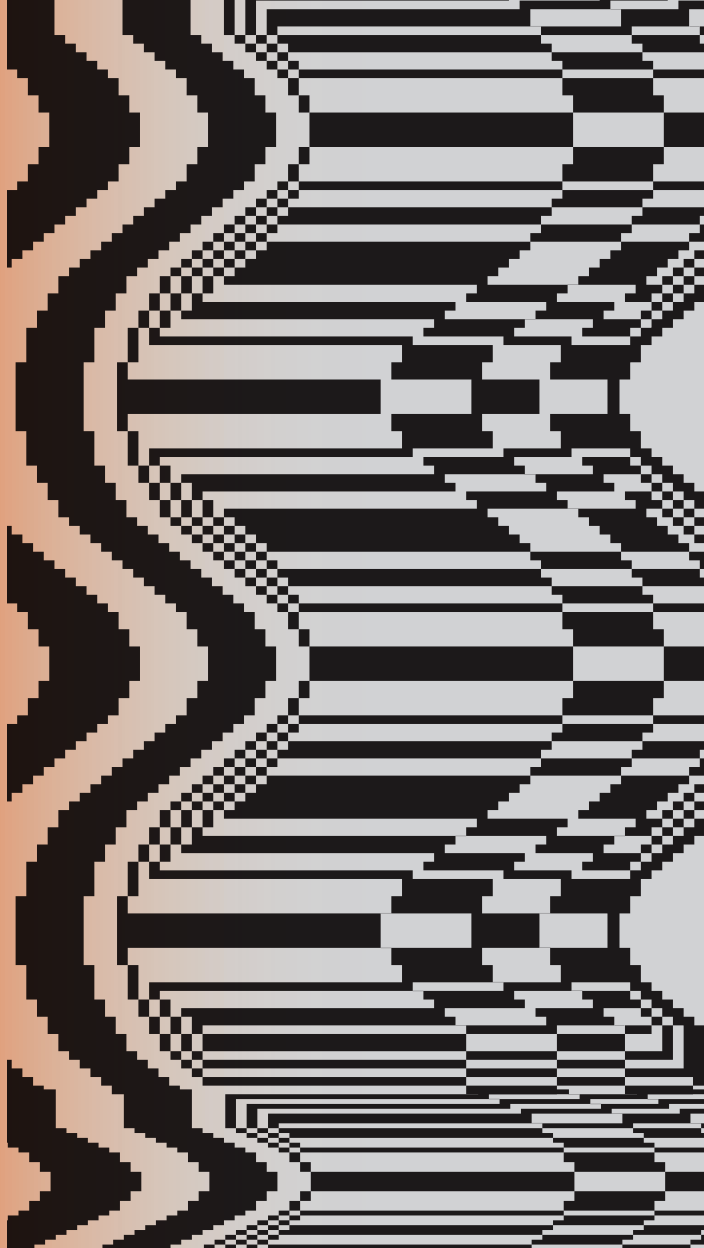


**GIBANJA**





# GIBANJA

EKSPERIMENTALNO ZVUČNO DOGAĐANJE

9—12  
11/2022

POGON JEDINSTVO  
PETI KUPE  
KLUB MOČVARA  
MUZEJ SUVREMENE  
UMJETNOSTI

ALEN SINKAUZ + NENAD SINKAUZ + ANDREA

MATOŠEVIĆ + MIODRAG GLADOVIĆ + MARIO

KALOGJERA MAOTIK & MARTEN VOS

BABILONSKA THOMAS ANKERSMIT TONOTA

JATA C HANA HOSTIĆ + ANJA KARAKAŠ +

HRVOJE NIKŠIĆ + LUKA PEKAS + ANDRIJA PERŠUN

+ DAVOR SANVINCENTI MARISKA DE GROOT PLF

IVAR ROBAN KRIŽIĆ & BOJAN KRHLANKO

OKKYUNG LEE MIODRAG GLADOVIĆ

ULAZ BESPLATAN

KONTEJNER

WWW.KONTEJNER.ORG

**GIBANJA** su eksperimentalno zvučno događanje udruge KONTEJNER, koje stvara prostor za eksperimentalne zvukovne izričaje, umjetnost zvuka i prostorno-zvučno stvaralaštvo.

**Gibanja su prostor zvuka: zvučnih eksperimenata, suvremenih glazbenih tendencija, sjecišta zvuka i novih tehnologija te prostor imerzivnih zvučnih i audiovizualnih iskustava.**

**Nastavljajući se na prošlogodišnje prvo izdanje Gibanja, ovogodišnji program predstavlja još širi spektar raznovrsnih poetika i različitih pristupa i načina rada sa zvukom: zvukom sâmim, zvukom u prostoru, zvukom i slikom, ili pak zvukom i svjetlom.**

**Sudionici/e Gibanja su glazbenici/e i umjetnici/e zvuka koji mijenjaju način na koji slušamo i našu percepciju zvuka, bilo svojom metodom uranjanja slušatelja u zvuk ili pak specifičnim glazbenim izričajem, pružajući jedinstveno iskustvo, sada i ovdje.**

**Dobrodošli u prostor eksperimentalnog zvuka!**

**MOTIONS** is an experimental sound event organized by the association KONTEJNER, which creates a space for experimental sound expressions, sound art and spatial-sound creativity.

**Motions are a space of sound: sound experiments, contemporary musical tendencies, intersection of sound and new technologies, and a space of immersive sound and audiovisual experiences.**

**Continuing from last year's first edition of Motions, this year's programme presents an even wider spectrum of diverse poetics, different approaches and ways of working with sound: sound itself, sound in space, sound and image, or sound and light.**

**The participants at Motions are musicians and sound artists who alter the way we listen and our perception of sound, either by means of immersing the listener in sound or through their idiosyncratic musical articulations, and ultimately providing a unique experience, in the here and now.**

**Welcome to the space of experimental sound!**

18:30

**ALEN SINKAUZ, NENAD SINKAUZ,  
ANDREA MATOŠEVIĆ, MIODRAG GLADOVIĆ,  
MARIO KALOGJERA**

*Sicomat*

predstavljanje instalacije i koncert  
/ presentation and live performance  
Pogon Jedinstvo — mala dvorana  
/ small hall (40')

20:30

**MAOTIK & MAARTEN VOS**

*Nepredvidljivo vrijeme  
/ Erratic Weather*

audiovizualni performans  
/ audiovisual performance  
Peti Kupe (40')

21:15

**BABILONSKA**

DJ set  
Peti Kupe (120')

18:00  
-21:00

**ALEN SINKAUZ, NENAD SINKAUZ,  
ANDREA MATOŠEVIĆ, MIODRAG GLADOVIĆ,  
MARIO KALOGJERA**

*Sicomat*

audiovizualna instalacija

/ audiovisual installation

Pogon Jedinstvo — mala dvorana

/ small hall

18:30

**THOMAS ANKERSMIT**

*Uvodno predavanje o Maryanne Amacher*

/ *Lecture on Maryanne Amacher*

Pogon Jedinstvo — velika dvorana

/ big hall (30')

19:00

**THOMAS ANKERSMIT**

*Perceptivna geografija*

/ *Perceptual Geography*

koncert

/ concert

Pogon Jedinstvo — velika dvorana

/ big hall (40')

20:00

**TONOTA**

*neizvjesnost*

/ *uncertainty*

koncert

/ concert

Pogon Jedinstvo — velika dvorana

/ big hall (30')

21:00

**JATA C**

*Kronolit*

/ *Chronolith*

zvučna instalacija i live izvedba

/ live sound event

MSU (55')

11:00

## JATA C

*Kronolit*

-19:00

*/ Chronolith*

zvučna instalacija

*/ sound installation*

MSU

18:00

## ALEN SINKAUZ, NENAD SINKAUZ, ANDREA MATOŠEVIĆ, MIODRAG GLADOVIĆ, MARIO KALOGJERA

-21:00

*Sicomat*

audiovizualna instalacija

*/ audiovisual installation*

Pogon Jedinstvo — mala dvorana

*/ small hall*

19:00

Predstavljanje radionice field recordinga  
i prostorno-zvučnog stvaralaštva pod  
vodstvom Davora Sanvincentija  
i Hrvoja Nikšića

*/ Presentation of the field recording and  
spatial-sound workshop led by Davor*

Sanvincenti and Hrvoje Nikšić

Pogon Jedinstvo — velika dvorana

*/ big hall (30')*

20:00

## MARISKA DE GROOT

*Stirred Mandala II*

*/ Stirred Mandala II*

audiovizualni performans

*/ audiovisual performance*

Močvara (30')

21:00

## PLF

koncert

*/ concert*

Pogon Jedinstvo — velika dvorana

*/ big hall (40')*

11:00

## JATA C

*Kronolit*

/ *Chronolith*

zvučna instalacija

/ sound installation

MSU

-18:00

18:00

## ALEN SINKAUZ, NENAD SINKAUZ, ANDREA MATOŠEVIĆ, MIODRAG GLADOVIĆ, MARIO KALOGJERA

*Sicomat*

audiovizualna instalacija

/ audiovisual installation

Pogon Jedinstvo — mala dvorana

/ small hall

-21:00

19:00

## IVAR ROBAN KRIŽIĆ I BOJAN KRHLANKO

*Performing Reflection*

/ *Performing Reflection*

koncert

/ concert

Pogon Jedinstvo — velika dvorana

/ big hall (30')

20:00

## OKKYUNG LEE

koncert

/ concert

Pogon Jedinstvo — velika dvorana

/ big hall (40')

21:00

## MIODRAG GLADOVIĆ

*Skladba za malu harmoniku i velike zvučnike*

/ *A Piece for a Small Accordion and Big Loudspeakers*

koncert / concert

Pogon Jedinstvo — velika dvorana

/ big hall (25')





**ALEN SINKAUZ,  
NENAD SINKAUZ,  
ANDREA MATOŠEVIĆ,  
MIODRAG GLADOVIĆ,  
MARIO KALOGJERA**

VIZUAL: ANA KUNEI, STILL IZ FILMA PULSKI NAVOZIBRANKA BAUERA / VISUAL:  
ANA KUNEI, STILL FROM BRANKO BAUER'S MOVIE BUILDING BERTHS OF PULA

2022.

Mišljen i stvaran iz trenutka rastakanja brodogradilišnih radnih zajednica, a time i rastakanja mogućnosti konstruiranja kompleksnih plovila, *Sicomat* podcrtava točku razmeđa jedne sasvim nove, suvremene i dosad nepoznate zvučne dihotomije. Industrijska tišina, neprirodna brodogradilišnim gradovima poput Pule, u naglašenom je kontrastu s desetljećima generiranom bukom na navozima, a čiji je značaj bio ne samo usko proizvođač, već i kulturološko-simbolički. Otud se tišina, taj vrijedan resurs i komoditet, u performansu artikulira i kao „nezdrava“, „tišina groblja“, odnosno stanje koje može konotirati „užas“. Moderan stroj po kojem je rad i naslovljen, *Sicomat*, a čiji plamenici zahvaljujući optičkom upravljanju po nacrtu režu lim ugrađivan u brodove u veličini 1:10, može se prepoznati kao opreka takvom *silenzio* i jedno od ishodišta industrijskog zvukovlja i buke.

U performansu i instalaciji korišteni su vizualni i zvučni isječci iz filmova *Pulski navozi* (1970.) Branka Bauera i *Ploviti se mora* (1965.) Aleksandra Arandelovića.

**Alen Sinkauz (HR)** je diplomirani muzikolog, skladatelj i izvođač te dobitnik četiri Zlatne arene Pula film festivala za filmsku glazbu. Sklada i oblikuje zvuk u glazbeno-scenskim, plesnim i kazališnim predstavama te radiofonijskim, prostorno-specifičnim i multidisciplinarnim izvedbenim projektima.

**Nenad Sinkauz (HR)** je diplomirani etnomuzikolog, skladatelj i izvođač te dobitnik četiri Zlatne arene Pula film festivala za filmsku glazbu. Trenutno istražuje MIDI mapiranje električne gitare i sudjeluje u brojnim audiovizualnim, kazališnim i koncertnim izvedbama.

**Miodrag Gladović (HR)** je diplomirani inženjer elektroakustike, glazbenik, glazbeni producent i multimedijalni umjetnik. Surađuje s brojnim hrvatskim i međunarodnim umjetnicima kao oblikovatelj zvuka i suradnik u tehničkoj realizaciji multimedijalnih i interaktivnih umjetničkih instalacija.

**Mario Kalogjera (HR)** je izvedbeni animator i grafički oblikovatelj slike. Posjeduje bogato iskustvo u post-produkcijskim fazama rada na nizu projekata koji uključuju animirane, eksperimentalne te kratke 3D-stereoskopske filmove koje je radio za HRT, Zagreb film, Bonobo studio i Kinoramu.

**Andrea Matošević (HR)** je profesor i istraživač u domeni etno-antropologije, kulturalnih studija, povijesti i filozofije na Sveučilištu Jurja Dobrile u Puli. Jedan je od suosnivača Centra za kulturološka i povijesna istraživanja socijalizma. Objavio je više desetaka znanstveno-istraživačkih radova, pet monografija te je uredio tri zbornika radova. Trenutno mu je u istraživačkom fokusu filmski prikaz industrije s posebnim naglaskom na brodogradilište Uljanik u drugoj polovici 20. stoljeća.

Projekt *Sicomat* je sufinanciran sredstvima Zaklade "Kultura nova", Ministarstva kulture i medija Republike Hrvatske i Gradskog ureda za kulturu Grada Zagreba.

## Sicomat

AUDIOVISUAL INSTALLATION AND PERFORMANCE

2022

Conceived and created in the moment of the dissolution of shipyard working communities, and thus the disappearance of the possibility to construct complex vessels, *Sicomat* underlines the point of divergence of a completely new, contemporary and previously unknown sound dichotomy. The industrial silence, uncharacteristic of shipbuilding towns such as Pula, is in stark contrast to the decades of noise generated on the slipways, the significance of which was not only production-based but also culturally-symbolic. Hence, in the performance, silence, that valuable resource and commodity, is also articulated as "unhealthy", a "cemetery-like silence", a state that may be perceived as "horror". The modern machine that lends the work its title, the *Sicomat* – whose optically controlled burners cut follow a design in cutting sheet metal installed in ships in a scale of 1:10 – could be understood as an opposition to such *silenzio* and a point of origin of industrial sound and noise.

The performance uses visual and sound excerpts from Branko Bauer's film *Building Berths of Pula* (1970) and Aleksandar Arandžević's *Man Must Sail* (*Ploviti se mora*, 1965.)

**Alen Sinkauz (HR)** is an academically trained musicologist, composer and performer, and winner of four Golden Arenas from the Pula Film Festival for his work on film music. He composes and shapes sound in stage music, dance and theatre performances as well as radiophonic, space-specific and multidisciplinary performance projects.

**Nenad Sinkauz (HR)** is an academically trained musicologist, composer and performer, and winner of four Golden Arenas from the Pula Film Festival for his work on film music. He is currently exploring electric guitar MIDI mapping and participates in numerous audiovisual, theatre and concert performances.

**Miodrag Gladović (HR)** is an electroacoustics engineer, musician, music producer and multimedia artist. He collaborates with numerous Croatian and international artists as a sound designer and collaborator on technical solutions for multimedia and interactive art installations.

**Mario Kalogjera (HR)** is a performance animation artist and image graphic designer. He has vast experience in the post-production phases working on a series of projects that include animated, experimental and short 3D stereoscopic films for Croatian Radiotelevision, Zagreb Film, Bonobo Studio and Kinorama.

**Andrea Matošević (HR)** is a professor and researcher in the field of ethno-anthropology, cultural studies, history and philosophy at the Juraj Dobrila University in Pula. He is one of the co-founders of the Centre for Cultural and Historical Research of Socialism. He has published dozens of scientific research papers, five monographs and edited three collections of papers. His current research focus is the cinematic portrayal of industry with a special emphasis on the shipyard Uljanik in the second half of the 20th century.

The project *Sicomat* is co-financed by the Kultura Nova Foundation, the Ministry of Culture and Media of the Republic of Croatia and the City Office for Culture of the City of Zagreb.

# MAOTIK & MAARTEN VOS



FOTOGRAFIA / PHOTO BY: TIBERIO SCRIVILLO

Unatoč skepticizmu nekih svjetskih vladara, klimatske se promjene zaista događaju. No osim što se svijet zagrijava, i vremenske prilike na nekim dijelovima planeta postaju sve nestalnije. Posljednjih godina naša je generacija počela primjećivati učinke i posljedice tih promjena, svjedočeći nasilnim i neočekivanim klimatskim pojavama. *Nepredvidljivo vrijeme* je digitalni umjetnički projekt čiji je cilj pretočiti promjenjive atmosferske uvjete u impresivno multimedijalno iskustvo. Tijekom izvedbe, sustav koristi različite izvore informacija o vremenu koje preuzima iz internetske baze podataka i obrađuje u stvarnom vremenu, stvarajući vizualnu i sveobuhvatnu zvučnu kompoziciju. Publika će iskusiti životni ciklus vrtložnih fenomena kao što su tajfun, uragan i tropski ciklon, koji demonstriraju razornu moć prirode i hitnost njezina očuvanja.

Francuski digitalni umjetnik **Mathieu Le Sourd (Maotik, FR)** u radu se fokusira na stvaranje imerzivnih multimedijskih okruženja, interaktivnih instalacija i audiovizualnih performansa. U novije vrijeme radovi su mu predstavljeni na raznim festivalima i u galerijama diljem svijeta, kao što su Mutek Festival, B39 u Seulu, Signal Festival u Pragu, Britanski filmski institut u Londonu, Ars Electronica u Linzu, Théâtre Chaillot u Parizu i Monom u Berlinu. Uvijek u potrazi za novim izazovima, Le Sourd dizajnira vlastite audiovizualne alate, generirajući vizualne elemente pomoću algoritama i stvarajući 3D svjetove kojima transformira percepciju prostora. Surađuje s glazbenicima, izvođačima i znanstvenicima želeći produbiti istraživanje međuodnosa umjetnosti, znanosti i tehnologije. Maotik je nedavno preselio svoj studio u Funkhaus u Berlinu gdje nastavlja svoje umjetničko istraživanje sudjelujući na umjetničkoj rezidenciji koju organiziraju Sonar+D i Factory Berlin. Također se pridružio Sveučilištu primijenjenih znanosti CODE, gdje radi kao predavač iz područja interaktivnog dizajna, generativnog dizajna i AR/VR okruženja.

**Maarten Vos (NL/DE)** je nizozemski violončelist, skladatelj i producent sa sjedištem u Berlinu. Razvijajući se kao glazbenik, uz tradicionalnu klasičnu glazbu, Vos je otkrio i snažan interes za minimalističku, suvremenu i eksperimentalnu glazbu. U radu se usmjerava na stvaranje moderne klasične, ambijentalne i elektroničke glazbe, pri čemu transformira tradicionalni zvuk u novonastale zvučne krajolike, uz istraživački pristup violončelu, u kombinaciji s modularnim sintesajzerima i drugim elektroničkim instrumentima. Vos je nastupao u različitim institucijama

i na događanjima diljem svijeta kao što su Le Guess Who?, MUTEK, Sonár, Rewire, Pariška filharmonija, Contact Tokyo, Funkhaus Berlin, Amsterdam Dance Event, Cryptic Glasgow, Lowlands i sudjelovao je na rezidencijama Fondacije Gaudeamus u Utrechtu, MONOM/Funkhaus u Berlinu i Théâtre de Chaillot u Parizu. Osim samostalne karijere, surađuje s autorima u različitim umjetničkim disciplinama; u glazbi s Juliannom Barwick, Nicolasom Godinom (AIR), Colinom Bendersom, Joepom Bevingom, Sebastianom Planom, ansamblom Asko | Schönberg, modnom dizajnericom Iris van Herpen, digitalnim/vizualnim umjetnicima Maotikom i Christopherom Bauderom, suvremenom plesnom skupinom Conny Janssen Danst, te stvara glazbu za film, a u polju tehnologije surađuje sa studijem za prostorni zvuk 4DSOUND, tvrtkom za kreativne instrumente Slate + Ash i drugima. Producirao je i miksao albume za razne izvođače na etiketama kao što su Deutsche Grammophon i Universal.

## Erratic Weather

AUDIOVISUAL PERFORMANCE

Despite some world leaders' scepticism, climate change is a reality and the world isn't just warming, in some parts of the planet the weather is also becoming more erratic. During the last years, our generation has started to observe the effects and consequences of this shift, witnessing violent and unexpected climate phenomena. *Erratic Weather* is a digital art project aiming to represent changing atmospheric conditions into an immersive multimedia experience. During the performance, the system uses various sources of weather information retrieved from an online database and processed in real time to generate a visual and a surround-sound composition. The audience will experience the life cycle of swirling phenomena such as a typhoon, hurricane and tropical cyclone, demonstrating the devastating power of nature and the emergency to preserve it.

French digital artist, **Mathieu Le Sourd (Maotik, FR)** focuses his work on the creation of immersive multimedia environments, interactive installation and audiovisual performances. His work has recently been presented at various festivals and galleries around the world, such as Mutek Festival, B39 in Seoul, Signal Festival in Prague, the British Film Institute in London, Ars Electronica in Linz, Théâtre Chaillot in Paris and MONOM in Berlin. Always in search of new challenges, Le Sourd designs his own audiovisual tools, generating visuals with algorithms and creating 3D worlds to transform perceptions of space.

He collaborates with musicians, performers and scientists in order to continue his research into the relationship between art, science and technology. Maotik recently moved his studio to the Funkhaus, Berlin where he continues his artistic research by taking part in the art residency organized between Sonar+D and Factory Berlin. He also joined the CODE University of Applied Sciences where he works as a lecturer and teaches interactive design, generative design and AR/VR environments.

**Maarten Vos (NL/DE)** is a Dutch cellist, composer and producer based in Berlin. In his musical development, in addition to traditional classical music, Vos discovered a strong interest in minimalists, contemporary and experimental music. He focuses his work on the creation of modern classical, ambient and electronic music where he transforms traditional instrumentation into newfangled sounds with an exploratory approach to the cello, combined with modular synthesizers and other electronic instruments. Vos played at various venues and events around the world such as Le Guess Who?, MUTEK, Sonár, Rewire, Paris Philharmonie, Contact Tokyo, Funkhaus Berlin, Amsterdam Dance Event, Cryptic Glasgow, Lowlands and was artist in residence at the Gaudeamus in Utrecht, MONOM/Funkhaus in Berlin and Théâtre de Chaillot in Paris. Next to his solo career, he collaborates with authors in different art disciplines; in music with Julianna Barwick, Nicolas Godin (AIR), Colin Benders, Joep Beving, Sebastian Plano, Asko | Schönberg, fashion designer Iris van Herpen, digital/visual artists Maotik and Christopher Bauder, contemporary dance company Conny Janssen Danst, makes music for film and collaborates in technology with spatial sound company 4DSOUND, creative-instrument company Slate + Ash, and more. He produced and mixed albums for various artists on labels such as Deutsche Grammophon and Universal.

[maotik.com](http://maotik.com)

[facebook.com/maotik](https://facebook.com/maotik)

[instagram.com/maotik](https://instagram.com/maotik)

[maartenvos.com](http://maartenvos.com)

[instagram.com/maartenvos\\_](https://instagram.com/maartenvos_)



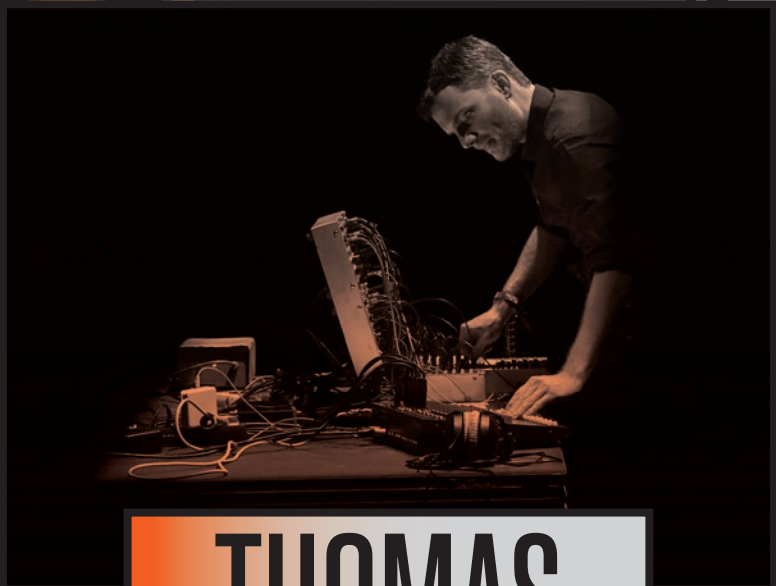
FOTOGRAFIA / PHOTO BY: DORIS FATUR

**BABILONSKA**

**Babilonska (HR)** je obožavateljica svega, od ekscentričnog jazza i hip hop ritmova, do psihodeličnih krajolika i rifova iz najdubljeg grotla pakla. U klupskom kontekstu uživa miješati raznolike žanrove uz naglasak na teški bas i razigrane perkusije, s dozom psihodelije i drame. Proteklih osam godina redovito radi kao DJ-ica po zagrebačkom nadzemlju i podzemlju te domaćim ljetnim festivalima. U KSET-u je pokrenula ZEZ Festival koji predstavlja eksperimentalnu glazbu i umjetnost zvuka, a članica je i klupskog programa i kolektiva Subtilno posvećenog drum and bassu, footworku i junglu. Krajem 2021. nastupila je na prvoj Boiler Room večeri u Attacku.

**Babilonska (HR)** is inspired by styles ranging from eccentric jazz, hip hop beats and psychedelic soundscapes, to noisy riffs from the depths of hell. For the dancefloor setting, she enjoys mixing a wide range of genres with a focus on heavy bass and playful percussion, with a pinch of psychedelia and drama. She has been a DJ for almost a decade, be it at nightclubs, corporate gigs or student radio; but her passion for electronic music truly started when she fell in love with drum and bass. She launched the ZEZ Festival that features experimental music and sound art, and is a part of Subtilno — a clubbing programme and DJ collective dedicated to drum and bass, footwork and jungle. In 2021, she played a set at the first Croatian Boiler Room event.

FOTOGRAFIA / PHOTO BY: UDO SIEGFRIEDT, CTM 2019



# THOMAS ANKERSMIT

*Perceptivna geografija* je samostalni projekt uživo Thomasa Ankersmita, naručen za CTM u Berlinu i Sonic Acts u Amsterdamu, a premjerno izveden na zvučničkom sustavu GRM Acousmonium. Glazba je posvećena američkoj skladateljici i instalacijskoj umjetnici Maryanne Amacher (1938.–2009.) i nadahnutu njezinim pionirskim istraživanjima, a izvodi se u potpunosti na analognom sintesajzeru Serge Modular. Ankersmit i Amacher prvi su se put sreli u New Yorku 2000. godine ostali u kontaktu narednih godina. Njezini koncerti i instalacije na njega su ostavili neizbrisiv dojam, a Amacher je Ankersmita upoznala i sa sintesajzerom Serge Modular.

U *Perceptivnoj geografiji*, Ankersmit istražuje različite „modalitete“ slušanja: ne samo koji se zvukovi čuju i kada, već i *kako* i *gdje* se zvukovi doživljavaju (u sobi, u tijelu, u glavi, u daljini, blizu). Pritom su vrlo važne takozvane *otoakustičke emisije*. To su zvukovi koji izviru iz unutrašnjosti glave i proizvode ih same uši slušatelja, kao odgovor na zvukove koje generira Ankersmit, što dovodi do krajnje imerzivnog iskustva kakvo je malo tko od slušatelja prije iskusio. Za svaki performans Ankersmit svoj instrument prilagođava rezonantnim karakteristikama prostora izvedbe, pri čemu glazba aktivira arhitekturu pokrećući cijelu strukturu. U eri u kojoj se naizgled sve konzumira preko ekrana i slušalica, *Perceptivna geografija* je performans, koji se zaista može doživjeti samo u sadašnjem trenutku i stvarnom, fizičkom prostoru.

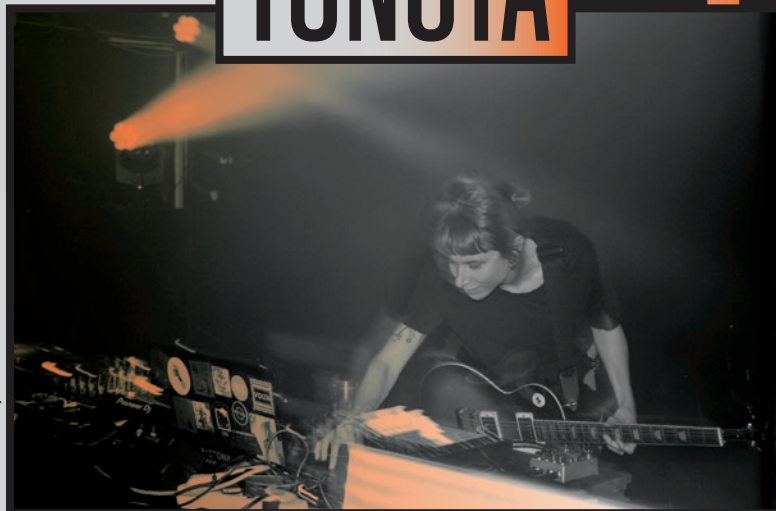
**Thomas Ankersmit (NL/DE)** je glazbenik i umjetnik zvuka koji živi na relaciji između Berlina i Amsterdama. Uživo i u studiju svira na sintesajzeru Serge Modular te surađuje s umjetnicima kao što su Phill Niblock i Valerio Tricoli. Glazba koju objavljuje na etiketama Shelter Press, PAN i Touch, spaja zamršene soničke detalje i sirovu električnu snagu, s nadasve fizičkim i prostornim doživljajem zvuka. Akustički fenomeni poput infrazvuka i otoakustičkih emisija (zvukova koji izviru iz unutrašnjosti naše glave, a stvaraju ih same uši) igraju važnu ulogu u njegovu radu, kao i namjerna i kreativna kriva uporaba opreme.

*Perceptual Geography* is a solo live project by Thomas Ankersmit, commissioned by CTM in Berlin and Sonic Acts in Amsterdam, and premiered there on the GRM Acousmonium. The music is inspired by the pioneering research of — and dedicated to — American composer and installation artist Maryanne Amacher (1938 – 2009), and performed entirely on the Serge Modular analogue synthesizer. Ankersmit and Amacher first met in New York in 2000 and kept in touch over the following years. Her concerts and installations left a lasting impression on him, and Amacher introduced Ankersmit to the Serge synthesizer.

In *Perceptual Geography*, Ankersmit explores different “modes” of listening: not just which sounds are heard and when, but also *how* and *where* sounds are experienced (in the room, in the body, inside the head, far away, nearby). So-called *otoacoustic emissions* play a prominent role. These are sounds generated by the listener’s ears themselves, triggered by sounds Ankersmit produces, and emanating from inside the head — an overwhelmingly immersive experience that few listeners have experienced before. For each performance, Ankersmit tunes his instrument to the resonant characteristics of the performance space, so that the music activates the architecture, setting the structure in motion. In an era where seemingly everything is consumed via screens and headphones, *Perceptual Geography* is a performance that can only really be experienced in the present moment and actual, physical space.

**Thomas Ankersmit (NL/DE)** is a musician and sound artist based in Berlin and Amsterdam. He plays the Serge Modular synthesizer, both live and in the studio, and collaborates with artists like Phill Niblock and Valerio Tricoli. His music is released on the Shelter Press, PAN, and Touch labels, and combines intricate sonic details and raw electric power, with a very physical and spatial experience of sound. Acoustic phenomena such as infrasound and otoacoustic emissions (sounds emanating from inside the head, generated by the ears themselves) play an important role in his work, as does a deliberate, creative misuse of the equipment.

# TONOTA



FOTOGRAFIJA / PHOTO BY: ANA BRADVICA

2022.

*neizvjesnost* je prostorna zvučna kompozicija čiji je cilj dočarati osjećaj neizvjesnosti i načine na koje se ljudi nose s nesigurnošću. Inspiracija za ovaj komad proizašla je iz života u vrijeme pandemije; od drastičnih promjena koje su utjecale na autoričinu karijeru, želeći se u potpunosti posvetiti glazbi, do razgovora sa sestrom dok je pisala svoj magistarski rad „Iskustvo osoba s opsesivno-kompulzivnim poremećajem tijekom pandemije COVID-19“. Osobama s OKP-om prilično je zahtjevno nositi se s neizvjesnošću, a za tonotu je neizvjesnost postala glasna pozadinska buka koju je iz navedenih razloga teško utišati. tonota neizvjesnost dočarava silnim osjećajem zbunjenosti i nemogućnošću jasnog rasuđivanja, a ritmičkim uzorcima i drugim zvučnim elementima želi prikazati načine na koje ljudi pokušavaju pronaći utjehu u uspostavljanju reda tamo gdje ga nema.

**Ivona Eterović (tonota, HR)** je glazbena producentica, kompozitorica i psihologinja iz Zagreba. Njezino je umjetničko djelovanje obilježeno samostalnim i suradničkim radom u kojem nastoji stvoriti vlastiti specifičan zvuk introspektivna predznaka i višedimenzionalna emotivnog naboja. tonota kombinira elemente ambijentalne i bass glazbe s analognim i digitalnim oblikovanjem zvuka, ali se nastoji žanrovski ne ograničavati jer ima afinitet i prema eksperimentalnoj klupskoj elektronici, hip hopu, popu, kao i prema stvaranju primijenjene glazbe za film i kazalište.

Zajedno s producentom varboskom te oblikovateljem svjetla i VJ-em Filipom Pacakom potpisuje audiovizualni projekt *Interferencije*, najprije kao AV eksperiment (ZEZ festival, 2022.), koji se zatim razvija u višekanalni audiovizualni performans (Pogon Jedinstvo, 2022.). U posljednje vrijeme više se posvećuje skladanju filmske glazbe i oblikovanju zvuka za animirani film. Redovno pohađa radionice i druge programe stručnog usavršavanja te boravi na umjetničkim rezidencijama. Nastupala je na svim važnijim regionalnim festivalima i događanjima: kao tonota na ZEZ-u, festivalima Illectricity, Grounded i brojim događanjima kolektiva VOLTA, a kao članica dua Playground Hustle na Ferragosto Jamu, Seasplashu, te kao predgrupa Edi Maajki, Elementalu, Marcelu, Sassji i drugima.

Rad je naručio i producirao KONTEJNER, a nastao je tijekom umjetničke rezidencije u Centru za elektroničke umjetnosti u Bergenu - BEK.

**BEK** BERGEN CENTER FOR  
ELEKTRONISK  
KUNST

2022

*uncertainty* is a spatial sound composition that aims to portray a feeling of uncertainty and the ways in which people cope with it. The inspiration for the piece is derived from life during the pandemic; from the drastic changes the author's career went through, aiming to devote herself to music full-time, and from the conversations she had with her sister while writing her Master's thesis "Experience of People with the Obsessive-Compulsive Disorder During the COVID-19 pandemic". For people with OCD, coping with the unknown is quite demanding, and for all of these reasons, for tonota, uncertainty became a loud background noise that was difficult to assuage. tonota portrays a sense of uncertainty in its overwhelming feeling of confusion and loss of clear judgment, employing rhythmic patterns and other sonic elements to depict ways in which people try to find comfort in establishing order where there is none.

**Ivona Eterović (tonota, HR)** is a music producer, composer and psychologist from Zagreb. Her artistic activity is characterized by independent, as well as collaborative work in which she strives to create her own unique sound marked by introspection and multidimensional emotional charge. tonota combines elements of ambient and bass music with analogue and digital sound design, but tries not to limit her work by constraints of genre, given her affinity for experimental club electronics, hip hop and pop, as well as composing applied music for film and theatre.

Together with producer varboska and light designer and VJ Filip Pacak, she created the audiovisual project *Interference*, first as an AV experiment (ZEZ festival, 2022), which then developed into a multi-channel audiovisual performance (Pogon Jedinstvo, 2022). Lately, she has directed more of her attention to film music composition and sound design for animated films. She regularly attends workshops and other professional training programmes, as well as artistic residencies. She has performed at all major regional festivals and events: as tonota at ZEZ, Illectricity, Grounded and numerous events of the VOLTA collective, and as a member of duo Playground Hustle at Ferragosto Jam, Seasplash, and supporting artists such as Edo Maajka, Elemental, Marcel, Sassja and others.

The work was commissioned and produced by KONTEJNER, and it was developed during the artist residency at Bergen Centre for Electronic Arts - BEK.



FOTOGRAFIJA / PHOTO BY: MIHA GODEC

**JATA C**

2022.

U radu *Kronolit*, koji se sastoji od kompleksne višekanalne zvučne kompozicije i instalacije s kamenim pločama, bioakustička grupa Jata C istražuje akustičke i temporalne dimenzije kamenih struktura, kao i njihovu održivost i međuovisnost s čovjekom.

Jata C (beepblip, OR poiesis, Boštjan Perovšek, Bojana Šaljić Podešva, Brane Zorman) postavlja pitanja: *Kako slušati kamen i razmišljati u geološkom vremenu? Je li putem zvučnosti kamena moguće shvatiti širi društveni kontekst čovjekova neodrživog iskorištavanja okoliša? I ako jest, može li to pomoći u stvaranju pravednijeg i recipročnijeg odnosa s prirodom?*

Zvučni materijal za kompoziciju umjetnici su pribavili terenskim snimkama na različitim lokacijama i u kamenolomima. Instalacija služi kao kameni instrument, senzorni produžetak ljudskog tijela, kojim se kompozicija i vibracije iz kamena uz pomoć pretvarača vraćaju natrag u materijalno svojstvo ploča, tvoreći povratnu spregu. Tijekom izrade rada umjetnici su surađivali sa znanstvenicima iz područja mikropaleontologije, geologije i fizike, kao i tvrtkom Marmor Hotavlje koja je poduprla projekt. Rad *Kronolit* nastaje u produkciji ljubljanskog instituta za produkciju projekata suvremene umjetnosti, CONA, za program galerije Steklenik.

**Jata C (SI)** je umjetnička skupina čiji članovi dijele strast prema *field recordingu*, bioakustici i zvučnoj ekologiji. Njihovo istraživanje objedinjuje slušnu percepciju s ekološkim i društvenim temama, proširujući ih znanstvenim diskursom i originalnim izvedbama zvučnih okruženja. U svojim kompozicijama transformiraju terenske snimke iz svoje neposredne okoline u spekulativne projekcije budućnosti i delikatno poimanje sadašnjosti. Kako bi zabilježili različite akustičke fenomene okoliša, koriste široku lepezu uređaja za terensko snimanje koji su ključni za takozvano duboko slušanje i ne-antropocentrični odnos s biotičkim i ne-biotičkim entitetima. U svojim performansima slijede opći notni zapis, ostavljajući dovoljno prostora za improvizaciju i živu interpretaciju. Jata C je nedavno javnosti predstavila još dvije kompozicije, *ICEmeltings* (2019.) i *Bibaret JC210120* (2020.).

Članovi kolektiva Jata C prvenstveno djeluju kao samostalni umjetnici, ali povezanost u okviru grupe obogaćuje i odražava njihove pojedinačne stilove i poglede, te nudi potpuno novi kontekst za shvaćanje njihova zajedničkog kreativnog djelovanja.

Ida Hiršenfelder (beepblip) je zvučna i intermedijalna umjetnica. Petra Kapš (OR poiesis) je umjetnica i istraživačica zvuka, zvučne percepcije i poetskog performansa. Boštjan Perovšek je umjetnik, skladatelj i dizajner zvuka koji sklada eksperimentalnu elektroakustičnu glazbu. Bojana Šaljić Podešva kao skladateljica najveći dio vremena posvećuje istraživanju zvuka kao cjeline koja djeluje na slušatelja, kako fizički tako i sadržajno. Brane Zorman je intermedijalni umjetnik i skladatelj, bavi se manipulacijama zvuka, te radi kao producent i kustos.

Gostovanje umjetničke skupine Jata C realizirano je u koprodukciji s Muzejem suvremene umjetnosti u Zagrebu.

## Chronolith

LIVE SOUND EVENT AND INSTALLATION

2022

In the work *Chronolith*, consisting of a complex multi-channel sound composition and stone slab installation, the bioacoustic group Jata C investigates the acoustics and temporal dimensions of stone structures, as well as their sustainability and interdependence with humans.

Jata C (beepblip, OR poiesis, Boštjan Perovšek, Bojana Šaljić Podešva, Brane Zorman) poses the questions: *How to listen to stone and think in geological time? Is it possible to understand the wider social context of man's unsustainable exploitation of the environment through the sonority of stones? And if so, can this help create a more just and more reciprocal relationship with nature?*

The artists obtained the sound material for the composition via field recordings of various locations and quarries. The installation serves as a stone instrument, a sensorial extension of the human body, with which the composition and the vibrations of the stones are fed back into the materiality of the slabs with the help of transducers, forming a feedback loop. During the production of the work, the artists collaborated with scientists from the fields of micropaleontol-

ogy, geology and physics, as well as the supporter of the project, the company Marmor Hotavlje. The work Chronolith is produced by the CONA Institute for Contemporary Arts Processing for the programme at the Steklenik Gallery.

**Jata C (SI)** is an artistic group whose members share a passion for field recordings, bioacoustics and sound ecology. Their research combines auditory perception with ecological and social issues, expanding them with scientific discourse and original performances of sonic environments. In their compositions, they transform field recordings of their immediate surroundings into speculative projections of the future and delicate perceptions of the present. To capture the various environmental acoustic phenomena, they employ a vast array of field recording devices central to the so-called deep listening and a non-anthropocentric relation with biotic and non-biotic entities. In their performances they follow a general score, leaving enough space for improvisation and live interpretation. Currently, the group has presented to the public two other compositions, namely *ICEmeltings* (2019) and *Bibaret JC210120* (2020).

The members of Jata C are primarily active as independent artists, but the connectedness in the context of the group enriches and reflects their own styles and views and offers a completely new context for understanding their joint creative practice.

Ida Hiršenfelder (beepblip) is a sound and intermedia artist. Petra Kapš (OR poiesis) is an artist and researcher of sound, sound perception and poetic performance. Boštjan Perovšek, an artist, composer and sound designer, who composes experimental electroacoustic music. Bojana Šaljić Podešva as a composer dedicates most of her time to the research of sound as an entity that affects the listener, both physically and in terms of content. Brane Zorman is an intermedia artist, composer, sound manipulator, producer and curator.

Guest appearance of the artistic group Jata C is realized in coproduction with the Museum of Contemporary Art in Zagreb.





DAVOR  
SANVINCENTI

HRVOJE  
NIKŠIĆ

RADIONICA *FIELD*  
*RECORDINGA*  
I PROSTORNO-  
ZVUČNOG  
STVARALAŠTVA

# Prezentacija radionice *field recording* i prostorno-zvučnog stvaralaštva pod vodstvom Davora Sanvincentija i Hrvoja Nikšića

U sklopu međunarodnog edukativnog projekta „Zvučni eksperimenti — novi pristupi neformalnom učenju glazbe“, KONTEJNER je organizirao radionicu iz područja *field recording* i prostorno-zvučnog stvaralaštva pod vodstvom multi-medijalnog umjetnika Davora Sanvincentija te glazbenika i producenta Hrvoja Nikšića. Radionica, namijenjena mladima između 16 i 20 godina, imala je za cilj polaznicima pružiti teorijska znanja i praktičan rad, a sadržajno obuhvatiti načine slušanja, ozvučavanja i snimanja, *field recording*, osnove audio montaže i spacializacije, fizikalnost i prostornost zvuka te stvaranje prostorno-zvučnog rada. U proteklih mjesec dana trajanja radionice, Sanvincenti se fokusirao na teorijski i konceptualni dio rada, misaone procese, vježbe slušanja i psihoakustiku, dok je Nikšić polaznike uveo u osnove fizike i prostornosti zvuka, upoznao ih s različitim vrstama mikrofona i snimača, kao i različitim tehnikama snimanja, te ih uveo u područje montaže i manipulacije zvuka. Polaznici radionice su studenti i studentice zagrebačke Akademije likovnih umjetnosti, Muzičke akademije i Fakulteta elektrotehnike i računarstva: Hana Hostić, Anja Karakaš, Luka Pekas i Andrija Peršun. Na Gibanjima će izvesti prostorno-zvučni rad kojeg su zajednički kreirali tijekom radionice.

**Davor Sanvincenti (HR)** (1979.) multimedijalni je umjetnik čije se područje djelovanja nalazi u fenomenologiji audiovizualnog i antropologiji vizualne kulture. Studirao je na Odsjeku za psihologiju pri Filozofskom fakultetu u Rijeci te je diplomirao vizualne umjetnosti na Europskom Institutu za Dizajn u Milanu. Polje svojeg djelovanja usavršavao je na Masteru multimedijalnog programiranja i zvučnog inženjeringa pri Centru za elektroakustiku AGON u Milanu te na rezidenciji u 4DSOUND prostorno-zvučnom institutu u Budimpešti. Izlagao je na brojnim međunarodnim izložbama i festivalima kao što su Device\_art (Montreal), Biennale des Imaginaires Numériques (Aix-en-Provence), 28. Muzički biennale Zagreb, International Film Festival Rotterdam, Edinburgh International Film Festival, Ann Arbor Film Festival (SAD), Curtas Vila do Conde (Portugal), EXiS International Film Festival Seul, Imagine Science Film Festival - New York. Dobitnik je mnogih nagrada među kojima su Nagrada Radoslav Putar (2010.) za najboljeg umjetnika do 35 godina te HT nagrada (Muzej suvremene umjetnosti - 2008. i 2017.).

**Hrvoje Nikšić (HR)**(1976.) je skladatelj, glazbenik, glazbeni producent i dizajner zvuka. Aktivan je na hrvatskoj alternativnoj glazbenoj sceni više od dvadeset i pet godina te je vlasnik i voditelj tonskog studija Kramasonik. Kao skladatelj i dizajner zvuka radio je na nizu raznovrsnih projekata uključujući skladanje glazbe za dramske i plesne predstave, radio drame, filmove i umjetničke instalacije. Kao glazbeni producent nekoliko je puta bio nominiran za hrvatsku diskografsku nagradu Porin, u kategorijama jazz, etno i alternativna glazba, a nagrade je i dobio 2015. u kategoriji producenta za najbolje jazz izdanje, te 2021. kao producent za najbolje alternativno izdanje. Glazbu je izvodio na nekim od najprestižnijih regionalnih festivala eksperimentalne i alternativne glazbe kao što su Izlog suvremenog zvuka, Muzički biennale Zagreb, Festival eksperimentalnog filma i videa 25FPS, u Muzeju suvremene umjetnosti u Zagrebu i drugdje. U posljednje vrijeme najviše djeluje kao skladatelj filmske glazbe i dizajner zvuka za filmove.

Projekt *Zvučni eksperimenti* se provodi uz potporu EU programa Erasmus+.

## Presentation of the field recording and spatial-sound workshop led by Davor Sanvincenti and Hrvoje Nikšić

In the framework of the international educational project “Sound Experiments — New Approaches to Non-Formal Music Learning”, KONTEJNER has organized a field recording and spatial sound workshop led by multimedia artist Davor Sanvincenti and musician and producer Hrvoje Nikšić. The workshop, open to young people aged 16 to 20, aimed to offer theoretical insights and practical knowhow related to listening processes, amplification and recording, field recording, basic audio editing and spatialization, physicality and spatial qualities of sound as well as creation of spatial sound artworks. During the workshop, Davor Sanvincenti focused on the theoretical and conceptual work sessions, thought processes, listening exercises and psychoacoustics. Hrvoje Nikšić focused on the basics of physics and spatial sound features, introducing our participants to different types of microphones, recording devices and techniques, as well as sound editing and manipulation. Workshop participants are students of the Academy of Fine Arts in Zagreb, Music Academy and Faculty of Electrical Engineering and Computing: Hana Hostić, Anja Karakaš, Luka Pekas and Andrija Peršun. At Motions they will perform their spatial-sound work which they jointly created during the workshop.

**Davor Sanvincenti (HR)** (1979) is a multimedia artist working in the field of audiovisual phenomenology and anthropology of visual culture. He studied Psychology at the Faculty of Humanities and Social Sciences, University of Rijeka and Visual arts at the European Design Institute in Milan (IED Milan). He further developed his interests during his MA in Multimedia Programming and Sound Engineering at the Agon - electroacoustic centre, Milan and during a residency at the 4DSOUND Spatial Sound institute in Budapest. He presented his work in numerous exhibitions and festivals such as Device\_art in Montreal, Biennale des Imaginaires Numériques (Aix-en-Provence), 28th Music Biennale Zagreb, International Film Festival Rotterdam, Edinburgh International Film Festival, Ann Arbor Film Festival in the US, Curtas Vila do Conde in Portugal, EXiS International Film Festival Seoul, Imagine Science Film Festival in New York, US. He has received numerous awards such as the Radoslav Putar Award (2010) for young visual artists up to 35 years of age and HT Award (Museum of Contemporary Art, 2008 and 2017).

**Hrvoje Nikšić (HR)** (1976) is a composer, musician, producer and sound designer. He has been an active member of the Croatian alternative music scene for more than 25 years and is also the owner and director of the recording studio Kramasonik. As a composer and sound designer, he has worked on numerous different projects including music for theatre, dance, radio dramas, films, and art installations. As a music producer, he was nominated several times for the Croatian music award Porin in jazz, world music and alternative music categories, winning the award in 2015 in the category of Best Music Producer for a jazz album and in 2021 in the category of Best Music Producer for an alternative album. He performed at some of the most prestigious regional festivals of experimental and alternative music such as the Showroom of Contemporary Sound in Zagreb, Music Biennale Zagreb, 25FPS International Festival of Experimental Film and Video, at the Museum of Contemporary Art in Zagreb and other venues and events. Recently he is most active as a film music composer and sound designer.

The project *Sound Experiments* is realized with the support of the Erasmus+ programme of the European Union.



Sufinancirano sredstvima  
programa Europske unije  
Erasmus+



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Erasmus+ Programme  
of the European Union

# MARISKA DE GROOT



FOTOGRAFIJA / PHOTO BY: NINA PACHEROVA

# Stirred Mandala II

AUDIOVIZUALNI PERFORMANS

2019.

*Stirred Mandala II* (2019.) je svjetlosni i zvučni performans koji proizlazi iz autoričinih dugoročnih istraživanja optičkog zvuka, ukrštenih uzoraka i spiralnih pokreta u tijelu i stroju. Rotirajući uzorak „tonskog kotača“ projicira se na tlo, poput svjetlosnog tepiha koji stvara površinu instrumenta za izvođačicu, dok pretvarači svjetla u zvuk postaju njezini razigrani alati. Uslijed promjenjivih frekvencija svjetla, projekcija se pojavljuje u različitim uzorcima koji se kreću u različitim smjerovima, dok zvuk prati tu optičku iluziju. *Stirred Mandala II* razvijen je tijekom umjetničke rezidencije u umjetničkom centru A4 u Bratislavi.

Intrigirana fenomenima i poviješću optičkog zvuka, **Mariska de Groot (NL)** (1982.) izrađuje, izvodi i sklada za sveobuhvatne analogne svjetlosne instrumente i instalacije kojima na nove načine istražuje međuodnose svjetlosti i zvuka. U svojim radovima često se referira na medijske izume iz prošlosti, kojima želi pobuditi fenomenološko iskustvo svjetla, zvuka, pokreta i prostora za sva osjetila.

De Groot je diplomirala grafički dizajn u Arnhemu (2000.–2005.) i magistrirala na među-fakultetskom programu ArtScience Interfaculty 2012. Godine 2009./2010. dobila je potporu Startstipendium Fondacije BKVB. Osvojila je projektnu nagradu BNG Workspace 2012., a 2014. nagradu O68 za njemačke/nizozemske umjetnike, te 2016. dobila potporu za razvoj talenata fonda Creative Industries. Mariska de Groot predstavljala je svoje radove na brojnim događanjima u Nizozemskoj i inozemstvu kao što su STEIM (NL), Fiber (NL), Resonate (RS), Ars Electronica (AT), Atonal (DE), CTM (DE), Oddstream Festival (NL), Today's Art (NL), Shiny Toys (DE), NCCA Moskva (RU), NCCA Arsenal (RUS), Centras (LI), Glow (NL), Lab30 (DE), NK Berlin (DE), STRP (NL), IFFR (NL), Worm (NL), Atelier Nord (NO), Mirage Festival (FR), Nederlands Film Festival (NL), EYE Filminstituut Amsterdam (NL), STUK (BE).

Rad su naručili A4 i KONTEJNER u sklopu međunarodnog suradničkog projekta Re-Imagine Europe, sufinanciranog od strane programa Kreativna Europa Europske unije, i podržanog javnim sredstvima Slovačkog umjetničkog vijeća i samoupravne regije Bratislave.

# Stirred Mandala II

AUDIOVISUAL PERFORMANCE

2019

*Stirred Mandala II* (2019) is a light and sound performance that arises from Mariska's ongoing research in optical sound, interfering patterns and spiral movements in body and machine. The spinning pattern of a "tone wheel" is projected on the floor, like a rug of light creating the instrument surface for the performer, while light-to-sound transducers become her playful tools. Changing frequencies of the light cause the projection to appear in different patterns going in different directions, while sound follows this optical illusion. *Stirred Mandala II* was developed during an artist in residency in A4, Bratislava.

Intrigued by the phenomena and history of optical sound, **Mariska de Groot (NL)** (1982) makes, performs and composes for comprehensive analogue light-to-sound instruments and installations which explore this principle in new ways. Her work often has a reference to media inventions from the past, with which she aims to excite a multi-sensorial and phenomenological experience in light, sound, movement and space.

De Groot obtained her BA in graphic design in Arnhem (2000–2005) and received her master's degree from the ArtScience Interfaculty in 2012. In 2009/2010 Mariska received a Startstipendium from Fonds BKVB. She won the BNG Workspace 12 Project Prize in 2012, in 2014 she won the O68 Award for German/Dutch artists and in 2016 she received a Creatives Industries Talent development grant. Mariska de Groot has presented her work at several national and international events such as STEIM (NL), Fiber (NL), Resonate (RS), Ars Electronica (AT), Atonal (DE), CTM (DE), Oddstream Festival (NL), Today's Art (NL), Shiny Toys (DE), NCCA Moscow (RU), NCCA Arsenal (RU), Centras (LI), Glow (NL), Lab30 (DE), NK Berlin (DE), STRP (NL), IFFR (NL), Worm (NL), Atelier Nord (NO), Mirage Festival (FR), Nederlands Film Festival (NL), EYE Filminstituut Amsterdam (NL), STUK (BE).

This work was commissioned by A4 and KONTEJNER, as part of the international collaborative project Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union, and supported using public funding by the Slovak Arts Council and Bratislava Self-Governing Region.

[mariskadegroot.com](http://mariskadegroot.com)

PLF

FOTOGRAFIJA / PHOTO BY: FLORIAN KINDLINGER



# Play Fake Logic / Patience Lasts Forever / Limits Feed Plagues / Pop-Lost-Faith...

KONCERT

Lako bi bilo pomisliti da kratica **PFL (AT)** samo predstavlja „Peter Freya Lukas”. No, cyberpunk pogled na svijet ovog trija odražava njihov pristup nastajanju i stvaranju glazbe. Izraditelj instrumenata i majstor buke Peter Kutin, zvučna nomadica i vokalistica Fridge Brandhi (Freya Edmondes) te ikonoklast bubnjar Lukas König udružili su se u trio i zajedno dočaravaju začudnost tog munjevitog električnog naboja svog slučajnog susreta. Uz Kutina za strojevima za svjetlosni feedback i noise koje je sam osmislio, u kombinaciji s nizom sintesajzera, ritam sekciju u obliku Königovih perkusijsko-elektroničkih manipulacija, i Freyinu divlju vokalizaciju, PLF su nesvakidašnji bend na oštrom rubu između brutalističkog post-punka, noisea i slobodne improvizacije.

Tkoga god je PLF slušao uživo, doživio je izvedbu koja doseže holističke predjele, kombinirajući svjetlost, glazbu i izvedbu na pozornici, potpuno uživo, bez unaprijed snimljenog materijala i sigurnosnih mreža.

**Peter Kutin** je austrijski glazbenik, majstor instrumenata i filmaš koji se bavi svjetlosnom tehnologijom i elektronikom. Njegov kinetički instrument Torso dobio je nagradu Zlatna Nika na festivalu Ars Electronica 2019. Surađivao je s pionirkom elektroničke glazbe Christinom Kubisch, poznatim redateljem Nikolausom Geyrhalterom i bubnjaricom Katharinom Ernst.

**Fridge Brandy** je čini se velška pjevačica, producentica i improvizatorica. Godine 2017. dobila je priznanje PRS Oram za inovativne glazbenike. Kao redovita izvođačica na improvizacijskoj glazbenoj sceni, od 2013. surađivala je s mnogim improvizatorima kao što su Rhodri Davies, Eugene Chadbourne, John Bowers i mnogi drugi.

**Lukas König** je austrijski bubnjar i eksperimentalni udaraljkaš koji uz činele koristi i elektroniku. Surađivao je s izvođačima kao što su Moor Mother, Shahzad Ismaily, Audrey Chen, Julien Deprez i mnogi drugi.

# Play Fake Logic / Patience Lasts Forever / Limits Feed Plagues / Pop-Lost-Faith...

CONCERT

Thinking **PFL (AT)** just stands for “Peter Freya Lukas” would be too easy. Instead, the trio’s cyberpunk attitude mirrors the group’s approach on how music can be brought into existence. Instrument maker and noise maverick Peter Kutin, sonic nomad vocalist Fridge Brandhi (Freya Edmondés) and iconoclastic drummer Lukas König formed the trio and they miraculously capture that lightning-bolt electric charge of their fortuitous encounter. With Kutin on self-devised lightfeedback noise machines coupled with an array of synths and König’s percussion-electronics manipulations as rhythm section to Edmondés’s feral vocalisations, PFL are an unorthodox band, right at the edge of brutalist post-punk, noise, and free improvisation.

Who has seen PLF live knows about their potential as a powerful live-band that reaches holistic realms, combining light-music-performance on stage, all live from scratch without back-ups or safety net.

**Peter Kutin** is an Austrian musician, instrument builder and filmmaker working with lights and electronics. His kinetic instrument Torso received the Golden Nica at the Ars Electronica festival in 2019. Collaborations include electronic music pioneer Christina Kubisch, renowned filmmaker Nikolaus Geyrhalter and drummer Katharina Ernst.

**Fridge Brandy** seems to be a Welsh singer, producer and improviser. In 2017 she was given a PRS Oram Award for Innovative Female Musicians. As a regular performer in the free music scene since 2013 she has collaborated with many improvisers including Rhodri Davies, Eugene Chadbourne, John Bowers to name only a few.

**Lukas König** is an Austrian drummer and experimental percussionist, employing electronics along with his cymbal. Collaborations include Moor Mother, Shahzad Ismaily, Audrey Chen, Julien Deprez and many more.

FOTOGRAFIJA / PHOTO BY: LUKA RADEK



# IVAR ROBAN KRIŽIĆ & BOJAN KRHLANKO



O improvizaciji kao modusu ljudskog djelovanja i dalje postoje velike zablude. Zapadna misao improvizaciju često poistovjećuje s neorganiziranim rješenjima koja odlikuje privremenost i nestabilnost. Idealno ljudsko djelovanje počiva u domeni kontrole — onaj tko vlada svojim sposobnostima ne mora improvizirati. Iako možda težimo kontroli i stabilnosti, najčešće su te ideje idealizacija naše percipirane stvarnosti — svijet nije siguran i u tom smislu od nas zahtijeva stalne improvizacijske inpute. Samo ako prihvatimo nestabilnost našeg okruženja možemo se uspješno kretati nepouzdanim krajolikom stvarnosti koji je u stalnoj mijeni.

Možemo primijetiti dva važna aspekta improvizacije koji su u opreci s uvriježenom percepcijom o njoj:

1. *Improvizacija je rezultat složenog sustava pripreme* — u kontekstu glazbe to podjednako uključuje standardizirano glazbeno znanje i širu perspektivu kojom se pokušava usmjeriti svijest na određene meta-razine glazbenog djelovanja.
2. *Improvizacija uključuje pravila* — improvizacija je djelovanje vezano uz određeni kontekst. U tom smislu, kao i svako djelovanje, improvizacija zahtijeva cilj.

Možemo zaključiti da je improvizacija također oblik kontroliranog djelovanja — kontrolirani gubitak kontrole. Uspješna improvizacija zahtijeva visoku razinu prilagodbe pravila i sposobnost kontinuiranog odgovaranja na niz neočekivanih okolnosti. Tijekom procesa improvizacije, izvođač se stalno prebacuje između stanja toka i stanja refleksije, u interakciji s okolinom i svojim unutarnjim kognitivnim postavkama.

Projekt *Performing Reflection* s jedne strane nastoji istražiti različita kognitivna stanja u kojima se izvođač nalazi tijekom improvizacije, a s druge strane pokušava stvoriti izvedbeni okvir koji omogućuje supostojanje glazbenih i refleksivnih elemenata u istom kontekstu. Ta dva vida uvijek su prisutna istovremeno, a izvođač ujedno djeluje kao glazbenik i prakticira refleksiju. Na taj način, ovaj projekt aktivira inače zanemarenu dimenziju u pokušaju formuliranja novih spoznaja na temu improvizacije.

**Ivar Roban Križić (HR)** rođen je 1990. u Zagrebu. Magistrirao je kontrabas na Odsjeku za jazz u Grazu. Solist i pratilac aktivan u nizu međunarodnih projekata u rasponu od suvremenog jazz-a do eksperimentalne glazbe. Trenutačno pohađa umjetnički istraživački doktorski studij na Sveučilištu za glazbu i izvedbene umjetnosti u Beču na kojem je posvećen istraživanju novih mogućnosti stvaranja zvuka na kontrabasu i njihove primjene u kontekstu slobodne improvizacijske glazbe. Teorijski okvir istraživačkog projekta bavi se pojmovima toka i percepcije, te načinima na koje improvizatori te koncepte primjenjuju u praksi.

**Bojan Krhlanko (SI)** studirao je na Austrijskom državnom konzervatoriju u Klagenfurtu u klasi prof. Ericha Bachträgla i Klemensa Marktla. Još tijekom studija surađivao je s renomiranim svjetskim jazzistima, a s grupom The Stroj redovito je nastupao u zemljama Europe i Azije. Trenutno je uključen u brojne projekte: Boštjan Simon, There Be Monsters, Brest, Igor Matkovič Quintet, Samo Šalamon Trio, Abstract Construction Collective, Bojan Krhlanko – Circle Of Pax. Krhlanko je vrlo kreativan glazbenik koji stalno istražuje sfere nečuvenog te je 2014. objavio album *Pocket Music – Rise of The Androids* u cijelosti nastao na pametnom telefonu. Tijekom 2017. postaje i član legendarnog benda Laibach s kojim trenutno redovito nastupa diljem svijeta.

Improvisation as a mode of human action remains widely misunderstood. Western thought often likens improvisation to a haphazard solution which is marked by its temporality and instability. The ideal human action lies in the domain of control — the one who is in control of their abilities does not have to improvise. Although we might strive for control and stability, these notions usually turn out to be idealizations of our perceived reality — the world is not secure, and in that sense, it requires of us constant improvisatory inputs. Only if we accept the instability of our surroundings can we successfully navigate the treacherous and everchanging landscapes of reality.

We can observe two important aspects of improvisation which speak against the entrenched perception of the term:

1. *Improvisation comes as a result of a complex framework of preparation* — In the context of music this includes both standardized musical knowledge and a broader perspective that attempts to direct consciousness at specific meta-levels of musical action.
2. *Improvisation involves rules* — Improvisation is an action that is bound to a specific context. In that sense, as any action, improvisation necessitates a goal.

We can conclude that improvisation is another form of controlled action — a controlled loss of control. Successful improvisation necessitates high levels of rule-adaption and the possibility of continuously providing answers to a series of unexpected contingencies. During the process of improvisation, the performer continuously shifts between flow states and reflective states, interacting both with their surroundings and their internal cognitive framework.

The project *Performing Reflection* on one hand wishes to explore the various cognitive states in which a performer finds themselves during improvisation and, on the other, create a performance framework which allows both the musical and the reflective elements to coexist in the same context. These two aspects are always simultaneously present, the performer exists both as a musician and as a reflective practitioner. In that sense, this project wishes to engage with this normally silenced dimension in an attempt to formulate new knowledge on the topic of improvisation.

**Ivar Roban Križić (HR)** (1990) Zagreb. He holds an MA in Double Bass at the Jazz Department in Graz, he is soloist and sideman active in a wide variety of international projects ranging from contemporary jazz to experimental music. Currently pursuing an Artistic Research Doctorate at the University of Music and Performing Arts Vienna with research into new possibilities of sound production on the double bass and their application in the context of free improvised music. The theoretical framework of the research project deals with the notions of flow and perception, and the ways in which improvisors apply these concepts in action.

**Bojan Krhlanko (SI)** studied at the Austrian State Conservatory in Klagenfurt with prof. Erich Bachträgl and Klemens Marktl. While still a student, he collaborated with world-renowned jazz musicians and regularly performed concerts in European and Asian countries with the band The Stroj. He is currently involved in many projects: Boštjan Simon, There Be Monsters, Brest, Igor Matkovič Quintet, Samo Šalamon Trio, Abstract Construction Collective, Bojan Krhlanko – Circle Of Pax. He is a very creative musician who always explores the realms of the unheard and in 2014 he released the record *Pocket Music – Rise of The Androids*, which was made entirely on a smartphone. In 2017, he also became a member of the legendary band Laibach, with whom he currently performs regularly around the world.

# OKKYUNG LEE



FOTOGRAFIA / PHOTO BY: EUN CHUN

**Okkyung Lee (KR)** je violončelistica, skladateljica i improvizatorica koja se slobodno kreće između umjetničkih izričaja i mogućnosti. Od 2000. djeluje u različitim kontekstima kao solo umjetnica i surađuje s kreatorima u širokom rasponu disciplina. Podrijetlom iz Južne Koreje, Lee inspiraciju crpi iz široke lepeze utjecaja — od noisea, improvizacije, jazza i zapadnjačke klasične glazbe, do tradicionalne i popularne glazbe iz svoje domovine — koristeći ih za stvaranje vrlo osebujnog pristupa. Iako je Okkyung Lee vjerojatno najpoznatija po improvizacijskim djelima u kojima se služi visceralnim proširenim tehnikama izvođenja na svojem instrumentu, također sklada različite vrste *site-specific* djela, u kojima odgovara na arhitekturu pojedine lokacije, publiku ili predmete iz okoline, stvarajući imerzivno iskustvo koje ujedno propituje ustaljenu hijerarhiju tradicionalnih koncertnih okruženja.

Sudjelovala je na preko 30 albuma, uključujući najnovije izdanje *나를 (Na-Reul)* na etiketi Corbett vs Dempsey, i *Teum (The Silvery Slit)*, skladbi napisanoj za slavni GRM-ov akuzmonij i violončelo, izdanoj na etiketi GRM Portraits/Editions Mego.

Njezine skladbe i skupni projekti naručeni su za institucije kao što su Time Spans Festival (New York, SAD), Groupe de Recherches Musicales (Pariz, Francuska), Sonic Acts Festival (Amsterdam, Nizozemska), Borealis Festival (Bergen, Norveška), Donaueschingen Music Festival (Donaueschingen, Njemačka) i Nam June Paik Art Center (Yong-In, Južna Koreja). Nastupala je u Muzeju moderne umjetnosti MoMA (New York), Whitney Museums of American Art (New York, SAD), The Met Breuer (New York, SAD), Museum Tinguely (Basel, Švicarska), Museo del Novecento (Milano, Italija), Serpentine Galleries (London, UK), White Cube Galleries (London, UK) i drugdje.

Godine 2010., Lee je dobila stipendiju Zaklade za suvremenu umjetnost, a 2015. Nagradu za izvedbenu umjetnost Doris Duke. Izabrana je za boravak na rezidencijama Civitella Ranieri u Umbriji 2015. i Akademie Schloss Solitude u Stuttgartu 2017. Diplomirala je skladanje suvremene glazbe i glazbenu produkciju, te skladanje filmske glazbe na Berklee College of Music 1998., a potom 2000. magistrirala u području suvremene improvizacije na Glazbenom konzervatoriju Nove Engleske 2000.

**Okkyung Lee (KR)** is a cellist, composer, and improviser who moves freely between artistic disciplines and contingencies. Since 2000 she has worked in disparate contexts as a solo artist and collaborator with creators in a wide range of disciplines. A native of South Korea, Lee has taken a broad array of inspirations — including noise, improvisation, jazz, western classical, and her homeland's traditional and popular music — and used them to forge a highly distinctive approach. Although Okkyung Lee is probably known best for her improvisational work utilizing visceral extended techniques on her instrument, she has been creating various types of compositions and site-specific works, responding to its architecture, audience, or objects surrounding her, producing an immersive experience that also challenges the built-in hierarchy in traditional concert settings.

She has appeared on more than 30 albums, including the latest release *나를 (Na-Reul)* on Corbett vs Dempsey, and *Teum (The Silvery Slit)*, written for acclaimed Acousmonium by GRM and live cello, released on GRM Portraits/Editions Mego.

She has been commissioned to compose music and assemble projects for Time Spans Festival (New York, USA), Groupe de Recherches Musicales (Paris, France), Sonic Acts Festival (Amsterdam, The Netherlands), Borealis Festival (Bergen, Norway), Donaueschingen Music Festival (Donaueschingen, Germany) and Nam June Paik Art Center (Yong-In, South Korea). She has performed in the Museum of Modern Art MoMA (New York), Whitney Museums of American Art (New York, USA), The Met Breuer (New York, USA), Museum Tinguely (Basel, Switzerland), Museo del Novecento (Milan, Italy), Serpentine Galleries (London, UK), White Cube Galleries (London, UK) and many others.

In 2010, Lee received a Foundation for Contemporary Arts Grant, and in 2015 a Doris Duke Performing Artist Award. She has been awarded residencies at Civitella Ranieri in Umbria, Italy, in 2015 and the Akademie Schloss Solitude in Stuttgart, Germany, in 2017. She received a dual bachelor's degree in Contemporary Writing & Production and Film Scoring from Berklee College of Music in 1998 and a master's degree in Contemporary Improvisation from the New England Conservatory of Music in 2000.

# MIODRAG GLADOVIĆ



FOTOGRAFIJA / PHOTO BY: DINKA RADONIĆ

# Skladba za malu harmoniku i velike zvučnike

VIŠEKANALNA KOMPOZICIJA

2022.

**Miodrag Gladović (HR)** je diplomirani inženjer elektrotehnike, glazbenik i multi-medijalni umjetnik. Već godinama je izuzetno aktivan na suvremenoj umjetničkoj sceni, bilo kao član umjetničkog dvojca Lightune.G s Bojanom Gagićem, bilo samostalno, a svojim radom, inženjerskim znanjem i izuzetnom kreativnošću kontinuirano doprinosi inovativnosti projekata u kojima sudjeluje. Kombinacija punk pristupa i DIY etike, dva desetljeća dugo glazbeničko iskustvo u stilski različitim bendovima i projektima, inkorporiranje i korištenje novih tehnologija u umjetničkom radu, senzibilitet za suvremenu glazbu i umjetnost — sve su to razlozi zbog kojih je Gladović postao jedno od najprominentnijih imena suvremene scene, ponajprije eksperimentalne i improvizatorske glazbene, ali i drugih inovativnih suvremenih umjetničkih praksi.

Kao stručni suradnik udruge KONTEJNER, inženjer i umjetnik Gladović stoji iza projekata višekanalne difuzije zvuka, kako produkcijskih tako i edukativnih: osmislio je i vodio radionicu koja je polaznicima pružila teorijska znanja i praktično iskustvo rada s višekanalnim zvučničkim sistemima nakon čega je uspostavio višekanalni studio u kojemu je četvero polaznika dobilo priliku za nastavak edukacije i individualan rad. Glazbenici su svoje kompozicije premijerno izveli na prvom izdanju Gibanja, u lipnju 2021. godine, a ove će godine premijeru svoje prostorno-zvučne kompozicije imati njihov mentor, Miodrag Gladović.

Rad je naručio i producirao KONTEJNER.

# A Piece for a Small Accordion and Big Loudspeakers

MULTI-CHANNEL COMPOSITION

2022

**Miodrag Gladović (HR)** is an engineer of electroacoustics, musician and multi-media 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 Lightune.G together with Bojan Gagić, or as a solo artist. His work, engineering expertise and immense creativity continuously contribute to the innovative aspects of all projects he is involved in. Combining a punk approach with DIY ethics, his twenty-year experience in a wide variety of musical styles and projects, using technology in artistic work and nurturing a specific sensibility for contemporary music and arts, makes him one of the most prominent names on the contemporary scene — primarily within the field of experimental and impro music, but also in the context of other innovative contemporary artistic practices.

As an expert collaborator of KONTEJNER, engineer and artist Miodrag Gladović is involved in multichannel sound diffusion projects, both in terms of production and as an educator: he designed and ran a workshop that offered the participants a theoretical background and practical experience of working with multi-channel speaker systems, after which he set up a multichannel studio in which four participants could continue their training and create individual works. The musicians premiered their compositions at the first edition of Motions, in June 2021, while this year, their mentor Miodrag Gladović will premiere his spatial-sound composition.

The work was commissioned and produced by KONTEJNER.

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