipient

2016

Creative Victoria Quick Start Grant

2002

Melbourne University Exchange Scholarship

2002

Association of International Education Japan Scholarship

QUALIFICATIONS

2008

JLPT Certificate Level 1 Japanese Language Proficiency

2007

Certificate IV in Small Business Management RMIT University Melbourne

2006

Admitted to the Supreme Court of Victoria as solicitor/barrister

2006

L.L.M University of Melbourne (presently deferred)

2005

B.A / L.L.B (hons) University of Melbourne

BRAND AMBASSADORSHIPS | ENDORSEMENTS

Yamaha Music | Ableton | Oyaide

PUBLICATIONS

BOOKS

“Artist Thinking” (2021), President Publisher (Japan), October 1 (Japanese language)

JOURNAL ARTICLES

Quhenberger R, Skepper, B, Stepanian I. (2020) *[C G A T] Epita Matrix Genetics*: Toward a Visualization of Genetic Codes via “Genetic Music”, MIT Leonardo Journal, Volume 53, Issue 1, February 2020, p.88-89.

Skepper, B., Stepanian I. (2017). *Bioinformatics: Towards a New Culture of Science and Art*, Journal of Biomedical Radioelectronics, Radiotekhnika, Moscow, Russia.

ARTS PUBLICATIONS

Limelight Magazine, Cutting Edge Column, June 2023

Artnews Japan 2021

KEY PRESS FEATURES SUMMARY

Featured across Forbes Japan, Rolling Stone Italy, Rolling Stone Russia, AMICA Italy, GQ Japan, L'Officiel Hommes Kazakhstan, the Sydney Morning Herald, and Limelight Arts Australia, Benjamin Skepper has been recognised across multiple languages and markets not only as a prodigious musician, but as a cross-cultural creative leader, luxury and fashion insider, producer, and founder-level operator working across performance, design, top-tier institutions, tech, science and innovation.

This press record demonstrates continuity:

- by 2011, Benjamin was already receiving top-tier international editorial and institutional validation
- by 2020 his Genetic Music work had also entered the MIT Press / *Leonardo* publication context as part of a serious arts-science discourse, and;
- by 2021 Forbes Japan was framing him in mainstream business-cultural terms as someone fusing music, art, law, and business to lead new cultural movements.

KEY TAKE AWAYS

cultural prestige

Business meets cross cultural legitimacy

scholarly validation

authored thought leadership

Mainstream editorial English + foreign language press

tech industry validation

Source by source (chronological)

Rolling Stone Italy (2011)

The print feature is important for tier and image. Benjamin is framed as having “the elegance of the heron,” but beneath the fashion-editorial language the core signal is serious: museum-level performance, “surgical” level improvisation, strong theatrical presence, and a natural place inside Italy’s luxury-cultural sphere. By 2011, Benjamin is framed in Italy as a **high-style cultural figure at museum and high-fashion level**.

Rolling Stone Italy Extended online interview (2011)

The online interview is one of the richest sources because it shows Benjamin as more than performer. It describes **Maison de Contrapuntal** in Tokyo as an atelier and private salon for music, food, durational performance, and long-form experience, with acoustics shaped by a R&D tie up with leading Japanese speaker designer, Taguchi. The article also records Shinto

shrine installations, 12-hour private gatherings, a three-day Tokyo fashion-design Trade Fair performance marathon, and a sophisticated concern with sound, identity, space, and audience. This is useful because it demonstrates Benjamin as a **builder of spatial environments, host of high-trust cultural settings, and architect of premium immersive experiences.**

Rolling Stone Russia (2011)

This remains one of the strongest pieces for stature. It frames Benjamin as the composer for **Tokyo Fashion Week and Yohji Yamamoto shows**, an ex-wunderkind, producer and director, and a figure living as a “Renaissance” man. It also places him at the opening of Milan’s Museo 900, notes work with Japanese major labels, Big Dada and Ninja Tune Record Lables, an Electrolux contract, documentary work, elite events, and a Fiat/Gucci launch event in Tokyo. It demonstrates the Russian-speaking market already understood him as a **multi-domain cultural operator with genuine commercial and institutional reach.**

AMICA Italy (2012)

AMICA frames Benjamin as a cultivated, cosmopolitan, future-facing figure: prodigious from childhood, musically serious, aesthetically refined, and deeply cross-cultural. It highlights the how the artist moves easily between classical performance, advertising, theatre, film soundtracks, and fashion-show music, including Philip Treacy and Yohji Yamamoto. It also foregrounds the Australian-Japanese identity, samurai lineage, Hiroshima family history, and lived experience of being between worlds: the idea that Benjamin’s art carries both cultural memory and worldliness. The value of this piece is that it positions Benjamin as **stylish, worldly, and commercially fluent**, not only as an experimental artist.

GQ Japan Artist Feature (2012)

This is important because of context. Within Japan, Benjamin is one of five selected creative personalities and is identified as a Japanese Australian active globally as a performer, composer, installation artist, and producer. The surrounding context is fashion-led, but the copy places him across fashion-show music, museum sound installations, film, and commercial work. The signal here is that the Japanese editorial did not box him into classical music or underground art, nor purely within the Japanese market. It placed him within a **contemporary elite of cross-disciplinary cross-cultural creative operators** within the context of Japan’s cultural elite.

VICE Feature (2015)

VICE / THUMP explicitly places Benjamin as a globally commissioned artist moving between fine art, fashion, modern classical, and the electronic avant-garde. It captures a different but important part of the Benjamin story: not the luxury-institutional cultural figure or child prodigy, but the edgy **electronic / experimental / cross-genre innovator** frame. It presents Benjamin as a Melbourne-born artist who “moves so fast he seems to glide,” a “citizen of the world,” and

someone commissioned to perform and create across continents. What it adds to the press line up is this: VICE was already framing him as someone charting “a new course in orchestral electronica,” blending emotive orchestral arrangements with refined club music, with Benjamin speaking directly about bringing a live, human element into digital worlds and electronic music production.

L’Officiel Hommes Kazakhstan (2018)

This piece is strong for articulating cultural hybridity and identity. It presents Benjamin’s style as a serious public language, not as artifice. It frames Benjamin’s image as the outward expression of layered cultural and biological heritage, and records his work in Astana, collaboration with Kazakh musicians, and his status as the **first recognised international artist invited to open the first contemporary art exhibition in Astana**. The striking editorial includes a self-image of a “post-industrial shaman-emperor,” alongside collaboration with Yohji Yamamoto and Vivienne Westwood and the note about Space Art via a Voyager-linked project. It also presents him as future-facing, spiritually charged, and legible in post-Soviet cultural space. This is valuable as it shows he was not only visible there, but **globally mobile, culturally authoritative, and legible as a major international figure**.

Forbes Japan Feature (2021)

This is one of the most useful sources because it translates Benjamin into **mainstream Japanese business-cultural language**. Forbes frames him as a third-generation Japanese-descended Australian artist and cellist, shaped by the story of his Hiroshima-born grandmother, a war bride who survived the atomic bombing and migrated to Australia. It also foregrounds his elite classical training, Melbourne law studies, Japanese-language study at Sophia University, Cambodia NGO work, and transition from international law into a wider artistic and movement-building practice. Most importantly, Forbes quotes Benjamin positioning himself not as separate from society, but as someone who fuses **music, art, law, and business** to enrich society and lead new movements. That is extremely valuable because it is already the language of a founder and cross-cultural thought leader, not merely just an artist profile.

Sydney Morning Herald National Arts Feature (2024)

The SMH piece is the English-language catch-up version of a much longer global story. It frames Benjamin as a prodigy, genre-defier, innovator, who fuses music with art installations, technology, and fashion. Someone sought out for Fiat, Gucci, Electrolux, royalty, the United Nations museum, and major Australian galleries. It also brings in the working-class Melbourne background, racism endured, engagement with the law, and Yohji Yamamoto mentorship. For an English-speaking commercially literate audience, this is useful because it translates earlier international and multilingual career into a form that English readers can follow quickly.

CX Network / CX Magazine (2025)

A leading Australian and New Zealand AV-industry publication framed Benjamin as an immersive artist working at the forefront of spatial audio in Australia, centred on L-Acoustics L-ISA, advanced Ableton integration, multichannel sound design, and the contrapuntal studio vision. The article records Benjamin's work with spatial and multichannel sound for more than 15 years, describes his US engagement with L-Acoustics engineers, and notes that he's the first independent Australian artist and studio to feature L-ISA in Australia. It is especially valuable because it positions Benjamin not just as a composer or cultural figure, but as a technically literate spatial-audio leader with serious credibility within the sound and tech industry internationally.

SELECTED PUBLISHED WORKS

MIT Press, *Leonardo Journal*: “[C G A T] Epita Matrix Genetics: Toward a Visualization of Genetic Codes via ‘Genetic Music’” (2020)

A named co-author on the world-leading peer-reviewed arts-science publication in MIT Press's *Leonardo* articulating the scientific and technical basis of Genetic Music. The paper sets out the details for visualising the mathematics of genetic codes through Genetic Music, describing it as an alternative microtonal system that creates audible access to genetic structures. It is a significant validation point because it places Benjamin's work within a serious arts-science publication context, not only editorial or performance media.

President Publisher Japan: Japanese-language book アーティストシンキング *Artist Thinking* (2021)

The Japanese-language book is also important as it shows that Benjamin's thinking has already been packaged for a **serious Japanese business and leadership readership**, not only for arts audiences. アーティストシンキング 世界16カ国で結果を出し続ける「クリエイティブ」論 was published by President Inc. on **1 October 2021**. Public listings describe it as a book built around sustained creative results across **16 countries**, and summary copy frames “artist thinking” as a combination of **creativity, negotiation, and action**. The copy frames Benjamin as a former elite lawyer turned artist, with MIT Press-linked Genetic Music credibility and Moscow Conservatory music research fellowship.

Limelight Magazine Australia: *Cutting Edge: Music, Mathematics and Healing* (2023)

This is different because it is Benjamin's own authored thought-leadership piece, but that is exactly why it matters. It positions his practice at the intersection of music, mathematics, healing, technology, and culture; records the founding of contrapuntal after working in law in

Tokyo; and explicitly links the work to Europe, Russia, Kazakhstan, the Moscow State Conservatory, and music-genetics research and MIT publication. This is useful because it shows Benjamin articulating a coherent worldview around art, science, and innovation in his own voice, before the current Neuroacoustic framing.

Selected clients, collaborators, institutions, and editorial platforms include:

Luxury and fashion: LVMH, FENDI, Gucci, Yohji Yamamoto, Krizia, Simone Rocha, H&M, Blancpain

Hospitality, Lifestyle, and Beverage: Dom Pérignon, Laurent-Perrier, Pommery, COEDO, W Hotel, Four Seasons Hotel

Brand and commercial: Electrolux, Fiat

Cultural and institutional: National Gallery of Australia, National Gallery of Victoria, MONA, Phoenix Central Park, Arts Centre Melbourne, Science Gallery, Sydney Festival, VIVID, the State Hermitage, Museo del Novecento, French Embassy Tokyo

Editorial: Forbes, Rolling Stone, Vogue, AMICA, GQ, VICE, L'Officiel Hommes

Artist bio: <https://benjaminskepper.com/bio/>