

**KON
TEJ
NER**

**ODRANSKA
1/1 & POGON
JEDINSTVO**

**17/05
- 21/05
2026**

G A B

E M D

E

**G I B A N J A
• EKSPERIMENTALNO
ZVUČNO DOGAĐANJE •
E X P E R I M E N T A L
S O U N D E V E N T**

Gibanja između nastojanja, mogućnosti i nepredvidivosti

Šesto izdanje Gibanja dobilo je svoj konačan oblik i spremno je odrezonirati s vama. Uzbudljiv je i često nepredvidiv put kojim ona nastaju. Kreneš od ideje, nastojanja i planova, a putem se pojavljuju situacije koje promijene kurs *gibanja*. Osluškuješ, vodiš dijalog sa samim sobom, ali i s drugim znatiželjnicima za suvremeni zvuk. Prigrliš dozu spontano sti i prilagodljivosti, ali ne odustaješ od temeljnih načela i glavnih ciljeva, kako bi stvorio mjesto susreta i zajedničkog vremena posvećenog slušanju. Umjetnički kvalitetan i relevantan program, profesionalna realizacija i opuštena atmosfera svakako su načela kojima se vodimo. Nastojimo predstaviti uzbudljive zvukovne prakse i stvoriti mjesto razmjene, zajedničkog slušanja, druženja i razgovora o glazbi i umjetnosti.

Jednom je prilikom skladatelj i glazbenik Howard Skempton rekao kako je za njega fraziranje srž komponiranja. Fraziranje, zaokruživanje, dramaturgija. Tako je i s kuriranjem: festival nije zbroj pojedinačnih koncerata smještenih u kratki vremenski period i na istu lokaciju. Festival je priča koja želi biti ispričana i priča koja je kurirana za vas. Ovogodišnja priča donosi vrlo različite umjetničke glasove, perspektive i poetike; nekoliko uzbudljivih suradnji u novim duetima; prilike za introspektivna iskustva slušanja, kompleksne slobodne improvizacije, ali i priliku za ples i druženje.

Ovogodišnja Gibanja počinju tzv. nultim danom, nedjeljnim besplatnim programom koji će nagovijestiti festivalski tjedan: program počinje poetičnom posvetom našem kvartu — Cvjetnom naselju — zvučnom šetnjom umjetnice

i istraživačice Hrvoslave Brkušić koja ostaje stalno dostupna posjetiteljima KONTEJNER-ova programa. Ovom prilikom autorica će voditi slušatelje na šetnju, od KONTEJNER-a do Pogona Jedinstvo gdje slijedi program predotvorenja: praizvedba eksperimentalne kompozicije *SKYFALL* Petera Kutina za NAMES ansambl, a koju realiziramo u suradnji sa Subversive festivalom.

Prvi dan Gibanja otvara elektroničarka Jessica Ekomane čija imerzivna izvedba donosi i snažno tjelesno iskustvo, ali i uštima uši i auditivnu perceptivnost za kompleksni zvukovni svijet izvanrednih glazbenika Noëla Akchotéa, Tonyja Bucka i Vesne Pisarović, da bismo ga zatvorili technoidnim noiseom gitarista Juliene Despreza i elektroničarke Claire Gapenne.

Drugi, imerzivni i prostorno-zvučni dan, počinje posvetom pionirki *musique concrète*, pionirki drone glazbe, majstorici ARP 2500 sintesajzera, glazbenoj inovatorici — Éliane Radigue koja je preminula u veljači ove godine. Na programu je prvi dio njezina remek djela *Trilogije smrti — Kyema* — 60-minutno suptilno i kompleksno djelo, u difuziji njezina bliskog suradnika i prijatelja François Bonnetta. Nemjerljiv je utjecaj Éliane Radigue na generacije glazbenika i skladatelja te na cjelokupni razvoj povijesti glazbe 20. i 21. stoljeća. Izniman utjecaj njezino stvaralaštvo ima i na Davora Gazdu koji će izvesti improvizaciju za Buchla modularni sustav, nakon čega slijede recentne višekanalne kompozicije Miodraga Gladovića i BJ Nilseña, praizvedene na ovogodišnjem Sonic Acts Biennialu.

Iako su surađivali u CRI Orchestru, udaraljkašica Kaja Farszky i saksofonist Grgur Savić po prvi puta nastupaju kao

duet, no vjerujemo ne i posljednji. Za razliku od njih, Vida Guzmić, Nicole Hewitt i Ivan Slipčević djeluju kao trojac. Zvukospjesvi već više od desetljeća, a na 6. Gibanjima prouzvide novo audiovizualno djelo *Ono plače ljudskim suzama*, nakon čega slijedi predstavljanje prvog zajedničkog albuma energičnog dvojca vokalisticke Care Tolmie i elektroničara Riana Treanora, u kojem oboje istovremeno ostaju svoji i muzički prepoznatljivi, a organski povezani u novi glazbeni izričaj koji će nas sigurno rasplesati.

Kao i prošle godine, zadnji dan Gibanja počinje druženjem s ekipom iz Smak Pressa: donesite odjevni predmet za besplatnu uspomenu na 6. Gibanja. Oblikovao ju je dizajnerski studio kuna zlatica koji potpisuje vizualni identitet Gibanja, a na licu mjesta će ga otisnuti Smak Press. Koncertni program otvara duet čija je suradnja začeta 2024. upravo u KONTEJNER-u: svestrani inovatori i improvizatori – gitarist i multiinstrumentalist Fred Frith i bubnjar i udaraljkaš Jaka Berger. Slijedi novi solo glazbenice Faride Amadou u kojem istražuje improvizirane teksture građene od zapadnoafričkih ritmičkih obrazaca, melodijskih fragmenata i glasa te energično i glasno zatvaranje uz live nastup Dis Fig.

Nadamo se da će vas novo izdanje Gibanja obogatiti i inspirirati!

Motions (Croatian: Gibanja) between intentions, possibilities and unpredictabilities

The sixth edition of Gibanja has taken its final shape and is ready to resonate with you. The curation and creation process is exciting and often unpredictable. One starts with a concept, intentions, and plans, but along the way situations

arise that shift the course of motions (Croatian: gibanja). You listen, you discuss with yourself, as well as with other contemporary sound lovers. You embrace a degree of spontaneity and adaptability, yet you do not abandon your core principles and main goals, in order to create a space for gathering and shared time devoted to listening. An artistically strong and relevant program, professional production, and a relaxed atmosphere are certainly the principles that guide us. We strive to present exciting sonic practices and to create a space for exchange, collective listening, gathering, and conversations about music and art.

Composer and musician Howard Skempton once said that, for him, phrasing is the core of composing. Phrasing, rounding up, dramaturgy. The same applies to curating: a festival is not merely a sum of individual concerts placed within a short period of time and at the same location. A festival is a story that seeks to be told — a story that is curated for you. This year's story brings together highly diverse artistic voices, perspectives, and poetics; several exciting collaborations in new duos; opportunities for introspective listening experiences, complex free improvisation, and also moments for dancing and hanging around.

This year's Gibanja begins with a so-called “day zero”, a free Sunday program that announces the festival week. The program opens with a poetic tribute to our neighborhood — Cvjetno naselje — through a sound walk created by the artist and researcher Hrvoslava Brkušić, which will remain permanently available to visitors of KONTEJNER's program. On this occasion, the author will guide

listeners on a walk from KONTEJNER to Pogon Jedinstvo, where the pre-opening program follows: the premiere of the experimental composition *SKYFALL* by Peter Kutin for the NAMES ensemble, realized in collaboration with the Subversive Festival.

The first day of Gibanja opens with electronic artist Jessica Ekomane, whose immersive performance offers not only a powerful physical experience but also tunes the ears and auditory perception for the complex sonic world of extraordinary musicians Noël Akchoté, Tony Buck, and Vesna Pisarović. The evening closes with techno noise by guitarist Julien Desprez and electronic artist Claire Gapenne.

The second day — immersive and focused on spatial sound — begins with a tribute to the pioneer of *musique concrète*, pioneer of drone music, master of the ARP 2500 synthesizer, and musical visionary Éliane Radigue, who passed away in February this year. The program features the first part of her masterpiece *Trilogie de la Mort — Kyema* — a 60-minute subtle and complex work, diffused by her close collaborator and friend François Bonnet. Éliane Radigue's influence on generations of musicians and composers is immeasurable, as well as on the further development of the history of music in the 20th and 21st century. Her work has also had a profound impact on Davor Gazde, who will perform an improvisation on a Buchla modular system, followed by recent multichannel compositions by Miodrag Gladović and BJ Nilsen, premiered at this year's Sonic Acts Biennial.

Percussionist Kaja Farszky and saxophonist Grgur Savić have collaborated within the CRI Orchestra, but this is their

first duo collaboration, and we believe it is not the last one. On the contrary, Vida Guzmić, Nicole Hewitt and Ivan Slipčević have been working as the trio Soundspiels for over a decade. At the 6th Gibanja, they premiere a new audiovisual work *She Cries Human Tears*, followed by the presentation of the first joint album by the energetic duo of vocalist Cara Tolmie and electronic musician Rian Treanor. In it, they both remain musically recognizable, yet organically merged in a new musical expression that will surely get us dancing.

The final day of Gibanja starts with a gathering hosted by KONTEJNER and Smak Press publishing house: bring a piece of clothing and you'll get a free memory of the festival. It was designed by the studio kuna zlatica, responsible for the festival's visual identity, and will be printed on-site by Smak Press. The concert program opens with a duo whose collaboration began in 2024 right here at KONTEJNER: versatile innovators and improvisers — guitarist and multi-instrumentalist Fred Frith and drummer and percussionist Jaka Berger. This is followed by a new solo performance by musician Farida Amadou, exploring improvised textures built from West African rhythmic patterns, melodic fragments, and voice, and concludes with an energetic and powerful live set by Dis Fig.

We hope that this new edition of Gibanja will enrich and inspire you!

RESPORED

17/05 Nedjelja Sunday

*ulaz slobodan
free entrance

17:00 KONTEJNER

Hrvoslava Brkušić (HR): *Zvučna šetnja Cvjetnim naseljem Sound Walk through Cvjetno naselje* (50')

19:00 Pogon Jedinstvo

— velika dvorana big hall

Peter Kutin (AT) & NAMES (AT)
SKYFALL (40') u suradnji s in
collaboration w. Subversive Festival

18/05 Ponedjeljak Monday

14:00 Muzička akademija Sveučilišta u Zagrebu University of Zagreb Academy of Music

Kaja Farszky (HR/BE): Masterclass (150')
*zatvoreno za javnost closed to the public

19:30 KONTEJNER

Jessica Ekomané (FR/DE) (40')

21:00 KONTEJNER

Noël Akchoté (FR) & Tony Buck (AU) &
Vesna Pisarović (HR) (40')

22:00 KONTEJNER

Julien Claire (FR) (45')

19/05 Utorak Tuesday

09:00 Dječji vrtić Kreativni dani Kindergarten Creative Days

Kaja Farszky (HR/BE): *Zvuk i odzvak Sound and Resonance* (2 × 40')
(Radionica za vrtićance Workshop for
pre-school kids)

*zatvoreno za javnost closed to the public

19:30 KONTEJNER

Éliane Radigue (FR): *Kyema* (61')
(difuzija diffusion by François Bonnet)

21:00 KONTEJNER

Davor Gazde (HR): *Zatvoreni vrt / Hortus
conclusus Enclosed Garden / Hortus
conclusus* (30')

22:00 KONTEJNER

Miodrag Gladović (HR): *the last trace
(non-intentional)* (18')
BJ Nilsen (SE/NL): *Scalar Towers* (25')

The logo for GUB, consisting of the letters G, U, and B in a stylized, overlapping font. The 'G' and 'U' are connected, and the 'B' is positioned to the right, partially overlapping the 'U'.

SCHEDULE

20/05 Srijeda Wednesday

20:00 KONTEJNER

Kaja Farszky (HR/BE) & Grgur Savić
(HR/DE) (40')

21:00 KONTEJNER

Zvukospjevi (HR): *Ono plače ljudskim
suzama* Soundspiels (HR): *She Cries
Human Tears* (40')

22:00 KONTEJNER

Cara Tolmie (UK/SE) & Rian Treanor (UK)
(45')

21/05 Četvrtak Thursday

17:00 KONTEJNER

BYOT-Shirt by SMAK PRESS

19:30 KONTEJNER

Fred Frith (UK) & Jaka Berger (SI):
Auditivni kontinuum *Auditory
Continuum* (50')

21:00 KONTEJNER

Farida Amadou (BE): *Darwinian 1.0* (45')

22:00 KONTEJNER

Dis Fig (SAD/DE) (40')

EMJ&

2026

HRVO SLAV BRKUŠIĆ

**Hrvoslava Brkušić: Zvučna
šetnja Cvjetnim naseljem Sound
Walk through Cvjetno naselje**

zvučna šetnja, 2026.

sound walk, 2026



Fotografija Photo: Zoe Šarlija

08

Što se događa kada određeni kvart počnemo slušati?

Zvučna šetnja nastala u Cvjetnom naselju isprepliče priče, sjećanja, prizore i činjenice, kao i zvukove i glazbu, vodeći slušatelje i šetače kroz prostor i vrijeme jednog kvarta. Šetnja je nastala iz susreta autorice i kvarta, sadašnjosti i prošlosti, arhitekture i života koji se u njoj odvija. Tijekom mjeseci provedenih u razgovorima sa stanovnicima i lutanjima kroz Cvjetno naselje, autorica je prikupila fragmente svakodnevice: priče o djetinjstvima, vrtovima i igralištima, o poplavama, studentima, mirisima kuhinja i zvukovima koji obilježavaju život kvarta. Zvučna šetnja vodi sudionike kroz prostor koji je istodobno stvaran i zamišljen. Dok hodaju, slušatelji ulaze u slojevitu mapu mjesta, onu u kojoj se arhitektonske linije susreću s osobnim sjećanjima, a prošlost se povremeno pojavljuje u prizoru sadašnjosti.

“Arhivsko istraživanje ispričano u šetnji, kronologija kako je Cvjetno naselje prebrodilo desetljeća režimskih i sistemskih promjena, dokazuje da se događanje doista ne može izbjeći, koliko god malen bio vaš kvart. To je možda najmoćniji aspekt rada: upozorenje slušateljima da uvijek sudjelujemo u povijesti, na ovaj ili onaj način, i da nema bijega od naše isprepletenosti.” (iz teksta Ključ Cvjetnog naselja autorice Lane Pukančić)

Zvučna šetnja je nastala u suradnji sa stanovnicima Cvjetnog naselja i u produkciji organizacije KONTEJNER | biro suvremene umjetničke prakse, koja je 2023. godine svoj dom pronašla upravo u ovom kvartu. Dolazak u Cvjetno otvorio je priliku da kvart upoznamo iznutra, kroz razgovore, hodanje i pažljivo oslušivanje.

Hrvoslava Brkušić (HR) diplomirala je filmsku i TV montažu na Akademiji dramske umjetnosti u Zagrebu te magistrirala na Odsjeku za Nove medije Akademije likovnih umjetnosti. U umjetničkoj praksi izražava se kroz zvučne instalacije, nastupe uživo, film i video. Izlagala je na različitim manifestacijama i festivalima kao što su Izlog suvremenog zvuka, Muzički biennale Zagreb i 25 FPS Festival u Hrvatskoj, te u brojnim stranim zemljama: Italiji, Velikoj Britaniji, Irskoj, Španjolskoj, Poljskoj, Litvi, Austriji i drugdje. Montirala je niz filmova koji su prikazivani na festivalima poput Međunarodnog filmskog festivala u Rotterdamu, IDFA-e Amsterdam, CPH DOX-a, Sarajevo Film Festivala, 25 FPS-a, Međunarodnog festivala kratkog filma Oberhausen i mnogih drugih. Radom na filmskim edukacijama u Senegalu, Burkinu Faso i Palestini suočila se s pitanjima pristupa, reprezentacije i izbrisanih narativa u lokalnim filmskim arhivima, što ju je usmjerilo prema umjetničkom istraživanju kolonijalnog pogleda i arhivske prisutnosti. Kao edukatorica radi u Restartovoj školi dokumentarnog filma i na Akademiji likovnih umjetnosti, te je dio tima koji vodi filmski laboratorij Klubvizija u Zagrebu.

Ovaj rad je naručio i producirao KONTEJNER u sklopu projekta *New Perspectives for Action* mreže Re-Imagine Europe kojeg sufinancira Europska unija, te u sklopu suradničkog projekta *Nezavisno Trnje – Udruženja za razvoj kulture* “URK”, Pogona Jedinstvo – Zagrebačkog centra za nezavisnu kulturu i mlade te udruge KONTEJNER. Autorica i naratorica: Hrvoslava Brkušić
Kustosica: Davorka Begović
Snimanje, obrada zvuka i mastering: Hrvoje Nikšić
Prevoditelj i narator engleske verzije: William Linn
Autori kompozicije snimane na dječjem igralištu: Hrvoslava Brkušić i Miro Manojlović
Autori elektroničke kompozicije Kockica: Hrvoslava Brkušić i Hrvoje Nikšić
Autorica teksta Ključ Cvjetnog naselja: Lana Pukančić

What happens when we begin to listen to a neighbourhood?

The sound walk created in Cvjetno naselje interweaves stories, memories, scenes and facts, as well as sounds and music, guiding listeners and walkers through the space and time of a single neighbourhood. The walk emerged from an encounter between the author and the neighbourhood, between present and past, between architecture and the life that unfolds within it. Over the course of months spent in conversation with residents and wandering through Cvjetno naselje, the author gathered fragments of everyday life: stories of childhoods, gardens and playgrounds, of floods, students, the smells of kitchens, and the sounds that shape the life of the neighbourhood. The sound walk leads participants through a space that is both real and imagined. As they walk, listeners enter a layered map of the place, one in which architectural lines meet personal memories, and the past occasionally appears within the scene of the present.

“Archival research narrated through a walk, a chronology of how Cvjetno naselje has weathered decades of regime and systemic change, demonstrates that events cannot truly be avoided, no matter how small your neighbourhood may be. This is perhaps the most powerful aspect of the work: a reminder to listeners that we are always participating in history, in one way or another, and that there is no escape from our entanglement.”
(from the text *The Key of Cvjetno naselje* by Lana Pukanić)

The sound walk was created in collaboration with the residents of Cvjetno naselje and produced by the organisation KONTEJNER, which found its home in this neighbourhood in 2023. Arriving in Cvjetno opened up an opportunity to get to know the neighbourhood from

within, through conversations, walking, and attentive listening.

Hrvoslava Brkušić (HR) graduated in Film and Television Editing from the Academy of Dramatic Art in Zagreb and holds a Master's degree from the Department of New Media at the Academy of Fine Arts. In her artistic practice, she works across sound installations, live performance, film and video. She has presented her work at various events and festivals, including Showroom of Contemporary Sound, Music Biennale Zagreb, and 25 FPS Festival in Croatia, as well as internationally in Italy, the United Kingdom, Ireland, Spain, Poland, Lithuania, Austria, and elsewhere. She has edited a number of films screened at festivals such as International Film Festival Rotterdam, IDFA Amsterdam, CPH:DOX, Sarajevo Film Festival, 25 FPS, International Short Film Festival Oberhausen, and many others. Through her work on film education projects in Senegal, Burkina Faso and Palestine, she has engaged with questions of access, representation, and erased narratives in local film archives, which has led her towards artistic research into the colonial gaze and archival presence. As an educator, she teaches at the Restart Documentary Film School and the Academy of Fine Arts, and is part of the team running the film laboratory Klubvizija in Zagreb.

Author and narrator: Hrvoslava Brkušić

Curator: Davorka Begović

Recording, sound editing and mastering: Hrvoje Nikšić

English translation and narrator of the English version:

William Linn

Authors of the composition recorded at the children's

playground: Hrvoslava Brkušić and Miro Manojlović

Authors of the electronic composition Kockica: Hrvoslava

Brkušić and Hrvoje Nikšić

Author of the text *The Key of Cvjetno naselje*: Lana Pukanić

This work was commissioned and produced by KONTEJNER

as part of the project *New Perspectives for Action* within the

Re-Imagine Europe network, co-funded by the European

Union, as well as within the collaborative project *Nezavisno*

Trnje by the Association for the Development of Culture

“URK”, Pogon — Zagreb Centre for Independent Culture and

Youth, and KONTEJNER.

POWER BUTLUM

Peter Kutin & NAMES: SKYFALL

eksperimentalna kompozicija, 2026.

experimental composition, 2026



SKYFALL je zamišljen kao nastavak skladbe *UNSTABLE HORIZON*, koju je Kutin skladao također za ansambl *NAMES*, 2024. godine. Zajedno čine prva dva dijela trilogije koja kao konceptualno polazište uzima različite i (ne)moguće perspektive promatranja neba te ih interpretira na različite načine. Za razliku od svojega prethodnika, *SKYFALL* izbjegava stabilno vizualno središte odnosno sidrišnu točku. Opetovano dovodi u odnos zvukove i slike koji su međusobno udaljeni, neprestano tragajući za novim i mogućim vezama te nastojeći uspostaviti zajedničku strukturu iz naizgled razdvojenih zona. Dok je u *UNSTABLE HORIZON* oblikovanje forme bilo koncipirano izrazito strogo, duž jedinstvene linije i fiksiranog pogleda, *SKYFALL* se u znatno većoj mjeri okreće kaosu: gore — dolje — blizu — daleko — svijetlo — tamno — glasno — tiho, itd. Sve se doima fragmentiranim, raspršenim, besmisleno rezonirajući i svjetlucajući — buka dojmova. Čini se kako je najprije potrebno nešto naučiti da bi bilo moguće graditi i kako bi se mogla stvoriti forma. Korak po korak, inicijalno neobuzdani, sirovi zvukovi natjerani su u nešto što nalikuje glazbenom sustavu, razapinjući nebo koje postoji samo kako bi se ponovno urušilo.

Peter Kutin (AT) bavi se zvukom i njegovim kompozicijskim mogućnostima u različitim okruženjima. Njegove izvan-disciplinarne radove karakterizira prožimanje glazbe sa slikom, skulpturom, svjetlom, kinetičkom umjetnošću i videom. Takvo dubinsko istraživanje međuovisnosti i međudjelovanja zvuka i vizualnih podražaja proširilo je njegovo umjetničko djelovanje daleko izvan granica glazbe, rezultirajući opusom eksperimentalnih filmova, multimedijskih radova, kinetičkih skulptura i scenskih performansa. 2026. godine planiran je završetak rada na njegovom prvom dugometražnom filmu

Sound of Musick [sic!]. Suradivao je s pionirskom umjetnosti zvuka Christinom Kubirsch, filmskom redateljicom Sandrom Wollner, vokalicistom Freyom Edmondos (Elvin Brandi), koreografom Philippom Gehmacherom, grupom God's Entertainment te ansamblima poput Black Page Orchestra, *NAMES* i Studio Dan.

kutin.xyz

NAMES — New Art and Music Ensemble Salzburg (AT) je ansambl za suvremenu glazbu osnovan 2014. godine, sa sjedištem u Austriji. Okupljajući devet glazbenika iz šest europskih zemalja, ansambl *NAMES* razvija programe i koncepte koji objedinjuju različite vrste suvremene umjetnosti — od izvedbenih praksi i plesa do vizualnih umjetnosti i književnosti. Kroz suradnje s umjetnicima iz različitih područja ansambl kontinuirano proširuje i obogaćuje svoj pristup glazbi. Poseban naglasak stavlja se na uključivanje elektronike u zvuk ansambla. *NAMES* iza sebe ima brojne izvedbe i koncerte na uglednim nacionalnim i međunarodnim festivalima i koncertnim pozornicama. Godine 2023. ansamblu *NAMES* dodijeljena je prestižna nagrada Ensemble Prize fondacije Ernst von Siemens.

names-ensemble.com

Anna Lindenbaum — violina; Marina Iglesias — flauta (B i C flauta); Marco Sala — kontrabas klarinet; Matthias Leboucher — sintesizer, sampler, elektronika; Mathias Lenz — urušavajući i autodestruktivni objekti; Peter Kutin — elektronika, svjetlo
Napisa i skladao: Peter Kutin
Mehatronika i suradik u razvoju: Mathias Lenz
Interpretacija i izvedba: *NAMES* Ensemble, Peter Kutin & Mathias Lenz
Podržali: *BMWKMS* i *SKE FONDS*
Praizvedba na Gibanjima je realizirana u suradnji sa *Subversive Festivalom*.

Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria



SKYFALL is conceived as a follow-up to the piece *UNSTABLE HORIZON*, which Kutin also composed for the NAMES Ensemble, in 2024. Together with *UNSTABLE HORIZON (Warface)*, *SKYFALL* forms the first two parts of a compositional trilogy that takes different and (im)-possible perspectives of observing the sky as its conceptual starting point and interprets them in various ways. In contrast to its predecessor, *SKYFALL* eschews a stable visual center or anchor point. It repeatedly places sounds and images that are far apart in relation to one another, constantly searching for new and possible lines of connection and striving to create a shared structure from zones that appear to be separated. Whereas in *UNSTABLE HORIZON* the formal design was conceived very strictly along a single line and a fixed gaze, *SKYFALL* turns much more toward chaos: up — down — near — far — bright — dark — loud — quiet, etc. Everything seems fragmented, shattered, senselessly resonating and glittering — a noise of impressions. It appears that first, there are things to be learned in order to be able to build and for a form to emerge. Little by little, the initially unrestrained, raw sounds are forced into what appears to be a musical system, stretching out a sky that exists only in order to collapse again.

Peter Kutin (AT) works with sound and its compositional possibilities at various intersections. His nondisciplinary works are characterised by blending music with image, sculpture, light, kinetic art or video. This in-depth exploration of how sound and visual stimuli interdepend and interact has expanded his artistic territory far beyond music, resulting in a body of experimental films, multimedia-scenarios, kinetic sculptures and stage-performances. In 2026, his debut feature film, *Sound of Musick* [sic!], is slated for

completion. He has worked with sound art pioneer Christina Kubisch, film director Sandra Wollner, Welsh vocalist Freya Edmondson (Elvin Brandhi), choreographer Philipp Gehmacher, the performance group God's Entertainment, and with ensembles such as Black Page Orchestra, NAMES or Studio Dan.

kutin.xyz

NAMES — New Art and Music Ensemble Salzburg (AT) is a contemporary music ensemble based in Austria, founded in 2014. Bringing together nine musicians from six European countries, NAMES develops programs and concepts that combine various forms of contemporary art — from performance and dance to visual arts and literature. Collaborating with artists from diverse disciplines, the ensemble continuously expands and enriches its musical approach. A particular focus lies on the integration of electronics into the ensemble's sound. NAMES has an extensive track record of performances and concerts at renowned national and international venues and festivals. In 2023, NAMES was awarded the prestigious Ensemble Prize of the Ernst von Siemens Music Foundation.

names-ensemble.com

Anna Lindenbaum — Violin; Marina Iglesias — Flutes (B and C Flute); Marco Sala — Contrabass Clarinet; Matthias Leboucher — Synthesizer, Sampler, Electronics; Mathias Lenz — Collapsing and auto-destructive objects; Peter Kutin — Electronics, Lights

Written and composed by Peter Kutin

Mechatronics and close cooperation during development:

Mathias Lenz

Interpreted and performed by NAMES Ensemble, Peter Kutin

& Mathias Lenz

Supported by BMWKMS and SKE FONDS

The premiere at Gibanja festival was realized in collaboration with Subversive Festival.

JESSICA EKOMANE ME

**Jessica
Ekomane**



Jessica Ekomane (FR/DE) je elektro-nička glazbenica i umjetnica zvuka koja živi i radi u Berlinu, a rođena je u Francuskoj. Ekomane stvara situacije u kojima zvuk djeluje kao transformativni element za prostor i publiku. Njezine kvadrofonske izvedbe, obilježene snažnim tjelesnim iskustvom, tragaju za katarzičnim učinkom kroz međusobno djelovanje psihoakustike, percepcije ritmičkih struktura te izmjene šumova i melodija. Stalno mijenjajući i imerzivni zvučni pejzaži temelje se na pitanjima odnosa individualne percepcije i kolektivne dinamike, ili pak na istraživanju očekivanja slušanja i njihovih društvenih korijena.

Prvi album, *Multivocal*, objavila je 2019. godine za etiketu Important Records, a proizašao je iz projekta za događaj spavanja na festivalu Ars Electronica, kojeg su kurirali Shu-Lea Chang i Matthew Füller. Nakon toga njezin je rad predstavljen na brojnim festivalima, kao i u brojnim koncertnim, muzejskim i drugim umjetničkim prostorima diljem svijeta, kao što su Radio France, CTM Festival, Berghain, Cafe OTO, Hamburger Bahnhof, Museo Reina Sofia, Art Basel, KW Institute for Contemporary Art, Villa Massimo i drugi. Njezino djelo *Manifolds* objavljeno je 2024. kao zajedničko izdanje s Laurel Halo, za Portraits GRM / Shelter Press. Ekomane je 2023. godine bila jedna od stipendistica nagrade Villa Romana u Firenzi, a iste je godine dobila jednu od dviju ZKM-ovih Giga-Hertz nagrada za produkciju.

jessicaekomane.com

Jessica Ekomane (FR/DE) is a French-born and Berlin-based electronic musician and sound artist. She creates situations where the sound acts as a transformative element for the space and the audience. Her quadraphonic performances, characterized by their physical affect, seek a cathartic effect through the interplay of psychoacoustics, the perception of rhythmic structures and the interchange of noise and melody. Her ever-changing and immersive sonic landscapes are grounded in questions such as the relationship between individual perception and collective dynamics or the investigation of listening expectations and their societal roots.

Her first LP *Multivocal* was released in 2019 via Important Records, stemming from a project for a sleeping event at Ars Electronica, curated by Shu-Lea Chang and Matthew Füller. Since then, her work has been extensively presented in festivals, venues, contemporary art spaces and museums across the world, such as Radio France, CTM festival, Berghain, Cafe OTO, Hamburger Bahnhof, Reina Sofia, Art Basel, KW Institute for Contemporary Art, Villa Massimo and others. Her piece *Manifolds* was released in 2024 as a split LP with Laurel Halo on Portraits GRM / Shelter Press. Ekomane was one of the fellows in residence for the Villa Romana Prize 2023 in Florence and received one of the two ZKM Giga-Hertz production prizes that same year.

jessicaekomane.com

AKCHOTÉ BUCK PISARO VLC

Noël Akchoté
& Tony Buck &
Vesna Pisarović



Polazeći od pjesme poravne, manje poznatih napjeva iz okolice rijeke Vrbas, vrsni improvizatori Noël Akchoté, Tony Buck i Vesna Pisarović eksperimentiraju s tradicijskim formama izokrećući ih i dekonstruirajući. Ovaj svestrani muzički trojac uzima ih kao polazište za daljnju muzičku nadogradnju, te kao inspiraciju za stvaranje vlastitog, slojevitog i izuzetno zanimljivog glazbenog izričaja. Pozivaju nas u idiosinkratičan glazbeni svijet sastavljen od tenzija, kontrasta, pa i proturječja. Tradicionalne forme i melodije nadvinute su iznad podloge buke i improvizacije, postajući time predloži za kolektivne eksperimente. U vlastitoj teksturi i smislu, pjevani stihovi su začudno izmješteni od čvrstog prenošenja značenja, stvarajući mističnu međuigru sa zujajućim i ponavljajućim zvukovima instrumenata. Nazivali to avant-folkom, punk sevdahom, ili nečim trećim, čudesna ljepota ove glazbe ne može ne zapanjiti.

Francuski gitarist i improvizator **Noël Akchoté (FR)** zapanjujuće je sposoban i aktivan umjetnik. Iza sebe ima bogat diskografski opus koji obuhvaća različite stilove, redovito piše o glazbi za austrijski časopis Skug, vlasnik je diskografske kuće, producent je brojnih sastava te sudjeluje u raznim projektima. Gitaru je počeo svirati s osam godina te je ubrzo počeo učiti kod niza istaknutih jazz glazbenika. Početkom 90-ih istražujući glazbu izlazi iz okvira jaza u svijet improvizirane i eksperimentalne glazbe. Popis glazbenika s kojima je Akchoté svirao, nastupao i stvarao nije samo iznimno velik, već obuhvaća golemu raznolikost glazbenih žanrova i poetika, naglašavajući njegovu glazbenu svestranost, otvorenost i virtuoznost. Da

sposmenemo samo neke: David Grubbs, Luc Ferrari, Marc Ribot, Fred Frith, Evan Parker, Derek Bailey, Blixa Bargeld, Otomo Yoshihide, Christian Fennesz i mnogi, mnogi drugi.

noelakchote.bandcamp.com/music

Tony Buck (AU) jedan je od najkreativnijih i najuzbudljivijih australskih bubnjara. Sudjelovao je u žanrovski raznovrsnim projektima prelazeći granice između jaza, elektroničke i improvizirane glazbe: od The Necksa do Perila i brojnih suradnji s umjetnicima poput Johna Zorna, Toma Core, Phila Mintona, Keijija Haina, The EX-a, Petera Brötzmana, Roya Chowduryja, Clifforda Jordana, Hana Benninka, Shelley Hirsch, Waynea Horvitza i mnogih drugih.

tony-buck.com

Vesna Pisarović (HR) je za hrvatsku publiku, ali i onu svih država bivše Jugoslavije, gotovo čitavo desetljeće uglavnom bila poznata kao pop pjevačica. Nakon velikog zaokreta u karijeri koji je uslijedio otvaranjem prema jeziku jaza i improvizirane glazbe, Pisarović je surađivala s brojnim umjetnicima poput Grega Cohena, Chrisa Abrahamsa, Joea Fonde, Johna Betscha, Axela Dörnera, Zlatka Kaučića, Gerharda Gschlößla, Zena de Rossija, Dieb 13, Gebharda Ullmanna, Tristana Honsingera, Tobiasa Deliusa, Francesca Bigonija, Giorgia Pacoriga, Martina Sassea, Wolfganga Schmidtkea, Fredericka Köstera, Claytona Thomasa, Stevea Heathera, Jana Roderu i mnogih drugih. Trenutno živi i radi na relaciji Zagreb – Berlin.

vesnapisarovic.me

Outstanding improvisers Noël Akchoté, Tony Buck and Vesna Pisarović drew on *poravná* — a hidden gem of traditional vocal forms from the area around the Vrba River, as they experiment with traditional forms, twisting and deconstructing them. This versatile musical trio takes these forms as a starting point for further musical development, as well as inspiration for creating their own musical expression, layered and exceptionally engaging. They invite us into an idiosyncratic musical world composed of tensions, contrasts, and even contradictions. Traditional forms and melodies are superimposed over the layer of noise and improvisation, thus becoming a pattern for collective experimentation. Within their own texture and meaning, the sung lyrics are intriguingly displaced from the fixed transfer of meaning, creating a mystical interplay with the buzzing and repetitive sounds of the instruments. Whether we call it avant-folk, punk sevdah, or something else, the miraculous beauty of this music cannot fail to astonish.

The French guitarist-improviser **Noël Akchoté (FR)** is a frighteningly competent and active person. He has recorded a lot of music in various styles, he writes about music in the Austrian magazine *Skug*, he is the owner of a record label, he produces many different groups and participates in various projects. He started guitar at the age of 8 and soon started studying with a list of prominent jazz musicians. During the early 90's, he started to explore beyond jazz, also playing more experimental and improvised music. The list of the musicians with whom Akchoté played, performed and created, is not only extremely large, but it covers an immense diversity of music genres and poetics, emphasizing his musical versatility, openness and

virtuosity. Just to name a few: David Grubbs, Luc Ferrari, Marc Ribot, Fred Frith, Evan Parker, Derek Bailey, Blixa Bargeld, Otomo Yoshihide, Christian Fennesz and many many more.

noelakchote.bandcamp.com/music

Tony Buck (AU) is one of Australia's most creative and adventurous drummers. He has been involved in projects in a diversity of genres, crossing the boundaries between jazz, electronic and improvised music: from The Necks, to the Peril, and through his numerous collaborations with artists such as John Zorn, Tom Cora, Phil Minton, Keiji Haino, The EX, Peter Brötzmann, Roy Chowdhury, Clifford Jordan, Han Bennink, Shelley Hirsch, Wayne Horvitz, and many others.

tony-buck.com

Vesna Pisarović (HR) was for almost a decade mainly a renowned singer of popular music, in Croatia and other countries of the former Yugoslavia. Since a dramatic turn in her professional career, and an opening towards the jazz and improvised music idioms she has collaborated with many artists, including Greg Cohen, Chris Abrahams, Joe Fonda, John Betsch, Axel Dörner, Zlatko Kaučić, Gerhard Gschlößl, Zeno de Rossi, Dieb 13, Gebhard Ullmann, Tristan Honsinger, Tobias Delius, Francesco Bigoni, Giorgio Pacorig, Martin Sasse, Wolfgang Schmidtke, Frederick Köster, Clayton Thomas, Steve Heather, Jan Roder and many others. She currently lives and works between Zagreb and Berlin.

vesnapisarovic.me

JULIEN CLAIRE

Julien Claire



Julien i Claire djeluju na razmeđu techna, noisea i sound arta. Njihova glazba prati promjenjivu liniju između slobodnih pulseva i zvučnih lomova — krhki, napeti ples rastegnut između briljantnosti i nestajanja.

Claire Gapenne aka Terrine (FR) nastupa od 2012. godine. Njezinu glazbu karakterizira radikalna i spontani elektronički zvuk, negdje između no-techna i “kirurškog” noisea. Podrijetlom iz Amiens (Francuska), ranije je bila aktivna članica industrial rock benda Headwar, a danas djeluje u Jazzoux (s Amédéeom de Murcia), kao i u improvizacijskom duu s Julienom Desprezom (Julien Claire). Godine 2018. dirigirala je Orchestre Inharmonique de Nice. Trenutno surađuje s pjesnikinjom i vizualnom umjetnicom Amandine Testu na *art brut* lutkarskoj predstavi. Objavljivala je za brojne izdavačke kuće poput No Lagos, Tanzprozess, Bruit Direct i Third Type Tape, a nastupala je na mnogim pozornicama i festivalima, uključujući Instants Chavirés, Cave 12, Cafe OTO, Ateliers Claus, Schiev, UH Fest i LUFF. Terrine je sinonim za slobodnu, beskompromisnu glazbu.

“Dolazeći iz plodne amienske underground scene, Claire Gapenne stvara glazbu koja nalikuje samo njoj samoj, između industrial swinga i introvertirane ironije. Impresionira kako na stageu, tako i na svom već osmom albumu.” (Libération)

Na prvo slušanje, bez da ga vidimo, nije odmah očito da **Julien Desprez (FR)** svira električnu gitaru. Esencijalni instrument rock'n'rolla kod njega je prirodno pomaknut, transformiran konstelacijom unutarnjih i vanjskih

modifikacija koje radikalno mijenjaju način na koji se instrument koristi. U potpuno tjelesnom izvođenju, pedale postaju prava plesna podloga, udarane kao elektrificiranom cipelom za step. Glazbena gesta je neodvojiva od pokreta; zvuk proizlazi iz trenja između tijela, materije i intenziteta. Glas, elektricitet, ritam, kontrasti, nježnost i bijes sudaraju se u njegovim izvedbama kako bi stvorili zvučni svijet koji je osjetljiv, sirov i izrazito emotivan. Ovo trenje uvlači publiku u unutarnji trans, približavajući ih njihovom vlastitom emocionalnom i strastvenom intenzitetu.

“Ovaj gitarski solo (Acapulco Redux, Julien Desprez) spaja zvučne, ali i vizualne i koreografske elemente. Virtuozni glazbenik smješten je u središte postava u kojem svira gitaru, aktivira svjetlosne pedale i pokreće se.” (Télérama)

julien-desprez.com

Julien and Claire operate at the edge of techno, noise, and sound art. Their music traces a shifting line between free pulses and sonic fractures — a fragile, tense dance suspended between brilliance and disappearance.

Claire Gapenne aka Terrine (FR) has been performing since 2012. Her music is a radical and spontaneous electronic sound, somewhere between no-techno and surgical noise. Originally from Amiens (France), she was formerly an active member of the industrial rock band Headwar, and is now involved with Jazzoux (with Amédée de Murcia) as well as an improvisation duo with Julien Desprez (Julien Claire). In 2018, she conducted the Orchestre Inharmonique de Nice. She is currently working with

poet and visual artist Amandine Testu on an art brut puppet theatre piece. Her work has been released on numerous labels such as No Lagos, Tanzprocesz, Bruit Direct, and Third Type Tape, and she has performed at many venues and festivals including Instants Chavirés, Cave 12, Cafe OTO, Ateliers Claus, Schiev, UH Fest, and LUFF. Terrine stands for free, uncompromising music without labels.

“Coming from the fertile Amiens underground, Claire Gapenne creates music that only resembles her, between industrial swing and introverted derision. She impresses on stage as well as on her already 8th album.” (Libération)

At first listen, without seeing him, it’s not immediately obvious that **Julien Desprez (FR)** is playing the electric guitar. The quintessential instrument of rock’n’roll is here diverted with a refreshing spontaneity, transformed by a constellation of internal and external

modifications that radically shift the way it is used. In a fully embodied performance, the effect pedals become a true dance floor, struck like electrified tap shoes. The musical gesture is inseparable from movement; sound emerges from the friction between body, matter, and intensity. Voice, electricity, rhythm, contrasts, tenderness, and fury collide in his performances to bring forth a sonic world that is sensitive, raw, and deeply emotional. This friction draws spectators into an inner trance, bringing them closer to their own emotional and passionate intensity.

“This guitar solo (Acapulco Redux, Julien Desprez) mixes sonic but also visual and choreographic elements. The virtuoso musician is placed at the heart of a device in which he plays the guitar, activates light pedals and gets moving.” (Télérama)

juliendesprez.com

JULIEN CLAUDE

ÉLIANE RADIGUE

Éliane Radigue: Kyema

**elektronička kompozicija, 1988.,
difuzija: François J. Bonnet**

**electronic composition, 1988,
diffusion by François J. Bonnet**



Djelo je premijerno izvedeno 17. rujna 1988. u New Langton Arts centru u San Franciscu. ARP 2500 sintesajzer na magnetskoj vrpici. Producirano u autoričinu studiju u Parizu.

“Međustanja

... mom sinu, Yvesu Armanu

Prvi dio Trilogije smrti.

Inspirirano tekстом Bardo Thödola (Tibetanska knjiga mrtvih), ovo se djelo odnosi na šest međustanja svijesti koja čine egzistencijalni kontinuitet bića:

1. Kyene — Rođenje
2. Milam — San
3. Samten — Kontemplacija-Meditacija
4. Chikaï — Smrt
5. Chönye — Svjetlost
6. Sippaï — Prijelaz i Povratak”
(Éliane Radigue)

Gotovo tajnu inicijaciju u glazbu preko učiteljice klavira, **Éliane Radigue (1932.–2026., FR)** nosi još iz pariškog djetinjstva. Potom su uslijedile harfa, pjevanje i skladanje. Međutim, upravo je kroz susret s *musique concrète*, najprije s Pierreom Schaefferom, a potom i s Pierreom Henryjem, njezina glazba pronašla svoj pravi put.

Tijekom više od pedeset godina stvaralaštva razlikujemo tri prepoznatljiva razdoblja, od kojih svako označava svojevrsni diskontinuitet, ali istodobno na vlastiti način evocira nadahnuto istraživanje granica, prostora koji se otvaraju u intervalima, kao i dijalog između iskustva slušanja i unutarnjeg doživljaja, osobne povijesti i senzibilne evokacije.

Prvo razdoblje (1968.–1971.) obilježeno je radom na *feedbacku* odnosno povratnoj vezi, kao svojevrsna embrionalna faza koja već tada naznačuje iznimnu

minucioznost te usmjerenost na istraživanje granica i krhkih ravnoteža.

Druga faza, faza zrelosti koja obuhvaća razdoblje od trideset godina (1971.–2001.), obilježena je iznimno bogatim opusom elektroničkih kompozicija, neizbrisivo povezujući njezinu glazbu s jedinstvenim zvukom njezina ARP 2500 sintesajzera. U tom razdoblju započinje i razvoj dugih formi sa suptilnim varijacijama koje se postupno razotkrivaju i rezoniraju između povijesnog sloja upisanog u glazbu i vremenske dimenzije nužne za njezino puno ostvarenje.

Treće razdoblje je razdoblje akustičkih djela koja su nastala u bliskoj suradnji s glazbenicima iz različitih sredina, uvodeći dodatnu dimenziju odnosa u glazbu koja je do tad bila stvarana u samoći.

Tijekom svog života Éliane Radigue razvila je istraživački, zahtjevan i inspirativan opus koji danas utječe na čitavu novu generaciju glazbenika. (François J. Bonnet)

Izvedba je realizirana u sklopu projekta Zvučni eksperimenti financiranog sredstvima Europske unije kroz program Erasmus+.

Premiered on September 17, 1988 at the New Langton Arts, San Francisco. ARP 2500 synthesizer on magnetic tape. Produced at the artist's studio in Paris.

“Intermediate states

... to my son, Yves Arman

First part of the Trilogie de la Mort.

Inspired by the root text of the Bardo Thödol (Tibetan Book of the Dead), this piece refers to the six intermediate states of consciousness that constitute the existential continuity of being:

1. Kyene — Naissance (Birth)
2. Milam — Rêve (Dream)

3. Samten — Contemplation-Méditation (Contemplation-Meditation)
4. Chikaiï — Mort (Death)
5. Chönye — Claire lumière (Bright Light)
6. Sippaiï — Traversée et retour (Crossing and Return” (Éliane Radigue)

From her Parisian childhood **Éliane Radigue (1932–2026, FR)** kept a secret initiation to music, through the complicity of her piano teacher. Then came the harp, singing and composition. But it was through contact with *musique concrète*, with Pierre Schaeffer and then Pierre Henry, that Éliane Radigue’s music found its true path.

Over a span of more than 50 years, three distinct periods are articulated, each marking a break but each evoking in its own way an inspired exploration of thresholds, of the spaces that open up in the intervals, and of a dialogue between listening experience and inner experience, personal history and sensitive evocation.

The first period (1968–1971) was the period of work on feedback, an embryonic phase that already signalled an extreme meticulousness and a work on thresholds and fragile equilibriums.

The second phase, that of maturity, and spanning thirty years (1971–2001), was marked by a fertile production of electronic compositions, indelibly linking her music to the unique sounds of her ARP 2500 synthesizer. This period also initiated the development of long forms with subtle variations that blossom and resonate between the history carried by the music and the test of time necessary for its deployment.

The third time was that of her acoustic works created in close collaboration with musician-accomplices from all horizons, bringing an additional relational dimension to a music that had been built up until then in solitary.

Throughout her life, Éliane Radigue has developed a probing, demanding and inspiring body of work which today influences a whole new generation of musicians. (François J. Bonnet)

The performance is realised as part of the Sound Experiments project funded by the European Union through the Erasmus+ program.

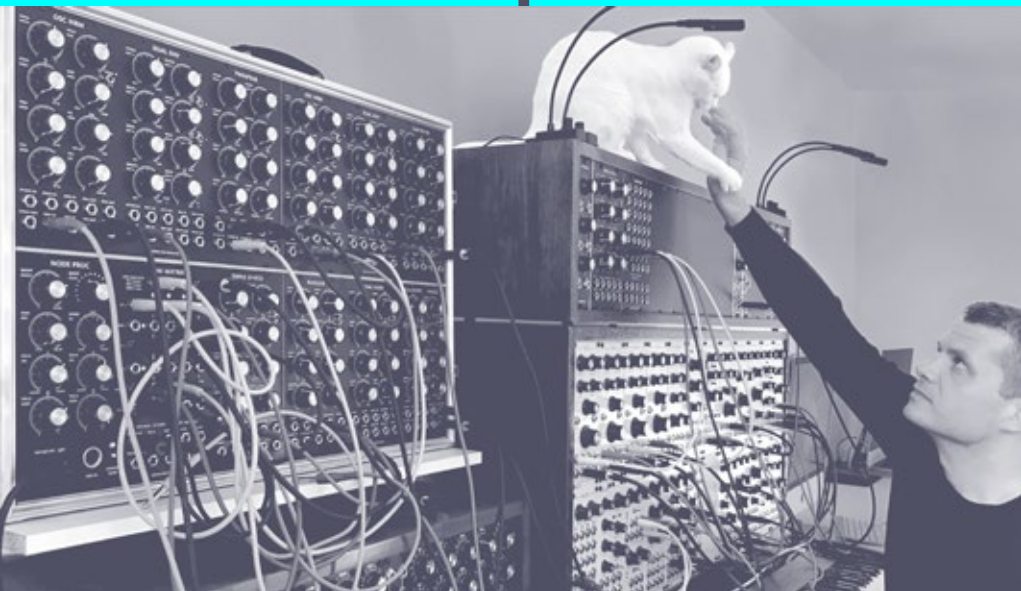
BYOMA

DAVOR GAZDE

Davor Gazde: Zatvoreni vrt Enclosed Garden / Hortus conclusus

improvizacija za Buchla modularni
sustav, 2026.

improvisation for Buchla modular
system, 2026



Ritualni svakodnevnice odvijaju se u zatvorenom vrtu, jednorozci piju iz zdence, cvijeće raste bez trnja. Nema publike, nema evaluacije, nema zahtjeva za stalnom produkcijom. Paradoksalno, zidovi unutar kojih je *hortus conclusus* nas oslobađaju. Ne radi se ovdje o eskapizmu, nego o svjesno uspostavljenom prostoru ograničenja u kojem se mogućnost djelovanja otvara u svojoj vlastitoj suženosti. Tamo je jasnija i razlika između slušanja i pukog registriranja zvuka. Za mene je taj *hortus conclusus*, u simboličkom smislu, preduvjet za ono što Pauline Oliveros naziva *deep listening*. Stanje maksimalne svjesnosti zvučnog okruženja koje nam omogućuje da, uvjetno rečeno, stupimo u njegovu drugačiju stvarnost. Slušajmo sljedeću amplitudu sinusnog vala kao Pjesmu nad pjesmama.

Češće slušam Arnauta de Mareuila i Girauta de Bornelha nego suvremenu glazbu. Višegodišnje bavljenje srednjovjekovnom umjetnošću i boravak u klausturima i kapitularnim dvoranama valjda su morali ostaviti traga. Uostalom, ne treba za sve tražiti razlog. Imati manifest, srećom, nije obaveza. Za mene je taj zvučni *hortus conclusus* obrambeni mehanizam protiv neprekidne dostupnosti, stalnog protoka informacija i gotovo potpunog nestanka tišine. Svijet je sve glasniji i glasniji i polako briše ono što je tiho, kao i ono čemu treba posvetiti vrijeme i koncentraciju.

Ovaj je koncert nastavak ciklusa improvizacija koje tragaju za jednim jedinim zvukom — onim koji može trajati zauvijek i pritom ostati neiscrpan. Beskonačni ton iz kojeg sve nastaje. Nagovještaj postojanja i njegov svjedok, jedva čujna prisutnost.

Buchla i Serge modularni sustavi gotovo su živi organizmi koji sudjeluju u procesu, više kao partneri nego kao alat, odnosno sugovornici u jeziku kontroliranih slučajnosti.

Davor Gazde (HR) u svom radu koristi modularni sintetizator koji opisuje kao instrument bez početka i kraja, “eksperimentalnu geometriju” u kojoj je zvuk izrazito vizualan. Prvi album *Levitation Scene* objavio je 2022. digitalno, a 2023. i na vinilu. Iste je godine skladba *Probability No. 3* uvrštena na kompilaciju *Hordijk Vol. 2*. Nastupao je na festivalima i koncertima s projektima poput *Scena levitiranja*, *Glazba za mrtvu prirodu* i *Jednom ću pronaći taj zvuk koji tražim, i on će biti jednostavan*. Održao je radionicu *Zašto modular?* (2021.), a istraživanje drone glazbe odvelo ga je 2019. u Erevan, gdje je učio svirati duduk. Nastupao je na Izlogu suvremenog zvuka (2017.), gdje je predstavio svoje *Vjerojatnosti*, te u Muzeju suvremene umjetnosti (2013.) s projektom *Kako zvuči bijeli kvadrat — zvučna razmišljanja o Hansu Richteru*. Suradivao je s kolektivom ROOM 100, za koji sklada i izvodi glazbu za predstave izvođene u Hrvatskoj i inozemstvu, te je sudjelovao u multimedijalnim projektima u brojnim europskim gradovima.

The rituals of everyday life unfold in an enclosed garden; unicorns drink from the well, flowers grow without thorns. There is no audience, no evaluation, no demand for constant production. Paradoxically, the walls within which the *hortus conclusus* exists set us free. It's not about escapism, but about a consciously established space of limitation in which the possibility of action opens

up precisely through its own narrowness. There, the distinction between listening and the mere registering of sound becomes clearer. For me, this *hortus conclusus*, in a symbolic sense, is a prerequisite for what Pauline Oliveros calls *deep listening* — a state of maximum awareness of the sonic environment that allows us, in a way, to enter into its alternative reality. Let us hear the next amplitude of a sine wave as the Song of Songs.

I listen to Arnaut de Mareuil and Giraut de Bornelh more often than contemporary music. Years of engagement with medieval art, as well as time spent in cloisters and caputular halls, must have left their mark. After all, not everything requires a reason. Fortunately, having a manifesto is not an obligation. For me, this sonic *hortus conclusus* is a defense mechanism against constant availability, the uninterrupted flow of information, and the almost complete disappearance of silence. The world is becoming louder and louder, gradually erasing both what is quiet and what requires time and concentration.

This concert continues a cycle of improvisations that seek after a single sound — the one that can last forever while remaining inexhaustible. An infinite tone from which everything emerges. A hint of existence and its witness, a barely audible presence.

Buchla and Serge modular systems feel almost like living organisms which take part in the process, less as tools and more as partners — interlocutors in a language of controlled randomness.

In his work, **Davor Gazde (HR)** uses a modular synthesizer, which he describes as an instrument without beginning or end — an “experimental geometry” in which sound is distinctly visual. His first album *Levitation Scene* was released digitally in 2022, and on vinyl in 2023. In the same year, the composition *Probability No. 3* was included in the Hordijk Vol. 2 compilation.

He has performed at festivals and concerts with projects such as *Levitation Scene*, *Music for a Still Life*, and *One day I will find the sound I am looking for, and it will be simple*. In 2021 he facilitated a workshop titled *Why Modular?*, while in 2019 his interest in drone music led him to Yerevan, where he learned to play the duduk.

He performed at the Showroom of Contemporary Sound in 2017, where he presented his composition *Probabilities*, and at the Museum of Contemporary Art in 2013 with the project *How Does a White Square Sound — Sonic Reflections on Hans Richter*. He has collaborated with the ROOM 100 collective, for which he composes and performs music for circus performances in Croatia and abroad, and has participated in multimedia projects in numerous European cities.

MIODRAG GLADOVIĆ

Miodrag Gladović: the last trace (non-intentional)

više kanalana kompozicija, 2026.

multichannel composition, 2026



Kao nastavak ranijih radova temeljenih na otkrivanju skrivenih zvukova kroz luminoakustičke radove i nekonvencionalno snimanje unutar akustičkog i elektromagnetskog polja, ovaj rad proizlazi iz istraživanja nenamjernih akustičkih tragova zvučnog materijala nastalih slučajno ili pogreškom unutar namjernog radnog procesa. Na početku percipirani kao greška ili nešto rubno, ti slučajni zvukovi otkrivaju skrivenu kompleksnost i drukčiji karakter koji na kraju temeljito mijenja izvornu ideju kompozicije. Njihova neočekivana prisutnost postaje konceptualno žarište koje preuzima formativnu ulogu, potičući preusmjerenje i stvaranje novih metoda, prioriteta i strategija slušanja.

Kompozicija djeluje kao dijalog između namjere i slučaja. Slučajni zvukovi, često krhki, prolazni ili prikriiveni, uvode alternativne putove strukturiranja vremena i prostora, mijenjajući vremenske reference te artikulirajući prostor ponajprije prema načelu makro- i mikroperspektive u vremenskoj i prostornoj domeni.

Djelo u prvi plan stavlja taj dinamičan susret sa skrivenim materijalom. Poziva slušatelje na uranjanje u suptilne akustičke slojeve koji obično izmiču pažnji, postavljajući ih u središte auditivnog polja. Time rad propituje kako otkrivanje nenamjernog zvuka može destabilizirati konvencionalne obrasce i otvoriti nove prostore za refleksiju i slušanje.

Ovaj rad ujedno je i osobni oproštaj te kraj jednog poglavlja neslužbeno nazvanog „Rozalia — studio za buku i tišinu“, mog studija u kojem sam radio posljednjih 12 godina. Mnogo lijepih uspomena i suradnji s dragim prijateljima i umjetnicima.

Ovaj rad je naručio i producirao Sonic Acts u sklopu projekta New Perspectives for Action mreže Re-Imagine Europe, koji sufinancira Europska unija.

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 glazbene, ali i drugih inovativnih suvremenih umjetničkih praksi.

As a continuation of previous work based on the discovery of hidden sounds through luminoacoustic works and works on unconventional recording within the acoustic and electromagnetic field, this work arises from the exploration of unintentional acoustic traces of sound material created by chance or error within an intentional working process. Initially perceived as a mistake or something peripheral, these accidental sounds reveal a hidden complexity and a different character that ultimately fundamentally changes the original idea of the composition. Their unexpected presence becomes a conceptual focal point that takes on a formative influence, encouraging reorientation and the creation of new methods, priorities and strategies of listening.

The composition acts as a dialogue between intention and chance. Accidental sounds, often fragile, transient or masked, introduce alternative paths for structuring time and space, changing temporal reference, articulating space mostly according to the principle of macro and micro perspective in the temporal and spatial domain.

The resulting work foregrounds this dynamic encounter with hidden material. It invites listeners to engage with subtle acoustic layers that usually escape attention, placing them at the center of the auditory field. In doing so, the work reflects on how the discovery of unintentional sound can destabilize conventional modes and open new areas for reflection and listening.

This work is also a personal farewell and the end of a chapter unofficially called "Rozalia — studio for noise and silence". My studio where I have been working for the last 12 years. Lots of beautiful memories and collaborations with many dear friends and artists.

This work has been commissioned and produced by Sonic Acts as part of New Perspectives for Action, a project by Re-Imagine Europe, co-funded by the European Union.

Miodrag Gladović (HR) is an engineer of electroacoustics, musician and multimedia artist. As an artist, he has been actively engaged on the contemporary arts scene for numerous years — either as a member of the artistic duo Light-tune.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-years' 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 Croatian contemporary scene — primarily within the field of experimental and improvised music, but also in the context of other innovative contemporary artistic practices.

BJ NILSEN

BJ Nilsen: Scalar Towers

višekanalna kompozicija, 2026.

multichannel composition, 2026



Tijekom rezidencije u prostorno-zvučnom studiju Sonic Acts, BJ Nilsen je razvio kompoziciju *Scalar Towers*, naručenu u suradnji s INA GRM-om. Nadovezujući se na desetljeća rada u području terenskog snimanja i kompozicije, Nilsen transformira monumentalne arhitektonske i prirodne strukture u rezonantne instrumente. Polazeći od snimki realiziranih unutar povijesnog vodotornja u Radio Kootwijk te silosa za stočnu hranu u Frieslandu, *Scalar Towers* istražuje “vertikalnu akustiku” — načine na koje se zvuk uzdiže, rezonira i preoblikuje unutar visokih prostora. Izvorno snimljeni i miksani u Atmos formatu, zvučni zapisi su elektronički procesuirani, čime se proširuje njihov tonski raspon i naglašavaju kompleksne rezonance tih monumentalnih prostora. Imerzivno, tjelesno i minuciozno razrađeno, ovo djelo označava važnu etapu u daljnjem razvoju Nilsenova umjetničkog istraživanja.

Ovaj rad su naručili i producirali Sonic Acts i INA GRM u sklopu projekta *New Perspectives for Action* mreže Re-Imagine Europe, koji sufinancira Europska unija.

BJ Nilsen (SE/NL) je skladatelj i umjetnik zvuka čiji rad istražuje odnos između zvuka, prirode i ljudske percepcije. Njegova praksa obuhvaća terenska snimanja, kompoziciju i oblikovanje zvuka, često se usredotočujući na okolišne, urbane i industrijske zvučne pejzaže. Nilsenovi se projekti kreću od istraživanja urbanih akustičkih okruženja (*Pending i Auditory Scenes Amsterdam* (2020.)) do audiovizualnih djela velikih razmjera nastalih u suradnji s redateljem Karlom Lemieuxom, uključujući *unearthed* (2015.), *Yujiapu* (2017.) i *Plateformes* (2025.), u kojima se istražuju industrijski krajolici

Europe, Azije i Sjeverne Amerike. Nilsen je surađivao s brojnim umjetnicima iz različitih područja, kao što su umjetnica Femke Herregraven, glazbenici Chris Watson, Jóhann Jóhannsson, Hildur Guðnadóttir, redatelji Gaspar Noé, Denis Villeneuve, Benedikt Andrews, koreograf Örfjan Andersson, i mnogi drugi. Tijekom tri desetljeća rada objavio je više od 25 albuma, uključujući *True than Nature* (2025.) za Ideologic Organ.

bjnilsen.info

During his residency at Sonic Acts' Spatial Sound Studio, BJ Nilsen developed *Scalar Towers*, co-commissioned with INA GRM. Expanding on decades of work with field recording and composition, Nilsen transforms vast architectural and natural structures into resonant instruments. Drawing on recordings made inside a historic water tower in Radio Kootwijk and a feed silo in Friesland, *Scalar Towers* explores “vertical acoustics” — how sound ascends, reverberates, and reshapes within towering spaces. Originally recorded and mixed in Atmos the recordings are further developed through electronic processing, extending their tonal range and accentuating the complex resonances of these towering environments. Immersive, physical, and meticulously detailed, the work marks a major moment in Nilsen's ongoing explorations.

This work has been commissioned and produced by Sonic Acts and INA GRM as part of *New Perspectives for Action*, a project by Re-Imagine Europe, co-funded by the European Union.

BJ Nilsen (SE/NL) is a composer and sound artist whose work explores the relationship between sound, nature, and human perception. His practice spans field recording, composition, and sound design, often focusing on environmental, urban, and industrial soundscapes. Nilsen's projects range from explorations of urban acoustic environments (*Pending and Auditory Scenes Amsterdam* (2020)) to large-scale audiovisual works created with filmmaker Karl Lemieux, including *unearthed* (2015), *Yujiapu* (2017), and *Plateformes* (2025), examining industrial landscapes across Europe, Asia, and North America. Nilsen has collaborated widely across disciplines and has worked with artist Femke

Herregraven, musicians Chris Watson, Jóhann Jóhannsson, Hildur Guðnadóttir, directors Gaspar Noé, Denis Villeneuve, Benedikt Andrews, choreographer Örjan Andersson, and many others. Nilsen has released over 25 albums across three decades, including *True than Nature* (2025) for Ideologic Organ.

bjnilsen.info

SCALARS VOWERS

FARSZKY & SAVIĆ

**Kaja Farszky &
Grgur Savić**



Kad Kaja svira, Grgur se smiješi i sluša. Obostran je to proces. Njihove su namjere iskrene i velikodušne, vođene znatiželjom i povjerenjem. U svijetu glazbene improvizacije i stvaranja u trenutku, vjeruju da zvuk nije zadan, već pregovaran; ne izvodi se, već zajednički otkriva.

Ovaj nastup označava njihovu prvu suradnju kao duo, koja povezuje dvije različite, ali blisko povezane umjetničke prakse. Odbacujući tradicionalne predodžbe o instrumentima i formi, zvuk tretiraju kao živu materiju: nešto što se iznova pronalazi, rasteže, transformira ili redefinira u samom trenutku izvedbe.

Ne pripremaju kompozicije nego moguće fragmente, smjerove i neočekivane situacije koje se u potpunosti mogu razviti sviranjem. Za oboje, zvuk je uvijek živ i u pokretu — ponekad stabilan, ponekad namjerno nestabilan — oblikovan uzajamnim slušanjem, interakcijom i povjerenjem da ga slijede kako god ih povede. Ono što ih povezuje jest zajednička sklonost izlasku iz zone komfora i područja poznatog, istraživanju što zvuk može postati, kako se ponaša te kako se odnosi prema prostoru, tijelu i njima samima.

Kaja koristi udaraljke kao prostor izražavanja, vjerujući da ne postoje granice onoga što može biti instrument niti onoga što sve može postati glazba. Za nju je uvijek ključno pitanje što učiniti s određenim zvukom u datom trenutku. Njezino sviranje na scenu uvijek donosi svježiu i vibrantnu energiju, a posebno voli kad zvuk, pokret i vizualna prisutnost imaju jednaku važnost i kad su pažljivo oblikovani.

Grgur pristupa svojim saksofonima kao objektima za igru i promišljanje — kao nečemu što se može preparirati,

rastaviti, izložiti pritisku i preoblikovati. On traga za neočekivanim narativima, ne samo u zvuku, nego i u onome što instrument postaje kroz transformaciju i ponovno slušanje. Privlače ga nelagodni zvučni trenuci u kojima sve djeluje pomalo pomaknuto, jer se upravo u takvim situacijama pojavljuju nove ideje i započinje istinsko otkrivanje.

Kaja Farszky (HR/BE) od 2016. godine živi i radi u Bruxellesu. Farszky je udaraljkašica čiji je umjetnički rad ukorijenjen u suvremenoj glazbi te interdisciplinarnim suradnjama koje obuhvaćaju raznolike publike, uključujući djecu i dojenčad. Njezin je profesionalni put snažno obilježen suradnjama sa skladateljima i umjetnicima iz različitih područja poput plesa, kazališta i vizualnih umjetnosti, pri čemu redovito sudjeluje u stvaralačkim procesima. Svojim pristupom Farszky temeljito propituje glazbeni repertoar koji izvodi, kao i kontekst u kojem ga predstavlja. Udaraljke koristi kao sredstvo izražavanja, komunikacije i istraživanja fizičkih i psiholoških dimenzija zvuka kako bi proširila mogućnosti suvremene glazbe u povezivanju različitih publika, umjetničkih područja i (zvučnih) okruženja. Kaja čvrsto vjeruje da glazba za udaraljke razotkriva i pojačava ono fundamentalno kod skladatelja i izvođača koji se njome bave.

kajafarszky.com

Grgur Savić (HR/DE) djeluje na sjecištu zvuka, vizualne umjetnosti i tehnologije. Njegova praksa obuhvaća izvedbu, kompoziciju i transformaciju materijala, s naglaskom na dekonstrukciju saksofona radi istraživanja rezonancije, vibracije i opipljive prisutnosti zvuka.

Kroz rad na grafičkim partiturama istražuje vizualno-zvučno prevodenje i interakciju u stvarnom vremenu, kao u projektu [*air>coded*], koji uspostavlja dijalog između ljudske krhkosti i digitalne preciznosti, te propituje autorstvo, percepciju i posredovanje: tko vodi, a tko sluša? Savićeva intermedijaska praksa transformira pronađene objekte i odbacene tekstove u hibridna zvučno-tekstualna djela, promišljajući o komunikaciji, autorstvu i društvenim dimenzijama umjetnosti. Kroz različite formate, njegov rad osluškuje načine na koje se zvuk, tekst i objekti mogu kodirati, rekodirati i naposljetku ponovno čuti. Njegovi radovi predstavljeni su na međunarodnim festivalima eksperimentalne glazbe. Od 2015. godine živi i radi u Berlinu, gdje je aktivan član scene Echtzeitmusik.

grgursavic.com

When Kaja plays, Grgur smiles, and listens. The process flows both ways. Their intentions are honest and generous, guided by curiosity and trust. In the world of music improvisation and creating in the moment, they believe that sound is not given, it is negotiated, not played, but discovered together.

This performance marks their first collaboration as a duo, bringing together two distinct yet closely connected practices. Letting go of traditional ideas of instruments and form, they treat sound as living material: something to be found anew, stretched, transformed, or redefined in the moment.

They do not prepare pieces, only possible fragments, directions, and surprising situations that can fully emerge through playing. For both, sound is always alive and in motion, sometimes

stable, sometimes deliberately unstable, shaped by mutual listening, interaction, and the trust to follow it wherever it leads. What connects them is a shared love for stepping beyond comfort and familiarity, exploring what sound can become, how it behaves, and how it relates to space, body, and each other.

Kaja uses percussion as a space for expression, believing there are no limits to what an instrument can be or what can become music. For her, the question is always what to do with a particular sound at a given moment. Her playing always brings a fresh and vibrant energy to the stage, and she loves when sound, movement, and visual presence are equally important and carefully shaped.

Grgur approaches his saxophones as something to play with and rethink, objects to be prepared, taken apart, pressurized, and reshaped. He searches for unexpected narratives not only in the sound itself, but in what the instrument becomes through transformation and re-hearing. He enjoys staying with uneasy, uncomfortable sonic moments, where things feel slightly off, because that's where new ideas appear and real discovery begins.

Kaja Farszky (HR/BE), based in Brussels since 2016, is percussionist whose work is rooted in contemporary music and interdisciplinary collaborations reaching diverse age audiences, including babies. Her life is marked strongly through work with composers, artists from different fields such as dance, theatre, and visual arts while being involved in creations on a regular basis. She deeply questions the music that is played, and the context that is being put into. She uses percussion instruments

to express herself, communicate, and touch physical and psychological dimensions of sound in order to expand the possibilities of contemporary music for creating bridges between audiences, disciplines, and (sound) environments. Kaja believes that percussion music at its best reveals and amplifies something fundamental about the composers and performers who engage in it.

kajafarszky.com

Grgur Savić (HR/DE) works across the mediums of sound, visual art, and technology. His practice spans performance, composition, and material transformation, with a focus on deconstructing the saxophone to explore resonance, vibration, and the tangible presence of sound. Working with graphic

scores, he investigates visual–sonic translation and real-time interaction, as in his project [*air>coded*], which stages a dialogue between human fragility and digital precision, questioning authorship, perception, and agency: who leads, and who listens? His intermedial practice transforms found objects and discarded texts into hybrid sound–text works, reflecting on communication, authorship, and the social dimensions of art. Across formats, his work listens for how sound, text, and objects can be coded, re-coded, and ultimately re-heard. His work has been featured at international experimental music festivals. Based in Berlin since 2015, he is an active member in the Echtzeitmusik scene.

grgursavic.com

KAJAFARSZKY
SAVIC

ZVUKO SPJEVI

**Zvukospjevi: Ono plače ljudskim
suzama Soundspiels: She Cries
Human Tears**

audiovizualna izvedba, 2026.

audiovisual performance, 2026



Ono plaće ljudskim suzama uzima kao polazišnu točku obilazak tzv. Mora plastike u Španjolskoj 2025. godine. Projektom se zamišlja narativ i pokrem halucinogeni toksini biljaka pomoćnika (Eng. nightshade) truju kolektivnu podsvijest konzumenata rajčica. Koristeći terenske snimke, fabulacije i pokretne slike, pratimo nekoliko različitih niti — od polikromne skulpture iz 16. stoljeća, do špageti vesterna, berača voća u pokretu, zemljovlasnika/ica i industrijske poljoprivrede, kako bismo razmišljali o energiji, višku, potrošnji, svetom i užasu. Umjetnici u radu koriste izgovorenu riječ, zvuk i video.

Zvukospjevi (HR) su multimedijalni projekt filmašice i tekstopisateljice Nicole Hewitt, medijskog i zvučnog umjetnika Ivana Slipčevića te vizualne umjetnice Vide Guzmić. Zajedno čine kolektiv koji se od 2019. godine povremeno okuplja, odlazi na lokacije i snimanja, te terenska istraživanja koristi kao osnovu svojih projekata. Neki od radovi Zvukospjeva su: *Ljubavne čari* (Studio Pangolin, 2024.), *nekoć sam bila stol* (Galerija Nova, 2022.), *Sightings-Siteings* (Ganz Nove Perforacije i Birca, 2020.), *Mjesečarke* (Muzej moderne i suvremene umjetnosti, 2019.), *Witchgrass* (Izlog suvremenog zvuka, 2017.). Kolektiv kombinira elemente elektroničke glazbe, izgovorene riječi, videa te svjetlosne instalacije.

pangolin.hr

Taking the field trip to Spain's Sea of Plastic in 2025 as its starting point, the project *She Cries Human Tears* imagines a narrative where the hallucinogenic toxins of nightshade plants contaminate the collective unconscious of tomato consumers. Using field recordings, fabulations and moving images, we follow several different strands — from 16th century polychrome sculpture, to spaghetti westerns, migrant fruit pickers, landowners and industrial agriculture, to think about energy, surplus, consumption, the sacred and horror. In their work artists use spoken word, sound and video.

Soundspiels (HR) is a mixed media project by filmmaker and writer Nicole Hewitt, media and sound artist Ivan Slipčević and visual artist Vida Guzmić. Together they create a collective that, since 2019, meets occasionally, walks on locations and uses field research as the basis of their projects. Soundspiels' works include *Lovespells* (Studio Pangolin, 2024), *I used to be a table* (Galerija Nova, 2022), *Sightings-Siteings* (Ganz New Perforation Festival and Birca, 2020), *Sleepwalkers* (Museum of Modern and Contemporary Art, 2019), *Witchgrass* (Showroom of Contemporary Sound, 2017). The collective combines elements of electronic music, spoken word, video and light installation, both live and recorded.

pangolin.hr

VOLUME WINTER

**Cara Tolmie &
Rian Treanor**



Fotografija Photo: James Clarkson & Jashan Walton

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Uzbuđljiva nova suradnja između Care Tolmie i Riana Treanora predstavlja izrazito kinetičan i razigran pothvat. Tjelesno usmjerena vokalna istraživanja stapaju se s kompleksnim ritmičkim sustavima, tvoreći zavodljivo dezorijentirajući i hiper nadrealan prostor semantičkih modulacija, konkretne poezije, cut-up beatova i imitiranih semplova. Njihov zvuk je jedinstven i taktilan: discocijativna plesna glazba koja ponovno sastavlja iskrivljene vokalne linije i zapletene biomehanike u istraživačkoj mreži nestabilnih formi. Riječ je o zamagljenom spoju tjelesne krhkosti i ekstatične disrupcije, u kojem valovi značenja rastu i padaju kroz oblake sintetičkog zujanja, prolaznog daha i struje svijesti.

Prvi put su nastupili kao duo kad im je Counterflows Festival 2023. naručio djelo za poznati Arches. Vokalistica i izvedbena umjetnica Cara Tolmie donijela je svoju hipnotičku vokalnu tehniku *Internal Singing* — intimnu praksu koja koristi dah, pokret i dodir kako bi istražila suptilne veze između glasa i tijela u uznemirujućem i zanosnom zvučnom prostoru. Inovativni rad Riana Treanora pružio je snažan kontrapunkt: radikalne, raveom prožete strukture koje se savijaju i uvijaju oko Tolmienih inkantacija.

Album *Body Lapse* (2025.), kojeg promoviraju koncertom na Gibanjima, jest njihovo prvo zajedničko izdanje, objavljeno za Planet Mu u trenutku kad etiketa obilježava 30 godina inovativne elektroničke glazbe. Proizašao iz niza intenzivnih improvizacijskih nastupa, *Body Lapse* snimljen je između Stockholma i Rotherhama 2024. godine. Odjeci njihove energije uživo prožimaju cijeli album — glas koji vibrira kroz tijelo, reagirajući na dodir, trenutni osjet i ritmičku modulaciju. Njihove snimke

bilježe sirovu prisutnost izvedbe, prevođeci je u nešto opipljivo i neposredno. Zajedno oblikuju zvuk uznemirujuće ljepote i napete intenzivnosti: razigranu, tjelesnu mrežu računalne glazbe, glasa i spekulativnog pripovijedanja.

Cara Tolmie (UK/SE) je rođena u Glasgowu, a živi i radi u Stockholmu. Kao glazbenica, umjetnica i performerica, od završetka umjetničke akademije 2005. godine umjetničkom radu pristupa izrazito interdisciplinarno. Njezina kontinuirana posvećenost istraživanju krajnjih granica žive vokalne izvedbe tijekom posljednjih 15 godina, omogućila joj je razvoj jedinstvene, pronicljive i hrabre zvučne palete koja publiku često dovodi u hipnotična stanja nevjerice i zadivljenosti. U svom radu Tolmie istražuje složenost veze između glasa i tijela — kako glas premošćuje unutarnje i vanjske stvarnosti, i onoga koji zvuk stvara i onoga koji ga sluša, te na koji način istražuje različite osobine glasovnog utjelovljenja, i one ugodne i one dezorijentirajuće. U tom smislu često istražuje izvedbene tehnike koje dez/re-orijentiraju odnos slušanja između pjevačice i njezine publike kroz živu upotrebu neobične, improvizirane i repetitivne vokalizacije.

Rian Treanor (UK) ponovno promišlja klupsku kulturu, eksperimentalnu umjetnost i računalnu glazbu, predstavljajući intuitivan i uvjerljiv glazbeni svijet razlomljenih i međusobno povezanih komponenti. Nakon što je ostavio živopisan dojam nizom izdanja za *The Death of Rave* i *Warp* pod-etiketu Arcola, njegov debitantski album *ATAXIA* za Planet Mu 2019. etablirao ga je kao ometajući i esencijalan novi glas britanske

underground klupske scene. Njegov najnoviji album *File Under UK Metaplasms* inspiriran je rezidencijom u Boutique studiju kolektiva *Nyege Nyege* u Kampali 2018., uključujući hi-definition bas svog rodnog grada Sheffielda sa zagonetnom energijom tanzanijskog Singela i Footworka. Koristeći programski jezik Max/MSP razvija prilagođeni softver za istraživanje proširenih ritmičkih tehnika i algoritamskih procesa, gradeći uređaje koji omogućuju spontanu modulaciju uzoraka unutar različitih suradnji, radio-nica, live nastupa i instalacija.

riantreanor.com

This exciting new collaboration between Cara Tolmie and Rian Treanor is a highly kinetic and playful endeavour. Body-centric vocal explorations merge with intricate rhythmic systems forming a deliciously disorientating, hypersurreal space of semantic modulations, concrete poetry, cut-up beats and mimicked samples. Their sound is singular and tactile: dissociative dance music that reassembles contorting vocal lines and knotting biomechanics in an explorative network of unstable forms. It's a blur of bodily fragility and ecstatic disruption, where swells of meaning rise and fall through clouds of synthetic buzz, fleeting breath, and stream-of-consciousness imagery.

The duo first performed together when Counterflows Festival paired them for a new commission at the historic Arches venue in 2023. Glasgow-born, Stockholm-based vocalist and performance artist Cara Tolmie brought her hypnotic vocal technique, Internal Singing — an intimate practice using breath, movement, and touch that explores the subtle binds between voice and body in

an unsettling, engrossing sonic space. Treanor's richly innovative work provided a compounding counterpart: radical, rave-infused structures that bent and contorted around Tolmie's incantation.

The album *Body Lapse* (2025) which they will promote at the concert at Gibanja, marks their debut release together, arriving on Planet Mu as the label celebrates 30 years of groundbreaking electronic music. Growing out of a series of charged, improvisational performances, *Body Lapse* was recorded between Stockholm and Rotherham in 2024. Resonances of their live energy echo throughout the record — a voice shaking through the body, responding to touch, real-time sensation, and rhythmic modulation. Their recordings capture the raw presence of performance, translating it into something tactile and immediate. Together, they shape a sound of unsettling beauty and frictional intensity: a playful, physical mesh of computer music, voice, and speculative storytelling.

Cara Tolmie (UK/SE), born Glasgow, based in Stockholm, has been working in a deeply interdisciplinary way as a musician, artist and performer since graduating from art school in 2005. Her ongoing commitment to exploring the outer reaches of live vocalisation over the last 15 years has enabled her to develop a unique, astute and bold sonic palette of her own that often sends her audiences into mesmeric states of disbelief and awe. Her practice at large investigates the complexity of the bind between the voice and body — of how voice can traverse internal and external realities of both the sounder and listener and how it can research various qualities

of embodiment, both pleasurable and disorienting. Within this she often explores performative techniques that dis/reorient the listening relationship between the singer and her audience through live uses of defamiliarised, improvised and repetitive vocalisation.

Rian Treanor (UK) re-imagines club culture, experimental art and computer music, presenting an insightful and compelling musical world of fractured and interlocking components. Having left a vivid impression with a string of releases on The Death of Rave & Warp sub-label Arcola, his debut album ATAXIA for Planet Mu in 2019 established him as both a disruptive and essential new voice

in British underground club music. His latest album File Under UK Metaplastm takes inspiration from his residency at the Nyege Nyege collective's Boutique Studio in Kampala in 2018. Incorporating the high-def bass weight of his home town Sheffield with the enigmatic energy of Tanzanian Singeli and Footwork. Using the programming language Max/MSP he develops bespoke software to explore extended rhythmic techniques and algorithmic processes, building devices that enable spontaneous pattern modulation within various collaborations, workshops, live performances and installations.

riantreanor.com

VOLUME TREANOR

FRED FRITH BERGER

Fred Frith & Jaka Berger: Auditivni kontinuum **Auditory Continuum**

akustička ekološka improvizacija,
2026.

acoustic ecology improvisation, 2026



Auditivni kontinuum je istraživački umjetnički projekt Freda Fritha i Jake Bergera koji istražuje suptilnu međuigru između zvukova okoline i slobodne improvizacije. Prirodni i urbani zvučni pejzaži ne funkcioniraju kao pozadina nego kao živi, ravnopravni sugovornik koji u stvarnom vremenu izaziva glazbene reakcije. Kroz profinjeno, gotovo meditativno slušanje, izvođači hvataju suptilne zvučne pomake poput šuštanja vjetra ili pulsa grada te ih pretvaraju u zvučni krajolik koji se organski razvija. Projekt briše granice između kompozicije, improvizacije i akustičke ekologije, otvarajući prostor za dublje razumijevanje zvuka kao odraza svijeta u kojem živimo.

Fred Frith (UK) je skladatelj, improvizator i pedagog, najpoznatiji po reinenciji električne gitare koja je započela albumom *Guitar Solos 1974.* godine. Svoje je umijeće razvijao svirajući u rock bendovima — osobito u kulturnom sastavu Henry Cow — te stvarajući glazbu u studiju. Fredove su skladbe izvodili razni ansambli, od BBC Scottish Symphony Orchestra i Arditti Quarteta do sastava poput Hieronymus Firebraina i Sleepytime Gorilla Museuma. Napisao je glazbu za filmove *Rivers and Tides* i *Tracing Light* redatelja Thomasa Riedelshaimera, *The Tango Lesson* i *The Party* redateljice Sally Potter, zatim *Zen for Nothing* Wenera Penzela, kao i za Oscara nominirani *Last Day of Freedom* autorica Nomi Talisman i *Dee Hibbert-Jones*. Kao improvizator, Fred je nastupao s najznačajnijim glazbenicima više generacija, uključujući Núriu Andorrú, Lotte Anker, Dereka Baileyja, Alvina Currana, Camille Émille, Joëlle Léandre, Georgea Lewisa, Phial Mintona, Ikuë Mori, Butcha Morrisa, Pauline Oliveros i Susanu Santos Silvu. Fred Frith je tema hvaljenog filma *Step Across the Border* autora Nicolasa Humberta i Wenera Penzela.

fredfrith.com

Jaka Berger (SLO) — Brgs je svestran i beskompromisan umjetnik koji već više od dva desetljeća oblikuje jezgru slovenske nezavisne glazbene scene. Kao bubnjar, udaraljkaš, skladatelj i improvizator, vješto navigira kroz jazz, free jazz, elektroakustičku glazbu, dub, noise, eksperimentalni hip-hop i punk, sudjelujući u brojnim nacionalnim i međunarodnim projektima. Karakterističan dio njegova opusa je preparirani bubanj kojeg razvija od 2014. godine — hibridni instrument u kojem se akustički i elektronički elementi stapaju u jedinstveno zvučno tijelo. Njime stvara bogate teksture i suptilne zvučne pomake na sjecištu improvizacije i suvremene kompozicije, a njegova djela redovito objavljuju međunarodno priznate diskografske kuće. Među njegovim istaknutim projektima je ansambl *Fresh Dust*, u kojem sudjeluju Samo Šalamon, Benoît Delbecq i Susana Santos Silva. Kao inicijator zajednice *Clockwork Voltage* aktivno povezuje slovensku eksperimentalnu i modularnu scenu, unutar koje razvija i svoj projekt *DUF*, usmjeren na mračan, atmosferičan elektronički zvuk. Redovito nastupa i predaje, a njegov umjetnički put naročito oblikuje najnovija suradnja sa svjetski priznatim gitaristom Fredom Frithom s kojim razvija projekt *Auditivni kontinuum* na sjecištu improvizacije i akustičke ekologije. Berger ostaje ključna figura suvremene slovenske glazbe — istraživač zvuka i umjetnik koji neprestano pomiče granice slušanja.

jakaberger.com

Auditory Continuum is a research-driven artistic project by the duo Fred Frith (guitar) and Jaka Berger (drums), exploring the subtle interplay between environmental sound and free

improvisation. Natural and urban soundscapes do not function as a backdrop, but as a living, equal interlocutor that triggers musical responses in real time. Through refined, almost meditative listening, the performers capture delicate sonic shifts like rustling wind or the pulse of the city and transform them into an organically evolving soundscape. The project dissolves the boundaries between composition, improvisation, and acoustic ecology, opening a space for a deeper experience of sound as a reflection of the world we inhabit.

Fred Frith (UK) is a composer, improviser and educator best known for the reinvention of the electric guitar that began with *Guitar Solos* in 1974. He learned his craft playing in rock bands — notably the iconic *Henry Cow* — and creating music in the recording studio. Fred's compositions have been performed by ensembles ranging from BBC Scottish Symphony Orchestra and Arditti Quartet to Hieronymus Firebrain and Sleepytime Gorilla Museum. Film music credits include *Rivers and Tides* and *Tracing Light* by Thomas Riedelsheimer, *The Tango Lesson* and *The Party* by Sally Potter, Werner Penzel's *Zen for Nothing*, and the Oscar-nominated *Last Day of Freedom*, by Nomi Talisman and Dee Hibbert-Jones. As an improviser Fred has performed with key figures spanning several generations, including Nùria Andorrà, Lotte Anker, Derek Bailey, Alvin Curran, Camille Émaille, Joëlle Léandre, George Lewis, Phil Minton, Ikue Mori, Butch Morris, Pauline Oliveros, and Susana Santos Silva. He is the subject of Nicolas Humbert and Werner Penzel's much loved film *Step Across the Border*.

fredfrith.com

Jaka Berger (SLO) — Brgs is a versatile and uncompromising artist who has been shaping the core of Slovenia's independent music scene for more than two decades. As a drummer, percussionist, composer, and improviser, he moves fluidly across jazz, free jazz, electro-acoustic music, dub, noise, experimental hip-hop, and punk, collaborating in numerous national and international projects. A distinctive part of his oeuvre is his prepared drum kit, which he has been developing since 2014 — a hybrid instrument where acoustic and electronic elements merge into a unified sonic body. Through it, he creates rich textures and subtle sonic shifts at the intersection of improvisation and contemporary composition, with his works regularly released on internationally recognized labels. Among his notable projects is the ensemble *Fresh Dust*, featuring Samo Šalamon, Benoît Delbecq and Susana Santos Silva. As the initiator of the *Clockwork Voltage* community, he actively connects the Slovenian experimental and modular scene, within which he also develops his project *DUF*, focused on dark, atmospheric electronic sound. He performs and teaches extensively, his artistic trajectory is notably shaped by his latest collaboration with the world-renowned guitarist Fred Frith, with whom he is developing a project *Auditory Continuum* at the crossroads of improvisation and acoustic ecology. Berger remains a key force in contemporary Slovenian music, an explorer of sound and an artist constantly pushing the boundaries of listening.

jakaberger.com

FARIDA AMADOU

Farida Amadou: Darwinian 1.0

solo zvuковna izvedba

solo sound performance



Fotografija Photo: Niclas Weber

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Farida Amadou na Gibanjima premijerno predstavlja novo samostalno djelo — istraživanje improviziranih tekstura izgrađenih oko zapadnoafričkih ritmičkih uzoraka, melodijskih fragmenata i glasa. Poznata po svojoj energiji duboko ukorijenjenoj u noiseu i slobodnoj improvizaciji, Amadou otvara novo poglavlje ispreplićući odjeke predaka s radikalnom zvučnom slobodom.

Farida Amadou (BE) je glazbenica sa sjedištem u Bruxellesu, a električna bas gitara je njezin glavni instrument. Vrlo rano se počela baviti improviziranom glazbom i brzo stekla prepoznatljivost te je surađivala s glazbenicima poput Thurstona Moorea, Petera Brötzmana, Freda Lonberg-Holma, Chesa Smitha, Mette Rasmussen, Davea Rempisa, Chrisa Corsana, Andyja Moora, Terrieja Exa, Pata Thomasa, Lukasa Koeniga, uz povremene suradnje s Jerusalem in My Heart i Moor Mother. Ako postoji jedna glazbenica koju ste u posljednjem desetljeću mogli čuti u iznimno raznolikim glazbenim kontekstima, onda je to belgijska basistica i umjetnica zvuka Farida Amadou. Ne samo da možete uživati u njezinoj besprijekornoj vještini upravljanja instrumentom, već i u transformativnoj moći kojom reinterpretira i proširuje svoj materijal na spontane i nekonvencionalne načine.

faridamadou.com

At Gibanja festival Farida Amadou presents a brand new solo creation — an exploration of improvised textures built around West African rhythm samples, melodic fragments, and voice. Known for her deep-rooted energy in noise and free improvisation, Amadou opens a new chapter, weaving ancestral echoes with radical sonic freedom.

Farida Amadou (BE) is a musician based in Brussels, Belgium. The electric bass is her main instrument. Soon Farida started to dive into improvisation music, got rapidly identified, and collaborated with musicians like Thurston Moore, Peter Brötzmann, Fred Lonberg-Holm, Ches Smith, Mette Rasmussen, Dave Rempis, Chris Corsano, Andy Moor, Terrie Ex, Pat Thomas, Lukas Koenig among other occasional features such as Jerusalem in My Heart and Moor Mother. If there's one musician in the last decade that you may hear in wildly diverse musical contexts it is Belgian electric bassist and sound sculptor Farida Amadou. Not only can you enjoy the unerringly skillful command she has over her instrument but also the transformative power to reinterpret and expand her material in spontaneous and unconventional ways.

faridamadou.com

DLS FIG

live izvedba

Dis Fig

live performance



Fotografija Photo: AF Cortes

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Felicia Chen (SAD/DE) već se dugo opire jednostavnoj kategorizaciji. Svoje je umjetničko stvaralaštvo započela djelovanjem na njujorškoj DIY i eksperimentalnoj klupskoj sceni, kanalizirajući strast prema pop glazbi, metalu, rapu i globalnim plesnim formama u nepredvidive, višeslojne DJ setove koji su korespondirali s neumoljivom bukom američke istočne obale. Upravo je u New Yorku Chen uspostavila vezu s cijenjenim lokalnim underground kolektivom PTP, zajednicom istomišljenih autsajdera koja i danas snažno utječe na njezin rad. PTP je objavio Chenin debitantski album PURGE 2019. godine, čime je dodatno afirmiran njezin autorski glas, rafinirajući širok spektar utjecaja u katarzičnu esenciju koja oscilira između ranjive ljepote i eruptivnog kaosa. Kao DJ-ica, Chen je izgradila reputaciju zahvaljujući svojoj znatiželji i nemirnoj energiji, dok se kao live izvođačica udaljava od klupske paradigme, koristeći svoj akrobatski glas i cijelo tijelo kako bi prenijela emocionalnu složenost koja nadilazi jezik.

“Ovo nije tek uobičajeni zid moćne elektronike i bijesnog vrištanja... Raspon Dis Fig iznenađujuće je nedogmatski, uključujući sintetičke brass sekcije, flaute i slojeve tišine.” (The Quietus)

Felicia Chen (SAD/DE) has long resisted simple categorization. She cut her teeth operating in New York City's scrappy DIY and experimental club scenes, channeling a passion for pop music, metal, rap, and global dance forms into unpredictable multi-layered DJ sets that harmonized with the US East Coast's relentless noise. It was in NYC where Chen connected with beloved local underground imprint PTP, a collective of like-minded outsiders that still exerts its influence on her today. PTP handled the release of her debut album PURGE in 2019 and it substantiated her artistic voice, refining her vast pool of influences into a cathartic distillate that oozes between vulnerable beauty and retching chaos. As a DJ, Chen has nurtured a reputation for her curiosity and restless energy, but as a live performer she edges away from the club completely, using her acrobatic voice and entire body to transmit emotional complexity that's deeper than language.

“This ain't just your run-of-the-mill wall of power electronics and angry screams... Dis Fig's range is surprisingly undogmatic, including synthetic brass sections, flutes, and piles of quiet.” (The Quietus)

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