

**KON
TEJ
NER**

Odranska 1/1 & Pogon Jedinstvo

19/05-22/05/2025

Ekperimentalno zvučno dogajanje / Experimental sound event

GIBANJA

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www.kontejner.org

03

Dragi prijatelji,

peto izdanje Gibanja, eksperimentalnog zvučnog događanja, usidrilo se u prošlogodišnjem proljetnom terminu i na KONTEJNER-ovoj adresi, u Odranskoj 1/1. S iznimkom samog otvorenja, svjetlosno-zvučnog performansa Martina Messiera koji će se održati u velikoj dvorani Pogona Jedinstvo, program Gibanja održava se u KONTEJNER-u, od 19. do 22. svibnja.

Pred nama je niz uzbudljivih koncerata za ponešto drugačija iskustva slušanja, ove godine s posebnim naglaskom na *gibanja* na hrvatskoj glazbenoj sceni. Upravo domaći glazbenici pripremaju nekoliko praizvedbi: Hrvoje Pelicarić praizvest će elektroničku prostorno-zvučnu kompoziciju, Andro Giunio priprema novi performans istražujući odnose flaute i ljudskog glasa, afro-balkanski eksperimentalni bend Truth ≠ Tribe upravo u studiju završava nove materijale, dok će Toni Meštrović predstaviti novi rad baziran na *Odzvuku od zvuka* s prvih Gibanja, istovremeno donoseći u KONTEJNER zvuk amfiteatra splitskog MKC-a. Novo ime zvukovne scene, mlada Marija Mratinić izvest će zvučni performans nastao 2023. kao njen završni rad na Umjetničkoj akademiji u Splitu, dok etabliirano ime eksperimentalne glazbene scene Ivona Eterović aka tonota priprema improvizacijski set koji će gitarom i elektronom prenijeti njeno poimanje *clubbinga* atipične ritmike i plesnog *groovea* kojim će zatvoriti Gibanja.

Inozemni gosti donose zagrebačkoj publici recentna djela koja su netom predstavili na različitim svjetskim glazbenim festivalima: nakon montrealskog MUTEK-a, nizozemskog Rewire festivala,

španjolskog L.E.V. festivala i drugih, ovogodišnja Gibanja u Pogon Jedinstvo dovode recentni rad kanadskog umjetnika Martina Messiera *1 kap 1000 godina*. S europskih pozornica i festivala, na Gibanja dolaze i Aho Ssan i KMRU, sada već nezaobilazna imena eksperimentalne glazbene scene, čiji je moćan i intenzivan nastup na prošlogodišnjem pariškom festivalu PRÉSENCES electro-nique zapamćen kao jedan od posebnijih. Na Gibanja dolazi i jedinstvena vokalistica Ute Wassermann, netom nakon izvanrednog nastupa na berlinskom MaerzMusiku, a koja će osim solističkog koncerta na Gibanjima voditi i trodnevnu vokalističku radionicu za lokalne glazbenike. Armand Lesecq donosi film za zatvorene oči i prostorni zvuk, razvijen na studiju ArtScience Interfaculty u Haagu, dok Sergej Vutuc priprema audiovizualni performans na 16mm projektorima. Maja Osojnik i Ursula Winterauer vraćaju se na Gibanja s novim projektom, *The Answer Is No*, u kojem obje uzimaju isti instrumentarij — glas, električni bas i elektroniku, proširujući i dekonstruirajući zvukovne mogućnosti svojih instrumenata.

Nadamo se da će i ovogodišnja Gibanja potaknuti različite načine slušanja, donijeti neka nova auditivna iskustva i proširiti našu percepciju glazbe te postati mjesto druženja i razmjene – mjesto zajedničkog trenutka posvećenog zvuku.

Dobrodošli u KONTEJNER i uživajte u prostoru eksperimentalnog zvuka!

Dear friends,

The fifth edition of the experimental sound event Gibanja has anchored itself in the springtime slot, at KONTEJNER's address at Odranska 1/1. With the exception of the opening performance — a light and sound performance by Martin Messier to be held in the big hall of Pogon Jedinstvo — the Gibanja program will take place at KONTEJNER from May 19 to 22.

Ahead of us is a series of exciting concerts offering somewhat different listening experiences, with this year's special focus on tendencies within the Croatian music scene. Local musicians are preparing several premieres: Hrvoje Pelicarić will premiere an electronic spatial-sound composition; Andro Giunio is preparing a new performance exploring the relationship between the flute and the human voice; the Afro-Balkan experimental band Truth ≠ Tribe is currently finishing new material in the studio; and Toni Meštrović will present a new work based on *Resonance of Sound* from the first Gibanja, while also bringing to KONTEJNER the sound of the Split Multimedia Cultural Centre amphitheater. A new name on the sound scene, young artist Marija Mratinić, will perform a sound piece created in 2023 as her final project at the Arts Academy in Split. Meanwhile, an established figure of the experimental music scene, Ivona Eterović aka tonota, is preparing an improvisational set that, through guitar and electronics, will convey her take on clubbing with atypical rhythms and danceable grooves, thus closing this year's Gibanja.

International guests will present recent works to the Zagreb audience, fresh from stages of major global music festivals: following performances at MUTEK in Montreal, Rewire Festival in the Netherlands, L.E.V. Festival in Spain, and others, this year's Gibanja at Pogon Jedinstvo will feature Canadian artist Martin Messier's latest work *1 drop 1000 years*. From European stages and festivals, we also welcome Aho Ssan and KMRU, now essential names in the experimental music scene, whose powerful and intense performance at last year's PRÉSENCES électronique festival in Paris was remembered as one of the highlights. Also joining us is the unique vocalist Ute Wassermann, fresh from an outstanding performance at Berlin's MaerzMusik. Besides her solo concert at Gibanja, she will lead a three-day vocal workshop for local musicians. Armand Lesecq will present a film for closed eyes accompanied by spatial sound, developed at the ArtScience Interfaculty in The Hague, while Sergej Vutuc is preparing an audiovisual performance using 16mm projectors. Maja Osojnik and Ursula Winterauer return to Gibanja with a new project, *The Answer Is No*, in which both artists employ the same instrumental setup — voice, electric bass, and electronics — expanding and deconstructing the sonic possibilities of their instruments.

We hope that this year's Gibanja will once again inspire different ways of listening, bring new auditory experiences, expand our perception of music, and become a place of gathering and exchange — a shared moment dedicated to sound.

Welcome to KONTEJNER — enjoy the space of experimental sound!

RASPORED

19 – 21/05

KONTEJNER & Pogon Jedinstvo
Radionica voiceLab Ute Wassermann
Ute Wassermann's voiceLab workshop

19/05
Ponedjeljak
Monday

19:00 Pogon Jedinstvo
– **velika dvorana big hall**
Martin Messier (CA): 1 kap 1000 godina
1 drop 1000 years (30')

20:30 KONTEJNER
Marija Mratinić (HR): Neku večer u mojoj
sobi The Other Night in My Room (20')

21:00 KONTEJNER
Andro Giunio (HR): Off Gamut (30')

22:00 KONTEJNER
Ute Wassermann (DE):
kimera chimera (30')

20/05
Utorak
Tuesday

20:00 KONTEJNER
The Answer is No (SI/AT) (30')

21:00 KONTEJNER
Truth ≠ Tribe (HR) (75')

SCHEDULE

21/05 Srijeda Wednesday

19:30 KONTEJNER

Prezentacija radionice voiceLab Ute Wassermann (DE) Presentation of Ute Wassermann's workshop voiceLab (20')

20:15 KONTEJNER

Toni Meštrović (HR): Odzvuk od zvuka amfiteatra The Resonance of the Amphitheater's Sound (15')

21:00 KONTEJNER

Armand Lesecq (FR): Fosfen Phosphene (30')

22:00 KONTEJNER

Sergej Vutuc (BIH/FR): Iz kružnog toka (35')

22/05 Četvrtak Thursday

20:00 KONTEJNER

Hrvoje Pelicarić (HR): ...dragom nerazumijevanju, ili dijelovi osobnog čekanja ...to dear incomprehension, or the pieces of the personal waiting (30')

21:00 KONTEJNER

KMRU (KE/DE): Stisak rasapa Dissolution Grip (15')
Aho Ssan (FR) & KMRU (KE/DE): Suptilno osvajanje Subtle Reclaim (15')
Aho Ssan (FR): Between the Two Između dvoje (15')

22:00 KONTEJNER

tonota (HR) (60')

MARTIN MESSIER

**1 kap
1000 godina**

performans, 2023.

**1 drop
1000 years**

performance, 2023



Znanstvenici se slažu da kap vode putuje svijetom za manje od 1000 godina. Ta kap oblikuje naš svijet: prenosi hranjive tvari, toplinu i žive organizme, dok istovremeno regulira klimu i ekosustave planeta. Ona doprinosi temeljnom procesu ravnoteže života.

Temeljeći se na podacima Termohalinske pokretne trake — goleme oceanske struje koja orkestrira miješanje voda iz pet oceana i redistribuira toplinu na globalnoj razini — Martin Messier ističe ključnu ulogu vode kao vitalne tvari. No, tijekom posljednja dva stoljeća, ljudsko djelovanje narušava ovu krhku ravnotežu: postupno usporavanje ove oceanske struje moglo bi pokrenuti velike klimatske promjene koje prijete cijelom lancu života.

U ovom hipnotičkom performansu umjetnik istražuje napetosti između globalnih struja, odgovornih za održavanje planetarne ravnoteže, i intimnih koje rezoniraju unutar svakog od nas. Petnaest visećih uređaja, pravih kinetičkih skulptura, orkestrira tok vodenih čestica u stvarnom vremenu, materijalizirajući dinamiku oceana. Obrasci koji nastaju, potaknuti podacima poput temperature i saliniteta Tihog oceana, isprepliću se u vizualnoj i zvučnoj koreografiji. *1 kap 1000 godina* otkriva se kao majstorski, poetičan balet koji prenosi krhkost ekosustava i delikatnu harmoniju koja povezuje sve na Zemlji.

Martin Messier (CA) orkestrira dijalog između zvuka, svjetla i pokreta. Njegove nagrađivane izvedbe i instalacije (Prix Ars Electronica, Japan Media Arts Awards...) spajaju tehnologije s prirodnim elementima — vodom, dimom, valovima, električnom energijom — i istražuju manifestaciju fizičkih pojava.

Njegovi radovi poprimaju oblik zapanjujućih strojeva, struktura koje djeluju minimalistički ili nematerijalno. Njegove instalacije predstavljene su u važnim međunarodnim institucijama i na manifestacijama kao što su Festival Trans-Amériques, Trafó Budapest, MUTEK, Transmediale, Sonar i Nemo.

martinmessier.art

Redatelj, izvedba, svjetlo i glazba: Martin Messier
Kustos: Jae Bang
Produkcija: 14 lieux, Inscape, MUTEK
Kreativna i tehnička asistentica: Lilian Guiran
Vanjski konzultanti: Nathanaël Lécaudé (elektronika), Joseph Battesti (inženjering)
Uz pomoć: Marie-France Gagné, Remy Janelle, Alexandre Sasset-Blouin, Patrick Lamothe
Voditeljica razvoja u 14 lieux: Abigaëlle Parisé
Rezidencija: Recto-Verso, Quebec
Zahvale: Francis Vaillancourt-Martin, Ingrid Vallus, Rachel Billet i La machinerie des arts, Caroline Laurin-Beaucage, Mia Messier, Thomas Paquet
Uz podršku: Conseil des arts et des lettres du Québec, Canada Council for the Arts, Conseil des Arts de Montréal

Scientists agree that a drop of water travels the globe in less than 1000 years. This drop shapes our world: it transports nutrients, heat and living organisms, while regulating our planet's climate and ecosystems. It contributes to the fundamental process of life's equilibrium.

Drawing on data from the Global Conveyor Belt, the vast ocean current that orchestrates the mixing of water from the five oceans and redistributes heat on a global scale, Martin Messier underlines the fundamental role of water as a vital substance. Yet, over the past two centuries, human action has been shaking this fragile balance: the gradual slowing of this ocean current could trigger a major climatic upheaval, threatening the entire chain of life.

In this hypnotic performance, the artist explores the tensions between

the global currents that drive planetary equilibrium, and the intimate currents that resonate within each of us. Fifteen suspended devices, veritable kinetic sculptures, orchestrate the flow of water particles in real time, materializing oceanic dynamics. The patterns generated, fed by data such as the temperature and salinity of the Pacific Ocean, intertwine in a visual and sonic choreography. *1 drop 1000 years* reveals itself as a masterful, poetic ballet, conveying the fragility of ecosystems and the delicate harmony that binds all things on Earth.

Martin Messier (CA) orchestrates a dialogue between sound, light and movement. His award-winning performances and installations (Prix Ars Electronica, Japan Media Arts Awards...) combine technologies with natural elements — water, smoke, waves, electricity — and explore the manifestation of physical phenomena. His works take the form of astonishing machines, structures that appear minimalist or immaterial. These devices are presented at major international institutions such as Festival TransAmériques, Trafó Budapest, MUTEK, Transmediale, Sonar and Nemo.

martinmessier.art

Director, performance, light and music: **Martin Messier**
Curator: **Jae Bang**
Production: **14 lieux, Inscape, MUTEK**
Creative and Technical Assistant: **Lilian Guiran**
External consultants: **Nathanaël Lécaudé (Electronics), Joseph Battesti (Engineering)**
With the help of: **Marie-France Gagné, Remy Janelle, Alexandre Sasst-Blouin, Patrick Lamothe**
Development Manager at 14 lieux: **Abigaëlle Parisé**
Residence: **Recto-Verso, Quebec**
Acknowledgements: **Francis Vaillancourt-Martin, Ingrid Vallus, Rachel Billet and La machinerie des arts, Caroline Laurin-Beaucage, Mia Messier, Thomas Paquet**
With the support of the **Conseil des arts et des lettres du Québec, Canada Council for the Arts, Conseil des Arts de Montréal**

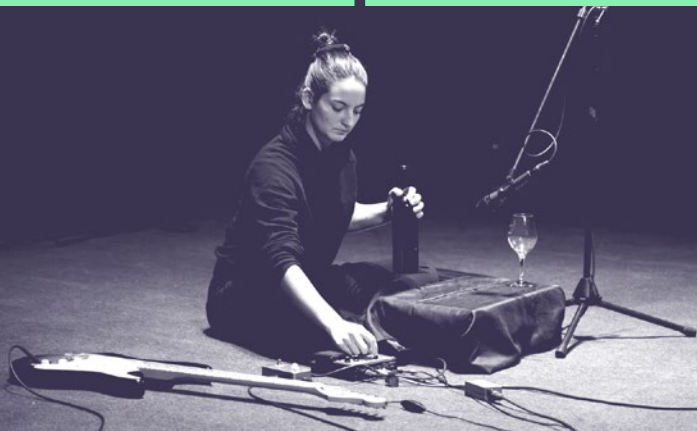
MARIJA MRATINIĆ

Neku večer u mojoj sobi

zvučni performans, 2023.

The Other Night in My Room

sound performance, 2023



U zvučnom performansu autorica koristi razne predmete (bocu, čašu i dr.) i instrumente (flautu, gitaru, looper i dr.) kako bi stvorila atmosferu dezorijentacije, ritmičnosti, kaosa, ali i mira. Kroz perspektivu pijanstva, razigranosti i spokoja stvara kombinacije zvukova i eksperimentira sa zvučnim odnosima i percepcijom. Tvori atmosferu i dramaturgiju baziranu na raznim osjećajima poput nelagode ili pritiska pa do opuštanja, intimnosti, maštanja i sklada. *Neku večer u mojoj sobi* njezin je završni rad nastao pod mentorstvom docenta Gilda Bavčevića na Umjetničkoj akademiji u Splitu.

Marija Mratinić (HR) rođena je 2000. godine u Zagrebu. Nakon osnovne i srednje glazbene škole u Visu i Splitu, smjer saksofon i flauta, upisuje studij Filmske i medijske umjetnosti na Umjetničkoj akademiji u Splitu gdje je radila glazbu za više kratkih filmova, snimala, režirala i završila preddiplomski studij 2024. godine. Film *Vapor Solo*, koji je režirala 2024. godine u sklopu studija, nagrađen je brojnim nagradama uključujući i 3. mjesto na Reviji hrvatskog filmskog stvaralaštva u kategoriji kratkog dokumentarnog filma. Sudjelovala je na skupnim izložbama *N10* u MKC-u u Splitu (2022.), *SouthWest – NorthEast* u galeriji Kuva/Tilla na Akademiji likovnih umjetnosti Umjetničkog sveučilišta u Helsinkiju (2022.), na izložbi *Proces 23* u MKC-u u Splitu 2023. godine te je samostalno nastupila na festivalu eksperimentalnog zvuka i improvizirane glazbe *Ispod Bine* 2023. godine.

Suradnik: Gildo Bavčević (mentor)

In her sound performance, the artist uses various objects (a bottle, a glass, etc.) and instruments (flute, guitar, looper, etc.) to create an atmosphere of disorientation, rhythm, chaos, but also peace. Through the perspective of drunkenness, playfulness, and tranquillity, she creates combinations of sounds and experiments with sonic relationships and perception. She builds an atmosphere and dramaturgy based on various emotions, ranging from discomfort and pressure to relaxation, intimacy, imagination, and harmony. *The Other Night in My Room* is her final thesis, created under the mentorship of Associate Professor Gildo Bavčević at the Arts Academy in Split.

Marija Mratinić (HR) was born in 2000 in Zagreb. After completing primary and secondary music school in Vis and Split, specializing in saxophone and flute, she enrolled in Film and Media Arts at the Arts Academy in Split, where she composed music for several short films, worked in cinematography and directing, and completed her undergraduate studies in 2024. Her film *Vapor Solo*, directed in 2024 as part of her studies, received several awards, including 3rd place at the Croatian Film Review in the short documentary category. She participated in group exhibitions such as *N10* at MKC Split (2022), *SouthWest – NorthEast* at Kuva/Tilla Gallery of the Academy of Fine Arts, University of the Arts Helsinki (2022), and the exhibition *Proces 23* at MKC Split in 2023. She also performed solo at the experimental sound and improvised music festival *Ispod Bine* in 2023.

Collaborator: Gildo Bavčević (mentor)

ANDRŌ GIUNŌ

Off Gamut

solo zvučni performans, 2025.

solo sound performance, 2025



Off Gamut je naziv solo zvučnog performansa koji se temelji na dvojakom istraživanju puhačkog instrumenta: kao transformiranog elektroakustičkog instrumenta i kao proširenog vanjskog tijela ljudskog glasa. Korištenjem digitalnih postupaka poput *pitch-shiftinga*, vremenske odgode zvuka i odgođenog ponavljanja na instrumentu, kao i vokalnim improvizacijama, linearni se izrazi flaute i glasa transformiraju u razlomljeni zbor, poluimaginarni ansambl proširenih instrumenata, u kojem flauta postaje ekstenzija ljudskog glasa, a glas surogat flaute. Glazbeni motivi su odsvirani, snimljeni, pretvoreni u petlje i ponovo reproducirani, formirajući fragmentiranu polifoniju sintetičkog zvuka. Izvedba je zamišljena kao dekonstrukcija fiktivnog renesansnog madrigala u kojoj se dah i flauta digitalnom manipulacijom pretvaraju u raslojenu strukturu izmijenjenih i transformiranih glasova. Rad nastaje djelomično inspiriran ranom polifonom glazbom, renesansnim madrigalima, minimalizmom 20. stoljeća, jazzom, elektroničkom i eksperimentalnom, kao i psihodeličnom glazbom.

Andro Giunio (HR) je grafički dizajner, docent na odsjeku Medijskog dizajna Sveučilišta Sjever u Koprivnici i umjetnik. U umjetničkoj praksi bavi se glazbom i zvučnim performansom, samostalno i u kolaborativnim projektima s umjetnicima iz područja novomedijske umjetnosti, glazbe i suvremenog plesa. U svom radu istražuje područja elektroakustičke kompozicije, improvizacije, eksperimentalne glazbe, a bavi se i analognim medijima za zapisivanje i reprodukciju zvuka. Sudjelovao je na Platformi novog zvuka Sinelinea (2012., 2013., 2016.), izvodi kompoziciju za „Sliku od zvuka”

na trećem programu Hrvatskog radija, samostalno (*Kompozicija za neugodenu gitaru*, 2017.) i u suradnji s Miodragom Gladovićem (*Zvuk od zida*, 2018.). Sudjeluje u rezidencijalnom programu Galerije Miroslav Kraljević, Otvoreni studio (2018.), izvodi na Izlogu suvremenog zvuka u Studentskom centru (2018.), autor je glazbe za predstavu/izložbu *Iskop* (2018.), kolektiva BADco. i sudjeluje u kolaborativnim projektima i performansima *Koreografija utopije, pokret br. 2 i Utopija produženog ovdje i sada* (2018.–2021.). Izvodi višekanalnu kompoziciju na eksperimentalnom zvučnom događanju Gibanja u Zagrebačkom plesnom centru (2021.), i izvodi glazbu za predstavu *Soma Diva* (autorica: Lana Hosni, 2021.). Izvodi glazbu za audiovizualnu izvedbu proširenog kina *Aiomena*, u koautorstvu s Tinom Dožićem i Hrvojem Spudićem (Festival eksperimentalnog filma i videa 25 FPS, 2023.).

androgiunio.net

Off Gamut is the title of a solo sound performance based on a dual exploration of the wind instrument: as a transformed electroacoustic instrument and as an extended external body of the human voice. Through digital processes such as pitch-shifting, time delay, and looping, as well as vocal improvisations, the linear expressions of flute and voice are transformed into a fragmented choir — a semi-imaginary ensemble of extended instruments, in which the flute becomes an extension of the human voice, and the voice a surrogate for the flute. Musical motifs are played, recorded, looped, and replayed, forming a fragmented polyphony of synthetic sound. The performance is conceived as a deconstruction of a fictional Renaissance madrigal in which breath and flute, through digital manipulation, become a layered structure of altered and transformed voices. The work is partly inspired by early polyphonic music, Renaissance madrigals, 20th-century minimalism, jazz, electronic, experimental and psychedelic music.

Andro Giunio (HR) is a graphic designer, lecturer at the Department of Media Design at the University North in Koprivnica, and an artist. His artistic practice includes music and sound performance, both solo and in collaboration with artists from the fields of new media art, music, and contemporary dance. He explores electroacoustic composition, improvisation, experimental music, and analogue media for sound recording and reproduction. He has participated in the Sinelinea Platform of New Sound (2012, 2013, 2016), performed a composition for “Image of Sound” on Croatian Radio’s Third Program, both solo (*Composition for Untuned Guitar*, 2017) and with

Miodrag Gladović (*Sound from the Wall*, 2018). He joined the residency program of Miroslav Kraljević Gallery, Open Studio (2018), performed at the Showroom of Contemporary Sound at the Student Center (2018), composed for BADco.’s performance/exhibition *The Foundation Pit* (2018), and took part in collaborative projects and performances such as *The Choreography of Utopia, Movement No. 2* and *Utopia of Extended Here and Now* (2018–2021).

He performed a multichannel composition at the experimental sound event Gibanja at the Zagreb Dance Center (2021) and composed for the performance *Soma Diva* (author: Lana Hosni, 2021). He also co-authored and performed in the expanded cinema audiovisual performance *Aiomena*, together with Tin Dožić and Hrvoje Spudić (International Festival of Experimental Film and Video 25 FPS, 2023).

androgiunio.net

U T E WASSERMANN

kimera

vokalni performans, 2021. – danas

chimera

voice performance, 2021 – now



Nezemaljsko pjevanje Ute Wassermann nadilazi ljudski glas, stvarajući više-dimenzionalne, skulpturalne zvukove koji osciliraju između elektroničkih, animalističkih, anorganskih i ljudskih kvaliteta. Divlje vibracije, jodlanje, grleni dronovi, polifonički krici — samo su neki primjeri. Pjevanje Ute Wassermann obuhvaća različite vokalne identitete koji su uvijek međusobno povezani preklapanjem, nadopunjavanjem, kontradikcijom i bujanjem. U tom se procesu njezin glas transformira u mnogobrojna hibridna bića kroz korištenje ptičjih zviždaljki, membrana i udaraljki. Wassermann to dovodi do ekstreme stvarajući visceralni zvučni prostor uz pomoć različitih vrsta mikrofona. Neke od tih ptičjih zviždaljki čuvaju sjećanje na danas izumrle vrste. Glas još uvijek odjekuje u cijevi, čak i ako ptica više ne postoji. Izvođačica stupa u različite odnose — s predmetom „ptičja zviždaljka“, s prošlošću i sadašnjošću, sa stvarnim ptičjim pjevom i s vlastitim glasom u odnosu na njega.

Srž njezina rada je autentično eksperimentiranje. Ona stvara koncepte, a zatim ih proširuje, mijenja ili uništava tijekom kreativnog procesa na pozornici.

Wassermann uživa u transformaciji pogrešaka i slučajnosti akrobatskom virtuoznošću nalik cirkuskoj umjetnici, kombinirajući kontrolirane i nekontrolirane procese sve dok ne postanu nerazlučivi. Sa svakim izvođenjem *kimere*, ona iznova pregovara odnos između kompozicije i improvizacije.

Njezin glas je hibrid, kimera, kiborg. Granica između subjekta i okoline postaje fluidna, tako da i sama okolina postaje iluzija u korist složenije stvarnosti. Binarnosti između životinjskog i ljudskog, objekta i čovjeka, prirode i tehnologije preokreću se u korist

isprepletenih odnosa temeljenih na uzajamnosti.

Ute Wassermann (DE) studirala je vizualne umjetnosti (zvuk i izvedbene umjetnosti) na Akademiji likovnih umjetnosti u Hamburgu. Nastupa diljem svijeta kao improvizatorica te izvodi audiovizualne vokalne performanse i skladbe za soliste i ansamble. Kao interpretkinja suvremene glazbe premijerno je izvela brojne skladbe napisane upravo za njezin glas. U središtu njezina umjetničkog istraživanja nalazi se neprekidno i beskompromisno istraživanje glasa kao ekstremnog i višedimenzionalnog zvučnog instrumenta. Metode kojima proširuje i transformira glas uključuju korištenje zviždaljki za ptice, lo-fi elektronike, rezonatora, terenskih snimki, projekcija i različitih vrsta mikrofona. Tijekom godina razvila je sveobuhvatan katalog višeslojnih vokalnih izraza koji je inspirirao improvizatore i skladatelje diljem svijeta. Njezine radionice, koje sudionici često opisuju kao oslobađajuće iskustvo, uključuju improvizaciju ili kompoziciju u rasponu od sola do zbora.

utewassermann.com

Ute Wassermann's otherworldly singing transcends the human voice, resulting in multidimensional, sculptural sounds that oscillate between electronic, animalistic, inorganic and human qualities. Frenzied trills, yodelling, laryngeal drones, polyphonic screams — to name just a few examples — Ute Wassermann's singing comprises different vocal identities that are always interconnected by overlapping, complementing, contradiction and proliferation. In the process, her voice is transformed into many hybrid creatures

through the use of bird whistles, membranes, and percussion objects. She pushes this to the extreme by creating a visceral sound space with different types of microphones. Some of these bird whistles hold a memory of now-extinct species. The voice still sounds in the pipe, even if the bird is now extinct. The singer enters into various relationships — with the object ‘bird whistle’, with the past and the present, with actual bird-song, and with her own voice in relation to it.

The core of her work is genuine experimentation. She invents concepts and then expands, alters, or destroys them in the creative process on stage.

She enjoys transforming accidents and coincidences with an acrobatic virtuosity akin to that of a circus artist, combining controlled and uncontrollable processes until they become indistinguishable. With each performance of *chimera*, she renegotiates the relationship between composition and improvisation.

Her voice is a hybrid, a chimera, a cyborg. The boundary between self and environment becomes fluid, so that the latter itself becomes an illusion in favour of a more complex reality. The binaries of animal and human, object and human, nature and technology are turned upside down in favour of interwoven relationships based on reciprocity.

Ute Wassermann (DE) has studied visual arts (sound and performance art) at the Academy of Fine Arts in Hamburg. She tours the world as an improviser and realises audio-visual voice performances and compositions for soloists and ensembles. As an interpreter of contemporary music, she has premiered numerous compositions written for her voice. At the core of her research is an ongoing and uncompromised exploration of her voice as an extreme and multidimensional sound instrument. Her methods to extend and alienate the voice include the use of bird whistles, lo-fi electronics, resonators, field recordings, projections and different types of microphones.

Over the years she has developed an ever-growing catalogue of multifaceted vocal expressions which has inspired improvisors and composers all over the world. Her workshops, which are often described by the participants as a liberating experience, involve improvisation or composition from solo to choir.

utewassermann.com

THE ANSWER IS NO

**električni bas, sampler, elektronika,
vokali**

e-bass, sampler, electronics, vocals



U svom projektu *The Answer is No*, Maja Osojnik i Ursula Winterauer koriste iste izvore zvuka — glas, električni bas i sempler. Ova promišljena odluka stvara situaciju uživo u kojoj dolazi do uzbudljivog zrcaljenja na vizualnoj i zvučnoj razini. Njihov je cilj istražiti, proširiti i dekonstruirati zvučne mogućnosti svojih instrumenata, ulazeći pritom u intenzivan dijalog. U ovoj suradnji, glazbenice i skladateljice Maja Osojnik i Ursula Winterauer vješto se kreću u graničnom prostoru između analognog i digitalnog zvuka, kao i između virtualnih i stvarnih prostora.

Maja Osojnik (SI/AT) je pjevačica, skladateljica, improvizatorica i elektroakustička glazbenica, umjetnica zvuka i producentica. Primarno koristi glas, Paetzold bas blok-flaute, terenske snimke, DJ-CD-e, kazete te druge lo-fi elektroničke uređaje, igračke, otpad i pronađene predmete. Osojnik je izgradila prepoznatljivo ime u raznim glazbenim područjima, uključujući ranu glazbu, suvremenu, eksperimentalnu, elektroničku, jazz, slobodnu improvizaciju, umjetnost zvuka i žešće glazbene žanrove. Kroz stalno balansiranje između analognog i digitalnog, virtualnog i stvarnog, nastoji proširiti, dekonstruirati i reinterpretirati tonske spektre navedenih instrumenata — dodjeljujući im nove uloge u procesu koji podsjeća na slaganje anagrama. Sklada glazbu za ples, kazalište, film, radio drame, zvučne instalacije i različite ansamble. Osim što podučava kompoziciju i slobodnu improvizaciju, vodi izdavačku kuću Mamka Records, posvećenu objavljivanju visokokvalitetnih, samoproduciranih zvučnih izdanja u malim, ručno izrađenim/otisnutim serijama. Njezina umjetnost, solo izvedbe

i projekti — uključujući Rdeča Raketa, ZSAMM, Broken.Heart.Collector, All. The.Terms.We.Are, Maja Osojnik Band, Subshruvs, Low Frequency Orchestra i druge — predstavljeni su na brojnim međunarodnim festivalima.

maja.klingt.org

Ursula Winterauer aka Gischt (AT), skladateljica je i producentica elektroničke glazbe koja živi u Beču. U svom umjetničkom izrazu stvara sirove zvučeve koji osciliraju između brutalnosti i atmosferske difuzije. Njezini eklektični zvučni pejzaži nude nijansirane interpretacije žanrova poput industrijskog zvuka, tehnica i ambijentalne glazbe, izražene kroz bas gitaru, sintesajzere i oblake elektro-smoga. Njezina su djela izvedena na brojnim austrijskim festivalima poput donaufestivala, musikprotokolla i unsafe+sounds, kao i u gradovima poput Züricha, Berlina, Prištine, Rige i New Yorka. Winterauer je surađivala s umjetnicima iz raznih područja, uključujući Annju Krautgasser, Claudiju Larcher, Elisabeth B. Tambwé, Conny Zenk i Antoinette Zwirchmayr. Winterauer se bavi i kustoskim radom, vodi izdavačku kuću Ventil Records te sklada glazbu za film i suvremeni ples.

gischt.xyz

In their project *The Answer is No*, Maja Osojnik and Ursula Winterauer use the same sound sources — voice, electric bass, and sampler. This deliberate choice creates a live situation in which an exciting mirroring takes place on both visual and sonic levels. Their goal is to explore, expand, and deconstruct the sonic possibilities of their instruments, entering into an intense dialogue in the process. In this collaboration, the musicians and composers Maja Osojnik and Ursula Winterauer move skilfully along the boundaries between analogue and digital sounds, as well as between virtual and real spaces.

Maja Osojnik (SI/AT) is a singer, composer, improvising electroacoustic musician, sound artist, and producer. She primarily uses voice, Paetzold bass recorders, field recordings, DJ-CDs, tapes, and other lo-fi electronic devices, toys, trash, and found objects. Osojnik has made a name for herself across various musical fields, including early music, contemporary, experimental, electronic, jazz, free improvisation, sound art, and heavier genres. Navigating the limbo between analogue and digital art, virtual and real spaces, she seeks to expand, deconstruct, and reinterpret the tonal spectra of mentioned instruments — assigning them new roles in a process reminiscent of building anagrams. She composes for dance, theater, film, radio plays, sound installations, and various ensembles. In addition to teaching composition and free improvisation, she runs the label Mamka Records, dedicated to releasing high-quality, self-produced sound recordings in small, handmade/printed editions. Her art, solo performances and projects — including *Rdeča*

Raketa, *ZSAMM*, *Broken.Heart.Collector*, *All.The.Terms.We.Are*, Maja Osojnik Band, *Subshrubs*, *Low Frequency Orchestra*, among others — have been presented at numerous international festivals.

maja.klingt.org

Ursula Winterauer aka Gischt (AT) is a composer and electronic music producer based in Vienna. Her artistic practice generates raw sounds that oscillate between brutality and atmospheric diffusion. Her eclectic soundscapes deliver nuanced interpretations of genres like industrial, techno, and ambient, expressed through bass guitar, synthesizers, and clouds of electro-smog. Her works have been performed at various Austrian festivals such as *donaufestival*, *musikprotokoll*, *unsafe+sounds*, as well as in cities like Zurich, Berlin, Priština, Riga, and New York. Winterauer has collaborated with artists from various fields, including Annja Krautgasser, Claudia Larcher, Elisabeth B. Tambwé, Conny Zenk, and Antoinette Zwirchmayr. Winterauer also engages in curatorial work, runs the *Ventil Records* label and develops compositions for film and contemporary dance.

gischt.xyz

TRUTH ≠ TRIBE



Truth ≠ Tribe (HR) je hrvatski afrobalkanski eksperimentalni crossover kvartet koji su osnovali renomirani skladatelj i saksofonist Mak Murtić (Mimika Orchestra, Antenat), skladatelj i perkusionist Nenad Kovačić (Antenat, Mimika, Chant Electronique, Damir Imamović), skladatelj i gitarist Nenad Sinkauz (East Rodeo, Roj Osa) te tubist i skladatelj Jurica Rukljić (Zagrebačka filharmonija, Mimika).

Bend je osnovan 2017. godine kao ogranak zagrebačke jazz scene u usponu, posebno grupa Živa Voda i Mimika Orchestra, kao glazbeno žešći odgovor na tadašnju glazbenu scenu i društvena pitanja u Hrvatskoj. Od tada su objavili dva hvaljena albuma: *Distances* (Hichtone Records, HR) i *Live at Vinyl Factory* (Rika Muzika, UK). Također su predstavljeni na nagrađivanoj kompilaciji *Zagreb Calling* (Menart Label, HR), koja je najavila novu alternativnu scenu u Hrvatskoj.

Krećući se između kompleksnosti i minimalizma, poliritamskih grooveova i zvučnih pejzaža, strukture i slobodne forme, sirove punk energije i poetskih melodijskih elemenata, bend uživa u bivanju „na rubu”, istovremeno pozivajući publiku i na slušanje i na ples.

Iako instrumentalna grupa, bend crpi inspiraciju iz tradicijske hrvatske glazbe — posebno kroz korištenje sopila, tradicijskog instrumenta s otoka Krka, koje svira Mak Murtić, te tradicijskih udaraljki koje svira Nenad Kovačić. Spajanjem tih elemenata s nasljeđem jazza, suvremenog jazza i rock tradicije Hrvatske i bivše Jugoslavije — posebno kroz gitarsku dionicu Nenada Sinkauza i nekonvencionalno sviranje tube uz pedale za električnu gitaru Jurice Rukljića — bend formira jasnu poruku zajedništva i društvene pravde.

Truth ≠ Tribe (HR) is a Croatian Afro-Balkan experimental crossover quartet formed by the renowned Croatian composer and saxophonist Mak Murtić (Mimika Orchestra, Antenat), composer and percussionist Nenad Kovačić (Antenat, Mimika, Chant Electronique, Damir Imamović), composer and guitarist Nenad Sinkauz (East Rodeo, Roj Osa) and tubist and composer Jurica Rukljić (Zagreb Philharmonic Orchestra, Mimika).

The band was formed in 2017 as an offshoot of the thriving Zagreb jazz scene, particularly the groups Živa Voda and Mimika Orchestra, as a musically heavier response to the music scene and social issues in Croatia. Since then, they have released two acclaimed albums: *Distances* (Hichtone records, HR) and *Live at Vinyl Factory* (Rika Muzika, UK). They were also featured in the award-winning compilation *Zagreb Calling* (Menart Label, HR), which showcased Croatia's emerging alternative scene.

Balancing between complexity and minimalism, polyrhythmic grooves and soundscapes, structure and free form, raw punk energy and poetic melodic elements, the band enjoys a state of 'being on the edge', at the same time inviting the audience both to listen and to dance.

Although an instrumental group, the band draws inspiration from traditional Croatian music — particularly through Mak Murtić's use of the sopila, a traditional instrument from the island of Krk, and Nenad Kovačić's traditional percussion. By fusing these elements with the legacy of jazz, contemporary jazz, and the rock heritage of Croatia and former Yugoslavia — most notably through Nenad Sinkauz's guitar work and Jurica Rukljić's unconventional tuba playing with electric guitar pedals — the band creates a clear statement of unity and social justice.

T O N I MEŠTROVIĆ

**Odzvuk od
zvuka
amfiteatra**

imerzivna zvučna kompozicija, 2025.

**The Resonance
of the Amphi-
theater's Sound**

immersive sound composition, 2025



Baziran na prethodnom radu *Odzvuk od zvuka* (Tunel Grič, Zagreb, 2021.), umjetnički projekt *Odzvuk od zvuka amfiteatra* (Dom mladih, Split 2024.), svojim tehničkim i konceptualnim karakteristikama referira se na radove jednog od najznačajnijih skladatelja eksperimentalne glazbe, Alvina Luciera — *Music on a Long Thin Wire* (1977.) i *I Am Sitting in a Room* (1969./1970.).

Imerzivna zvučna kompozicija nastala je na temelju snimki improviziranih izvedbi u suradnji s pozvanim glazbenicima (Hrvoje Pelicarić, Jeronim Jandrić, Gildo Bavčević i Rob Mazurek) na multikanalnoj prostorno-zvučnoj instalaciji u amfiteatru Doma mladih u Splitu 2024. godine. Na sceni amfiteatra nalazi se 12 zvučnika u krugu i 2 subwoofera. Duž cijelog prostora razapeta je žica od 52 metra. Žica, koja služi kao instrument, provocirana je elektromagnetom koji prenosi sumu zvukova 14-kanalne instalacije. Pomoću pickup i piezo mikrofona, zvučni se *feedback* sa žice prenosi u softver SuperCollider, kojim se dalje manipulira i distribuira na 12.2 zvučnički sustav.

Monumentalni prostor amfiteatra, sa svojim akustičkim specifičnostima, postaje rezonantni instrument u kojem se rad realizira. U prostoru je postavljen dodatni mikروفon kao treći izvor zvuka, koji također podliježe softverskoj manipulaciji i stapa se sa zvučnom slikom. Daske scene ozvučene su kontaktnim mikrofonom pa posjetitelji svojim hodanjem interviraju u zvučnu sliku kao četvrti audio izvor unutar sustava. U improviziranoj izvedbi proširuje se zvučna slika različitim konvencionalnim i nekonvencionalnim instrumentima, koji zajedno tvore ovu jedinstvenu zvučnu kompoziciju.

Toni Meštrović (HR) (Split, 1973.) diplomirao je 1999. na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu gdje se bavio grafikom, skulpturom i instalacijom. Zbog interesa za elektroničke audiovizualne medije 1997. studira Video/Digital Imaging na International Sommerakademie für Bildende Kunst u Salzburgu. Završio je dvogodišnji postdiplomski studij za Medienkunst na Kunsthochschule für Medien Köln 2004. godine. Od 1992. aktivno sudjeluje na skupnim i samostalnim izložbama te video festivalima u Hrvatskoj i inozemstvu. Zvuk je u Meštrovićevo umjetničko stvaralaštvo ušao spontano kao sekundarni segment videa i filma. S vremenom ga je prepoznao kao svoj medij izražavanja, odcjepljujući ga od vizualnog i posvećujući se zvuku samom. Tijekom dva desetljeća bavljenja zvukom, Meštrović sve kompleksnije pristupa mediju zvuka stvarajući prostorno-zvučne instalacije i kompozicije. Živi u Rijeci i Kaštelima, a predaje na Umjetničkoj akademiji u Splitu, na Odsjeku za film i video.

macaknara.hr

U suradnji sa: Hrvoje Pelicarić, Jeronim Jandrić, Rob Mazurek, Gildo Bavčević, Hannes Hözl, Miodrag Gladović i Davorka Begović

Instalacija *Odzvuk od zvuka amfiteatra* realizirana je u suradnji s oblikovateljem zvuka i multimedijalnim umjetnikom Hrvojem Pelicarićem u produkciji udruge MAVENA, a nastavlja se na raniji istraživačko-umjetnički projekt razvijen u suradnji s Hannesom Hözлом, SuperCollider softverskim programerom, inženjerom elektroakustike Miodragom Gladovićem, muzikologinjom Davorkom Begović i kustosicama Enom Hodžić i Terezom Teklić (KONTEJNER). Prvu verziju rada naručio je i producirao KABEL u suradnji s udrugom KONTEJNER kao dio projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

Based on the previous work *Resonance of Sound* (Grič Tunnel, Zagreb, 2021), artistic project *The Resonance of the Amphitheater's Sound* (Youth Center, Split, 2024), with its technical and conceptual characteristics references the works of one of the most significant experimental music composers, Alvin Lucier — *Music on a Long Thin Wire* (1977) and *I Am Sitting in a Room* (1969/1970).

This immersive sound composition emerged from recordings of improvised performances in collaboration with invited musicians (Hrvoje Pelicarić, Jeronim Jandrić, Gildo Bavčević, and Rob Mazurek) on a multichannel spatial sound installation in the amphitheater of Youth Center in Split in 2024. On the amphitheater stage, 12 speakers are arranged in a circle, accompanied by 2 subwoofers. A 52-meter-long wire stretches across the entire space. This wire, acting as an instrument, is excited by an electromagnet that transmits the sum of sounds from the 14-channel installation. Using pickup and piezo microphones, the sound feedback from the wire is transmitted to the Super-Collider software, where it undergoes further manipulation and distribution across the 12.2 speaker system.

The monumental amphitheater space, with its specific acoustic properties, becomes a resonant instrument in which the work is realized. An additional microphone is placed in the space as a third sound source, which also undergoes software manipulation and blends into the soundscape. The stage boards are equipped with contact microphones, allowing visitors to intervene in the soundscape through their movement, serving as a fourth audio source within the system. Through improvised performance, the soundscape is expanded with various conventional and unconventional instruments, shaping this unique sound composition.

Toni Meštrović (HR) (Split, 1973) graduated in 1999 in Graphic Arts from the Academy of Fine Arts in Zagreb, where he produced graphic arts, sculpture and installations. Thanks to his interest in electronic audio-visual media, he attended the Video/Digital Imaging International Summer Academy for Contemporary Art in Salzburg in 1997. In 2004, he completed a two-year postgraduate degree in Media Art at the Academy of Media Arts, Cologne. Since 1992, he has actively participated in group and solo shows, as well as video festivals in Croatia and abroad. Sound entered his artistic production spontaneously, as a secondary segment of video and film. With time, he recognized it as his medium of expression, splitting it from the visual and devoting himself entirely to sound. In two decades of working with sound, Meštrović's approach to the medium has grown more complex, creating spatial sound installations and compositions. He divides his time between Rijeka and Kaštela and teaches at the Department of Film and Video of the Arts Academy in Split.

macaknara.hr

In collaboration with: Hrvoje Pelicarić, Jeronim Jandrić, Rob Mazurek, Gildo Bavčević, Hannes Hözl, Miodrag Gladović and Davorka Begović

The installation *The Resonance of the Amphitheater's Sound* was created in collaboration with sound designer and multimedia artist Hrvoje Pelicarić and produced by the MAVENA association. It builds upon an earlier research and art project developed in collaboration with Hannes Hözl, SuperCollider software developer; electroacoustic engineer Miodrag Gladović; musicologist Davorka Begović; and curators Ena Hodžić and Tereza Teklić (KONTEJNER). The first version of the work was commissioned and produced by KABEL in cooperation with KONTEJNER as part of the Re-Imagine Europe project, co-financed by the European Union through the Creative Europe program.

ARMAND LESECO

Fosfen

audiovizualni performans, 2022.

Phosphene

audiovisual performance, 2022



Fosfen je film za zatvorene oči i prostorni zvuk. Koristi projekciju na kapke publike, višekanalni zvučnički sistem i motorizirane usmjerene zvučnike.

Inspiriran snovima, neuroznanosti i hipnozom, projekt istražuje raznolike unutarnje prostore. To je pokušaj doseganja predjela koje često zaboravljamo ili poričemo — prostora između površine osjeta i naše interpretacije stvarnosti, u dubinama mašte, iluzija i sumnji.

Ovo iskustvo poziva gledatelje da zajednički stvaraju subjektivni film oblikovan signalima iz instalacije i njihovom osobnom interpretacijom. Kompozicija potiče osjetilne fenomene (psihofizičke) i aktivira mehanizme našeg perceptivnog sustava koji pokušava razaznati koherentnu stvarnost. U dvosmjernom dijalogu projekcije i injekcije, gledatelji filtriraju, transformiraju i preklapaju dolazne signale vlastitim intimnim materijalima — sjećanjima, maštom. Izvedba nas poziva na zajedničko uranjanje u te unutarnje meandre i preispitivanje naših procesa stvaranja stvarnosti.

Fosfen je razvijen na studiju ArtScience Interfaculty (Haag, NL), dobitnik je rezidencije Digital Arts, Sound Art & New Writings u Château Éphémère (FR), te je nagrađen nagradom Technology & Society Award koju dodjeljuje Waag Future Lab (Amsterdam, NL).

Projekt je prikazan u različitim kontekstima i područjima poput proširenog filma (Venecijanski bijenale umjetnosti, IT; OFNI Poitiers, FR), eksperimentalne glazbe (Vortex Geneva, CH), digitalne umjetnosti (36 degrés Paris, FR; Le Cube Garges, FR) i umjetnosti i znanosti (Waag Amsterdam, NL). Predstavljen je u okviru tema poput imerzivnosti, ljudske psihe i alternativnih načina gledanja (neantropocentrični pogledi, neiskusne

oči, oštećen vid). Razvijan je paralelno s istraživanjem snova, ljudske percepcije i političkih implikacija naših procesa formiranja značenja.

Armand Lesecq (FR) (1994.) interdisciplinarni je umjetnik i skladatelj čija praksa obuhvaća područja zvuka i vizualne umjetnosti, umjetnosti i znanosti, eksperimentalne glazbe i proširenog filma.

Svoja istraživanja temelji na proučavanju izmijenjenih stanja svijesti (hipnoza, lucidno sanjanje, osjetilna deprivacija), psihofizičkih fenomena (otoakustička emisija, fosfeni) i uloge mentalnih projekcija u procesu stvaranja stvarnosti (percepcija). Njegov rad usmjeren je na induciranje psihičkih stanja, sugestiju mentalnih slika i istraživanje perceptivne dvosmislenosti.

Lesecq je diplomirao na ArtScience Interfaculty (KABK & KC, Haag, NL), studirao je i na HEAR Strasbourg (FR) te kompoziciju elektroakustične glazbe na Konzervatoriju u Pantinu (FR). Svoj rad predstavio je u mnogim kontekstima — u svijetu umjetnosti (Venecijanski bijenale umjetnosti, IT), umjetnosti i znanosti (Waag, Amsterdam, NL), glazbi (Météo Festival, Mulhouse, FR), digitalnoj umjetnosti (36 degrés, Pariz, FR) i filmu (Fabrica, Treviso, IT).

armandlesecq.com

Phosphene is a film for closed eyes and spatial sound. It employs projection on the audience's eyelids, a multichannel sound setup, and motorised directional loudspeakers.

Inspired by dreams, neurosciences, and hypnosis, the project aims to explore a variety of inner spaces. It is an attempt to reach those territories we might tend to forget or deny, between the surface of the senses and our interpretation of reality, in the depths of imagination, illusions, and doubts.

The experience invites viewers to co-create a subjective film shaped by the signals from the setup and their personal interpretation. The composition triggers sensorial phenomena (psycho-physic) and activates the mechanics of our perceptual system, which attempts to decipher a coherent reality. In a bidirectional dialogue of projection and injection, viewers filter, transform, and overlay the incoming signals with their own intimate material — memories, imagination. The performance invites us to collectively dive into those inner meanders and reconsider our reality-making processes.

Phosphene has been developed at the ArtScience Interfaculty (The Hague, NL), awarded the Digital Arts, Sound Art & New Writings residency at Château Éphémère (FR), and received the Technology & Society Award by Waag Future Lab (Amsterdam, NL). The project has been presented in various contexts and fields such as expanded cinema (Venice Art Biennale, IT; OFNI Poitiers, FR), experimental music (Vortex Geneva, CH), digital arts (36 degrés Paris, FR; Le Cube Garges, FR) and art-science (Waag Amsterdam, NL). It has been showcased in relation to themes such as immersion, the human psyche, and alternative

modes of vision (non-anthropocentric, untutored eyes, impaired sight). It was developed alongside research on dreams, human perception, and the political implications of our meaning-making processes.

Armand Lesecq (FR) (1994) is an interdisciplinary artist and music composer whose practice spans sound and visual art, art-science, experimental music, and expanded cinema.

His research lies at the intersection of altered states of consciousness (hypnosis, lucid dreaming, sensory deprivation), psychophysical phenomena (otoacoustic emission, phosphene), and the role of mental projections in the process of reality-making (perception). His work focuses on inducing psychic states, suggesting mental imagery, and exploring perceptual ambiguity.

Lesecq holds a Master's degree from the ArtsScience Interfaculty (KABK & KC, The Hague, NL), and has studied at the HEAR Strasbourg (FR) as well as electroacoustic music composition at the Conservatoire de Pantin (FR). He has presented his work across a wide range of contexts, including the art world (Venice Art Biennale, IT), art-science (Waag, Amsterdam, NL), music (Météo Festival, Mulhouse, FR), digital art (36 degrés, Paris, FR), and cinema (Fabrica, Treviso, IT).

armandlesecq.com

SERGEJ VUTUC

Iz kružnog toka

audiovizualni performans sa 16mm
projektorima, 2023.–2025.

audio-visual performance with 16mm
projectors, 2023–2025



Fotografija: ljubaznošću autora
Photo: courtesy of the author

Iz kružnog toka je audiovizualni performans sa 16mm projektorima i pedalama temeljen na prijenosu informacija s jednog medija u drugi i oblikovanju značenja, stvaranju forme koja postoji u trenutku.

Filmovi, odnosno *loopovi*, nastali su činom fotokopiranja, korištenjem vlastitih fotografija (zamrznute stvarnosti) te neočekivanim učincima direktnih kretnji tijekom kopiranja, kao i *touchscreen* dokumentima vremena.

Tijekom vremena, radovi **Sergeja Vutuca (BIH/FR)** pokazuju sklonost prema istraživanju i strukturiranju određenog koherentnog prostora ideja, povratnih informacija i razmjene — gdje fizičko često služi tek kao potrošan trag ili pseudoiskreno uporište. To se odnosi na sve frekvencije koje su ljudima zamjetljive i iskoristive, uključujući istraživanje slike, fotografiju i fotokopiju, pokret i zvuk te ljudska događanja poput susreta uživo, izložbi ili izrade knjige. Stroj se koristi kao alat, a ne slavi se kao tehnika, i stoga se interpretira kroz svoju čistu formu: fotokopirni uređaji postaju glazbeni instrumenti, buka se pretvara u publikaciju ili se susreće s vizualnim vlastitim injektiranjem u stvarnost Super 8 i 16mm filmova. Oslobođene proizvoljnih ograničenja, aspekti svakog fragmentiranog medija prirodno se preoblikuju u jednu apsolutnu cjelinu. Tako nastale publikacije nose trag svog neposrednog postojanja — najviše kroz rukom ispisanu naslove — spontano zatvarajući i time definirajući krug.

sergejvutuc.com

Iz kružnog toka (From the Roundabout) is an audio-visual performance with 16mm projectors and pedals, based on the transmission of information from one medium to another and the shaping of meaning, staging a form that exists in the moment.

Films, i.e. loops, were created using a photocopier, incorporating one's own photography (frozen reality) and the unexpected results of direct movement during copying, as well as touch-screen documents of the time.

Over time, **Sergej Vutuc's (BIH/FR)** works reveal a tendency toward the study and structuring of a certain coherent space of ideas, feedback and exchange — where the physical often serves merely as a disposable clue or a pseudo-honest landmark. This applies to all humanly perceptible and exploitable frequencies and encompasses the exploration of image, photography and photocopy, motion and sound, and human happenings such as live meetings, exhibitions, or the production of a book.

The machine is used as a tool rather than celebrated as a technique, and thus interpreted through its pure design: photocopiers become musical instruments, noise turns into a publication, or meets the visual through its injection into the reality of Super 8 and 16mm films. Freed from arbitrary constraint, the facets of each fragmented medium naturally recompose themselves into one absolute ensemble. The resulting publications bear the mark of their immediate existence — most evidently through handwritten titles — spontaneously closing, and thereby defining, the circle.

sergejvutuc.com

HRVOJE PELICARIĆ

...dragom
nerazumijevanju,
ili dijelovi osobnog
čekanja

prostorno-zvučna kompozicija, 2025.

...to dear
incomprehension,
or the pieces of the
personal waiting

spatial-sound composition, 2025



Višekanalni zvučni rad ...*dragom nerazumijevanju, ili dijelovi osobnog čekanja* nastavak je istraživanja odnosa percepcije zvuka i prostora. Korišteni zvučni materijal uzet je iz baze zvukova sakupljene iz dosadašnjih eksperimenata i istraživanja za različite namjene. Živa izvedba rada polazi od unaprijed fiksiranog zvukovnog sadržaja te obuhvaća živi miks i manipulaciju, procesiranje i spacijalizaciju. Sama manipulacija zvuka u realnom vremenu događa se korištenjem objekata kao filtera za procesiranje, ističući fizički aspekt medija zvuka i njegove distribucije u prostoru.

Ovaj je rad ujedno i dio internog istraživanja vlastitih stvaralačkih procesa, ili točnije, određenih asocijacija i misli od kojih moji stvaralački procesi počinju, a koji nerijetko i nenamjerno, postepeno postaju moja opsesija. Te su situacije ponekad zvučne, ponekad prostorne, perceptivne, a ponekad i sinestetske. One imaju i svoju atmosferu. Moj mozak tako radi: ideja se pojavi u obliku situacije koju ubrzo krećem raspetljivati, analizirati, interpretirati, u njoj sudjelovati, a zatim ju i oblikovati u formu za koju mislim da odgovara ideji samoj. U određenom trenutku života osvijestio sam postojanje apofenije i prihvatio ju kao princip na kojem i ja u velikoj mjeri funkcioniram i koja me, osvijestit ću kasnije, prati cijeli život. Ako ju koristiš u kreativne svrhe, ona ima veliki potencijal, i u mom slučaju, čini mi se da mi pomaže stvarati efekt sinestetske cjeline.

— Hrvoje Pelicarić

Hrvoje Pelicarić (HR) je oblikovatelj zvuka, glazbenik i multimedijalni umjetnik. Diplomirao je audio inženjering i magistrirao Medijsku umjetnost, no početci njegova umjetničkog djelovanja

sežu u devedesete godine prošlog stoljeća i nalaze se na nezavisnoj alternativnoj i eksperimentalnoj sceni. Naime, Pelicarić je jedan od osnivača i članova tada progresivnog, a danas kulturnog benda Zidar Betonsky, a veliki je doprinos unio i u djelovanje tadašnje suvremene kazališne, ali i aktivističke skupine Fraktal Falus Teatar.

U dosadašnjim zvučnim i prostorno-zvučnim radovima na različite se načine bavio odnosom zvuka, prostora i tijela. Zanimaju ga priroda ljudskog perceptivnog aparata i sve njegove specifičnosti i nelogičnosti. Koristeći se svojim inženjerskim znanjem, Pelicarić se i kao autor glazbe bavi istraživanjem fizičkih karakteristika zvuka, a njihovim umjetničkim oblikovanjem nastoji uspostaviti intiman zvukovni okoliš, koji je ponekad u kontrastu, a ponekad u suglasju s vanjskim svijetom. Kazalište je ostalo prisutno kao asocijacija kroz stvorene intermedijske situacije, strategije rada sa zvučnim materijalom i/ili korištenje (dekonstruiranog) predloška teksta kao polazišne točke.

Zahvala: Mijo Gladović, Alen Sinkauz, Davorka Begović, Samuel Beckett, *Underworld*

Multichannel sound piece ...to dear incomprehension, or the pieces of the personal waiting continues the exploration of the relationship between the perception of sound and space. The sound material used is drawn from a database of sounds collected from previous experiments and research for various purposes. The live performance of the work starts from a pre-fixed sonic content and includes live mixing and manipulation, processing, and spatialization. The real-time manipulation of sound takes

place through the use of objects as filters for processing, emphasizing the physical aspect of the medium of sound and its distribution in space.

This work is also part of an internal exploration of my own creative processes, or more precisely, certain associations and thoughts from which my creative processes begin — ones that often, and unintentionally, gradually become my obsession. These situations are sometimes sonic, sometimes spatial, perceptual, and at times synesthetic. They also have their own atmosphere. My brain works like this: an idea appears in the form of a situation that I soon begin to unravel, analyse, interpret, participate in, and then shape into a form that I believe suits the idea itself. At a certain point in life, I became aware of the existence of apophenia and accepted it as a principle by which I largely operate — and which, I would later realize, has accompanied me throughout my life. When used for creative purposes, it has great potential, and in my case, it seems to help me create the effect of a synesthetic whole.

— Hrvoje Pelicarić

Hrvoje Pelicarić (HR) is a sound designer, musician, and multimedia artist. He graduated in audio engineering and earned a master's degree in Media Arts, but the beginnings of his artistic work date back to the 1990s, rooted in the independent alternative and experimental scene. Namely, Pelicarić is one of the founders and members of the then-progressive, now cult band Zidar Betonsky, and he made a significant contribution to the work of the contemporary theater and activist group Fraktal Falus Teatar at the time.

In his past sound and spatial-sound works, he has explored the relationship between sound, space, and the body in various ways. He is interested in the nature of the human perceptual apparatus and all its specificities and illogicalities. Using his engineering knowledge, Pelicarić also engages as a music author in exploring the physical characteristics of sound, and through their artistic shaping, he strives to establish an intimate sonic environment — sometimes in contrast, and sometimes in harmony with the outside world. Theatre remains present as an association through the created intermedia situations, strategies of working with sound material, and/or the use of (deconstructed) text templates as a starting point.

Thanks to: Mijo Gladović, Alen Sinkauz, Davorka Begović, Samuel Beckett, Underworld

KMRU & AHO SSAN



KMRU: Stisak rasapa

oktofonija, 2023.

Stisak rasapa razvija se iz ideje snimljenih mjesta i načina na koji fizička integracija prostora otvara mogućnosti za suptilno gibanje, mirnoću, buku i tišinu. Integracija ovdje označava način na koji mjesta utječu na odnos slušatelja sa zvukovima — ali i pažnju posvećenu zabilježenim mjestima, njihovim stacionarima i procesu njihova nastanka. Istražujući kreativan pristup terenskim snimkama, reflektirane pozicije prostora opredmećuju se korištenjem valnih oblika kao prolaznih gibanja koja se razvijaju tijekom vremena. Korištenje valnih oblika kao mjesta za terensko snimanje omogućuje usredotočenost na događaje, čime se uspostavljaju perceptivni doživljaji koji dovode prostore u prvi plan i čine ih čujno živima — dublja interakcija s prostorima i zvukom koja je često uskraćena, često zanemarena.

Impulsi i obrasci snimanja spajaju se s dugim, beskrajnim, mirnim, no promjenjivim tonovima koji pojačavaju prostorno-vremensku orijentaciju slušatelja. Efekt pokrivača omogućuje utjelovljeno iskustvo u kojem valni oblici prizivaju otkrivanje novih zvukova kroz vrijeme i perceptivno slušanje.

Joseph Kamaru, poznat i kao **KMRU (KE/DE)**, kenijski je umjetnik zvuka rođen u Nairobiju, koji živi u Berlinu i čiji rad je utemeljen na diskursu terenskih snimki, buke i umjetnosti zvuka. Njegov rad uspostavlja proširene kulture slušanja — kulture zvučnih misli i zvučnih praksi — poticaj za promišljanje o kulturama slušanja onkray normi. Stvara osviještenost o okolini putem kreativnih kompozicija, instalacija i izvedbi.

Međunarodno je priznanje stekao nastupima u prestižnim institucijama i na festivalima kao što su Barbican, Berlin Atonal, CTM Festival, Dekmantel, Le Guess Who? i Tramway. Njegova hvaljena izdanja objavljena su na etiketama Editions Mego, Subtext, Seil Records i njegovoj vlastitoj OFNOT. Godine 2022. pratio je grupu Big Thief na UK/EU turneji te je nastupao s Fenneszom u SAD-u. Član je platforme SHAPE i dobitnik počasnog priznanja Prix Ars Electronica 2023. Stekao je titulu MA iz Sound Studies and Sonic Arts. KMRU je zauzeo istaknutu poziciju među ključnim autorima ambijentalne eksperimentalne glazbe — jedan je od najproduktivnijih i najinovativnijih umjetnika u svom polju.

kmrु.info

KMRU & Aho Ssan: Suptilno osvajanje

višekanalna kompozicija, 2024.

Suptilno osvajanje je zajedničko djelo KMRU-a i Aho Ssana, premijerno izvedeno na PRÉSENCES électronique (GRM) povodom 20. obljetnice festivala (2024.). Djelo istražuje zvučne i emocionalne tragove događaja koji je upravo završio — trenutak od goleme, potencijalno traumatske važnosti. Publika ulazi u prostor gdje se nešto već dogodilo, a ono što ostaje su odjeci, rezonance i preostala energija. Nije riječ o razaranju, već o onome što slijedi: tihom, ali upornom procesu osvajanja vlastitog glasa, prostora i daha. Kombinirajući imerzivnu elektroniku, teksturalne terenske snimke i krhke harmonije, *Suptilno osvajanje* stvara atmosferu iščekivanja — prostor između kolapsa i rekonstrukcije. Istovremeno je kraj i početak, prizivajući osobno i kolektivno sjećanje te blagu ustrajnost preživljavanja. Djelo funkcionira samostalno, no može se promatrati i kao konceptualni nastavak albuma *Limen*, zajedničkog projekta KMRU-a i Aho Ssana, koji se nalazi u liminalnom prostoru gdje zvučna materija ima moć iscijeliti, preoblikovati ili ostati nepomična.

Aho Ssan: Između dvoje

četverokanalna kompozicija, 2023.

Između dvoje je četverokanalno djelo koje je Aho Ssan skladao 2023. godine za seriju *Black Room* Sylwestra Galuszke. Stvoreno posebno za imerzivni i intimni slušni prostor, djelo istražuje stanje aktivnog slušanja — onaj neuhvatljivi prostor između svjesnosti i predaje. To je djelo o pragovima: između budnosti i sna, namjere i intuicije, prisutnosti i plutanja. Sastavljeno od lagano mijenjajućih tekstura, dubokih harmonijskih struktura i suzdržanih dinamika, *Između dvoje* poziva slušatelja da zakorakne u vremensku izmaglicu — trenutak kada se pažnja blago zadrži, pa potom otpusti. Vrijeme se proteže i skuplja, a granice između zvuka i percepcije nestaju. Djelo rezonira s poetikom Gastona Bachelarda, prizivajući prostor sanjarenja gdje zvuk postaje instrument introspekcije. Nije riječ o narativu niti nekoj poanti, nego o pozivu na drugačije bivanje u vremenu — na prebivanje u tišini i doživljaj slušanja kao oblika usporene prisutnosti. Skladba postaje tihi ritual usklađivanja, gdje ništa nije objašnjeno, ali sve se osjeća.

Aho Ssan (FR) je umjetničko ime pariškog skladatelja Niamkéa Désiréa. Nakon studija grafičkog dizajna i filma, počeo je skladati elektroničku glazbu i stvarati vlastite digitalne instrumente. Nedugo zatim, 2015., osvojio je nagradu Foundation France Television za glazbu iz filma Inghe Mago te je radio na projektima IRCAM-a i GRM-a u Francuskoj. Njegov debitantski album *Simulacrum* objavljen je 7. veljače 2020. za Subtext Recordings. Inspiriran idejama Jeana Baudrillarda, album istražuje kako društvo prezentira inkluzivnost i jednakost u odnosu na umjetnikovo iskustvo odrastanja kao crne osobe u Francuskoj. *Simulacrum* je premijerno izveden na festivalu Berlin Atonal 2019.

Nakon toga, njegov rad predstavljen je u institucijama diljem Europe i SAD-a, uključujući Lincoln Center (New York, US), La Maison de la Radio (Pariz, FR), CTM (Berlin, DE), MACBA (Barcelona, ES), Muziekgebouw (Amsterdam, NL) i Krakovsku filharmoniju (Krakov, PL). Godine 2022. objavio je suradnički album *Limen* s KMRU-om te je dio umjetničke platforme SHAPE+, koju godišnje organizira mreža od 16 festivala i umjetničkih centara, među kojima su CTM festival u Berlinu i Unsound festival u Krakovu.

Aho Ssanova glazba hvaljena je u medijima poput *NPR-a*, *Pitchforka*, *Resident Advisora*, *Liberationa* i *Les Inrockuptibles*. Nedavno je objavio svoj novi solo album *Rhizomes* za etiketu Other People Nicolasa Jaara.

KMRU: Dissolution Grip

octophonic, 2023

Dissolution Grip develops from the idea of recorded places and how the physical integration of spaces opens up possibilities for subtle movement, stillness, noise and silence. Integration here refers to the way in which places influence the listener's engagement with the sounds — but also to the attention paid to the recorded places, their inhabitants, and the process of their making. Exploring a creative approach to field recordings, the reflected positions of spaces are reified through the use of waveforms as transient movements unfolding over time. Using waveforms as sites of field recording allows for attention to occurrences, thus deploying perceptual experiences that bring spaces to the foreground and become audibly alive — a deeper interaction with spaces and sound that is often denied, often neglected.

Impulses and recording patterns are glued together with long, endless, still yet changing tones, which reinforce the orientation of the listeners' space and time. A blanket effect that allows an embodied experience — where waveforms evoke an unfolding of new sounds through time and perceptual listening.

Joseph Kamaru, aka **KMRU (KE/DE)**, is a Nairobi-born, Berlin-based sound artist whose work is grounded in the discourse of field recording, noise, and sound art. His work posits expanded listening cultures of sonic thoughts and sound practices — a proposition to consider and reflect on auditory cultures beyond the norms. An awareness of surroundings through creative compositions, installations, and performances. He has earned international acclaim with performances across diverse international venues such as the Barbican, Berlin Atonal, CTM festival, Dekmantel, Le Guess Who? and Tramway. His critically acclaimed releases have appeared on labels like Editions Mego, Subtext, Seil Records, and his own imprint, OFNOT. In 2022, he supported Big Thief on their UK/EU tour and toured the US with Fennesz. He is a SHAPE artist, received an honorary mention at Prix Ars Electronica 2023, and holds an MA in Sound Studies and Sonic Arts. KMRU has carved out a serious and definitive place among the essential authors in ambient-experimental music — one of the most prolific and innovative artists in his field.

kmru.info

KMRU & Aho Ssan: Subtle Reclaim

multichannel composition, 2024

Subtle Reclaim is a collaborative piece by KMRU and Aho Ssan, originally premiered at PRÉSENCES électronique (GRM) for the festival's 20th anniversary (2024). The work explores the sonic and emotional traces of an event that has just ended — a moment of immense, possibly traumatic magnitude. The audience enters a space where something has already happened, and what remains are the echoes, the resonances, the residual energy. It is not a narrative of destruction, but of what follows: a quiet yet persistent process of reclaiming one's voice, space, and breath. Combining immersive electronics, textural field recordings, and fragile harmonies, *Subtle Reclaim* creates a suspended atmosphere — a space between collapse and reconstruction. It is both aftermath and beginning, evoking personal and collective memory, and the gentle insistence of survival. While the piece stands on its own, it can also be seen as a conceptual continuation of *Limen*, the collaborative album by KMRU & Aho Ssan — inhabiting a liminal space where sonic matter holds the potential to heal, reframe, or simply hold still.

Aho Ssan: Between the Two

four-channel piece, 2023

Between the Two is a four-channel piece composed by Aho Ssan in 2023 for Sylwester Galuszka's *Black Room* series. Created specifically for this immersive and intimate listening space, the work explores the state of active listening — that elusive space between awareness and surrender. It is a piece about thresholds: between wakefulness and sleep, intention and intuition, presence and drift. Built from slowly shifting textures, deep harmonic structures, and restrained dynamics, *Between the Two* invites the listener to enter a temporal blur — a moment where attention is gently held and then released. Time stretches and contracts, and the boundaries between sound and perception dissolve. The piece resonates with the poetics of Gaston Bachelard, evoking a space of reverie where sound becomes a vessel for introspection. It is not a narrative or a statement, but rather an invitation to inhabit time differently — to dwell in stillness, and to experience listening as a form of slow presence. *Between the Two* becomes a quiet ritual of attunement, where nothing is explained, yet everything is felt.

Aho Ssan (FR) is the artist name of Paris-based Niamké Désiré. After studying graphic design and cinema, he began composing electronic music and creating his own digital instruments. Shortly after, he won the Foundation France Television Prize for his soundtrack to Ingha Mago's film in 2015 and has worked on several projects related to IRCAM and GRM in France. His debut LP *Simulacrum* was released on February 7, 2020, via Subtext Recordings. Based on the concept of Jean Baudrillard, it navigates society's presentation of inclusivity and equality against his own experience of growing up Black in France. Aho Ssan debuted *Simulacrum* at Berlin Atonal 2019.

Subsequently, his work has been presented in various institutions across Europe and the United States, including Lincoln Center (New York, US), La Maison de la Radio (Paris, FR), CTM (Berlin, DE), MACBA (Barcelona, ES), Muziekgebouw (Amsterdam, NL) and Krakow Philharmonic (Krakow, PL). In 2022 he released a collaborative album *Limen* with the artist KMRU and is also part of the SHAPE+ artist platform, organized annually by a network of 16 festivals and arts centers — among them the CTM festival in Berlin and the Unsound festival in Krakow.

His music has been praised by various media outlets such as NPR, *Pitchfork*, *Resident Advisor*, *Liberation* and *Les Inrockuptibles*. Aho Ssan has just released his new solo album *Rhizomes* on Nicolas Jaar's Other People label.

TONOTA



Polazeći od vlastita poimanja i interpretacije *clubbinga*, glazbenica i producentica tonota u svojim se solo live setovima sve više okreće improvizacijskom pristupu: nastoji produbiti komunikaciju i odnos s publikom, reagirajući na slušatelje daljnjom razradom muzičkog materijala. Polazište su joj unaprijed pripremljene trake, u kombinaciji s gitarističkim materijalom i različitim *loopovima*, no inspiraciju crpi iz live situacije koristeći ju kao stvaralački alat. tonotin set najčešće kreće vrlo atmosferično — ambijentalnim teksturama koje, iako imaju elemente noisea, tek postepeno omogućuju dinamički rast i ritmički razvoj. Njezin glazbeni izričaj osim klupskih *beatova* podrazumijeva i ritmiku atipičnu za klupski kontekst, koja, međutim, uz snažan ali jednostavan bas *beat*, stvara vrlo plesni *groove*.

Producentica i glazbenica Ivona Eterović, umjetničkog imena **tonota (HR)**, započela je svoj muzički put u elektroničkom rap duetu Playground Hustle, nakon čega ubrzo kreće i samostalno djelovati, šireći žanrovske granice svog glazbenog izričaja. tonotin nekonvencionalni pristup klupskoj elektroničkoj glazbi, uz sve češće eksperimentiranje i odmicanje od klupskih normi rezultira zanimljivim spojem ambijentalne i bass glazbe, povremeno i pod utjecajem tradicijske glazbe.

Od vlastitih nastupa tonota ističe nastupe na Illectricity festivalu, ZEZ festivalu, Muzičkom biennalu Zagreb i SHIP festivalu te suradnje sa Sarom Renar, Anom Hušman, I. M. Klifom, Vesnom Pisarović i Stephany Stefan. Od 2021. godine počinje se baviti specijalizacijom zvuka te stvara svoje prve prostorno-zvučne kompozicije. Posljednjih godina Eterović sve češće komponira glazbu za kazalište i film, a 2024. upisuje diplomski studij Oblikovanja zvuka na Odsjeku montaže Akademije dramske umjetnosti u Zagrebu.

tonota.net

Starting from her own understanding and interpretation of clubbing, musician and producer tonota is increasingly turning to an improvisational approach in her solo live sets. She aims to deepen the communication and connection with the audience by responding to listeners through further elaboration of the musical material. Her starting point is a set of prepared tracks combined with guitar material and various loops, but she draws inspiration from the live situation itself, using it as a creative tool. The opening moments of tonota's sets are often very atmospheric — ambient textures that, while containing elements of noise, only gradually allow for dynamic growth and rhythmic development. Her musical expression, in addition to club beats, also includes rhythms atypical for the club context, which, paired with a strong but simple bass beat, create a highly danceable groove.

Producer and musician Ivona Eterović, known artistically as **tonota (HR)**, began her musical journey in the electronic rap duo Playground Hustle, after which she soon began working solo, expanding the genre boundaries of her musical expression. tonota's unconventional approach to club electronic music, increasingly marked by experimentation and departure from club norms, results in an intriguing blend of ambient and bass music, at times influenced by traditional music.

Among her performances, tonota highlights appearances at Illectricity Festival, ZEZ Festival, Music Biennale Zagreb, and SHIP Festival, as well as collaborations with Sara Renar, Ana Hušman, I. M. Klif, Vesna Pizarović, and Stephany Stefan. Since 2021, she has been working with spatial sound and has created her first spatial sound compositions. In recent years, Eterović has increasingly composed music for theatre and film, and in 2024 she enrolled in the Master's program in Sound Design at the Department of Editing, Academy of Dramatic Art in Zagreb.

tonota.net

Martin Messier — (CA)

Andro Giunio — (HR)

The Answer Is No

Toni Meštrović — (HR)

Sergej Vutuc — (BIH/FR)

KMĚRU — Aho (KE/DE)

— Marija Mratinić (HR)

Ute Wassermann (DE)

— Truth ≠ Tribe (HR)

— Armand Leseq (FR)

— Hrvoje Pelicarić (HR)

Ssan — tonota (FR) (HR)

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