

KON
TEJ
NER

Odranska 1/1 & Klub Močvara

20/05–25/05/2024

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obzora

GIBANJA — EXPERIMENTAL SOUND EVENT

Rio & Nenad Sinkauz
aka Sva Ta Blata

Stijn Demeulenaere
& The Third Guy
eventuell.

Alexandre Babel

Judith Hamann

Ursula Winterauer
aka Gischt

DJ Jomi Jasna Veličković

Blasco / Voutchkova with Anette

Abigail Toll

Éliane Radigue: Echoes,
a film by Eléonore Huisse
& François J. Bonnet

Kassel Jaeger &
Eléonore Huisse

The Anti-Teleological
Rock Combo

Kathy Hinde — instalacija
otvorena / installation open
25/05–12/06/2024

EKSPERIMENTALNO ZVUČNO DOGAĐANJE

Dragi prijatelji,

pred nama je četvrto izdanje Gibanja, eksperimentalnog zvučnog događanja koje se preselilo u svoj novi proljetni termin. Festivalski se program održava od 20. do 23. svibnja, a nakon dana pauze završava 25. svibnja izvedbama Kathy Hinde, čija zvučna instalacija ostaje otvorena sve do 12. lipnja.

U sadržajnom smislu nastavljamo svoju misiju: pratiti i istraživati *gibanja* na suvremenoj glazbenoj sceni, otkrivati i predstavljati suvremene zvukovne umjetničke prakse, u želji da potaknemo različite načine slušanja te ponudimo neka nova i drugačija auditivna iskustva. Ovogodišnja Gibanja tako donose niz novih i u lokalnom kontekstu manje poznatih imena: većina inozemnih glazbenica i glazbenika po prvi puta predstavlja svoje stvaralaštvo zagrebačkoj publici.

Osim uzbudljivog programa, Gibanja nastoje biti i mjesto druženja i razmjene, mjesto zajedničkog bivanja u trenutku posvećenom zvuku, s novom centralnom adresom: Odranska 1/1. Naime, ovogodišnji se program, izuzev 23. svibnja kada gostujemo u klubu Močvara, održava u novom KONTEJNER-ovom prostoru u Cvjetnom naselju.

Dobrodošli u KONTEJNER i uživajte u prostoru eksperimentalnog zvuka!

Dear friends,

We are approaching the fourth edition of Gibanja, an experimental sound event now taking place in its new spring schedule. The festival program will take place from May 20th to 23rd, and after a day of rest, it concludes on May 25th with performances by Kathy Hinde, whose sound installation will remain open until June 12th.

In terms of content, we continue our mission: to follow and explore tendencies (*gibanja*) in the contemporary music scene, discover and present contemporary sound art practices, aiming to encourage various ways of listening and offer new and different auditory experiences. This year's Gibanja brings a series of new and lesser-known names in the local context: most of the international musicians will present their work to the Zagreb audience for the first time.

In addition to the exciting program, Gibanja strives to be a place of gathering and exchange, a place of shared existence in a moment dedicated to sound, with a new central address: Odranska 1/1. Namely, this year's program, except on May 23rd when we are hosted by the Močvara club, will be held in the new KONTEJNER venue in the Cvjetno naselje neighbourhood.

Welcome to KONTEJNER and enjoy the space of experimental sound!



Raspoed Schedule

20/05 Ponedjeljak Monday

19:00 KONTEJNER

Rio & Nenad Sinkauz aka Sva Ta Blata (HR) (20')

19:30 KONTEJNER

Stijn Demeulenaere (BE) & The Third Guy (ES/BE, SI): Svi žive ovdje
Everybody Lives Here (50')

21:00 KONTEJNER

eventuell. (CH): eventuell. tišina
eventuell. silence (45')

21/05 Utorak Tuesday

19:00 KONTEJNER

Alexandre Babel (CH): Pomak između
The Drift Between (25')

20:00 KONTEJNER

Judith Hamann (AU/DE): Utabani
putevi Desire Paths (25')

21:00 KONTEJNER

Ursula Winterauer aka Gischt (AT):
Plüsma (25')

22:00 KONTEJNER

DJ Jomi (HR)(60')



22/05 Srijeda Wednesday

19:00 KONTEJNER

Jasna Veličković (RS/NL): Mjenjač
Shifter (30')

20:00 KONTEJNER

Blasco (US/DE) / Voutchkova (BG/DE)
s Anette: Lunate (35')

21:00 KONTEJNER

Abigail Toll (UK/DE): Idol (40')

23/05 Četvrtak Thursday

20:00 Klub Močvara

Éliane Radigue – Odjeci, film Eléonore
Huisse & François J. Bonnet *Éliane
Radigue – Echoes*, a film by Eléonore
Huisse & François J. Bonnet (32')

21:00 Klub Močvara

Kassel Jaeger (FR/CH) & Eléonore
Huisse (FR): Pomaknuto snovima –
Ponovno sanjano Shifted in Dreams
– Redreamed (40')

22:00 Klub Močvara

The Anti-Teleological Rock Combo (HR)
(50')

25/05 Subota Saturday

18:00 KONTEJNER

Kathy Hinde (UK): Točka prelijevanja
– izvedba Tipping Point – live
performance (25')

19:00 KONTEJNER

Razgovor s umjetnicom: Kathy Hinde
(UK) Artist Talk with Kathy Hinde (UK)
(30')

20:00 KONTEJNER

Kathy Hinde (UK): Točka prelijevanja
– izvedba Tipping Point – live
performance (25')

25/05– 12/06/2024

KONTEJNER

Kathy Hinde (UK): Točka prelijevanja
– zvučna instalacija Tipping Point –
sound installation

SVA TA BLATA

RIO & NENAD SINKAUZ AKA SVA TA BLATA

Rio Sinkauz – xilofon / bubnjevi
Nenad Sinkauz – električna gitara,
midi gitara, live elektronika

Rio Sinkauz – xylophone / drums
Nenad Sinkauz – electric guitar, MIDI
guitar, live electronics



Sva Ta Blata je projekt Rija i Nenada Sinkauza. Sin i otac često zajednički provode vrijeme obrađujući pažnju na zvukove i glazbu. U većini slučajeva Rio beatboxa, a Nenad ga bezuspješno prati. Najčešće stvaraju pjesme prije spavanja i prilikom kupanja. Kada zajedno muziciraju bave se strukturiranom improvizacijom.

Nenad Sinkauz (HR) djeluje kao skladatelj i izvođač u glazbenim, kazališnim, suvremenoplesnim, filmskim i multimedijским projektima. Magistrirao je etnomuzikologiju u Padovi, a u svom umjetničkom radu istražuje nekonvencionalne glazbene forme i izričaje. Orijentiran je i na istraživanje improvizirane glazbe, a njegovi glazbeni korijeni potječu iz underground punk i metal scene 90-ih. Kroz izvedbu i kompoziciju, koje su u njegovom radu usko povezane, zanima ga dijalog akustičnih i elektroničkih instrumenata, hibridnost povezanosti glazbenih i kazališnih principa u izvedbi kao istraživački orijentir za nove izvedbene formate. Sinkauz aktivno nastupa u Hrvatskoj i inozemstvu već dva desetljeća te sklada glazbu za film i kazalište. Dobitnik je četiri Zlatne arene Pula film festivala za filmsku glazbu. 2002. godine osniva sastav East Rodeo, u sklopu kojega surađuje s nizom međunarodnih jazz i rock glazbenika, spajajući avant-rock, živu elektroniku, noise, eksperimentalnu i improviziranu glazbu. Sinkauz je autor i izvođač u hvaljenom audiovizualnom projektu *...day of the year* te suosnivač međunarodnog festivala eksperimentalne i improvizirane glazbe Audioart u Puli. Trenutno, osim gostovanja s multidisciplinarnim projektom *Aphasia* redateljice Jelene Jureše, djeluje u eksperimentalnom bendu Roj Osa i improvizatorskom big bandu CRI

Orchestra (oba pod vlastitom etiketom Kopaton Records), multimedijском projektu Sicomate te bendu Truth ≠ Tribe koji spaja suvremenu klupsku glazbu, afričke i balkanske ritmove s energijom progresivnog rocka.

Sva Ta Blata is a project by Rio and Nenad Sinkauz. Son and father often spend time together paying attention to sounds and music. In most cases, Rio beatboxes, while Nenad unsuccessfully follows him. They mostly create songs before bedtime and during bathtime. When they make music together, they engage in structured improvisation.

Nenad Sinkauz (HR) works as a composer and performer in musical, theatrical, contemporary dance, film, and multimedia projects. He obtained his master's degree in ethnomusicology in Padua, and in his artistic work, he explores unconventional musical forms and expressions. He is also oriented towards exploring improvised music, and his musical roots stem from the underground punk and metal scene of the 1990s. Through performance and composition, which are closely connected in his work, he is interested in the dialogue between acoustic and electronic instruments, the hybridity of combining musical and theatrical principles in performance as a research orientation for new performance formats. Sinkauz has been actively performing in Croatia and abroad for two decades and composing music for film and theater. He has won four Golden Arenas at the Pula Film Festival for film music. In 2002, he founded the band East Rodeo, collaborating with a number of international jazz and rock musicians, blending avant-rock, live electronics, noise, experimental, and

improvised music. Sinkauz is the author and performer in the acclaimed audio-visual project *...day of the year* and the co-founder of the international festival of experimental and improvised music, Audioart in Pula. Currently, apart from guest appearances with the multidisciplinary project *Aphasia* by director Jelena

Jureša, he is involved in the experimental band *Roj Osa* and the improvisational big band *CRI Orchestra* (both under his own label *Kopaton Records*), the multimedia project *Sicomat*, and the band *Truth ≠ Tribe*, which blends contemporary club music, African and Balkan rhythms with the energy of progressive rock.

ROJ
NONZA
SINKA
ZKZ SVZ
ZS BLZZZ

STIJN DEMEULENAERE & THE THIRD GUY: Svi žive ovdje Everybody Lives Here, 2024

STIJN DEMEULENAERE &
THE THIRD GUY: Svi žive ovdje
Everybody Lives Here, 2024



Stijn Demeulenaere i duo The Third Guy predstavljaju *Svi žive ovdje*, projekt u kojem terenske snimke i glazbeni instrumenti ulaze u interakciju s prirodnim zvučnim okolišem mjesta. The Third Guy duo čine udaraljaš Ruben Orio i gitarist Primož Sukič. U suradnji s umjetnikom zvuka Stijnom Demeulenaereom oni uranjaju u zvuk mjesta: kroz interakciju u stvarnom vremenu, trojica izvođača stvaraju slojeve zvukova, međusobno djelujući u višestrukom dijalogu između vremena i prostora. Projektom *Svi žive ovdje* autori žele stvoriti performans koji istražuje zvuk prostora. Autori rade sa zvukom mjesta, dodajući mu vlastite zvučke i koristeći ih kako bi istaknuli zvučni identitet prostora u kojima sviraju. Interakcijom izvođača i publike, žele stvoriti zvučni okoliš koji istražuje zvučni duh mjesta, njegovu akustiku, zvučni krajolik i slušanje publike i izvođača. Za svako izvođenje autori razvijaju novu partituru, temeljenu na nizu pristupa koje su zajedno razvili i prilagodili prostoru izvedbe. Među tehnikama koje koriste su ponovno snimanje prostora, ozvučavanje interijera i eksterijera izvedbenog prostora uživo, manipulacija prostorom igranjem vratima, prozorima i pomicanjem stvari, te naravno, njihova vlastita svirka. *Svi žive ovdje* je vježba slušanja, izvođača međusobno, mjesta i načina na koji izvođači i publika istovremeno nastanjuju prostor, odnosno kako prostor obuhvaća njih.

Istraživanje za performans započelo je 2023. godine i nastavlja se sa svakim novim izvođenjem.

The Third Guy (ES/BE, SI) sastav čine udaraljaš Ruben Orio i gitarist Primož Sukič. Oba glazbenika također izvode elektroniku. Njihov zvuk se kreće između akustičnog, ozvučenog i elektroničkog.

The Third Guy je trio s uvijek otvorenim trećim entitetom: za svaki projekt pozivaju gostujućeg umjetnika. Na taj se način kreću između svojih različitih interesa: od suvremene skladane glazbe i suradnji sa skladateljima, improvizirane glazbe, video umjetnosti, pa sve do suradnji s izvođačima eksperimentalnih performansa.

thethirdguy.com

Stijn Demeulenaere (BE) je umjetnik zvuka i terenski snimatelj. Demeulenaere stvara instalacije, zvučne krajolike i performanse te istražuje kako ljudi daju značenje zvuku te odnos između identiteta, zvuka i slušanja. Demeulenaerea također zanima odnos između zvuka i prostora. Osluškujući mjesta, on ih nastoji razumjeti. Ponekad ih i snima. Demeulenaere živi i radi u Bruxellesu.

stijndemeulenaere.be

Stijn Demeulenaere and The Third Guy duo present *Everybody Lives Here*, a project where field recordings and musical instruments interact with the natural sonic environment of a place. The Third Guy duo are percussionist Ruben Orio and guitarist Primož Sukič. Together with sound artist Stijn Demeulenaere they immerse themselves in the sound of a place: through real time interaction the three performers create layers of sounds, interacting with each other in a multiple dialog, bound between time and space. With *Everybody Lives Here* they want to create a performance that explores the sound of spaces. Working with the sound of a place, adding their own sounds to it, and using them to highlight the auditory identity of the spaces they play

in. Through an interaction between the three performers and the audience, the idea is to create a sound environment that explores the sonic being of places, their acoustics, their soundscape and the listening of the audience and the performers. For each performance the artists develop a new score, based on a series of approaches they developed together and tailor-made to the performance space.

Among the techniques they are using are a re-recording of the space, live miking of the inside and outside of the performance floor, manipulating the space by playing with doors, windows and in general moving things around, and of course their own playing. *Everybody Lives Here* is an exercise in listening, to each other, to the place and how they, the performers, and audience alike embody the space, or how the space embodies them.

The research for the performance began in 2023 and continues with every new performance.

The Third Guy (ES/BE, SI) are percussionist Ruben Orio and guitarist Primož Sukič. Both musicians also perform electronics. Their sound moves between acoustic, amplified, and electronic. The Third Guy is a trio with an always open third entity: for every project they invite a guest artist. It is their way of navigating between their different interests, ranging from contemporary written music and composer collaborations to improvised music, video art, and collaborations with experimental performance artists.

thethirdguy.com

Stijn Demeulenaere (BE) is a sound artist and a field recordist. He creates installations, soundscapes and

performances. Demeulenaere researches how people give meaning to sound, the relationship between identity, sound and listening. Additionally, he is curious about the relation between sound and space. Demeulenaere tries to understand places by listening to them. Sometimes he also records them. He lives and works in Brussels.

stijndemeulenaere.be

Ovu iteraciju performansa *Svi žive ovdje* razvio je i naručio KONTEJNER, u sklopu projekta *New Perspectives for Action*, u okviru *Re-Imagine Europe* koji sufinancira Europska unija.

Autori: Stijn Demeulenaere, Ruben Orio, Primož Sukič
Produkcija: Kunstenwerkplaats
Koprodukcija: C-Takt, Musica, KONTEJNER, Wilde Westen

U suradnji s: De Grote Post, SMOG, Zavod Sploh, GMEA
Podržale: Flamanska zajednica, Komisija Flamanske zajednice za Bruxelles

Uz pomoć: Karlien Vanhoonacker, Eva Welkenhuyzen, Lieve Demin, Tom De Cock, Davorka Begović, Viktor De Greef, Daniel Demoustier, Ioana Mandrescu, Hugo Bergs, Frédéric Van de Velde, Sam Serruys, Tomaž Grom, Clara Levy, Lore Sommereyns, Roosje Mestdagh i timova Kunstenwerkplaats, C-Takt, Musica, De Grote Post, Wilde Westen, Zavod Sploh, GMEA i SMOG.

This iteration of *Everybody Lives Here* was developed and commissioned by KONTEJNER, as part of *New Perspectives for Action*, a project by *Re-Imagine Europe*, co-funded by the European Union.

Makers: Stijn Demeulenaere, Ruben Orio, Primož Sukič
Production: Kunstenwerkplaats
Co-production: C-Takt, Musica, KONTEJNER, Wilde Westen

In collaboration with: De Grote Post, SMOG, Zavod Sploh, GMEA
Supported by: The Flemish Community, The Flemish Community Commission of the Brussels Capital Region
With the help of: Karlien Vanhoonacker, Eva Welkenhuyzen, Lieve Demin, Tom De Cock, Davorka Begović, Viktor De Greef, Daniel Demoustier, Ioana Mandrescu, Hugo Bergs, Frédéric Van de Velde, Sam Serruys, Tomaž Grom, Clara Levy, Lore Sommereyns, Roosje Mestdagh, and the crews at Kunstenwerkplaats, C-Takt, Musica, De Grote Post, Wilde Westen, Zavod Sploh, GMEA, and SMOG.

eventuell.

eventuell.: eventuell. tišina
eventuell. silence

glazbeni performans, 2022.

music performance, 2022



eventuell. tišina bavi se mnogostranom prirodom tišine - istražuje odsutnost zvuka ili buke u njoj, njezinu važnost za komunikaciju (kako izraženu tako i potisnutu) i njezino povezivanje s društvenom izolacijom. Unatoč našoj nesposobnosti kontroliranja ili potpunog eliminiranja auditivnih podražaja, naš mozak bori se s prilagodbom konstantnoj buci, što ometa koncentraciju. S druge strane, apsolutna tišina može nas dezorijentirati, ostavljajući osjećaj nelagode.

Prihvativši da je istinska tišina neuhvatljiva zbog neizbježnosti organskih zvukova, umjetnici različitih disciplina nastojali su je rastumačiti. Među najradikalnijima je bio John Cage, čije se djelo 4'33" sastoji od tri stavka lišena namjernog zvuka, potičući promišljanja o definicijama glazbe, zvuka, buke i tišine. Poznato je da je Cage izjavio: „Tišina ne postoji. Uvijek se događa nešto što proizvođa zvuk.” To naglašava potrebu za proučavanjem zvuka i njegova utjecaja prilikom istraživanja tišine. Nadalje, razlika između vizualne i auditivne percepcije otvara intrigantna pitanja. Što kada bi se ova osjetilna iskustva tretirala kao neovisni parametri umjesto inherentno povezani? Bi li ova dihotomija razjasnila šire društvene probleme? Kolokvijalni izrazi „prešućivanja” i „dati da se čuje tvoj glas” nude uvid u dinamiku javnog diskursa i komunikacije.

eventuell. tišina predstavlja zajednički trud Vere Wahl i Manuele Villiger, a obuhvaća njihov treći potpuno osmišljen, komponiran i produciran program. Uključivanjem senzora, žive elektronike, videa, svjetla i performansa, projekt nadilazi tradicionalne okvire, spajajući elemente koncerta, glazbenog kazališta, političkog diskursa i dokumentacije u koherentno, imerzivno iskustvo.

Švicarski duo **eventuell. (CH)** osnovele su 2015. godine Manuela Villiger i Vera Wahl. Kao inovativan i eksperimentalan duo, *eventuell.* prelazi granice tradicionalne glazbe za saksofon, istražujući transdisciplinarnu, performativnu, instalacijsku i 'neinstrumentalnu' radove, uz elektroakustičke kompozicije obogaćene multimedijalnim i digitalnim elementima. Vođene snažnim interesom za filozofske i društveno relevantne teme, *eventuell.* u svojim nastupima teže formiranju prepoznatljivog umjetničkog stava. Duo nastoji zainteresirati publiku za ova kompleksna društvena pitanja, potičući individualna promišljanja kod gledatelja. *eventuell.* je 2019. godine premijerno izveo *eventuell. čovjek*, svoj prvi samostalno osmišljen, komponiran i produciran projekt. Unatoč njihovim neovisnim ostvarenjima, autrice održavaju bliske suradnje s umjetnicima i cijenenim skladateljima te izvode brojna djela diljem Europe.

eventuell.ch

eventuell. silence delves into the multifaceted nature of silence - exploring its absence of sound or noise, its implications for communication (both overt and suppressed), and its association with social isolation. Despite our inability to control or completely eliminate auditory stimuli, our brains struggle to acclimate to constant noise, hindering concentration. Conversely, absolute silence can disorient us, leaving a sense of unease.

In acknowledging that true silence is elusive due to the inevitability of organic sounds, artists across various disciplines have grappled with its interpretation. Among the most radical is John Cage, whose seminal work 4'33" consists of three movements devoid of deliberate

sound, prompting reflections on the definitions of music, sound, noise, and silence. Cage famously asserted, “There is no such thing as silence. Something is always happening that makes a sound.” This underscores the necessity of examining sound and its impact when exploring silence. Furthermore, the disconnect between visual and auditory perceptions poses intriguing questions. What if these sensory experiences were treated as independent parameters rather than inherently linked? Could this dichotomy shed light on broader societal issues? The colloquial expressions “keeping something quiet” and “making your voice heard” offer insights into the dynamics of public discourse and communication.

eventuell. silence represents the collaborative efforts of Vera Wahl and Manuela Villiger, comprising their third fully conceived, composed, and produced program. Incorporating sensors, live electronics, video, light, and performance, the project transcends traditional boundaries, blending elements of concert, music theater, political discourse, and documentation into a cohesive, immersive experience.

The Swiss duo **eventuell. (CH)** was founded in 2015 by Manuela Villiger and Vera Wahl. As an innovative and experimental duo, *eventuell.* transcends the boundaries of traditional saxophone music, delving into transdisciplinary, performative, installative, and ‘non-instrumental’ works, alongside electroacoustic compositions enriched with multimedia and digital elements. Through their performances, *eventuell.* aims to craft a distinctive artistic statement, driven by a deep curiosity for philosophical and socially relevant themes. The duo endeavors to provoke audience engagement with these complex societal questions, sparking individual reflections among spectators. In 2019, *eventuell.* debuted *eventuell. human*, marking their first project entirely conceived, composed, and produced by the duo. Despite their independent creations, they maintain close collaborations with associate artists and esteemed composers, premiering numerous works across Europe.

eventuell.ch

ALEXANDRE BABEL

ALEXANDRE BABEL: Pomak između **The Drift Between**

skladba za bubnjeve i višekanalnu
snimku bubnjeva, 2023.

piece for drums and multichannel
pre-recorded drums, 2023



Šetajući ulicama Berlina jednog jutra, primijetio sam žarko crveno svjetlo u daljini. Nakon što sam bolje pogledao, shvatio sam da vrlo malo znam o udaljenoj perspektivi u ovom gradu. Tako sam se zainteresirao za treniranje oka da traži predmete u daljini. Čineći to, shvatio sam da kada oko promatra udaljene predmete i postane svjesno šire okoline, percepcija bližih predmeta počinje se mijenjati. Nastavio sam to raditi i počeo premještati pogled s jednog predmeta na drugi, istražujući dubine. Odnosi između mnogobrojnih promatranih predmeta postali su dinamični, stvarajući svoju vlastitu temporalnost i preobražavajući se. Jedne večeri, ova mala igra percepcije odvijala se u prilično tamnoj četvrti, gdje su se udaljena svjetla isticala u odnosu na obližnje elemente. Veze između različitih točaka postale su fluidne i ritmičke.

(Alexandre Babel)

Pomak između je djelo za bubnjeve i višekanalnu snimku bubnjeva. Isključivo je glazbeno, bez vizualnih elemenata. No ono se napaja ovim iskustvom promatranja. Što se događa sa zvukom između njegova početnog stanja i njegova kretanja iz jedne sfere u drugu? Dopušta li nam naša percepcija da izoliramo predmet iz njegovog konteksta ili da postanemo svjesni cjelokupnog krajolika?

U ovom djelu, Alexandre Babel nadahnjuje se vizualnim iskustvom u urbanom krajoliku Berlina kako bi stvorio prepun svemir u kojem točkasti zvučni događaji formiraju kompleksan, ali fluidan pejzaž. To je djelo koje ima višestruke fokuse i koje okupira slušatelja na više razina. Ipak, ovo djelo nikada nije sterilno; naprotiv, divna poezija i osjećajnost izviru iz ove zvučne slike koja se nadahnuto raspliće u vremenu. (François J. Bonnet)

Alexandre Babel (CH) je švicarski skladatelj, bubnjar i kustos koji živi i radi u Berlinu. Djeluje u različitim područjima koja obuhvaćaju koje obuhvaćaju suvremenu glazbu, izvedbenu umjetnost i interdisciplinarnu radove. Bio je umjetnički direktor suvremenog udaraljkaškog ansambla Eklekto od 2013. do 2022. i glavni udaraljkaš ansambla KNM Berlin od 2009. do 2019. Babel je također suosnivač izvedbenog kolektiva Radial. Radio je s umjetnicima kao što su ansambl Musikfabrik, Sudden Infant, Anthony Pateras, Caspar Brötzmann, Carol Robinson, Felicia Atkinson, Steven O'Malley, Kali Malone, Tristan Perich, Ryoji Ikeda. Monografski Festival Les Amplitudes u La Chaux-de-Fonds se 2020. godine bavio Babelovim skladbama i kustoskim radom. Radio je kao kustos izložbe Latife Echakhch *Koncert* u Švicarskom paviljonu Venecijanskog bijenala umjetnosti 2022. godine. Babel je dobitnik Švicarske glazbene nagrade za 2021.

alexandrebabel.com

Walking through the streets of Berlin one morning, I noticed a bright red light in the distance. After a closer look, I realized that I knew very little about long-distance perspective in this city. So, I became interested in training the eye to look for objects in the distance. By doing so, it occurred to me that when the eye observes distant objects and becomes aware of a wide environment, the perception of closer objects begins to change. I kept doing it and started moving the eye from one object to another, exploring the depths. The relationships between the multitude of objects observed became dynamic, creating their own temporality

and undergoing transformations. One evening, this little game of perception took place in a rather dark neighborhood, where distant lights stood out against nearby elements. The links between the different points became fluid and rhythmic. (Alexandre Babel)

The Drift Between is a work for drums and pre-recorded drum sounds, exclusively musical, with no visual elements. But it is nourished by this experience of observation. What happens to a sound between its initial state and its movement from one plane to another? Does our perception allow us to isolate an object from its context, or to become aware of the overall landscape?

In this work, Alexandre Babel draws on a visual experience in the urban environment of Berlin to extract a teeming universe in which the pointillism of sound actions forms a complex yet fluid landscape. It's a work that has multiple points of focus and catches the listener on multiple levels. Yet there is never anything clinical about this piece; on the contrary, great poetry and sensitivity flow from this sonic tableau that unfolds in an inspired way over time. (François J. Bonnet)

Alexandre Babel (CH) is a Swiss composer, percussionist and curator based in Berlin. He is involved in various contemporary contexts encompassing modern classical music, performance art and interdisciplinary works.

He was the artistic director of the contemporary percussion ensemble Eklekto from 2013 to 2022, and the principal percussionist of the Ensemble KNM Berlin from 2009 to 2019. Babel is also a co-founder of the performance collective Radial. He has worked with artists such

as Ensemble Musikfabrik, Sudden Infant, Anthony Pateras, Caspar Brötzmann, Carol Robinson, Felicia Atkinson, Steven O'Malley, Kali Malone, Tristan Perich, Ryoji Ikeda.

In 2020 the monographic Festival Les Amplitudes in La Chaux-de-Fonds focused on Babel's compositions and curatorial work. He worked as a curator for Latifa Echakhch's exhibition *The Concert* at the Swiss Pavilion of the Venice Art Biennale in 2022. Babel is a laureate of the Swiss Music Prize 2021.

alexandrebabel.com

Naručitelj: INA GRM u sklopu projekta New Perspectives for Action, u okviru Re-Imagine Europe koji sufinancira Europska unija

Commissioned by INA GRM as part of New Perspectives for Action, a project by Re-Imagine Europe, co-funded by the European Union

MAIŠI HŠMŠMN

JUDITH HAMANN: Utabani putevi **Desire Paths**

za violončelo i traku, 2023.

for cello and tape, 2023



Izraz 'utabani putevi' odnosi se na fenomen neslužbenih staza stvorenih učestalim korištenjem: prečice, intuitivno nastale staze, potez gole zemlje u netakutoj travi, gaženje šumskog raslinja. Utabana linija oblik je kolektivno stvorenog (iako vremenski izmaknutog) ljudskog ili ne-ljudskog otpora prema konkretnijim ili planiranim putovima, ili prema određenim vrstama prepreka. One se mogu čitati ne samo kao određeno mapiranje putanje želje u pokretu, već i kao vrsta čitljivog obilježavanja krajolika, pri čemu se skreće pozornost na tendencije ili želje samog 'puta', a ne nužno na ovisnost o određenoj točki, ishodu ili odredištu.

Hamannina nova skladba za violončelo i elektroniku promišlja različite doživljaje 'utabanog puta': navigirajući frekvencijama i visinama materijala koji na neki način tvore 'utabane linije' ekstrahirane iz 'tendencija' skladateljica. To se manifestira 'praćenjem' specifičnih melodijskih i harmonijskih načina kretanja, nanizanih omjera „čiste intonacije” (*just intonation*) koji bi inače bili zadržani unutar labavog sistema velikih sekundi. Također se može izraziti određenim utabavanjem slušne memorije kao načinom praćenja i istraživanjem specifične vrste 'među-stanja' orijentacijskih točaka, kako u difuziji djela, tako i u njegovom kompozicijskom okviru. Kroz trag, vraćanje i spore promjene u difuziji, Hamannino novo djelo mapira određeni unutarnji put. Ono je istraživanje onoga što bismo mogli nazvati 'brigom o nečemu', kako u smislu skrbi, tako i u smislu želje. Tako ustvari same frekvencije polazu pravo na želju.

Skladba *Utabani putevi* proširuje različite oblike tretiranja violončela, sintesajzera i odnosa između visina tona unutar specifične „čiste” septimalne

intonacije i kako bi se rastegnulo topografija između, istražilo pitanje što se događa između točaka frekvencijskog odnosa, kako bismo se mogli kretati, kakvu vrstu želje izražava taj pokret te kako se možemo reorijentirati bez oznaka, kroz određeno prošireno kretanje, poput vrlo sporog podrhtavanja.

Judith Hamann (AU/DE) je skladateljica i izvođačica rođena u Narrmuru/Melbourneu koja trenutno živi u Berlinu. The Guardian ju je nazvao „izvanrednom australskom violončelisticom”, a The Wire opisao kao skladateljicu koja „razara iluziju glazbenika koji živi i radi izvan konvencionalnih parametara i umjesto toga donosi niz kompozicija koje su suštinski humane”. Njezin rad obuhvaća izvedbu, elektro-akustičku kompoziciju, prostorno-specifičan generativni rad i mikrotonalne sustave u procesno temeljenoj kreativnoj praksi.

judith-hamann.com

Desire paths refer to the phenomenon of an unofficial path created by repeated use: a shortcut, an intuitively trodden down track, a line of bare earth through an otherwise undisturbed lawn, a treading down of undergrowth in a forest. A desire line reflects a form of collectively carved out (albeit temporally displaced) human or non-human resistance to either more concrete or planned pathways, or to certain kinds of obstructions. They can be read as not only a kind of mapping of a trajectory of desire in movement, but also as a kind of legible mark marking on a landscape, one draws attention to the tendencies or desires of the 'way' itself, rather than necessarily being tied to a point, outcome, or destination.

Hamann's new work for cello and electronics reflects upon various senses of a 'desire path': via navigating frequency and pitch material that in some sense form 'desire lines' drawn from the composer's 'tendencies'. This takes the form of a kind of 'following' of specific melodic and harmonic kinds of movement, stacked ratios of just intonation spellings of what might otherwise be held within the loose category of a major second. It is also played out via a form of 'treading down' of auditory memory as a means of tracing/tracking, and by exploring a specific form of 'in-betweenness' of points of orientation, both in the work's diffusion and in its compositional frame. Through trace, retracing, and slow shifts in diffusion, Hamann's new work maps a kind of interior pathway, it is an exploration of what we might mean by tending to something, both in its ministrative or caretaking sense, but also in its sense of desire: to 'tend' is to 'reach toward.' This, in a sense, also enacts a kind of claim of desire on behalf of the frequencies themselves.

Desire Paths expands different forms of processing of cello, synthesisers, and specific just intonation septimal limit frequency relationships in order to stretch out a kind of topos of the in-between, a question of what occurs between points of frequency relation, how we might move, what kind of desire is expressed via this movement, and how we might reorient without markers necessarily, but rather through a kind of expansion of movement, as a very slow kind of trembling.

Judith Hamann (AU/DE) is a composer/performer born in Narrm/Melbourne, and currently based in Berlin. Described as an "extraordinary Australian cellist" (The Guardian), and as a composer who "destroys the fiction of the musician who lives and works outside conventional parameters and puts in its place a series of compositions that are fundamentally humane" (The Wire), their work encompasses performance, electro-acoustic composition, site specific generative work, and micro-tonal systems in a process based creative practice.

judith-hamann.com

Naručitelj: INA GRM u sklopu projekta New Perspectives for Action, u okviru Re-Imagine Europe koji sufinancira Europska unija.

Veliko hvala Elektronmusikstudion EMS Stockholm, Johnu Chantleru i GRM-u koji su omogućili nastanak ove skladbe.

Commissioned by INA GRM as part of New Perspectives for Action, a project by Re-Imagine Europe, co-funded by the European Union.

Many thanks to Elektronmusikstudion EMS Stockholm, John Chantler, and GRM who made this piece possible.

URSULA WINTERAUER AKA GISCHT

URSULA WINTERAUER AKA GISCHT: Plūsma

višekanalna kompozicija, 2021.

multi-channel composition, 2021



Za ovu višekanalnu kompoziciju, terenski zapisi morske pjene, snimljeni tijekom rezidencije u Latviji u ljeto 2021., koriste se kao polazište i inspiracija u njihovim različitim zvučnim manifestacijama. Brujeći naleti, kristalni jureći valovi na plitkim obalama i ljuljanje lučkih struktura naglo obavijaju publiku, provlače se kroz nju, pritišćući je prema dolje i ponovno je podižući. Uz elektroakustične zvučne elemente kao kontrapunkt, autofiktivni prikaz kretanja vode postaje opipljiv kao glazbena kompozicija, gradeći imerzivan i stalno promjenjiv zvučni krajolik koji dosljedno utjelovljuje i pronosi sirovost i neumljivost, sirovu bit prirode. Publika biva poplavljena valovitim zvučnim širenjem, ostajući uvijek oprezna. Prirodno i harmonično kretanje vode može kulminirati silovitim udarom.

Ursula Winterauer poznata kao Gischt (AT) živi i radi u Beču kao eksperimentalna skladateljica, producentica elektroničke glazbe i kustosica. Njezini eklektični zvučni krajolici pružaju različite interpretacije žanrova industriala, techna i ambijentalne glazbe, koje se odražavaju u bas gitari, sintesajzeru i oblacima elektrosmoga. U svom radu bavi se sirovim i brutalnim zvukovima u pretjeranoj digitalnoj determiniranosti i suprotstavlja ih čistoj i ljudskoj prirodi vlastitog glasa. Winterauer je basistica doom metal benda Eaaeres i dio dua The Answer is No s Majom Osojnik. Radi kao dizajnerica zvuka i skladateljica za film te razvija kompozicije za suvremeni ples. Suosnivačica je i voditeljica izdavačke kuće Ventil Records, suorganizatorica i komercijalna direktorica Unsafe+Sounds Festivala te kustosica New Salt Festivala za zvučna istraživanja i digitalnu umjetnost.

gisch.xyz

For this multi-channel composition, field recordings of the ocean spray, captured during a residency in Latvia in the summer of 2021, are utilized as a starting point and inspiration in their various sonic manifestations. Droning surges, bright rushing waves on shallow shores, or the swaying of harbor structures envelop the audience in their urgency, meandering through them, pressing them downward, and lifting them back up. In conjunction with electroacoustic sound elements as a counterpoint, an auto-fictional depiction of water movements is rendered tangible as a musical composition, constructing an immersive and constantly shifting sonic landscape that consistently embodies and echoes the harshness and relentlessness, the raw essence of nature. The audience finds itself in a flood of undulating sound propagation, always remaining vigilant. The natural and harmonious progression of the water may culminate in a forceful crash.

Ursula Winterauer aka Gischt (AT) lives and works as an experimental composer, electronic music producer and curator in Vienna. Her eclectic soundscapes deliver differentiated interpretations of the genres industrial, techno and ambient, which are reflected by means of bass guitar, synthesizer and electro-smog clouds. In her work she deals with raw and brutal sounds in digital overdetermination and contrasts these with the clear and human nature of her own voice. She is the bassist of the doom metal band Eaaeres and part of the duo The Answer is No with Maja Osojnik. Winterauer works as a sound designer and composer for film and develops compositions for contemporary dance, is co-founder and label boss of Ventil Records, co-organizer and commercial director of the Unsafe+Sounds Festival and curator of New Salt Festival for sonic exploration & digital art.

gisch.xyz

DJ JOMI

DJ JOMI



Miodrag Gladović (HR) je diplomirani inženjer elektrotehnike, glazbenik i multimedijalni umjetnik. Već godinama je izuzetno aktivan na suvremenoj umjetničkoj sceni, bilo kao član umjetničkog dvojca Lightune.G s Bojanom Gagićem, bilo samostalno, a svojim radom, inženjerskim znanjem i izuzetnom kreativnošću kontinuirano doprinosi inovativnosti projekata u kojima sudjeluje. Kombinacija punk pristupa i DIY etike, dva desetljeća dugo glazbeničko iskustvo u stilski različitim bendovima i projektima, inkorporiranje i korištenje novih tehnologija u umjetničkom radu, senzibilitet za suvremenu glazbu i umjetnost - sve su to razlozi zbog kojih je Gladović postao jedno od najprominentnijih imena suvremene scene, ponajprije eksperimentalne i improvizatorske glazbene, ali i drugih inovativnih suvremenih umjetničkih praksi. Kao stručni suradnik udruge KONTEJNER, inženjer i umjetnik Gladović stoji iza projekata višekanalne difuzije zvuka, kako produkcijskih tako i edukativnih. Osim inženjerskog doprinosa višekanalnim postavima, izuzetno je važan i njegov autorski doprinos u tom kontekstu. Na Gibanjima 2022. godine Gladović je praisveo svoju višekanalnu kompoziciju *Skladba za malu harmoniku i velike zvučnike*, a ove će godine predstaviti ambisonic DJ set u kojem će puštati svoje omiljene pjesme na rubu ambijentalnog zvuka i plesne ritmike, upmixano u ambisonic formatu.

Miodrag Gladović (HR) is an engineer of electroacoustics, musician and multimedia artist. As an artist, he has been actively engaged on the contemporary art scene for many years – either as a member of the artistic duo Lightune.G together with Bojan Gagić, or as a solo artist. His work, engineering expertise and immense creativity continuously contribute to the innovative aspects of all projects he is involved in. Combining a punk approach with DIY ethics, his twenty-year experience in a wide variety of musical styles and projects, using technology in artistic work and nurturing a specific sensibility for contemporary music and arts, makes him one of the most prominent names on the contemporary scene – primarily within the field of experimental and improvised music, but also in the context of other innovative contemporary artistic practices. As an expert collaborator of KONTEJNER, engineer and artist Miodrag Gladović is involved in multichannel sound diffusion projects, both in terms of production and as an educator. Besides his engineering contribution to multichannel setups, his authorial contribution in that context is also extremely important. At Gibanja 2022, Gladović premiered his multichannel composition *A Piece for a Small Accordion and Big Loudspeakers*, and this year he will present an ambisonic DJ set in which he will play his favorite songs on the edge of ambient sound and dance rhythm, upmixed in ambisonic format.

JASNA VELIČKOVIĆ

JASNA VELIČKOVIĆ: Mjenjač
Shifter, 2024



Izvedba se temelji na hvatanju trenutaka nepredvidivog, ali organiziranog protoka u kojem izvođača u stvarnom vremenu oblikuje zvuk interferencija koje nastaju iz elektroničkih objekata i magneta posebno postavljenih u prostoru. Izvedba pojačava i usredotočuje se na slušanje, empatiju, oponašanje, dijalog, promjenjivost, nepoznato i nestabilnost.

Jasna Veličković (RS/NL) je skladateljica i izvođača rođena u Beogradu, koja živi i radi u Amsterdamu. Njezin umjetnički rad razvijen je u interakciji između dugogodišnje fascinacije zvukom, trajnog interesa za složeni susret glazbe i tehnologije te sklonosti eksperimentiranju. Od 2008. godine istražuje glazbene mogućnosti (elektro)magnetskog polja - indukciju, interferenciju - kao izvor zvuka i kao kompozicijski materijal. Taj njezin interes postao je kontinuirani istraživački umjetnički projekt koji je nazvala *Umjetnost zavojnice*. U svojim prvim istraživanjima Veličković je animirala tradicionalne instrumente elektromagnetskim valovima i tako svirala na njima bez dodira. Jedan od vrhunaca ove faze njezinog rada je *Posljednja pjesma* (2009.–10.) za kvartet udaraljki. Godine 2013. prestaje stvarati glazbu za i svirati na tradicionalnim instrumentima te u svoje radove uvodi magnete i metalne predmete. To ju je dovelo do izrade novog instrumenta nazvanog Velicon - specifičnog elektroničkog sustava koji se sastoji od promjenjive konfiguracije magneta i metalnih predmeta animiranih zavojnicama. U sferu Velicon, autorica kasnije uvodi odbačene elektroničke uređaje i počinje ih koristiti ili kao jedini izvor zvuka, kao u djelu *Daljinska ja* (2018.), ili u kombinaciji s Veliconom, kao u *Operi stvari* (2019.). Zahvaljujući interferenciji

između elektromagnetskih polja predmeta koje je koristila, njezin je kompozicijski pristup ustvari izazivao promjenu zvuka, a ne nužno podrazumijevao stvaranje tradicionalno osmišljenog definiranog zvuka. Nedavno je Veličković ponovno uvela tradicionalne instrumente u svoj rad. Djela *Ispod* (2021.), za hiper-orgulje i zavojnice, nagrađeno Nagradom Stevan Mokracaj Udruženja kompozitora Srbije, i *Prilagođavanje* (2022.) za Ensemble Resilience predstavljaju njezine najnovije uratke u tom području.

jasnavelickovic.com

The performance is based on capturing the moments of an unpredictable yet organised flow in which the performer in real time shapes the sound of interferences that emerge from electronic objects and magnets specifically displayed in space. Performance amplifies and focuses on listening, empathy, mirroring, dialogue, changeability, unknown and unstableness.

Jasna Veličković (RS/NL) is the Belgrade-born Dutch composer and performer based in Amsterdam. Her artistic output has been developed through an interaction between a life-long fascination with the sound, an enduring interest in an intricate encounter between music and technology, and an inclination toward experimentation. Since 2008 she has been exploring the musical capacities of the (electro) magnetic field – induction, interference – both as the source of sound and the compositional material. This preoccupation of hers became an ongoing research artistic project that she dubbed *The Art of Coil*.

Her first explorations included the ways of animating traditional instruments with electromagnetic waves and consequently playing these instruments without touching them. One of the pinnacles of this phase of her work is *Last Song* (2009–10) for percussion quartet. In 2013, she distanced herself from making music for and performing on traditional instruments and introduced magnets and metal objects into her works. That led her to the construction of a new instrument aptly named the Velicon – a specific electronic system consisting of a changeable configuration of magnets and metal objects animated by coils. In the orbit of the Velicon, the composer subsequently introduced discarded electronic devices and started using them either as the sole sound source, as in *Remote Me* (2018), or in combination with the Velicon, as in

Opera of Things (2019). By virtue of the interference between the electromagnetic field of the objects she used, her compositional method did not necessarily assume creating the traditionally conceived definite sound as provoking the change of sound. Quite recently, Veličković has reintroduced traditional instruments into her work. The pieces *Underneath* (2021) for hyper-organ and coils, awarded with the Stevan Mokrajac Prize of the Composers' Association of Serbia, and *Adapting* (2022) for Ensemble Resilience represent her most recent creations in that field.

jasnavelickovic.com



BLASCO VOUTCHKOVA WI ANETTE

BLASCO / VOUTCHKOVA WITH ANETTE: Lunate, 2024

Merche Blasco — Anette
Biliana Voutchkova — violina, glas

Merche Blasco — Anette
Biliana Voutchkova — violin, voice



Biliana Voutchkova i Merche Blasco predstavljaju svoj jedinstveni spoj instrumenata, u kojem Voutchkova koristi svoj glas i svoje specifično istraživanje violine, dok Blasco svira na Anette, 3D pisaču koji je izgradila kao svog sugovornika i suputnika u izvedbenom prostoru. Obje umjetnice privlače pažnju na simbiotske geste ruku i maštovite zvučne krajolike izvođene putem oktofonskog ili kvadrofonskog sustava, naglašavajući povezanost između ljudi i strojeva. Voutchkova je razvila svoj prepoznatljiv i izražajan jezik na povijesnom instrumentu - violini, kombinirajući je sa svojim glasom. U međuvremenu, Blasco na prstima nosi mikrofone od napršnjaka koje je ispisala Anette, što omogućava ljudskom uhu da čuje jedinstveni elektromagnetski zvuk stroja. Obje skladateljice-izvođačice također razvijaju novu audiovizualnu scenografiju u kojoj na vlastitim rukama nose male kamere koje mogu zabilježiti složene detalje pokreta ruku.

Merche Blasco (US/DE) je multimedijaska umjetnica i skladateljica iz New Yorka koja trenutno živi u Berlinu. Blasco dizajnira i gradi neprecizne tehnološke sklopove koji omogućuju nastanak utjelovljenih oblika žive elektroakustične kompozicije i novih načina slušanja. Njezin se rad sve više usmjerava na dizajniranje participativnih zvučnih izvedbi u javnim prostorima sa ciljem povezivanja publike koja se ne poznaje i njezina okruženja kroz kolektivno stvaranje glazbe i slušanje.

Blasco je predstavljala svoje izvedbe i instalacije u sljedećim institucijama i festivalima: Whitney Muzej američke umjetnosti, The Shed, CTM Festival, MaerzMusik, Sonar Festival, Venecijanski bijenale, NIME konferencije,

Međunarodni festival umjetnosti zvuka Tsonami u Čileu, The High Line u New Yorku, SONIC Festival, Mapping Festival (Ženeva), Muzej umjetnosti u Queensu i Muzej suvremene umjetnosti u Santiagu de Chileu, između ostalog. Njezin rad je bio predstavljen u The New York Timesu, The Wall Street Journalu, El Pais Semanalu i časopisu The Wire.

half-half.es/category/projects

Biliana Voutchkova (BG/DE) je dinamična i angažirana interdisciplinarna umjetnica, violinistica, skladateljica-izvođačica, improvizatorica i kustosica s vrlo prepoznatljivim umjetničkim jezikom. Kroz prizmu slušanja, svog ranog obrazovanja u klasičnoj glazbi i kroz godine razvijanja kao suvremena umjetnica-izvođačica, ona istražuje stanja spontanosti i intuitivne rezonancije utjelovljene u njenim raznolikim aktivnostima (uključujući koncerte, originalne *site specific* formate, izložbe, dugotrajne, multidisciplinarne, audiovizualne i instalacijske radove s fokusom na međusobnu povezanost unutarnjeg svijeta i zvučnog prostora).

Voutchkova je osnivačica DARA String Festivala, predavačica na Umjetničkoj akademiji u Bernu, SHAPE+ Platform umjetnica za 2022./23., a nedavno i dobitnica stipendija za berlinsku rezidenciju u Cité des Arts u Parizu i u Villi Aurori u Los Angelesu. Njezin rad objavljen je u izdanju kuća Relative Pitch Records, Unsounds, Another Timbre i Confront recordings, a nedavno je nastupala na festivalima Skanu Mežs, MaerzMusik i Meakusma.

bilianavoutchkova.net

Biliana Voutchkova and Merche Blasco present their unique blend of instruments, featuring Voutchkova's voice and idiosyncratic exploration of the violin and Blasco performing Anette, a 3D printer that she built as her interlocutor and companion in the performance space. Both artists draw attention to symbiotic hand gestures and colorful aural soundscapes performed through either an octophonic or quadraphonic system, emphasizing the interconnectedness between humans and machines. Voutchkova developed a distinctive and expressive language on a historical instrument - the violin, combining it with her voice. Meanwhile, Blasco wears on her fingers thimble-microphones printed by Anette, which render the machine's unique electromagnetic voice audible to human ears. The two composer-performers are also developing a new audiovisual setting where small cameras are worn on their hands, to capture intricate details of their movements.

Merche Blasco (US/DE) is a multimedia artist and composer based in New York, and currently living in Berlin. She designs and builds imprecise technological assemblages that catalyze embodied forms of live electroacoustic composition and new modes of listening. Her work also increasingly focuses on designing participatory sound performances in public spaces to connect strangers and their surroundings through collective music-making and listening.

Blasco has presented her performances and installations at the Whitney Museum of American Art, The Shed, CTM Festival, MaerzMusik, Sonar Festival, La Biennale di Venezia, NIME conferences, Tsunami International Sound Art

Festival in Chile, The High Line in New York, SONIC Festival, Mapping Festival (Geneva), Queens Museum of Art and the Museum of Contemporary Art in Santiago de Chile, among others. Her work has been featured in The New York Times, The Wall Street Journal, El Pais Semanal, and The Wire magazine.

half-half.es/category/projects

Biliana Voutchkova (BG/DE) is a dynamic, thoroughly engaged interdisciplinary artist, violinist, composer-performer, improviser and curator with a highly distinctive artistic language. Through the prism of listening, her early training in classical music and the years of development as contemporary artist-performer, she explores states of spontaneity and intuitive resonance embodied in her multifaceted activities (including concerts, original site specific formats, exhibitions, long durational, multidisciplinary, audiovisual and installation works with focus on the interconnection between inner world and sound space).

Voutchkova is the founder of DARA String Festival, faculty at HKB Bern, 2022/23 SHAPE+ Platform artist, a recent recipient of stipends for the Berlin residency at Cité des Arts/Paris and Villa Aurora/Los Angeles. She is released on Relative Pitch Records, Unsounds, Another Timbre and Confront recordings, and most recently heard at the festivals, Skanu Mežs, MaerzMusik and Meakusma.

bilianavoutchkova.net

ABIGAIL TOLL

ABIGAIL TOLL: Idol

elektroakustika, ambijentalna glazba, drone, noise, 2024.

electroacoustic, ambient, drone, noise, 2024



Idol proizlazi iz susreta s neolitičkim hramom: nekadašnjim grobljem korištenim za štovanje božice i prirodnog svijeta. Zaboravljen u tišini tisućama godina, lokalitet sadrži izdubljene akustične komore koje rezoniraju na frekvencijama od 70 Hz i 114 Hz i utječu na fiziološke senzacije tijela. Kada glasovi izgovore ove frekvencije zajedno, snažni zvučni odjeci otvaraju „kozmički portal preko granica podzemlja, u carstvo mrtvih.” (Reuben Grima)

Kroz zvučne izraze, *Idol* zamišlja svečane susrete koji su se odvijali unutar ovog drevnog arhitektonskog ostvarenja. Skulptura božice koja se nalazi u središtu lokaliteta arhetip je koji odražava živote neolitičkih žena: iz nje se pružaju linije prijenosa između (ne)mrtvih kroz vrijeme.

U sadašnjoj tišini hrama prebivaju ostaci molitvi i zajedničkih aktivnosti koje ostaju kao kozmologija zvučnih sjećanja. Toll ugađa glas, flautu, posude i elektroniku na rezonantne frekvencije hrama koristeći harmonijski niz kako bi uspostavila vibracijski glazbeni jezik u dijalogu s dinamikom svjetla i zvuka. Kao božanski i zastrašujuć izraz komemoracije, *Idol* postavlja pitanje: Gdje je sada Božica?

Abigail Toll (UK/DE) je eksperimentalna glazbena umjetnica i skladateljica koja živi i radi u Berlinu. Njezini psihoakustički zvučni svjetovi su „zavodljiva kombinacija apstraktnog minimalizma, sjetnog dronea i pulsirajuće elektronike” (Boomkat). Njezino umjetničko istraživanje usmjereno je na anarhični zvučni potencijal podataka; drevnih krajolika i arhitekture. *Matrice vizije* naslov je njenog debitantskog albuma koji je u rujnu 2023. godine objavio Shelter Press. Originalno je premijerno izveden kao nastup ansambla, uz sudjelovanje

Rebecca Lane, Lucy Railton i Evelyn Saylor u KM28, i u Klosterruine u suradnji s KW Institute of Contemporary Art u Berlinu. Bandcamp ga je opisao kao „40 izvanrednih trenutaka”, a GRM: Radio France kao „fascinantan album – hiper-koncentriran na [Tollino] akademsko obrazovanje koje se vraća svojevrsnom egzorcizmu.” Toll je studirala englesku književnost i povijest umjetnosti (BA) na Sveučilištu Sussex, UK i elektroakustičku kompoziciju (MA) na Konzervatoriju KMH u Stockholmu, SE.

abigailtoll.com

Idol originates from an encounter with a neolithic temple: a former burial site used to worship a goddess and the natural world. Sitting in silence for thousands of years, the site contains hollowed out acoustic chambers that resonate at 70Hz and 114Hz and affect physiological sensations on the body. When voices sound these frequencies together, powerful sonic reflections strike a “cosmological gateway through the boundaries of the underworld, into the realm of the dead.” (Reuben Grima)

Through sonic utterances, *Idol* imagines the ceremonial encounters that have taken place within this ancient architecture. The Goddess sculpture found at the centre of the site is an archetype reflecting the lives of neolithic women: from it, stretch lines of transmission between the (un)dead across time.

In the temple’s present silence are the residues of prayer and communal activity that linger as a cosmology of aural memories. Toll tunes voice, flute, glasses, and electronics to the temple’s resonant frequencies using the harmonic series to establish a vibratory musical

language in dialogue with its dynamics of light and sound. As a divine and terrifying expression of commemoration, *Idol* asks: Where is the Goddess now?

Abigail Toll (UK/DE) is an experimental music artist and composer based in Berlin. Her psychoacoustic sound-worlds are a “beguiling concoction of abstract minimalism, pensive drone and thrumming electronics” (Boomkat). Her artistic research focuses on the anarchic sonic potential of datasets; ancient landscapes and architectures. *Matrices of Vision* is the title of her debut record which was released in September 2023 on Shelter Press. It was originally premiered as an ensemble performance, featuring Rebecca Lane, Lucy Railton, and Evelyn Saylor

at KM28, and Kloosterruine with KW Institute of Contemporary Art in Berlin. It was described by Bandcamp as “40 exquisite moments” and GRM: Radio France as “a fascinating record – hyper concentrated on [Toll’s] academic training which loops back to a kind of exorcism.” Toll studied English Literature and Art History (BA) at Sussex University, UK and Electroacoustic Composition (MA) at the KMH–The Royal College of Music in Stockholm, SE.

abigailtoll.com

Suradnica: Skladba Dvostruko porijeklo,
vokal: Michaela Tobin

Collaborator: Track Double Origin,
vocals by Michaela Tobin



ELÉONORE HUISSE J FRANÇOIS J BONNET

**ELÉONORE HUISSE, FRANÇOIS
J. BONNET: Éliane Radigue – Odjeci,
2021. Éliane Radigue – Echoes,
2021**



Filmska redateljica Eléonore Huisse i umjetnik zvuka François J. Bonnet postavljaju skladateljici Éliane Radigue niz egzistencijalnih pitanja. Rezultat je portret umjetnice temeljen na intimi i prijateljstvu.

Ovaj film pristupa svijetu francuske pionirke zvuka Éliane Radigue (*1932) iz vrlo bliske perspektive. Francuska redateljica Eléonore Huisse i umjetnik zvuka François J. Bonnet posjećuju svoju prijateljicu Éliane Radigue u njezinu domu u Parizu u razdoblju socijalnog distanciranja i lockdowna kako bi istražili pitanja koja se tiču samoće, mašte, povlačenja, unutarnjeg glasa i temporalnosti – pitanja koja rezoniraju s Radigue-inim radom, filozofijom i načinom života kao i s akutnim kolektivnim iskustvom blokiranosti i izolacije izazvanim tadašnjom pandemijom bolesti COVID-19.

Slika: Eléonore Huisse
Zvuk: François J. Bonnet
Glazba: Éliane Radigue

The filmmaker Eléonore Huisse and the sonic artist François J. Bonnet ask the composer Éliane Radigue a series of existential questions. The result is a portrait of the artist based on intimacy and friendship.

This film approaches the world of French sound pioneer Éliane Radigue (*1932) from a perspective of close proximity. French filmmaker Eléonore Huisse and sound artist François J. Bonnet visit their friend Éliane Radigue's home in Paris in times of social distancing and lockdown to explore questions pertaining to solitude, imagination, retreat, the inner voice, and temporality – questions that resonate with Radigue's work, philosophy and way of living as much as with the acute collective experience of suspension and isolation brought about by the ongoing COVID-19 pandemic.

Image: Eléonore Huisse
Sound: François J. Bonnet
Music: Éliane Radigue

ELÉONORE HUISSE
FRANÇOIS J. BONNET
ÉLIANE RADIGUE

KASSEL JAEGER ELÉONORE HUISSE

**KASSEL JAEGER & ELÉONORE
HUISSE: Pomaknuto snovima –
Ponovno sanjano Shifted in
Dreams – Redreamed, 2023**



Pomaknuto snovima – Ponovno sanjano je audiovizualno djelo preuzeto s albuma *Pomaknuto snovima*, koji je 2023. objavila izdavačka kuća Shelter Press. Za ovaj rad, Kassel Jaeger je rekomponirao album, ponovno kombinirajući izvorne zvučne materijale i pretvarajući ih u novu formu, poput sna koji se vraća svake noći, ali svaki put na različit način. Za vizualni dio, glazbenik je pozvao Eléonore Huisse, autoricu vizualnog identiteta albuma i redateljicu hvaljenog dokumentarnog filma *Eliane Radigue – Odjeci*. Dok je film konstruiran kao odgovor na rekomponiranu glazbu, Kassel Jaegerova izvedba uživo funkcionira kao svojevrsna snovita šetnja redateljčinim filmskim slikama, tražeći određeno razdvajanje infra-tanke osjetljivosti na rubovima kontemplacije i sna.

François J. Bonnet (FR/CH) je francusko-švicarski skladatelj, pisac i teoretičar koji živi i radi u Parizu. Direktor je francuskog instituta za istraživanje glazbe INA GRM od 2018. godine. Objavio je nekoliko knjiga: *Glazba koja dolazi* (Shelter Press), *Poredak zvukova, Infra-svijet i Nakon smrti* (Urbanomic). Također je producent radijskih emisija za France Musique Francuskog nacionalnog radija i korednik publikacije *SPECTRES* (Shelter Press). Njegova glazba je predstavljena diljem svijeta, a često je objavljuje pod imenom Kassel Jaeger.

kasseljaeger.com

Eléonore Huisse (FR) je francuska snimateljica i fotografkinja koja živi i radi u Parizu. Studirala je na renomiranoj filmskoj školi École nationale supérieure Louis-Lumière. Njen rad, koji se fokusira na kontemplaciju i bilježenje zvučnih trenutaka, prikazan je na festivalima i u institucijama kao što su kao što su Muzej američke umjetnosti Whitney, Maerz-Musik / Berliner Festspiele, Semibreve, Sonic Acts, Public Access u New Yorku, Francuski institut u Ateni itd.

Shifted in Dreams - Redreamed is an audiovisual work taken from the album *Shifted in Dreams*, released in 2023 by Shelter Press. For this work, Kassel Jaeger recomposed the album, recombining the original sound materials and metamorphosing them into a new form, like a recurring dream, which returns night after night, but in a divergent way each time. For the visual part, the musician invited Eléonore Huisse, creator of the album's visual identity and author of the celebrated documentary *Eliane Radigue - Echoes*. While the film is constructed in response to the recomposed soundtrack, Kassel Jaeger's live performance is established as a kind of somnambulant walk on the filmmaker's images, pursuing a kind of decantation of an infra-thin sensibility on the fringes of contemplation and dream.

François J. Bonnet (FR/CH) is a Franco-Swiss composer, writer and theorist based in Paris. He has been the director of the French musical research institution INA GRM since 2018. He has published several books: *The Music to Come* (Shelter Press), *The Order of Sounds*, *The Infra-World and After Death* (Urbanomic). He also produces radio

shows for France Musique National Radio and he is the co-editor of the *SPECTRES* publication (Shelter Press). His music, often released under the Kassel Jaeger project name, has been presented worldwide.

kasseljaeger.com

Éléonore Huisse (FR) is a French cinematographer and photographer based in Paris, France. She studied at the renowned film school École nationale supérieure Louis-Lumière. Her work, which focuses on contemplation and the capturing of auratic moments, has been screened in places such as Whitney Museum of American Art, MaerzMusik / Berliner Festspiele, Semibreve, Sonic Acts, Public Access in NYC, French Institute in Athens etc.

DOMS RUMBO
SNOWING
SHIRAZ IN
ARABIA

THE ANTI-TELEOLOGICAL ROCK COMBO

THE ANTI-TELEOLOGICAL
ROCK COMBO



The Anti-Teleological Rock Combo

(HR) je suvremeni komorni ansambl koji čine četiri instrumentalista iz Zagreba koji iako potječu iz različitih glazbenih pozadina - klasične, rock, jazz, eksperimentalne i elektroničke glazbe - dijele jednak interes za grupnu improvizaciju i međužanrovske pristupe glazbenoj kompoziciji: Luka Čapeta i Pavle Jovanović na električnim gitarama, Šimun Matišić na bubnjevima i različitim predmetima te Leo Beslać na električnoj bas gitari i flauti, koji preferira biti smatran ideologom grupe, a ne njezinim glavnim skladateljem ili pokretačkim duhom ansambla. Izvorno zamišljena kao platforma za razvoj zajedničkog improvizacijskog jezika izvedenog iz prethodno definiranih *pitch-class* setova unutar stilističkog idioma kvarteta orijentiranog na gitaru, skupina je u međuvremenu usvojila širi spektar kompozicijskih i improvizacijskih metoda, težeći proširenju dinamičkih, teksturalnih i timbralnih mogućnosti onoga što se općenito percipira kao prilično ograničena i temeljito istražena glazbena cjelina. Grafičke partiture, gestikularna notacija i teorija igara samo su neki od alata koje grupa koristi kako bi postigla i poboljšala svoj glazbeni vokabular koji se stalno razvija. Prvi album grupe, nazvan *Moto susreti treće vrste*, pristupa ovoj pretpostavci na način koji je namjerno odvojen od bilo kakve teorije ili diskursa, preferirajući ostati čvrsto u području aforističkog izraza i čiste zaigranosti. Album će objaviti izdavačka kuća Kopaton Records u svibnju 2024.

Na Gibanjima 2024. The Anti-Teleological Rock Combo nastupit će u sastavu:

Leo Beslać (HR) pjevač je, instrumentalist i književni prevoditelj. Od 2017. aktivno djeluje na domaćoj muzičkoj sceni, gdje je kao član ili vanjski suradnik sastava različitih žanrovskih opredjeljenja dosad surađivao na četrdesetak, a kao vođa sastava ili jedini autor na osam objavljenih izdanja. Redovito objavljuje autorske albume putem internetske platforme Bandcamp. Živi i radi u Zagrebu.

Luka Čapeta (HR) je glazbenik iz Zagreba, Hrvatska. Otkako je počeo svirati gitaru kao svoj glavni instrument, Čapeta istražuje različite aktivnosti unutar medija glazbe, uključujući kompoziciju, produkciju, izvedbu i edukaciju. Još od studija na Bečkom muzičkom institutu, producirao je i skladao glazbu za suvremeni ples, kazalište i film, dok je istovremeno svirao u brojnim različitim bendovima i projektima u Zagrebu i okolici. Ukorijenjen u elektroničkoj, ambijentalnoj, jazz i klasičnoj glazbi, Čapeta neprestano razvija svoj jezik eksperimentirajući s različitim tradicijskom i etno glazbom, noiseom i avangardnom estetikom kako bi stvorio jedinstven pristup izvedbi i zvuku.

Pavle Jovanović (HR) je diplomirao jazz gitaru na konzervatoriju u Klagenfurtu, u klasi profesora Agostina Di Giorgia, 2011. godine. Nakon studija vraća se u Zagreb, gdje surađuje s raznim sastavima i muzičarima poput Big Banda HRT-a, Cantus ansambla, HNK-a u Zagrebu. Istovremeno osniva vlastite projekte Cromatik 5 i PEEK 3 u kojima istražuje jazz kompoziciju i improvizaciju. Sa Zoranom Šćekićem 2016. osniva sastav Abstract Construction Collective, čiji se izričaj temelji na slobodnoj improvizaciji i grafičkim kompozicijama, s kojim

nastupa na Muzičkom Biennalu Zagreb 2017. uz Chrisa Jareta. U ljeto 2020. završava magistarski studij jazz gitare u Beču u klasi profesora Martina Kollera. Radi kao pedagog u poljima klasične, jazz i eksperimentalne muzike.

Marco Quarantotto (HR) rođen je u Puli, Hrvatska. Magistrirao je jazz bubanj i udaraljke na Sveučilištu za glazbu i izvedbene umjetnosti - Institutu za jazz glazbu u Grazu, kod sveučilišnih profesora Alexa Deutscha, Mandreda Josela i Howarda Curtisa. 2009. godine seli u London gdje nastavlja glazbenu karijeru i ostvaruje značajne suradnje s nizom renomiranih umjetnika. Snimio je preko četrdeset albuma: jazz, rock, eksperimentalne i etno glazbe. 2019. osniva autorski trio ŪROK čiji album prvijenac izdaje za Chant Records u New Yorku. 2020. godine vraća se u Hrvatsku i značajno intenzivira suradnje na glazbenoj i umjetničkoj sceni: s nizom improvizatora u CRI Orchestra, s Nenadom i Alenom Sinkauzom u bendu Roj Osa, s umjetnikom Danijelom Žeželjem, s Robert Mikuljan Quintetom, Jazzistra orkestrom i Leon Brenko trijom.

The Anti-Teleological Rock Combo (HR) is a contemporary chamber ensemble featuring four Zagreb-based instrumentalists who, although stemming from different backgrounds - classical, rock, jazz, experimental, and electronic music - share an equal interest in group improvisation and intergeneric approaches to musical composition: Luka Čapeta and Pavle Jovanović on electric guitars, Šimun Matišić on drums and assorted objects, and Leo Beslač on electric bass and flute, who himself prefers being referred to as the group's ideologue rather than its principal composer or *spiritus movens*.

Initially conceived as a vehicle for the development of a common improvisational language derived from predetermined pitch-class sets within the stylistic idiom of a guitar-oriented rock quartet, the group has since adopted a wider range of compositional and improvisational methods, seeking to expand the dynamic, textural, and timbral possibilities of what is generally perceived as a fairly limited and thoroughly explored musical unit. Graphic scores, gesticular notation, and game theory are just some of the devices utilised by the group to achieve and improve on its ever-evolving musical vocabulary. The group's first LP, titled *Motorcycle Rallies of the Third Kind*, addresses this presumption in a way deliberately detached from any notion of either theory or discourse, preferring to remain firmly within the domain of aphoristic expression and plain silliness. It is due to be published through Kopaton Records in May 2024. At Gibanja in 2024,

The Anti-Teleological Rock Combo will perform as follows:

Leo Beslač (HR) is a singer, multi-instrumentalist, and literary translator. Since 2017, he has been actively involved in the Croatian music scene, where he has collaborated on around forty projects as a member or external collaborator of groups of various genres and has released eight albums as a band leader or solo artist. He regularly releases original albums through the online platform Bandcamp. He lives and works in Zagreb.

Luka Čapeta (HR) is a musician from Zagreb, Croatia. Since he started with the guitar as his main instrument, Čapeta has explored a variety of activities

within the music medium, ranging from composition, production, performance, and education. Since his studies at the Vienna Music Institute, he has produced and composed music for contemporary dance, theatre, and film while playing in many different bands and projects from Zagreb and the surrounding region. Rooted in electronic, ambient, jazz, and classical music, Čapeta constantly evolves his language by experimenting with various traditional and world music, noise, and avant-garde aesthetics to create a unique approach to performance and sound.

Pavle Jovanović (HR) graduated in jazz guitar from the conservatory in Klagenfurt, in the class of Professor Agostino Di Giorgio, in 2011. After his studies, he returned to Zagreb, where he collaborated with various ensembles and musicians such as the Croatian Radio and Television Jazz Orchestra, Cantus Ensemble, and the Croatian National Theatre in Zagreb. At the same time, he founded his own projects Cromatik 5 and PEEK 3, in which he explores jazz composition and improvisation. In 2016, he co-founded the ensemble Abstract Construction Collective with Zoran Šćekić, whose expression

is based on free improvisation and graphic compositions. They performed at the Music Biennale Zagreb 2017 alongside Chris Jarrett. In the summer of 2020, he completed his master's studies in jazz guitar in Vienna under the guidance of Professor Martin Koller. He works as an educator in the fields of classical, jazz, and experimental music.

Marco Quarantotto (HR) was born in Pula, Croatia. He earned his master's degree in jazz drums and percussion at the University of Music and Performing Arts - Jazz Institute in Graz, under the guidance of Professors Alex Deutsch, Manfred Josel, and Howard Curtis. In 2009, he moved to London where he continued his music career and established significant collaborations with a number of renowned artists. He has recorded over forty albums spanning jazz, rock, experimental, and world music genres. In 2019, he founded the trio ŪROK, releasing their debut album on Chant Records in New York. In 2020, he returned to Croatia and significantly intensified collaborations in the music and art scene: with various improvisers in the CRI Orchestra, with Nenad and Alen Sinkauz in the band Roj Osa, with artist Danijel Žeželj, with the Robert Mikuljan Quintet, Jazzistra Orchestra, and the Leon Brenko Trio.

THE ANTI FOLKLORE ROCK COMBO

KATHY HINDE

KATHY HINDE: Točka prelijevanja Tipping Point, 2014

instalacija otvorena 25/05–12/06/2024

installation open 25/05–12/06/2024



Zvuk je kao staklena harmonika koja svira nježna glisanda... Ono što je bilo zamišljeno kao umjetnost zvuka ustvari je prekrasan novi instrument. (The Wire)

Glazba Kathy Hinde spaja uređaje i prirodne podražaje kako bi stvorila zapajnujuću zvučnu i vizualnu estetiku. Njezina glazba i vizualna umjetnost izrastaju iz partnerstva prirode i tehnologije. *Točka preljevanja* nas poziva da razmotrimo naš odnos s vodom i nužnost ravnoteže u korištenju svjetskih vodnih resursa.

Točka preljevanja istražuje zvučne složenosti i mogućnosti kombiniranja staklenih posuda s promjenjivim razinama vode. Tonovi se proizvode uživo putem mikrofona unutar svake staklene posude. Kako se razine vode mijenjaju, feedback je ugoden na različitim visinama temeljem rezonantne frekvencije preostalog prostora u svakoj staklenoj posudi. Rad istovremeno stvara zvučnu skulpturu i temelj za izvedbu uživo.

...toliko toga možemo dobiti kad dopustimo našoj pažnji da popusti i otpluta u apstraktne refleksije, nošena delikatnim, odmjerenim suodnosom stakla, vode i elektronike. (Total Theatre)

Kathy Hinde (UK) je audiovizualna umjetnica inspirirana ponašanjima i fenomenima iz prirode izraženima kroz audiovizualne instalacije i izvedbe koje kombiniraju zvuk, skulpturu, sliku i svjetlost. Sastavljen od ručno izrađenih predmeta, elektronike i mješavine digitalnih i analognih sustava, njezin rad predstavlja hibrid kinetičkih zvučnih skulptura i novoizmišljenih instrumenata. Hinde često surađuje s drugim stručnjacima i znanstvenicima te aktivno uključuje publiku u kreativni proces. Njezin rad predstavljen je diljem Europe, Kine, Šri Lanke, Pakistana, SAD-a, Kanade,

Kolumbije, Meksika, Brazila, Rusije, Australije i Novog Zelanda. Dobitnica je nagrade Ivor Novello za umjetnost zvuka, 2020., posebnog priznanja na Prix Ars Electronica, 2015., Britanske nagrade za skladatelje u kategoriji umjetnosti zvuka 2017., ORAM nagrade 2017. i Škotske nagrade za novu glazbu 2018. Hinde postaje članica Cryptic-a 2015., odabrana je umjetnica za europsku SHAPE Platformu za inovativnu glazbu i audiovizualnu umjetnost 2018. te je članica kolektiva Bristol Experimental Expanded Film (BEEF).

kathyhinde.co.uk

The sound is much like a glass harmonica playing gentle glissandi... What was intended as sonic art is actually a beautiful new instrument. (The Wire)

Kathy Hinde's music merges machinery and natural stimuli to create stunning sound and visual aesthetics. Her music and visual art grows from a partnership between nature and technology. *Tipping Point* invites us to consider our relationship with water, and the necessity of balancing how we use the world's water resources.

Tipping Point explores the sonic complexities and possibilities of combining glass vessels with shifting water levels. Sound tones are produced live via a microphone that feeds back inside each glass vessel. As the water levels change, the feedback is tuned to different pitches based on the resonant frequency of the remaining space in each glass vessel. The work forms both a sound sculpture and the basis of a live performance.

...there is much to be gained from allowing your attention to slip away and be carried off into abstract reflections,

*held aloft by the delicate, measured
interplay of glass, water and electronics.*
(Total Theatre)

Kathy Hinde (UK) is an audiovisual artist inspired by behaviours and phenomena found in nature expressed through audio-visual installations and performances that combine sound, sculpture, image and light. Composed of hand-made objects, electronics and a blend of digital and analogue systems, her work represents a cross between kinetic sound sculptures and newly invented instruments. She frequently works in collaboration with other practitioners and scientists and often actively involves the audience in the creative process.

She has toured work across Europe, China, Sri Lanka, Pakistan, USA, Canada, Colombia, Mexico, Brazil, Russia, Australia and New Zealand. Awards include an Ivor Novello Award for Sound Art, 2020; an Honorary Mention at Prix Ars

Electronica, 2015; a British Composer Award in Sonic Art, 2017; an ORAM award, 2017 and a Scottish Award for New Music, 2018. She became a Cryptic Artist in 2015, was a selected artist for European SHAPE Platform for innovative music and audiovisual art in 2018 and is a member of Bristol Experimental Expanded Film (BEEF).

kathyhinde.co.uk

**Naručitelj: Cryptic u suradnji s Cove Park
Točka preljevanja je suradnja s Johnom Rowdenom
na Znanstvenoj radionici stakla na Fakultetu za fiziku
Sveučilišta u Bristolu. Autor softvera je Matthew Olden.**

**A Cryptic Commission in association with Cove Park
Tipping Point is a collaboration with John Rowden at
the Scientific Glass Workshop in the School of Physics
at the University of Bristol with software designed by
Matthew Olden.**

cryptic
revolutionizing the senses

cryptic presents
sonica

2023 PRELJEVANJA TIPPING POINT

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Experimental Sound Event
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