

**IZLOG
SUVRÉ
MENOĞ
ZVUKA**

4. Izlog

The New Track of the Soundtrack

Izlog su glazbenici, glazbeni istraživači, umjetnici zvuka, skladatelji i performeri; iskreni u nastojanjima, neumorni u pokušajima, kreativni u procesima, otvoreni u pristupu, znatiželjni i spremni na izazove. Umjetnici koji ograničenja pretvaraju u mogućnosti. Upravo s takvim sudionicicima moguće je godišnje proljetno druženje usmjeriti prije svega na istraživanje, proces i razvoj, dajući prednost glazbenoj zajednici odnosno sceni radije nego zakonitostima i pravilima glazbene industrije.

Izlog je zajednička energija i trud, nastojanje koje dijelimo s prijateljima i partnerima u poticanju suradnje i dijaloga. Izlog je pokušaj ignoriranja žanrovske granice, poticanja kreativnosti te kritičkog, ali otvorenog pristupa koji nastoji uvažavati različitosti.

Izlog je potraga za novim spoznajama i zvukovnim iskustvima ili zajedničko uživanje u onima koje poznajemo.

Izlog je zainteresirana, angažirana i konstruktivno kritična publika.

Izlog je jedan od mogućih pogleda na naš društveni i kulturno-istorijski kontekst.

Izlog je izlet, a o ovogodišnjem izletu Izloga u Prostorno-zvučni institut u Budimpešti, kao i o cijelom programu čitajte u nastavku.

Nadamo se da će vas 4. Izlog suvremenog zvuka obogatiti i inspirirati. Uživajte!

4th Showroom

The New Track of the Soundtrack

The Showroom are the musicians, musical explorers, sound artists, composers and performers; honest in endeavours, relentless in attempts, creative in processes, open in the approach, curious and ready for challenges. Artists who turn limits into possibilities. Exactly those kind of participants make it possible to direct the annual spring gathering firstly to the exploration, process and development, giving preference to the music scene and community rather than merely following rules of the music industry.

The Showroom is common energy and effort, a striving we share with friends and partners in encouraging collaborations and dialogue. The Showroom is an attempt of ignoring the limits between genres, encouraging creativity and critical, but open approach that tends to appreciate differences.

The Showroom is a search for new understandings and sound experiences or a common enjoyment in those we already know.

The Showroom is the interested, engaged and constructively critical audience.

The Showroom is one of the possible views on our social and cultural context.

The Showroom is a journey, and the story of this year's Showroom trip to the Spatial Sound Institute in Budapest, as well as the whole Festival program follows in this booklet.

We hope that the 4th edition of the Showroom of Contemporary Sound enriches and inspires you. Enjoy!

srijeda 4. 5.

četvrtak 5. 5.

petak 6. 5.

subota 7. 5.

stalni
postav

Pajine zvučne trake i glazba svemira (uvod u arhivu Dragana Pajića Paje) @ kafić Teatra &TD >str.20
OZAFIN ALU predstavlja: Karlo Pavičić Ravlić: *Medijski telefon* @ kafić Teatra &TD >str. 24
Digitalni Rendez-vous predstavlja: Scenocosme: *Acousmaflore* - interaktivna zvučna instalacija @ atrij Teatra &TD >str. 28

18h

Pajine zvučne trake i glazba svemira – prezentacija projekta digitalizacije i organizacije arhive Dragana Pajića Paje @ kafić Teatra &TD (30') >str.20

Ivan Marušić Klif:
Sve nekako počinje...
predavanje
@ dvorana SEK (60')
>str. 42

Tim Hodgkinson:
Music and the Myth of Wholeness
razgovor vodi Robert Barry
@ kafić Teatra &TD (50')
>str. 48

OZAFIN ALU
predstavlja:
Roko Crnić:
Stolac, stol i stolica
(1. dio)
@ stolarska radiona SC
(20') >str. 24

19h

Pioniri Tvornice zvuka
@ MM centar (20')
>str.32

Alvin Lucier:
Vespers
izvode studenti(ce)
OZAFIN ALU
@ Francuski paviljon
(15')
>str. 24

OZAFIN ALU
predstavlja:
Roko Crnić:
Stolac, stol i stolica
(2. dio)
@ dvorana SEK (20')
>str. 24

srijeda 4. 5.

19:30h

četvrtak 5. 5.

Telcosystems: Resonanz
predstavljanje
audioknjige
@ kafić Teatra &TD (45')
>str. 36

petak 6. 5.

Ivan Marušić Klif:
Sve nekako počinje...
audiovizualni
performans
@ dvorana SEK (45')
>str. 42

subota 7. 5.



20h
Hrvoje Hiršl:
Rezonanca (*Zvono*)
performans
@ dvorana SEK (30')
>str. 8

20h Digitalni Rendez-
vous predstavlja:
Scenocosme: *La Maison
Sensible + Metamorphys*
- interaktivne audiovi-
zualne instalacije
@ Galerija SC (do kraja
Izloga) >str. 28

20:30h
Black Page Orchestra
program: Glojnarić,
Ivičević, Kranebitter,
Muntendorf, Schubert
@ MM centar (60')
>str. 54

20h *Više svjetla* • pro-
gram: Ivičević, Lucier,
Morales Murguia, Wettl
izvode: Lightune.G,
Farszky, Konfic, Pinjušić
Bužančić, Sinković
@ velika dvorana Teatra
&TD (50') >str. 60

20h

21h

Telcosystems &
BJ Nilsen
@ Francuski paviljon
(40')
>str. 36

S/UMAS
Ansambel za suvremenu
glazbu
Umjetničke akademije u
Splitu
@ polukružna &TD (50')
>str. 44



21:15h
Maja Osojnik &
Patrick Wurzwallner aka
ZSAMM:
Let Them Grow
@ MM centar (50')
>str. 64

srijeda 4. 5.

22h
22:30h

22:30h
Šumovi protiv valova
@ velika dvorana
Teatra &TD (75')
>str. 39

četvrtak 5. 5.

22:30h
Chris Cutler &
Fred Frith &
Heike Liss &
Susana Santos Silva
@ velika dvorana
Teatra &TD (70')
>str. 48

petak 6. 5.

22h Diego Espinosa:
*Items, Machines and
the Performing Body as
Instruments*
(Applebaum, Espinosa,
Lach, Morales Murguia,
Schwitters, Veličković)
@ polukružna &TD (60')
>str. 56

subota 7. 5.

22:30h
Stian Westerhus
@ Francuski paviljon
(60')
>str. 66

23:30h
23:59h

23:59h
Defibrillator
koncert posvećen
Danielu Buessu
@ polukružna &TD (50')
>str. 40

23:59h
Interstellar Records
predstavlja:
Opcion/Herbst
@ MM centar (40')
>str. 52

23:30h
Fred Frith &
Tim Hodgkinson
@ Francuski paviljon
(50')
>str. 48

23:59h
MMessy Oscillators 2.0
@ polukružna &TD (45')
>str. 70

WARMING UP

28. 4.- 4. 5. • otvorenje 28.4. u 19h • Hrvoje Hiršl: *Rezonanca (Zvono)* - zvučna instalacija @ dvorana SEK >str. 8
28. 4. u 21h • Anthea Caddy & Miodrag Gladović: *The Limen Cycle* @ Francuski paviljon (50') >str. 10
2. 5. u 19h • Robert Barry: *How To Write About Contemporary Music (Without Boring Your Readers)*
- predavanje @ Muzička akademija, dvorana Stančić - soba 439 (60') >str. 14
3. 5. u 18h • Robert Barry: *The Future Of Music: How Criticism Changed Music – And Why It Needs To Change It Again* - predavanje @ Muzička akademija, dvorana Huml - soba 438 (60') >str. 14
3. 5. u 21h • Explicit Music predstavlja: Isabelle Duthoit & Franz Hautzinger @ polukružna &TD (40') > str. 18

POSEBNA PREPORUKA

6. i 7. 5. u 20h • Marjana Krajač: *Koreografska fantazija br. 2* @ Dom HDLU (55') >str. 76

8. 5. u 9h • 4DSOUND • Spatial Sound and Immersive Sonic Environments

Izlet Izloga u Prostorno-zvučni institut u Budimpešti

program: Fraction, Judit Emese Konopás, Gábor Lázár, Paul Oomen, Davor Sanvincenti, Iannis Xenakis
polazak u 9h iz SC-a, Savska 25 • povratak u Zagreb oko 22h >str. 72

ODZVUK IZLOGA SUVREMENOG ZVUKA

24. 5. u 21h • Trio Gig @ polukružna dvorana Teatra &TD

Hrvoje Hiršl

Rezonanca (Zvono)

Rezonanca (Zvono) je zvučna instalacija koja problematizira odnos objekta, prostora i publike. Rezonantna frekvencija cijevi koja se nalazi u sredini prostorije je 110Hz. Audio zvučnik koji se nalazi u centru čelične cijevi kontinuirano reproducira ton 110Hz koji stimulira cijev da vibrira i proizvodi svoj vlastiti ton. Vibracije cijevi su u interakciji s prostorom, što uzrokuje refleksije zvuka i smjene u tonu, ovisno o poziciji posjetitelja u prostoru.

Za vrijeme trajanja postava Hiršl istražuje i proširuje svoj rad dodavši izvođača kao medijatora između objekta, zadanog prostora i publike, a čiji je čemo rezultat imati priliku čuti na zatvaranju, u formi žive izvedbe. Okosnica performansa je potraga za zvukovima koji stimuliraju

instalacija: otvorenje četvrtak, 28.4. u 19h
@ dvorana SEK (28. 4. - 4. 5.)
performans: srijeda, 4. 5. u 20h
@ dvorana SEK (30')

hrvojehirsl.com
me@hrvojehirsl.com

objekt te interferencije u prostoru koje nastaju kao posljedica promjena amplituda.

Hrvoje Hiršl je umjetnik, istraživač i dizajner. Njegovi umjetnički projekti na razmeđu su diskursa suvremene i medijske umjetnosti, a glavne teme kreću se od materijalnosti umjetničkog objekta, preko dekonstrukcije njegove aure i granica sustava, do složenih sustava i kibernetike te njihova utjecaja na umjetničke pokrete koji se javljaju od 50-ih i 60-ih godina nadalje, kao što su minimalistička i konceptualna umjetnost.

Hrvoje Hiršl

Resonance (The Bell)

Resonance (The Bell) is a sound installation that problematizes the relationship between an object, space and the audience. The resonant frequency of a pipe placed in the middle of the room is 110Hz. Audio loudspeaker in the center of the steel pipe continually reproduces a 110Hz tone that stimulates the pipe to vibrate and produce its own tone. Vibrations of the pipe are interacting with the space, causing a sound reflection and changes in tone, depending on the visitor's position in space.

During the exhibition, Hiršl explores and expands his work, adding the performer as a mediator between the object, performance space and the audience. The result will be available to hear at the closing, in a form of live performance. The framework of this performance is a search for sounds that stimulate the object and interferences in space that are a result of changes in amplitudes.

Hrvoje Hiršl is an artist, explorer and a designer. His artistic projects are on the verge of contemporary and media arts, with main topics revolving around materiality of the artistic object, deconstruction of its aura, borders



photo: Anđela Vidić

of the system and, finally, more complex systems and cybernetics as well as the affect it had on artistic movements that evolved in the 1950s and 60s, such as minimalism and conceptual art.

Anthea Caddy & Miodrag Gladović: *The Limen Cycle*

The Limen Cycle istražuje cikličku prirodu energije vibracija koja putuje kroz kompleksan strukturni sistem violončela. Zvučne vibracije se kreću kroz niz prostornih transformacija unutar instrumenta prije nego su prenesene vibracijskim zvučnim valovima u prostor. Fizičkim proširivanjem ovoga prijenosa i popratnih uzoraka, putem posebno kreiranoga vibracijskog elektroakustičkog sustava, povećavaju se prostorno kretanje zvučnih valova, stvarajući tako niz fizičkih i akustičkih fenomena. Stvara se ciklički sustav koji istražuje granicu između fizičkih i čujnih aspekata vibracije i zvuka.

Violončelistica i umjetnica Anthea Caddy živi i radi u Berlinu (Njemačka) i Sydneyju (Australija). U svom radu ponavljajuće istražuje prostorno-vremenske aspekte zvuka i arhitekture, koristeći ih u zvučnim izvedbama koje manipuliraju i iskrivljuju percepciju protoka vremena, prostora i cjelokupnog umjetničkog doživljaja. Izuzetno je aktivna na berlinskoj eksperimentalnoj glazbenoj sceni, kao solistica

četvrtak, 28. 4. u 21h @ Francuski paviljon (50')
www.antheacaddy.com

te u suradnji s brojnim priznatim glazbenicima i umjetnicima. U svom solističkom radu inkorporira akustički, elektroakustički i snimljeni prostor u izvedbu, instalaciju i koncert, često koristeći ozvučeno violončelo kao primarni izvor zvuka. Anthea je trenutno na doktorskom studiju na University of New South Wales u Sydneyju, pod mentorstvom povjesničara medijske umjetnosti Douglasa Kahna.

Miodrag Gladović je inženjer elektroakustike, glazbenik i producent. Izuzetno širokog umjetničkog senzibiliteta, Gladović je aktivan u najrazličitijim glazbenim projektima, od punk i post rock bendova do eksperimentalnih radova, a njegov je umjetnički rad nerijetko povezan s razvojem tehnologije. S Bojanom Gagićem djeluje kao umjetnički duo Lightune.G koji se bavi luminoakustičkom kompozicijom.

Nakon prošlogodišnjeg zajedničkog rada u eksperimentalnom ansamblu kojega je vodio Hilary Jeffery, Anthea i Mijo krenuli su u elektroakustičko i prostorno-

akustičko istraživanje koje je smješteno u akustički specifičnu situaciju Francuskog paviljona, a rezultat je *The Limen Cycle* u kojem je violončelo ozvučno akcelerometrom u svrhu prijenosa vibracija tijela violončela na niz vibracijskih/rezonantnih ploča koje se u prostoru ponašaju kao vibracijska pojačala.

Projekt je sufinanciran sredstvima *Australia Council for the Arts*.



Australian Government



Anthea Caddy & Miodrag Gladović: *The Limen Cycle*

The Limen Cycle explores the cyclic nature of vibrational energy that travels through the complex structural system of the violoncello. These sound vibrations move through a number of spatial energetic transductions within the instrument, before being radiated into vibrational sound waves within an environment. By physically expanding this radiation and its subsequent patterns through a specifically designed vibrational electro-acoustic system, the spatial movement of sound waves are magnified, creating a number of physical and acoustic phenomena. This generates a cyclic system, exploring the threshold between the physical and aural aspects of vibration and sound.

Anthea Caddy is a cellist and artist living and working in Berlin, Germany and Sydney, Australia. Her practice explores the spatio-temporal aspects of sound and architecture, applying these to audio performances that manipulate and distort perceptions of time, space and experience. She is an active member of the Berlin experimental music scene, both as a soloist and in collaboration

with a number of acclaimed musicians and artists. Her solo work focuses on the incorporation of acoustic, electroacoustic and recorded space within performance, installation and concert presentation, often using amplified cello as her primary sound source. Anthea is currently studying a Ph.D at the UNSW, Sydney under Media Arts historian Douglas Kahn.

Miodrag Gladović is an engineer of electroacoustics, a musician and producer. With a wide range of artistic sensibilities, Gladović is active in a number of different musical projects, from punk and post rock bands to experimental works. His artistic work often incorporates technological development. In collaboration with Bojan Gagić, he is active as a part of the Lightune.G duo whose main focus is luminoacoustic composition.

After the last year's collaboration as a part of the experimental ensemble led by Hilary Jeffery, Anthea and Mijo began an electroacoustic and spatial-acoustic exploration. The experiment is set in the acoustically specific context of the French Pavilion, and the result is *The Limen Cycle* where cello is amplified by a highly sensitive accelerometer with the purpose of transferring the vibrations of the instrument's body to a number of vibrating resonant plates, which act as vibrational amplifiers within the space.

This project is supported by Australia Council for the Arts.



photo: Damir Žižić

Robert Barry predavanja i radionica

Predavanje: *Kako pisati o suvremenoj glazbi (i pri tom ne dosađivati publici)*

Otkad mu je kritika objavljena u časopisu Making Music kada mu je bilo 16 godina, Robert Barry piše o glazbi gotovo 20 godina. Kako napisati pitch, kako doći do toga da vam tekstovi budu objavljivani, kako strukturirati kritiku, intervju, zapažanje, te najvažnije – kako zainteresirati ljude za ono što ste napisali. Ova i druga pitanja bit će pre-dmetom razgovora, uz primjere i praktične savjete.

Predavanje: *Budućnost glazbe: Kako je kritika promijenila glazbu – i zašto ponovno postoji potreba za time*

Često se prepostavlja da kritičari tek komentiraju sa strane, bez ikakva utjecaja na glazbu. Povijest pokazuje da nije tako. Uz reference na dva nova izdanja, Barryjevu vlastitu *The Music of the Future* i *The Digital Critic: Literary Culture Online*, zbirku eseja koju će uređivati zajedno

ponedjeljak, 2. 5. u 19h • *How To Write About Contemporary Music (Without Boring Your Readers)*
@ Muzička akademija (60') dvorana Stančić (4. kat, soba 439)

utorak, 3. 5. u 18h • *The Future Of Music: How Criticism Changed Music - And Why It Needs To Change It Again* @ Muzička akademija (60') dvorana Huml (4. kat, soba 438)

9. 5. u 11h • *feedback session*
@ SEK dvorana SC

s Houmanom Barekatom, Robert Barry će govoriti o ulozi glazbene kritike, od 18. stoljeća do danas, s naglaskom na transformativnu snagu tiskane riječi i želju za stvaranjem novih zvukova i novih načina stvaranja glazbe.

Robert Barry je samostalni pisac i skladatelj koji živi i radi u Londonu. Stalni je suradnik u časopisima Frieze, The Wire, Art Review, Fact i Thump. Od 2015. godine uređuje odjeljak za suvremenu umjetnost u The Quietusu. Njegovu prvu knjigu, *Music in Text*, zbirku proznih partitura za mješovite ansamble, izdao je 2014. godine švedski izdavač BCNVT. Njegovu drugu knjigu, *The Music of the Future*, izdat će Repeater Books 2017. godine. Također radi na

uređenoj zbirci eseja o kritici u digitalnome vremenu za O/R Books, a izdanje se očekuje potkraj ove godine. Od proljeća 2015. godine vodi ciklus događanja s područja eksperimentalne glazbe i živih izvedbi pod nazivom Zero Wave.

Osim predavanja uoči početka Izloga, a koja realiziramo u suradnji s Odsjekom za muzikologiju Muzičke akademije u Zagrebu, gost ovogodišnjeg festivala Robert Barry održat će i aktivni radionički dio: *feedback session* za zainteresirane pisce o suvremenoj glazbi. Pozivamo vas da pratite program festivala i odaberete o čemu i u kojem formatu želite pisati. O jednom ili više koncerata, o cijelom festivalu, o umjetničkom radu nekoga od naših ovogodišnjih gostiju, o domaćoj suvremenoj glazbenoj sceni, ... Robert Barry će svakom od sudionika dati zasebni osvrt na tekst(ove) na završnoj *feedback* sesiji koja se održava u ponедjeljak, 9. svibnja, od 11 do 14h u dvorani SEK Teatra &TD. Radionica je otvorena i namijenjena i iskusnim glazbenim piscima i kritičarima, jednako kao i onima koji bi se u pisanju o suvremenoj glazbi tek htjeli okušati. Za aktivno sudjelovanje potrebno se prijaviti na mail danijela.andrijasevic@sczg.hr najkasnije do 4. svibnja.

Ulaz na predavanja je slobodan za sve, neovisno o su-djelovanju u aktivnom dijelu programa. Projekt je realiziran u suradnji s Odsjekom za muzikologiju Muzičke akademije u Zagrebu.



Robert Barry lectures and workshop

Lecture: *How To Write About Contemporary Music (Without Boring Your Readers)*

Since getting a review published in a magazine called Making Music at the age of 16, Robert Barry has been writing about music for almost twenty years. How to write a pitch, how to get published, how to structure a review, an interview, or an opinion piece, and most important of all, how to make people want to read what you've written. These and other questions will be addressed with examples and practical advice.

Lecture: *The Future Of Music: How Criticism Changed Music – And Why It Needs To Change It Again*

It is often presumed that critics merely comment from the sidelines without ever really changing music itself. History proves otherwise. Drawing on two forthcoming books, his own *The Music of the Future* and *The Digital Critic*:

Literary Culture Online, a volume of essays which he will be editing with Houman Barekat, Robert Barry will discuss the changing role of music criticism from the 18th century to the present, with a focus on the transformative powers of the printed word and the drive to produce new sounds and new ways of making music.

Robert Barry is a freelance writer and composer based in London. He is a regular contributor to Frieze, The Wire, Art Review, Fact and Thump. Since 2015 he has edited the contemporary art section of The Quietus. His first book, *Music in Text*, a collection of prose scores for mixed ensembles, was released in 2014 by the Swedish small press publisher BCNVT. His second book, *The Music of the Future*, will be forthcoming from Repeater Books in 2017. He is also working on an edited volume of essays about criticism in the digital age for O/R Books, expected towards the end of 2016. Since spring 2015 he has also curated a series of experimental music and live art events under the name Zero Wave.

Along with the lectures that will be held before the official start of the Showroom, that are organized in collaboration with the Musicology department of the Academy of Music in Zagreb, this year's festival guest Robert Barry will lead the active part of the workshop: feedback session for interested writers about music. We invite you to follow the Festival program and choose what you want to write about and in which form. It could be one or several concerts, the entire festival, artistic work of one of this year's guests, Croatian contemporary music scene, ... Robert Barry will give each of the participants a separate feedback on their text(s) at the closing feedback session that will take place on Monday, May 9, from 11am till 2pm at the SEK hall of the Theatre &TD. The workshop is open and intended equally for experienced music writers and critics, as well as to those who would like to try writing about contemporary music. If you would like to take part actively, please apply by writing to danijela.andrijasevic@sczg.hr latest until May 4.

Entrance to the lectures is free for everyone, regardless whether you take part in the active program. Programme in collaboration with Musicology Department of the Academy of Music in Zagreb.

Explicit Music predstavlja: Isabelle Duthoit & Franz Hautzinger

Franz Hautzinger (1963.) svakako je nezaobilazna figura na svjetskoj avangardnoj sceni. Prekretnica u njegovoj karijeri bilo je izdanje albuma *Gomberg* (2000.) za solo četvrttonsku trubu s kojim je osvojio nove zvučne horizonte tog instrumenta. Surađivao je s Kennyjem Wheelerom, Johnom Russelom, Steveom Nobleom, Derekom Baileyem, Fenneszom, Otomom Yoshihideom... Hautzinger je pokazao da je u vremenu već arhivirane postmoderne moguće izmisliti novi zvuk instrumenta. U njegovom slučaju trube. Nakon klasičnog obrazovanja i nastupa u raznim ansamblima, **Isabelle Duthoit** (1970.) pronašla je svoje mjesto u području eksperimentalne glazbe. Inače klarinetistica, ali i vrsna pjevačica koja konstantno propituje granice glasovnih mogućnosti u mnogobrojnim glazbenim, kazališnim i audiovizualnim projektima.

Koncert je realiziran u suradnji s Multimedijalnim institutom MaMa.

Explicit Music presents: Isabelle Duthoit & Franz Hautzinger

Franz Hautzinger (1963) is certainly ineluctable part of the avant-garde art scene today. A definite turning point in his career was the album *Gomberg* (2000) for quarter tone trumpet that conquered new sound horizons of the instrument. He worked with Kenny Wheeler, John Russel, Steve Noble, Derek Bailey, Fennesz, Otomo Yoshihide etc. Hautzinger demonstrated that in the times when the postmodern has been placed in archives, it is still possible to invent a new instrumental sound. In this case, that of a trumpet. After her classical studies and performances in an array of ensembles, **Isabelle Duthoit** (1970) found her place in the field of experimental music. Clarinet player by vocation, she is also an excellent singer who constantly questions the boundaries of vocal possibilities in a number of music, theatre and audiovisual projects.

The concert is organized in collaboration with the Multimedia institute MaMa.

utorak, 3. 5. u 21h
@ polukružna dvorana Teatra &TD (40')
www.franzhautzinger.com
lpr.com/lpr_artists/isabelle-duthoit



Pajine zvučne trake i glazba svemira

40 godina aktivnog djelovanja pionira improvizatorske i eksperimentalne scene - nije mala stvar.

Teško je zamisliti situaciju u kojoj se pojavljuje Dragan Pajić Pajo i ostaje nezamijećen.

Bespoštedni kritičar s izuzetnim smisлом za humor i neiscrpnom energijom, nasmijavao je ljude britkim i duhovitim zapražanjima, a istovremeno ih dovodio u situaciju da preispitaju svoje stavove, vezane uglavnom uz umjetnost, kulturu ili pak moral općenito. To je uvelike razlog zašto su ga neki sa zadovoljstvom prihvaćali, dok ga drugi nisu mogli smisliti. Pajo nije bio dio *mainstream* građanskog ili malograđanskog društva... I bio je veliki fan Monty Pythona.

Glazba je bila njegov medij izražavanja, počevši od rock benda Bordel, pa kasnije kroz ekspresionistički izraz Cul-De-Sac-a, da bi u svojoj elektroničkoj i eksperimentalnoj fazi surađivao s nizom glazbenika i zatim nastavio u smjeru elektroakustičkih istraživanja: kako kroz rad Orkestra za ubrzani evoluciju tako i kroz kasnije

4. 5. - 7. 5. stalni postav
@ kafić Teatra &TD
srijeda, 4. 5. u 18h prezentacija projekta
@ kafić Teatra &TD (30')

samostalne radove. Neovisno o različitim stilskim izričajima Pajino je područje ponajviše bila improvizacija.

“Skužio sam da izvrsno ne znam svirati gitaru.”
“Isus je velik, Alah je velik, Budah je velik, ali Belastingdienst (porezni ured, op. a.) je najveći.”
“Pa da, ja od sada sviram trzalicu!”
Dragan Pajić Pajo (1956.-2014.)

Pajin izuzetan doprinos zagrebačkoj improvizatorskoj i eksperimentanoj *underground* sceni u mnogočemu je nemjerljiv. No ono što je mjerljivo je ogromna arhiva koju je ostavio na magnetofonskim vrpcama, audio kazetama, mini diskovima, CD-ima, videokazetama, fotografijama i ostaloj dokumentaciji. Pajini prijatelji i kolege ovu arhivu namjeravaju u potpunosti digitalizirati i arhivirati, te ju učiniti dostupnima za buduća istraživanja ili uživanja. Voditelji projekta su također aktivni sudionici suvremene glazbene scene Damir Prica Kafka, Ivan Marušić Klif i

Višeslav Laboš koji će u sklopu Izloga suvremenog zvuka predstaviti cijeli projekt i daljnje planove, te publici prezentirati arhiv kroz izbor reprezentativnih materijala koji pokrivaju razdoblje od 30 godina.

Digitalizacija i skeniranje: **Damir Prica Kafka**

Digitalizacija i obrada video materijala: **Ivan Marušić Klif**

Digitalizacija, restauracija zvuka i mastering:

Višeslav Laboš

Pajo's Sound Tracks and Music of the Universe

40 years of improvisational and experimental scene pioneer's activity – not a small thing.

It's hard to imagine a situation where Dragan Pajić Pajo appears without getting noticed.

Uncompromised critic with an amazing sense of humour and endless energy who used to put smile on people's faces with his sharp and funny remarks, at the same time putting them in a situation of questioning their attitudes related mostly to art, culture or moral in general. That is perhaps the biggest reason why some accepted him wholeheartedly, while others couldn't stand him. Pajo was not a part of the mainstream civil or uncivilized society... and he was a great fan of Monty Python.

Music was his means of expression, starting with the rock band Bordel, continuing later with expressionistic Cul-De-Sac, all the way to electronic and experimental phase when he collaborated with a number of musicians, continuing later in the direction of electroacoustic experiments: as a part of the Orchestra for Accelerated

Evolution and as a soloist. Unconcerned about different styles, Pajo's main field was improvisation.

"I've realized I fabulously can't play the guitar."
"Jesus is great, Allah is great, Buddha is great, but Belastingdienst (Tax Office) is the greatest."
"Right, from now on, I play the plectrum!"

Dragan Pajić Pajo (1956 - 2014)

Pajo's extraordinary contribution to Zagreb's improvisational and experimental underground scene is immeasurable. But, what can be measured is the great archive material he left on magnetophone and audio tapes, mini discs, CDs, video tapes, photos and other type of documentation. Pajo's friends and colleagues intend to digitalize and archive the material in full, thus making it accessible for future research and enjoyment. The heads of this project are also active contributors to the contemporary music scene, Damir Prica Kafka, Ivan Marušić Klif and Višeslav

Laboš. At the Showroom of Contemporary Sound they will present the entire project and further plans, and present the audience with the archive through a selection of exemplary material that covers the period of 30 years.

Digitalization and scanning: **Damir Prica Kafka**

Digitalization and processing of the video material: **Ivan Marušić Klif**

Digitalization, sound restoration and mastering: **Višeslav Laboš**



OZAFIN ALU predstavlja

Odsjek za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu jedinstven je po istovremenom bavljenju klasičnom animacijom, suvremenim, multidisciplinarnim i društvenim umjetničkim praksama. OZAFIN je jedinstven i kao jedini studij likovne umjetnosti koji u preddiplomskom programu nudi kolegije koji se bave zvukom te se studenti upoznaju s eksperimentalnim radovima starih majstor(ic)a poput Alvina Luciera ili Meredith Monk, kao i suvremenim praksama i teorijama o zvuku, te istovremeno razvijaju i kreiraju vlastite *sound art* radove. U suradnji s Nicole Hewitt i Anom Hušman ovogodišnji Izlog predstavlja komadić onoga što se stvara u okviru studija na OZAFIN ALU.

Karlo Pavičić Ravlić: *Medijski telefon*

Karlov telefon zvoni kada mu se približiš. Pri dizanju slušalice čuješ samo jednu stranu razgovora: osoba Ti govori o svojem problemu, a Ti si sugovornik. Telefon u sebi sadrži nekoliko različitih audio fileova koji se nasumice odabiru pri dizanju slušalice. Neke razgovore je snimao

4. 5. - 7. 5. stalni postav

Karlo Pavičić Ravlić: *Medijski telefon*
medijskitelefon.tumblr.com

petak, 6. 5. u 19h Alvin Lucier: *Vespers*
izvode studenti(ce) OZAFIN ALU
@ Francuski paviljon (15')

subota, 7. 5. u 18h

Roko Crnić: *Stolac, stol i stolica* (1. dio)
@ stolarska radiona SC (20')

subota, 7. 5. u 19h

Roko Crnić: *Stolac, stol i stolica* (2. dio)
@ dvorana SEK (20')
oskudnost.wordpress.com

Karlo, a dio snimki koje su mu ustupili kolege je uredio i implementirao. Karlo je student 2. godine preddiplomskog studija za aminirani film i nove medije.

Alvin Lucier: *Vespers* (1969.)

*"My work was about revealing things, discovering things.
It's more interesting to me to discover something in the*

act of composition than in deciding beforehand and make it happen. I think that it's one of the descriptions of experimental music. Not that you don't know what you're doing, certainly..."

Alvin Lucier

U sklopu svog studijskog programa na 2. godini studenti OZAFIN ALU proučavaju i izvode kultno djelo eksperimentalne glazbe *I am sitting in a room* Alvina Luciera, a mi smo ga imali priliku čuti na prošlogodišnjem Izlogu u Francuskom paviljonu. Specifična akustika Francuza, važnost i utjecaj Lucierovog umjetničkog djelovanja na području eksperimentalne glazbe (i šire), njegov istraživački pristup, istovremena jednostavnost i genijalnost ideja, pionirski rad, bavljenje slušnom percepcijom, upotreba akustike i frekvencija prostora te prirodnih karakteristika zvučnog vala u glazbenim djelima, ... sve su to i ove godine razlozi izvođenja još jednog Lucierovog djela. U Francuskom paviljonu ga izvode studenti(ce) OZAFIN ALU, a u velikoj dvorani Teatra &TD ćemo ga čuti u sklopu projekta Više svjetla.

Roko Crnić: Stolac, stol i stolica

1. dio u stolarskoj radioni izvode: **Roko Crnić, Miro Manojlović, Dragan Pavlić**
2. dio u dvorani SEK izvode: **Juraj Borić, Roko Crnić, Miro Manojlović, Ivan Marincel**

Performans *Stolac, stol i stolica* bavi se istraživanjem odnosa nematerijalnog umjetničkog rada i konkretnih materijalnih praksi vještina i znanja, te njihove percepcije. Stvaranju performansa prethodila je suradnja sa stolarom koji je izradio stolac, stol i stolicu, a koristi ih sam autor tijekom izvedbe. zajedno s glazbenicima istražuje različita čitanja uloge stolca i glazbenog instrumenta, glazbenika i stolara, sjedenja i sviranja.

"Sučeljavanjem dviju praksi (sviranje i drvodjelstvo) koje, svaku na svoj način, možemo okarakterizirati kao izvedbenu, zanimaju me razlike u njihovoј društvenoj funkciji, kao i činjenica da izvedba žive muzike svoje ispunjenje nalazi upravo u trenutku svoje realizacije dok izvedba stolarskog rada u kapitalističkom društvu ne ovisi o vidljivosti u javnoj sferi onda kad se događa već svoju društvenu funkciju ispunjava tek realizacijom gotovog proizvoda koji se kao takav uključuje u procese tržišne razmjene."

Roko Crnić

Roko Crnić je nedavno diplomirao na Akademiji likovnih umjetnosti u Zagrebu. Kao glazbenik sudjelovao je u raznim projektima zagrebačke improvizatorske scene (Preparirani orkestar), te u bendovima Porto Morto i Franz Kafka Ensemble.

OZAFIN ALU presents

Department of Animation and New Media (abbr.: OZAFIN) of the Academy of Fine Arts (ALU) in Zagreb is unique in their simultaneous work in classical animation, contemporary, multidisciplinary and social artistic practices. OZAFIN is unique, both as the only study of fine arts that offers as a part of their BA studies classes that focus on sound, and so the students get to know the experimental work of the old masters like Alvin Lucier or Meredith Monk, as well as contemporary practices and theories about sound, at the same time developing and creating their own sound art pieces. In collaboration with Nicole Hewitt and Ana Hušman, this year's Showroom presents a tiny piece of what is done as a part of the studies at the OZAFIN ALU.

Karlo Pavičić Ravlić: Media telephone

Karlo's telephone rings when you get close to it. While picking up the phone, you can only hear one side of the conversation: the person tells You about their problem and You are the collocutor. The telephone has several dif-

ferent audio files that play randomly when picking up the phone. Some conversations were recorded by Karlo and part of the recordings was provided by his colleagues and he implemented them. Karlo is a second year BA student at the Department of Animation and New Media.

Alvin Lucier: *Vespers* (1969)

"My work was about revealing things, discovering things. It's more interesting to me to discover something in the act of composition than in deciding beforehand and make it happen. I think that it's one of the descriptions of experimental music. Not that you don't know what you're doing, certainly..."

Alvin Lucier

As a part of their study programme of the second year, students at the OZAFIN ALU study and perform the cult piece of experimental music, *I am sitting in a room* by Alvin Lucier, that we had a chance to hear at the last year's Showroom, at the French Pavilion. Specific acous-

tics of the French Pavilion, importance and influence of Lucier's work in the field of experimental music (and wider), his exploratory approach, at the same time simple and genius ideas, pioneering, working with perception of hearing, the use of acoustics and space frequencies as well as natural characteristics of the sound wave in music pieces, ... all these will yet another time serve as the reason to perform another Lucier's piece. It will be performed at the French Pavilion by the OZAFIN ALU students, and we will hear it as a part of the project *More Light*.

Roko Crnić: Chair, Table and Stool

1st part at Carpenter's Workshop performed by:

Roko Crnić, Miro Manojlović, Dragan Pavlić

2nd part in the SEK hall performed by: **Juraj Borić,**

Roko Crnić, Miro Manojlović, Ivan Marinčel

The performance *Chair, Table and Stool* explores relationship between the immaterial artistic piece and concrete material practices of skills and knowledge and their perceptions. Prior to the performance, the artist collaborated with a carpenter who made the chair, table and stool that are being used by the artist during the performance. Together with the musicians, he explores different readings

of the roles of the stool and a music instrument, musician and the carpenter, sitting and playing.

"By confronting the two practices (playing and carpenting) that, each in their own respectful way, can be characterized as performance, I take interest in differences in their social positioning, as well as the fact that a live music performance finds its meaning in the exact moment of its realisation, while carpenter's performance in a capitalistic society doesn't depend on public visibility while it happens. On the contrary, it meets its social function only through a realisation of a finished product that is then included in the processes of the market exchange."

Roko Crnić

Roko Crnić recently graduated from the Academy of Fine Arts in Zagreb. As a musician he took part in different projects of the Zagreb musical improvisation scene (Prepared Orchestra) and with bands Porto Morto and Franz Kafka Ensemble.

Digitalni Rendez-vous predstavlja umjetnički duo Scenocosme: Grégory Lasserre & Anaïs met den Ancxt

Kako bi proslavili objavljivanje kataloga događanja tijekom 6 mjeseci u 2015. godini, partneri Festivala Francuske u Hrvatskoj Rendez-vous, u suradnji s Izlogom suvremenog zvuka i Muzičkom akademijom u Zagrebu, pozvali su francuski umjetnički duo Scenocosme koji će predstaviti četiri interaktivne zvučne instalacije. Umjetničko djelovanje dvojca Scenocosme kojeg čine francuski umjetnici Grégory Lasserre i Anaïs met den Ancxt obuhvaća različite forme i izričaje: interaktivne instalacije, grupne performanse, radove na području vizualne i digitalne umjetnosti, sound art radove i dr. Osim samog korištenja različitih tehnologija u kreiranju umjetničkih radova, Scenocosme kroz moguće hibridizacije tehnologije i živih elemenata stvaraju svoj osobni poetički umjetnički jezik. U

4. 5. - 7. 5. stalni postav
Acousmaflore @ atrij Teatra &TD
5. 5. - 7. 5.
La Maison Sensible & Metamorphys
@ Galerija SC
Urban Lights Contacts
@ Muzička akademija
www.scenocosme.com

fokusu je interakcija, pa djelo postoji i mijenja se pomoću fizičkih i društvenih odnosa, akcija i reakcija gledatelja.

Interaktivna zvučna instalacija *Acousmaflore* je vrt sastavljen od glazbenih biljaka koje reagiraju na ljudski dodir, pa ih trebate dotaknuti da bi počele zvučati. U interaktivnoj audiovizualnoj instalaciji *Metamorphys* pomiješane su stvarne refleksije i virtualne slike, stvarajući iluziju iskrivljene stvarnosti. Elastična i polutransparentna tkanina ponovo reagira na ljudsku interakciju – dodir odnosno potisak, fizički mijenjajući svoj oblik te istovremeno generirajući vizualni i zvučni sadržaj. *La Maison Sensible* povećava fizički prostor Galerije SC i odnos gledatelja i okoline. Diskretni senzori pretvaraju zidove, pod i namještaj u osjetno i osjetljivo reaktivno sučelje.

5. - 7. 5. @ Muzička akademija

Iskustvo svjetlosno-zvučne instalacije *Urban Lights*
Contacts ispred nove zgrade Muzičke akademije u Zagrebu moguće je uz interakciju dvoje ili više ljudi, čija tijela postaju generatori zvuka kroz međusobnu tjelesnu interakciju, ali i dodir male sjajne kugle. Energetska polja sudsionika čujemo pomoću međusobnih dodira kože.

„Uspoređujemo svoje umjetničke namjere s tehnološkim eksperimentima koji otvaraju neočekivane putove.“
Scenocosme

Rendez
vous



INSTITUT
FRANÇAIS



Digital Rendez-vous presents the artistic duo Scenocosme: Grégory Lasserre & Anaïs met den Ancxt

In order to celebrate publishing of the catalogue of events that took place during 6 months in 2015, partners of the Festival of France in Croatia Rendez-vous, in collaboration with the Showroom of Contemporary Sound and Zagreb Academy of Music, invited the French artistic duo Scenocosme who will present four interactive sound installations. The artistic work of the Scenocosme Duo, comprised of French artists Grégory Lasserre and Anaïs met den Ancxt, encompasses different forms and expressions: interactive installations, group performances, work in the field of visual and digital art, sound art etc. Apart from the use of different technologies in creating, Scenocosme uses possible hybrid technologies and live elements to create their own poetic artistic language. Interaction is the focal point of their actions, so the piece

exists and changes through physical and social relations, actions and audience's reactions.

Interactive sound installation *Acousmaflore* is a garden made of musical plants that react to human touch, so they need to be touched in order to create sound. In the interactive audiovisual installation *Metamorph* real reflections and virtual images are interlocked, thus creating an illusion of distorted reality. An elastic and semitransparent fabric react again to the human interaction – a touch or push, physically changing their shape and at the same time generating visual and sound content. *La Maison Sensible* enhances the physical space of Gallery SC as well as the relationship between the audience and the surround. Discreet sensors turn walls, floor and furniture into a sensible and sensitive reactive interface.

May 5 - 7 @ Music Academy

Experience of a light-sound installation *Urban Lights Contacts* in front of the new building of the Zagreb Academy of Music is possible with an interaction by two or more people whose bodies become generators of sound through their mutual bodily interaction, but also the touch of a small shiny ball. The energetic fields of the participants are heard through mutual skin contact.

„We compare our artistic intentions with technological experiments that open up unexpected paths.“ Scenocosme



Pioniri Tvornice zvuka

U siječnju 2016. Muzički je salon pokrenuo novi projekt – radionicu elektroničke i improvizirane glazbe za djecu Tvornica zvuka pod vodstvom glazbenika i skladatelja Nenada Sinkauza. Radionica se održavala svakog utorka, kroz protekla četiri mjeseca, a bila je namijenjena djeci u dobi od 7 do 10 godina. U ovom su se edukativnom projektu mali glazbenici budućnosti upoznavali s mikrofonima, efektima, sintetizatorima i dr., a kroz upotrebu vlastitog glasa (i tijela) i audio opreme Sinkauz ih je učio i osnovama improvizacije. U Tvornici zvuka glazba se proizvodi upotrebom različitih predmeta, efekata, live samplingom, moduliranjem glasa, ali prije svega igrom, kroz koju Pioniri Tvornice zvuka dolaze do svojevrsne instant kompozicije na nivou prilagođenom upravo njihovom uzrastu, percepciji i spoznaji o glazbenoj umjetnosti. Za kraj četveromjesečnog muzičkog druženja, upravo glazbenici budućnosti svojim kratkim improvizatorskim nastupom pod vodstvom Nenada Sinkauza otvaraju četvrtu izdanje Izloga suvremenog zvuka.

srijeda 4. 5. u 19h
@ MM centar (20')

“Pokušavam djeci objasniti da muzika nije samo ono što se čuje na televiziji, strofa i refren, da to nisu samo pop pjesmice niti samo klasična glazba. Veliki fokus stavljam na slušanje. Zapravo ih pokušavam učiti da slušaju jedan drugoga i to što rade. I pokušavam ih učiti svirati raznim predmetima, vrećicama za smeće, stiroporima, i tako dalje, i onda zajedno moduliramo te zvukove kroz efekte.”

Nenad Sinkauz

“Imati nekoga kao što je Nenad Sinkauz, čovjek koji radi u eksperimentalnom rock bendu, koji zna kakvi su svjetski tokovi, mislim da je to izvrsna situacija. Kad takav čovjek odluči raditi s djecom to je prilika koja se ne propušta.”

Zoran Stajčić

Nenad Sinkauz (1980.) je magistrirao etnomuzikologiju u Padovi. Po zanimanju je skladatelj i izvođač u glazbenim, plesnim, kazališnim i multimedijskim projektima. 2002. godine osniva sastav East Rodeo u sklopu kojega surađuje s nizom međunarodnih jazz i rock glazbenika, spajajući avant-rock, živu elektroniku, noise, eksperimen-

talnu i improviziranu glazbu. Sinkauz je autor i izvođač u hvaljenom audovizualnom projektu ... *day of the year* koji kroz improvizaciju i *live sampling* istražuje odnose zvuka i videa. Kao skladatelj i izvođač surađuje s velikim brojem glazbenika, koreografa, kazališnih i filmskih redatelja u Hrvatskoj i inozemstvu: Mala Kline, Dalibor Matanić, Marc Ribot, Warren Ellis, Greg Cohen, Ivana Sajko, Franka Perković, Roberta Milevoj, Francesco Scavetta, Mikiko Kawamura, Matija Ferlin, Petra Hrašćanec, Saša Božić, BADco i drugi.

Pioniri Tvornice zvuka su:

**Mirej Đurović, Max Foretić, Vanda Heidl,
Dan Herceg, Vlado Krpan, Melkior Midžić, Oskar Rasol,
Alma Skadrak, Asiya Skadrak, Sofija Stajčić,
Marica Vukelić, Rajna Vukelić, Šime Vukelić,
Žana Zaninović**

Pioneers of the Factory of Sound

In January 2016 Music Showroom started a new project – a workshop of electronic and improvised music for children Factory of Sound led by musician and composer Nenad Sinkauz. The workshop took place each Tuesday during the past four months and it was intended for children from the age of 7 until 10 years old. In this educational project the little musicians got acquainted with microphones, effects, synthesisers etc., and with the use of their own voice (and body) and audio equipment, Sinkauz taught them basics of improvisation. In Factory of Sound music is made with the use of different objects, effects, live sampling, voice modulations, but firstly through play, where the Pioneers of the Factory of Sound reach a certain kind of instant composition on a level that suits their age, perception and knowledge of music art. At the end of these four months of getting together, musicians of the future with their short impro set, led by Nenad Sinkauz, open the fourth edition of the Showroom of Contemporary Sound.

“I am trying to explain to the children that music is not only what they can hear on television, a verse and refrain, it is not only pop songs nor just classical music. I put a lot of attention on listening. Actually, I am trying to teach them to listen to each other and what they are doing. Also, I try to teach them to play with different objects, garbage bags, styrofoam etc., and then together we modulate these sounds through effects.”

Nenad Sinkauz

“To have someone like Nenad Sinkauz, a man who works in an experimental rock band, who knows global trends in experimental music, I find this to be an excellent situation. When such a person decides to work with children, it is an opportunity you don't miss.”

Zoran Stajčić

Nenad Sinkauz (1980) completed MA studies in ethnomusicology in Padova. By vocation he is a composer and a performer in music, dance, theatre and multimedia projects. In 2002 he founded East Rodeo, a music group

that worked with a number of international jazz and rock musicians, connecting the avant rock, live electronics, noise, experimental and improvisational music. Sinkauz is the author and performer in the renowned audiovisual project ... *day of the year* that uses improvisation and live sampling to explore relations between sound and video. As a composer and performer he collaborates with a great number of musicians, choreographers, theatre and film directors in Croatia and abroad: Mala Kline, Dalibor Matanić, Marc Ribot, Warren Ellis, Greg Cohen, Ivana Sajko, Franka Perković, Roberta Milevoj, Francesco Scavetta, Mikiko Kawamura, Matija Ferlin, Petra Hrašćanec, Saša Božić, BADco and others.

Pioneers of the Factory of Sound:
**Mirej Đurović, Max Foretić, Vanda Heidl,
Dan Herceg, Vlado Krpan, Melkior Midžić, Oskar Rasol,
Alma Skadrak, Asiya Skadrak, Sofija Stajčić,
Marica Vukelić, Rajna Vukelić, Šime Vukelić,
Žana Zaninović**



Telcosystems & BJ Nilsen

Telcosystems su Gideon Kiers, David Kiers i Lucas van der Velden. David Kiers (Amsterdam, 1977.) studirao je na Odsjeku za sonologiju Kraljevskog konzervatorija, a Lucas van der Velden (Eindhoven, 1976.) i Gideon Kiers (Amsterdam, 1975.) studirali su na Odsjeku za sliku i zvuk Kraljevskog konzervatorija i Kraljevske umjetničke akademije u Hagu. U svojim audiovizualnim djelima, članovi sastava Telcosystems istražuju odnos između ponašanja programirane brojčane logike i ljudske percepcije toga ponašanja; streme ka integraciji ljudskoga izraza i programiranog ponašanja uređaja. To postaje manifestom u sveobuhvatnim audiovizualnim instalacijama koje stvaraju, u filmovima, video uradcima, soundtrackovima, otiscima i živim izvedbama. Software koji ispisuju omogućuje im da skladaju audiovizualne svjetove koji se uvijek iznova razvijaju. Instalacije i filmovi Telcosystems-a usredotočeni su na autostrukturirane generativne procese u stvarnome vremenu, a u svojim izvedbama pozornost daju interakciji tih procesa. Njihov rad rezultat je potrage za vlastitim jezikom slike i zvuka koji se ne referira ni na što, a karakterizira ga lucidna i kontrolirana estetika, usko povezana s tehnologijom koju upotrebljavaju. U interakciji s uređajima, Telcosystems spajaju auditivno i vizualno

srijeda 4. 5. u 21h @ Francuski paviljon (40')
četvrtak 5. 5. u 19:30h • predstavljanje audioknjige
@ kafić Teatra &TD (45')

telcosystems.net
bjnilsen.tumblr.com

područje u jedno uranjujuće prostorno iskustvo koje istražuje granice ljudskoga osjetilnog aparata.

Njihovi radovi prikazivani su u muzejima, galerijama i na festivalima poput Ars Electronice, Međunarodnog filmskog festivala u Rotterdamu, festivala Holland, Europskog medijskog umjetničkog festivala u Osnabrücku, na festivalima Transmediale, Sonar, Međunarodnom festivalu kratkoga filma u Oberhausenu, Međunarodnom festivalu kratkoga filma u Hamburgu, festivalu Elektra u Montréalu, amsterdamskom festivalu De Appel, njujorškom Digital Salonu, festivalu Mu u Eindhovenu, u Wood Street Galleries u Pittsburghu, muzeju Boijmans van Beuningen, u Kunstslerhausu u Beču, na Filmskom festivalu u Ann Arboru, na Image Forumu u Tokiju, na Videoexu, EXiSu, WRO Art Media biennalu itd.

Njihov film *Loudthings* osvojio je Grand Prix na 25. FPS Festivalu u Zagrebu, 2008. godine i Nagradu Gus Van

Sant za najbolji eksperimentalni film na Filmskom festivalu u Ann Arboru 2009. godine.

BJ Nilsen (1975.) je švedski skladatelj i sound artist. Živi i radi u Amsterdamu.

U svome radu prvenstveno je usredotočen na zvuk prirode i učinak koji on ima na ljude. Njegova posljednja dva solistička albuma izdao je *Touch: Eye Of The Microphone* (2013.), osobni audio uradak koji se temelji na zvuku Londona, te *The Invisible City* (2010.) istražuju akustičku stranu urbanih sredina. *unearthed* (2015.) je audiovizualni projekt koji istražuje industrijski zvučni pejzaž sjeverne Norveške i Rusije, nastao u suradnji s filmašem Karlom Lemieuxom i narudžba je festivala Sonic Acts. BJ Nilsen surađivao je s Chrisom Watsonom, Philipom Jeckom i Stilluppsteypom. Njegove skladbe, zvučno oblikovanje i scenska glazba korišteni su u kazalištu, u sklopu plesnih predstava i na filmu: *Microtopia*, *Test Site* (2013., 2010., redatelj: Jesper Wachtmeister), *Enter the Void* (2010., redatelj: Gaspar Noé) i *Sicario* (2015., redatelj: Denis Villeneuve), nastao u suradnji s Jóhannom Jóhannssonom. Njegova 16-kanalna zvučna instalacija DTLY (2015.) temelji se na zvučnome pejzažu centra Los Angelesa, a naručio ju je The Broad Museum. Član je umjetničke skupine freq_out sound collective. Uz Matthewa Gandyja, jedan je od urednika izdanja *The Acoustic City* (2014., jovis verlag).

Telcosystems & BJ Nilsen

Telcosystems are Gideon Kiers, David Kiers and Lucas van der Velden. David Kiers (1977, Amsterdam) studied at the Sonology department of the Royal Conservatoire, and Lucas van der Velden (1976, Eindhoven) and Gideon Kiers (1975, Amsterdam) studied at the Interfaculty Image and Sound, a department of the Royal Conservatoire and the Royal Academy of Art in The Hague.

In their audiovisual works Telcosystems research the relation between the behaviour of programmed numerical logic and the human perception of this behaviour; they aim at an integration of human expression and programmed machine behaviour. This becomes manifest in the immersive audiovisual installations they make, in films, videos, soundtracks, prints and in live performances. The software they write enables them to compose ever-evolving audiovisual worlds. Telcosystems' installations and films focus on real-time, self-structuring, generative processes, in their live performances they focus on the interaction with these processes. Their work is the result of an ongoing search for an own language of non-referential image and sound, and is characterized by lucid and restrained aesthetics, closely related to the technology they use. In interaction with machines Telcosystems fuse the auditive and visual domains into one immersive

spatial experience that explores the limits of the human sensory apparatus.

Their work has been shown at museums, galleries and festivals such as Ars Electronica, International Film Festival Rotterdam, Holland Festival, European Media Art Festival Osnabrück, Transmediale, Sonar, International Short Film Festival Oberhausen, International Short Film Festival Hamburg, Elektra (Montréal), De Appel (Amsterdam), New York Digital Salon, Mu (Eindhoven), Wood Street Galleries (Pittsburgh), Museum Boijmans van Beuningen, Künstlerhaus (Vienna), Ann Arbor Film Festival, Image Forum (Tokyo), Videoex, EXiS, WRO Art Media Biennale and many more.

Their film *Loudthings* received the Grand Prix at 25 FPS Festival (2008) in Zagreb, Croatia and the Gus Van Sant Award for Best Experimental Film at the Ann Arbor Film Festival (2009).

BJ Nilsen (1975) is a Swedish composer and sound artist based in Amsterdam.

His work is primarily focused on the sound of nature and its effects on humans. His two latest solo albums were released by Touch: *Eye Of The Microphone* (2013) - a personal audio rendition based on the sound of London - and *The Invisible City* (2010), have explored the urban acoustic realm. *unearthed* (2015) - an audiovisual production exploring the industrial soundscapes of

north Norway and Russia, together with filmmaker Karl Lemieux and commissioned by Sonic Acts. He has collaborated with Chris Watson, Philip Jeck and Stillup-steypa. His original scores, sound design and soundtracks have featured in theatre, dance, and film, including *Microtopia* and *Test Site* (2013, 2010, dir. Jesper Wachtmeister), *Enter the Void* (2010, dir. Gaspar Noé), and, in collaboration with Jóhann Jóhannsson *Sicario* (2015, dir. Denis Villeneuve). *DTLA* (2015) a 16 channel sound installation based on the soundscape of downtown Los Angeles, commissioned by The Broad Museum. Participant in the freq_out sound collective. Co-editor of the publication *The Acoustic City* (2014, jovis verlag) together with Matthew Gandy.

Šumovi Protiv Valova

Šumovi Protiv Valova su rock bend iz Zagreba. Bave se psihodeličnom glazbom i/ili tišinom.

srijeda 4. 5. u 21h @ velika dvorana &TD (75')

www.facebook.com/sumoviprotivvalova
soundcloud.com/sumovi-protiv-valova

Šumovi Protiv Valova

Šumovi Protiv Valova (Noises Against Waves) is a rock band from Zagreb. They make psychedelic music and/or silence.



Defibrillator

koncert posvećen Danielu Buessu

Sebastian Smolyn, e-trombon

Artur Smolyn, elektronika

Maxime Hänsenberger, bubnjevi

srijeda 4. 5. u 23:59h @ polukružna &TD (50')

www.sebastiansmolyn.com

www.artursmolyn.com

Sebastian Smolyn (trombon) i Artur Smolyn (elektronika) čine Defibrillator. Posvetili su se improviziranoj glazbi, a njihove nastupe karakterizira posebna energičnost. Obrazovani su na konzervatorijima u Njemačkoj, Francuskoj i Švicarskoj. Svirali su u brojnim poznatim orkestrima i ansamblima. Njihovo iskustvo je idealna matrica za onu vrstu glazbe koja slijedi vlastita pravila, koja slobodno koristi ono što treba. Glazbu stvaraju dva glazbenika koji se bave svime što služi organičkom razvoju njihova zvuka. Formiraju vlastiti akustički vokabular na vrlo uvjerljiv način. Nakon koncerta, poželite li saznati o njihovim mogućim utjecajima, možete naići na novu glazbu, free jazz, noise i hardcore u različitim oblicima. Tu se također

nalaze poznati ritmički obrasci, harmonije i tonalitetne reference, razlomljene i izmijenjene. Ritamski element se pojavljuje i nestaje, ponekad prevladava ili je u pozadini zvučnoga pejzaža i zvukova sfera. Kad se braća Smolyn susretnu, to je susret elektronike i e-trombona na istome nivou. Budući da si bezuvjetno vjeruju, pomiču granice jedan drugome i postavljaju si nove izazove. Braća Smolyn nastupali su s Peterom Brötzmannom, Oliverom Steidle-om, Danielom Buessom, Olafom Ruppom i dr.

tekst: Matthias Kogon

Defibrillator

concert dedicated to Daniel Buess

Sebastian Smolyn, e-trombone

Artur Smolyn, electronics

Maxime Hänsenberger, drums



Sebastian Smolyn (trombone) and Artur Smolyn (electronics) are Defibrillator. They have committed themselves to improvised music and do enthralling performances full of energy. They have been educated in classical music in conservatories in Germany, France and Switzerland. They have played in numerous well-known orchestras and ensembles. Their experience is the matrix for a kind of music that follows its own rules, that makes use freely of what it needs. The music is pushed by two musicians who engage in everything that serves the organic thriving of their sound. They unfold their own acoustic vocabulary in a very convincing way. After the show you want to try to find out what their possible influences are and you will

find new music, free jazz, noise and hardcore in its many different shapes. There are familiar rhythmic patterns, harmonies and tonal references, which are broken and altered. The beat comes and goes, is dominant at times or gets pushed away by soundscapes and spherical sounds. When the Smolyn brothers meet it is a meeting of electronics and e-trombone on an equal level. Since they can trust each other blindly, they can also challenge each other and push their boundaries. The Smolyn brothers played several concerts together with Peter Brötzmann, Oliver Steidle, Daniel Buess, Olaf Rupp and others.

text: Matthias Kogon

Ivan Marušić Klif: Sve nekako počinje...

“Motivacija za ovaj rad je dvostruka: s jedne strane fascinacija teksturom slike koja nastaje na analognom osciloskopu, a s druge strane jaka unutarnja potreba da materijal izvedem koristeći prostor scene, svoje tijelo i glas. Ova činjenica se tokom rada doslovno materijalizirala na način da je performans podijeljen u dvije izdvojene cjeline: predavanje o prikazu slike na osciloskopu, te drugi dio u kojem taj isti mehanizam koristim za AV performans. U prvom dijelu u formi predavanja objašnjavam kako nastaje slika na osciloskopu; pojmom elektronskog signala koji sam po sebi nije definiran, ali može biti istovremeno i slika i zvuk; način funkcioniranja Rutt/Etra video sint-sajzera; ispis vektorskih oblika i njihovu manipulaciju. U drugom dijelu te iste principe implementiram u izvedbu u kojoj slika i zvuk nastaju uživo na sceni, koristeći dijelove teksta iz predavanja, te observacije vrlo širokog spektra.”

Ivan Marušić Klif

četvrtak 5. 5. u 18h
predavanje @ dvorana SEK (60')
petak, 6. 5. u 19:30
performans @ dvorana SEK (45')
i.m.klif.tv
www.vimeo.com/imklif

Ivan Marušić Klif jedan je od najintrigantnijih domaćih multimedijalnih umjetnika koji svoj izričaj bazira na implementaciji tehnologije u umjetničke svrhe. Tijekom posljednih 20 godina izveo je cijeli niz performansa, multimedijalnih instalacija i improviziranih nastupa. Osim dugogodišnjeg rada na području likovne umjetnosti i novih medija, Klif je aktivna i kao glazbenik i glazbeni producent, te autor glazbe za filmove, preformanse, dramske i plesne predstave, a za svoju je site-specific instalaciju *Lambda* dobio Nagradu Vladimir Nazor.

Ivan Marušić Klif: Everything starts somewhere...

"Motivation for this work comes from two sides: on the one side, the fascination with texture of the image created on analogue oscilloscope, and on the other hand, a strong inner need to create material using the space on the scene, my body and voice. This fact has, during my work, literally materialized in the way that the performance is split in two isolated wholes: lecture about the image's projection on the oscilloscope, and the second part where this same mechanism is used for an AV performance. During the first part, in a form of a lecture I explain how the image on the oscilloscope is formed; the notion of electronic signal that has no definition in itself, but can be an image and sound at the same time; the way the Rutt/Etra video synthesizer functions; written vector shapes and their manipulation. In the second part these same principles are implemented in the performance where the image and sound are formed live on the scene, using parts of the text from the lecture and observations of a very wide spectrum." Ivan Marušić Klif



photo: Tjaša Kalkan

Ivan Marušić Klif is one of the most intriguing Croatian multimedia artists who lays the grounds of his artistic expression on implementation of technology for artistic purposes. During the past 20 year he presented a number of performances, multimedia installations and improvised music concerts. Aside from long term work on the field of fine arts and new media, Klif is also active as a musician and music producer, making film music and music for performances, theatre and dance productions. He was awarded Vladimir Nazor Award for his site specific installation *Lambda*.

S/UMAS

Ansambl za suvremenu glazbu

četvrtak 5. 5. u 21h S/UMAS
@ polukružna &TD (50')

Studenti Umjetničke akademije u Splitu okupili su se prošle godine u Ansamblu za suvremenu glazbu S/UMAS, na inicijativu docenta Gordana Tudora, skladatelja i saksofonista, koji im je ujedno i umjetnički voditelj. To je samo jedan od mnogih Tudorovih načina kontinuiranog djelovanja na području edukacije i promocije suvremene glazbe, ne samo u Splitu nego i mnogo šire, no u konkretnom je slučaju njegova uloga motivatorska i mentorska, a glavni akteri su studenti. Na koncertnim programima S/UMAS-a u fokusu jest glazba 20. i 21. stoljeća, ali nije definirana stilskim niti žanrovskim granicama, nego je radije prilagođena tehničkim mogućnostima te potrebi i želji za uživanjem u zajedničkom muziciranju, ali i s namjerom daljnog razvijanja izvođačkih vještina i širenja poetičkog iskustva. Jedan od važnih ciljeva S/UMAS-a jest i rad sa živim skladateljima kroz koji glazbenici stječu neprocjenjivo iskustvo, a koje nažalost često manjka u studijskim programima. Upravo zbog toga Muzički salon

SC i S/UMAS naručili su za koncert na Izlogu novo djelo mlade skladateljice Ane Horvat koja kroz kratku radionicu sa studentima priprema izvedbu.

„Ansambl za suvremenu glazbu stvoren je za studente i to nije moj ansambl već njihov ansambl“

Gordan Tudor, umjetnički voditelj

S/UMAS su:

glas: **Franjo Đaković**

flaute: **Lucija Butina, Marija Jelavić, Valentina Martić**

klarineti: **Ivana Bandalo, Roko Radeljak, Ivan Bašić, Igor**

Ivanović

saksofoni: **Erna Čizmić Rebić, Marija Vukšić, Mate Šumanović, Marko Gerbus, Deni Pjanić, Nereo Arbula**

violine: **Luka Jadrić, Barbara Udovčić, Matea Beotić**

viole: **Vera Kamenšek, Kristina Knežević**

violončela: **Mirna Lazić, Danijela Kos, Matej Ilčić**

klavir: **Ivana Barišić, Josip Tomasović**

bubnjevi: **Jakov Salečić**

Program:

John Adams: *American Standard* (1973)

John Philip Sousa

Sentimentals

Marc Mellits: *Canonada* (2001)

Ana Horvat: *S/UMAS Summarum* (2016) *

I -II - III - IV

Frank Zappa: *Echidna's Arf (Of You)* (1973) - arr. G. Tudor

Dubravko Detoni: *Zaboravljenе muzike* (1981)

Gordan Tudor: *Re/Ce/Sí(ja)* (2016.) *

Frank Zappa: *Peaches en Regalia* (1969) - arr. G. Tudor

* praizvedba / premiere

S/UMAS

Ensemble for Contemporary Music

Students of the Art Academy in Split have formed the Ensemble for contemporary music S/UMAS last year, on the initiative of assistant professor Gordan Tudor, saxophone player and composer, who is also their artistic leader. That is just one among many ways Tudor acts continually on the field of education and promotion of contemporary music, not only in Split, but much wider. In this specific case his role is that of a motivator and a mentor and the main roles belong to the students. Their focus is on the 20th and 21st century music, but it is not limited in regards to style or genre, but it is rather adjusted to technical possibilities and need or desire to enjoy making music together with the intent to further develop performing skills and widening their poetic experience. One of the important goals of S/UMAS is working with live composers. That way the musicians gain precious experience that is unfortunately very often missing in study programs. That is why the Music Showroom of the Student Centre together with S/UMAS have commissioned a new piece

by a young composer Ana Horvat for their concert at the Showroom.

„The Ensemble for contemporary music was created for the students and that is not my ensemble, but their ensemble.“

Gordan Tudor, artistic director

S/UMAS are:

voice: **Franjo Đaković**

flutes: **Lucija Butina, Marija Jelavić, Valentina Martić**

clarinets: **Ivana Bandalo, Roko Radeljak, Ivan Bašić, Igor Ivanović**

saxophones: **Erna Čizmić Rebić, Marija Vukšić, Mate Šumanović, Marko Gerbus, Deni Pjanić, Nereo Arbula**

violins: **Luka Jadrić, Barbara Udovčić, Matea Beotić**

violas: **Vera Kamenšek, Kristina Knežević**

cellos: **Mirna Lazić, Danijela Kos, Matej Ilčić**

piano: **Ivana Barišić, Josip Tomasović**

drums: **Jakov Salečić**



artwork: Vojin Hraste

Chris Cutler | Fred Frith | Tim Hodgkinson | Heike Liss | Susana Santos Silva

“Čim sam ukoračio u Francuski paviljon 2015. godine, znao sam da želim nešto raditi u tom prostoru i moj izbor da mi se u tome pridruži Tim Hodgkinson vjerojatno je bio neizbjegjan. Prije gotovo 50 godina, nakon slučajnog susreta u blues klubu, završili smo improvizirajući zajedno s plesačem na temu Hirošime. Često sam se kasnije osjećao kao da smo tada izmislili improvizaciju! Naravno da je to besmislica, ali osjećaj da ste IZUMILI nešto svaki put kada svirate ostao je vrlo snažan i inspirativan.”

Fred Frith

Fred Frith živi i diše glazbu od prvih satova violine u dobi od 5 godina, pjevanja u crkvenom zboru i ležanja ispod klavira, gdje je slušao svog oca kako svira Debussyja. Od tada je održao neprekidnu strast za pisanjem pjesama, skladanjem, izvođenjem i improviziranjem u brojnim različitim kontekstima i zemljama.

četvrtak 5. 5. u 22:30h
Chris Cutler & Fred Frith &
Heike Liss & Susana Santos Silva
@ velika dvorana Teatra &TD (70')
petak, 6. 5. u 18h
Tim Hodgkinson - razgovor (vodi Robert Barry)
@ kafić Teatra &TD (50')
petak, 6. 5. u 23:30h
Fred Frith & Tim Hodgkinson
@ Francuski paviljon (50')

www.ccutler.com
www.fredfrith.com
www.timhodgkinson.co.uk
www.susanasantossilva.com

“Za mene glazba nikad nije usmjerena na pokazivanje nego na bivanje. Ponajviše se poistovjećujem s glazbenicima, ne zbog toga što oni mogu raditi, nego s onime što biraju raditi.”

Fred Frith

Tim Hodgkinson je skladatelj, ali i improvizator, posebno posvećen klarinetima i *lap steel* gitari. Nakon studija antropologije, sâm se glazbeno obrazovao kroz rad u

bendovima. Njegovu zadnju knjigu, *Music and the Myth of Wholeness*, upravo je izdao MIT Press, a na Izlogu će ju predstaviti kroz razgovor s Robertom Barryjem.

“Kada skladam, pišem za zvukove, a zatim za instrumente. Trudim se napraviti nešto što je prikladno našemu ludom vremenu u kojemu živimo. Mislim da skladam za naše vrijeme i slušatelje koji ga moraju autentično nastanjavati. Prava glazba događa se kada događaji nadigraju ideje.”

Tim Hodgkinson

“Osim Tima, improvizacijski duo u kojemu sam se najduže zadržao je onaj s još jednim kolegom iz grupe Henry Cow: Chris Cutler, s kojim sam redovito svirao još od 1976. godine. Uvijek sam pod dojmom činjenice koliko se naši susreti međusobno razlikuju svaki put i koliko to radosti donosi. Ovaj put nam se pridružuje izvrsna trubačica Susana Santos Silva, čije me muziciranje duboko dirnulo još kad sam je prvi put slušao. Tu je i Heike Liss koja je osmislila vrlo osobni i spontani vizualni svijet koji nije nalik ičemu što poznajem.”

Fred Frith

Od osnivanja 22-članog glazbenog kolektiva, Ottawa Music Company, Chris Cutler je bio pokretačem nekih od najutjecajnijih i najradikalnijih rock sastava s bogatom diskografskom i koncertnom aktivnošću. Radi s “uobičajenim sumnjivcima” u svim uobičajenim improvizacijskim kon-

tekstima i nastupao je gotovo svugdje kao solist uz svoju elektroničku opremu. Također piše i prezentira mjesecni radijski ciklus predavanja Probes za Muzej moderne umjetnosti u Barceloni.

Heike Liss radi s nizom tradicionalnih i novih medija, uključujući video, fotografiju, crtanje, kiparstvo, site-specific instalacije i javne intervencije. Po struci je antropologinja, a najveću inspiraciju joj predstavlja svakodnevni život – svijet i ljudi oko nje. Surađuje s kreativnim umjetnicima svih uvjerenja, a od 2014. godine autorica je videa u sklopu zajedničkih projekata s dugogodišnjim surotnikom i suputnikom Fredom Frithom.

Susana Santos Silva je trubačica, improvizatorica i skladateljica iz Porta, te jedna od najsnajnijih ličnosti u usponu na području jazz i improvizirane glazbe. Putovala je, snimala i nastupala s brojnim nevjerojatnim glazbenicima tijekom proteklih nekoliko godina i jako je sretna u životu!

“Gotovo ne odjelujem svoj profesionalni od privatnog života. Sve je pomiješano. Osjećam snažnu želju da radim uvijek nove stvari, isprobavam nove stvari. Uvijek gledamo rub ponora. To uvijek može poći loše, ali nam svejedno daje adrenalin.”

Susana Santos Silva

Chris Cutler | Fred Frith | Tim Hodgkinson | Heike Liss | Susana Santos Silva

"As soon as I set foot in the French Pavilion in 2015 I knew I wanted to do something in that space and my choice of Tim Hodgkinson to join me in the endeavor was probably inevitable. Almost 50 years ago, after a chance encounter in a blues club, we found ourselves improvising together with a dancer on the theme of Hiroshima. I often felt afterwards as if in that moment we had invented improvisation! Of course that's nonsense, but the feeling of INVENTING something every time we play has remained very strong, and inspiring."

Fred Frith

Fred Frith has been living and breathing music since taking violin lessons at the age of 5, singing in the church choir, and parking himself under the piano to listen to his father play Debussy. Since then he has maintained an uninterrupted passion for song-writing, composing, performing, and improvising in many contexts and in many countries.

"Music for me is never about showing, it's about being. I identify most with musicians not because of what they are *able* to do, but by what they choose to do."

Fred Frith

Tim Hodgkinson is a composer, and also an improviser specializing in clarinets and lap steel guitar. After studying anthropology, he taught himself music by being in bands. His latest book, *Music and the Myth of Wholeness*, has just been published by MIT Press, and he will present it during the Showroom in the conversation with Robert Barry.

"When I compose I write for sounds and then for instruments. I try to make something that is adequately eventful for our crazy time. I think I am writing for our time and the listeners who must authentically inhabit it. Real music happens when ideas are outrun by events."

Tim Hodgkinson

"Apart from Tim Hodgkinson, my longest running improvisation duo has been with another Henry Cow colleague, Chris Cutler, with whom I've been performing regularly since 1976. I'm always struck by how little resemblance each of our encounters has to any of the others, and how delightful that is. This time we are joined by the extraordinary trumpeter Susana Santos Silva, whose playing has

touched me deeply since the first time I heard her, and Heike Liss, who has invented a completely personal, spontaneous visual world quite unlike anything else I know."

Fred Frith

Since co-founding the 22-piece Ottawa Music Company in 1971, Chris Cutler has been at the beating heart of some of rock music's most compelling and radical recording and touring bands. He works with all the usual suspects in all the usual improvising contexts and has performed just about everywhere as a soloist with his extended electrified kit. He also writes and presents the monthly radio/lecture series Probes for the Museum of Modern Art in Barcelona.

Heike Liss works in a variety of traditional and new media, including video, photography, drawing, sculpture, site-specific installation and public intervention. An anthropologist by training, her biggest inspiration is everyday life

— the world and the people around her. She collaborates with creative artists of all persuasions, and since 2014 has performed live visuals with her long time co-conspirator and travelling companion Fred Frith.

Susana Santos Silva is a trumpeter, improviser and composer from Porto (Portugal) and one of the strongest emerging voices in contemporary jazz and improvisation. She has been traveling, recording and performing with many amazing musicians for the last several years and is very happy with her life!

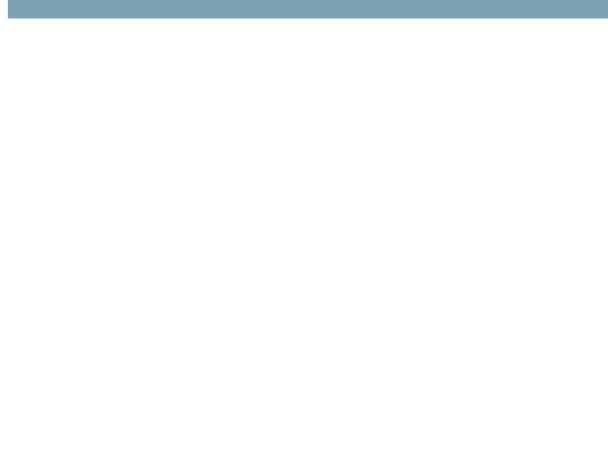
"I hardly distinguish my professional life from my personal life. Everything is mixed up. I feel a great desire to keep doing new things, trying new things. We are always looking at the edge of an abyss. It can always go wrong, but that also gives us some adrenaline."

Susana Santos Silva



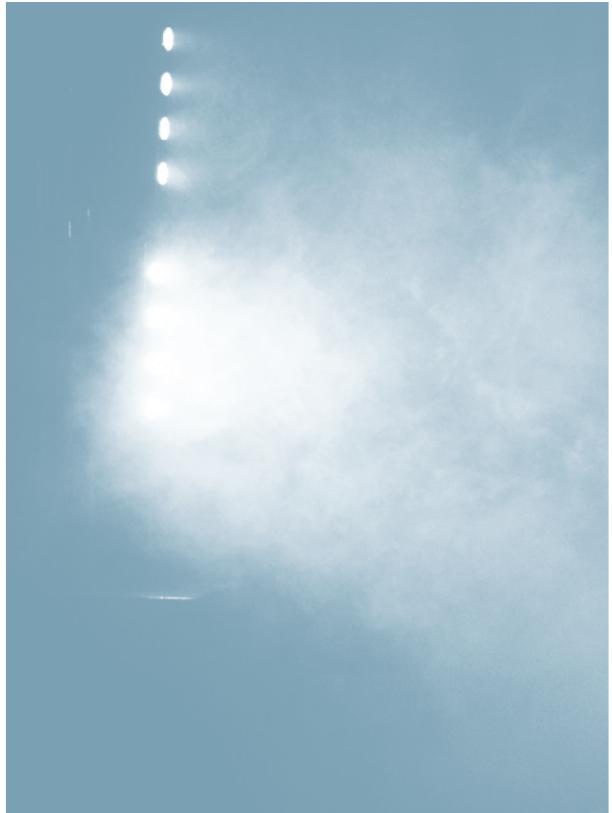
Opcion Herbst is is a an austrian multidiscipline sound artist activist from and Graz based Opcion in acts in Graz. the, often areas credited of simply as sound, Herbst. vision, Herbst space uses and Analog their, Modular hybrid Synthesizer forms. and 1995 Effects. Since Beside Opcion his has solo been performances, producer Herbst of is various part brachial-atmospheric of electro the sound FS Massaker Trio structures and under the different Regolith pseudonyms. band.

četvrtak 5. 5. u 23:59h @ MM centar (40')



Projekt realiziran u suradnji s Austrijskim kulturnim Forumom u sklopu proslave 15 godina Interstellar Recordsa

Project in collaboration with Austrian Cultural Forum as part of the celebration of the 15th anniversary of Interstellar Records



Black Page Orchestra

Black Page Orchestra, osnovan 2014. godine u Beču, je ansambl za radikalnu i beskompromisnu glazbu ovoga vremena. Ime potječe od naslova skladbe Franka Zappe, *The Black Page*, djela čiji zapis zbog gustoće nota i glazbenoga događanja izgleda skoro kao crna stranica. Osim ovog izravnog estetičkog pristupa, ansambl je usredotočen na skladbe u kojima se koristi elektronika, video i različite tehnologije u umjetničkome kontekstu, kao i djela performativnog karaktera.

Program se sastoji od djela skladatelja čija je estetika vezana uz intenzivnu uporabu tehnologije. Multimedijski aspekt skladbi odražava tehnološko suočavanje i hiper-medijalizaciju modernog svijeta. Upotreba kamere opisuje supostojanje različitih realnosti kao i istovremenost akcija. Izrazito gusti, fragmentirani zvukovi naglašavaju brzinu i fragmentaciju percipirane realnosti. Povezani svijet omogućuje nam da budemo dijelom brojnih različitih slojeva događanja odjednom, no istovremeno to potencijalno stvara prazninu; samoću.

petak 6. 5. u 20:30h @ MM centar (60')
www.blackpageorchestra.org

Program:

Brigitta Muntendorfer: *Public Privacy #1: Flute Cover* (2013)

Mirela Ivičević: *RELAX! You're going to die. (Nihilist Summer)* (2015)

Sara Glojnarić: *Indispensable Ms. Jones* (2016) *premiere | commissioned by the Showroom of Contemporary Sound

Matthias Kranebitter: *Top 10 (form as neurosis)* (2012)

Alexander Schubert: *HELLO* (2014)

Black Page Orchestra:

Alessandro Baticci (flutes), **Maiken Beer** (cello), **Kaja Farszky** (percussion), **Matthias Kranebitter** (electronics), **Peter Mayer** (electric guitar), **Alfredo Ovalles** (piano/keyboard)

Projekt realiziran u suradnji s Austrijskim kulturnim Forumom

Black Page Orchestra

The Black Page Orchestra, founded 2014 in Vienna, is an ensemble for radical and uncompromising music of current times. The name derives from Frank Zappa's composition *The Black Page*, a piece which score is due to the high density of notes and musical events nearly a black paper. Beside this clear aesthetical approach the ensemble focuses on compositions using electronics, video and different technologies in an artistic context as well as pieces with performative character.

The presented works are all compositions by composers which work extensively with technology as part of their aesthetic. The multimedia aspect of this works reflect the technological confrontation as well as the hyper-medialisation of the modern world. The use of cameras depict the coexistence of different realities as well of the simultaneity of actions. The extremely dense, fragmented, hyper-dense sounds emphasize the speed and fragmentation of the perceived reality. The connected world allows us to be part of many different layers of actions at once, but at the same time this possibility creates a void; a solitude.

Project in collaboration with Austrian Cultural Forum



Diego Espinosa Cruz González

Multiperkušionist i sound artist Diego Espinosa Cruz González istraživanjem zvuka posvetio se proširivanju granica suvremene izvođačke prakse. Rad i eksperimentiranje na širokom umjetničkom polju koje uključuje vizualne umjetnosti, glazbenu tehnologiju, muzički teatar i repertoar u kojemu koristi tijelo kao udaraljke, usmjerili su ga na projekte u kojima je vizualna sastavnica skladbe gotovo jednako važna kao i sama glazba. Espinosa je nastupao na pet kontinenata, surađujući s različitim glazbenicima kao što su: Pierre Boulez, John Zorn, Steve Reich i John Luther Adams. Neke od međunarodnih nagrada i priznanja koja je osvojio su i nagrada za najbolju izvedbu u Tokiju na Experimental Festival Vol. 8 (izvodeći glazbu Huga Moralesa Murguie) i 2. nagrada na Međunarodnom natjecanju interpreta Gaudeamus. Između ostalog, osnovao je i kompjutersko-udaraljkaški trio The Electronic Hammer te kvartet udaraljki Ear Message. Bio je stalnim članom najistaknutijih nizozemskih ansambala Slagwerk Den Haag, Atlas Ensemble, Ziggurat, SOIL i Amsterdam Percussion Group.

petak 6. 5. u 22h @ polukružna &TD (60')

Espinosa je završio doktorski studij (DMus) na Sveučilištu McGill u Montréalu, a diplomirao je na Kraljevskom konzervatoriju u Hagu. Član je ansambla Liminar i kazališne trupe Todas las fiestas de Mañana, gdje glumi, svira i sklada. Trenutno je glazbeni ravnatelj i izvođač u sklopu projekta UNDERLINE, koproducijskog projekta Berlinske opere i Minhenskog biennala. Glazbu je napisao Hugo Morales Murguia, a praizvedba se očekuje u srpnju 2016. Snimao je za izdavačke kuće Mode Records, Tzadik, Cantaloupe, Col legno, EMF, ENCORA, Karnatic Lab, Artek, EtCetera i Navona Records.

“Neprestano istražujem granice svoje prakse. To podrazumijeva izazivanje samoga sebe kroz mijenjanje načina na koji radim. U suštini, upotrebljavam izvođačko tijelo kako bih istražio granice između kategorija i stereotipova, npr. koreografije i glazbe, improvizacije i kompozicije, poezije i glazbe, izumljenih instrumenata i ljudskoga tijela. Jedini konvencionalni instrument na ovome koncertu je ljudsko tijelo, a ovo su neke od misli koje vežem uz program:

Riskiranje da vas udari struja na sceni nije šala... Ipak, šizofrenična ideja života u stalnoj opasnosti može se ironizirati glazbenim pristupom spravama koje nas osiguravaju.

Kao multiperkušionista, zanimaju me izumi i modifikacije predmeta i instrumenata za glazbenu uporabu. U tom smislu, konvencionalnim glazbenim instrumentima može se pristupiti na različite načine kako bi se proizvelo novu glazbu i, na isti način, izumljeni ili izmijenjeni instrumenti mogu dovesti do inovativnog načina glazbene izvedbe, pri čemu je tijelo glazbenika podijeljeno na akustičke i elektroničke zadatke koji se izvode ustima, prstima, rukama i nogama. *Guajex*, *sUn* i *Modes of Assisted Ventilation* koriste ovu platformu na različite načine.

Kako se djelo u kojemu se niti jedan zvuk fizički ne proizvodi može istovremeno smatrati živom glazbenom izvedbom i plesnom izvedbom? Applebaumova *Aphasia* napisana je, ironično, za pjevača. Ona se kritički postavlja prema kakvom pjevaču popularne glazbe koji nastupa uz playback, ali i prema akademskome kultu glazbe koja se

temelji na visokoj tehnologiji i senzorima. Ova glazbena pisana koreografija otvara polemiku."

Diego Espinosa

Program:

Diego Espinosa: *Electro-cute* (2016) for stun guns

Kurt Schwitters: *Ursonate* (1928-32) for voice, 1st mov.

Hugo Morales Murguia: *Modes of Assisted Ventilation* (2014) for intubated flute and white noise

Juan Sebastian Lach and Diego Espinosa: *Guajex* (2013) for custom electronic instrument

Jasna Veličković and Diego Espinosa: *sUn* (2013) for magnets and coils

Mark Applebaum: *Aphasia-Dialogue* (2010) for a singer (custom choreography by Diego Espinosa)

Diego Espinosa Cruz González

Diego Espinosa Cruz González is a multi-percussionist/sound artist dedicated to expand the boundaries of contemporary performance practice through sound exploration. His works and experiments with a wide range of visual artists, music technologists and theatrical/physical percussion repertoire has led him to focus a great deal of energy on projects wherein the visual component of a composition is as important or even equal partner to the music. Espinosa has performed in all five continents collaborating with contrasting artists such as Pierre Boulez, John Zorn, Steve Reich and John Luther Adams. He has received international awards such as Performance Grand Prize at the Tokyo Experimental Festival Vol. 8 (playing music by Hugo Morales Murguia) and 2nd Prize at the International Gaudeamus Interpreters Competition. Espinosa founded, among other groups, The Electronic Hammer computer-percussion trio and Ear Massage percussion quartet. He was a steady member of cutting edge Dutch ensembles Slagwerk Den Haag, Atlas Ensemble, Ziggurat, SOIL, and Amsterdam Percussion Group.

Espinosa holds a Doctorate in Musical Arts (DMus) from McGill University, Montreal and a Masters from the Royal Conservatory in The Hague. He is a member of Liminar ensemble and the theater company Todas las fiestas de Mañana acting, playing and composing. Currently he is the musical director and performer of UNDERLINE, a new music-theatre coproduction of Oper Berlin and Munich Biennale with music by Hugo Morales Murguia to be presented in July 2016. He has recorded CDs and DVDs for Mode Records, Tzadik, Cantaloupe, Col legno, EMF, ENCORA, Karnatic Lab, Artek, EtCetera, and Navona Records.

"I constantly explore the boundaries of my practice. This implies challenging who I am by changing how I do things. In essence I use the performing body to explore the limits between categories and stereotypes, for example choreography and music, improvisation and fixed composition, poetry and music, invented instruments and the human body. In this concert the only conventional instrument used is the human body, these are some of the thoughts that spin around this program:

Running the risk of being electrocuted on stage is not a joke... However, the schizophrenic idea of living in constant danger may be ironized by approaching self-security devices musically.

As a multi-percussionist I am interested in the invention and modification of objects and instruments for musical purposes. In this sense, conventional musical instruments may be approached in different ways in order to produce new music and, in the same way, invented or modified instruments might lead to innovative ways of music performance where the player's body is divided in acoustic and electronic tasks split between mouth, fingers, hands and feet respectively. *Guajex*, *sUn* and *Modes of Assisted Ventillation* use this platform in different ways.

How may a piece, where no sound is physically produced, be considered both a live music performance and a dance performance? Applebaum's *Aphasia* was written ironically for a singer. It criticizes both, any famous pop-singer doing playback for an audience, as well as the academic cult of high-tech-sensor-based music. This musically written choreography is polemic."

Diego Espinosa

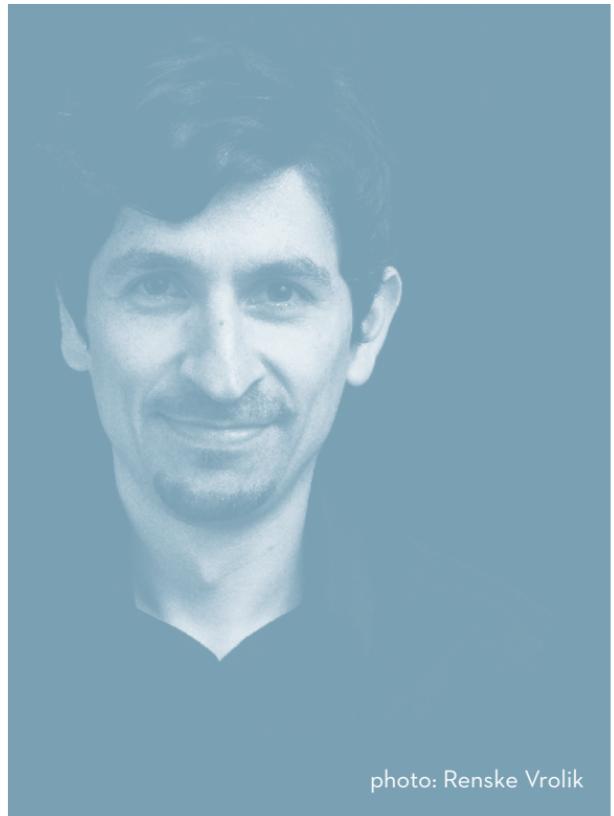


photo: Renske Vrolik

Više svjetla

“Can you hear all these lights around you?”

Lightune.G

Polazeći od djelovanja luminoakustičkog dvojca Lightune.G (Bojan Gagić i Miodrag Gladović), u novom se istraživanju odnosa svjetla i zvuka okupila raznovrsna ekipa glazbenika i skladatelja, različitih glazbenih jezika, ali zajedničke značenje i strasti za suvremenim glazbenim izričajima te zajedničke potrebe za novim spoznajama i iskustvima kroz nesputano umjetničko istraživanje. Razmjena znanja i ideja, zajedničko promišljanje, međusobna komunikacija. Toliko neophodni za napredak i razvoj glazbene misli, u fokusu rezidencije Više svjetla upravo su eksperiment i dijalog, istraživanje i proces.

Upotreba zvuka odnosno njegova odjeka, za prostornu orijentaciju u okruženjima u kojima je svjetlo odsutno, polazište je i srž Lucierovog Vespersa. Svoje djelo temeljeno na knjizi *Listening in the Dark* Donalda R. Griffina, o akustičkoj orijentaciji životinja i ljudi, Alvin Lucier smatra i “komunikacijskim djelom”, naglašavajući pri tome da je upravo konkretni prostor izvođenja onaj koji komunicira odnosno šalje informacije izvođačima i publici. A osim u sklopu projekta Više svjetla, Vespers ćemo čuti i u

subota 7.5. u 20h
@ velika dvorana Teatra &TD (50’)

www.lightuneg.net
www.hugomorales.org
cargocollective.com/mirelaivicevic
www.bojangagic.com
www.kajafarszky.com
www.slagwerkdenhaag.nl

akustički specifičnom prostoru Francuskog paviljona, u izvedbi studenata Odsjeka za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu.

“for any number of players who would like to pay their respect to all living creatures who inhabit dark places and who, over the years, have developed acuity in the art of echolocation i.e., sounds used as messengers which, when sent out into environment, return as echoes carrying information as to the shape, size, and substance of that environment and the objects in it.”

(iz partiture Vespers)

Kao jedan od pet nominiranih skladatelja za Nagradu Gaudeamus 2015., Mátyás Wettl se odlučio za relativno

jednostavan pristup kombiniranja svjetla i zvuka u svom *Nocturne* za 16 svjetlosnih prekidača i 16 svjetiljki. U sklopu Gaudemus Muziekweka (Utrecht, rujan 2015.) Wettlov *Nocturne* je praiuzeo rezidencijalni ansambl prošlogodišnjeg festivala, nizozemski Slagwerk Den Haag, koji su ujedno i partneri rezidencije Mužičkog salona SC.

Lightune.G – glazbenici i skladatelji Bojan Gagić i Miodrag Gladović, nakon niza samostalnih luminoakustičkih projekata kroz rezidenciju su započeli suradnje sa skladateljima Hugom Moralesom Murguiom i Mirelom Ivičević, zajednički proširujući mogućnosti upotrebe solarnih panela. Rezultat prve faze svog zajedničkog rada predstavljaju na koncertu Više svjetla što je tek početak ili dio procesa kojega namjeravaju nastaviti, upravo zbog mnogobrojnih ideja proizišlih iz ove suradnje.

“Kod novog instrumenta koji je Lightune.G stvorio, zvuk nije samo neodvojiv od vizualnoga aspekta njegova izvora. Štoviše, jedinstvenost njegova izvora ne samo da predstavlja izazov, nego i otvara nove mogućnosti u kompozicijskom procesu.”

Mirela Ivičević

“Svjetlo kao instrument za zvučnu artikulaciju tijela unutar danog prostora temelj je trenutnog kolaborativnog procesa Lightune.G i mene. U skladbi *Faro* radikalna veza između izvora svjetla i tijela je akustički mapirana u linear-

nom razvoju sekvencirano mijenjajućih uzoraka; studija rezultata kratke rezidencije koja je bila usredotočena na tehniku, oblikovanje i izvedbu.”

Hugo Morales Murgua

“Imati svjetlo kao ključan dio instrumenata čini nas osjetljivijima na različite vrste izvođenja i istraživanja novih tehnika, dok eksperimentiranje u radu sa skladateljima na novim djelima, kao i izvođenje već postojećih djela otvara novu dimenziju pitanja što je zvuk i kako se perkusivna umjetnost širi na druga područja.”

Kaja Farszky

“Moj rad se koncentrirao na razotkrivanje i otkrivanje stvari. Puno mi je zanimljivije otkriti nešto novo u činu kompozicije nego li prethodno odlučiti i onda to realizirati. Mislim da je to jedan od mogućih opisa eksperimentalne glazbe. Dakako, nije da ne znate što radite...”

Alvin Lucier

Projekt je realiziran u suradnji s nizozemskim ansamblom Slagwerk Den Haag.

More Light

"Can you hear all these lights around you?"
Lightune.G

With a starting point in the work of luminoacoustic duo Lightune.G (Bojan Gagić and Miodrag Gladović), a new research of the relation between sound and light gathered a diverse group of musicians and composers of different music languages, but who share the same curiosity and passion for contemporary expression and a common urge for new understandings and experiences through an untrammelled artistic exploration. Exchange of knowledge and ideas, common reflection, communication. So necessary for progress and development of the musical thought, the artistic residency *More Light* has the experiment and dialogue, exploring and process in its focus.

The usage of sound and its echo for spatial orientation in environment where light is absent, that is the core of Lucier's Vespers. His piece is based on the book *Listening in the Dark* by Donald R. Griffin, that talks about acoustic orientation by animals and men. Alvin Lucier considers it to be a "communication piece" as well, stressing that it is the particular room where the performance is taking place the one that communicates and sends the information to the performers and the audience. Apart

from *More Light*, Lucier's Vespers will also be performed at the acoustically specific space of the French Pavilion, performed by the students of the Department for Animated Film and New Media of the Academy of Fine Arts in Zagreb.

"for any number of players who would like to pay their respect to all living creatures who inhabit dark places and who, over the years, have developed acuity in the art of echolocation i.e., sounds used as messengers which, when sent out into environment, return as echoes carrying information as to the shape, size, and substance of that environment and the objects in it."

(from the score *Vespers*)

As one of the five composers nominated for the Gaudemus Award in 2015, Mátyás Wettl chose a relatively simple approach of combining light and sound in his *Nocturne* for 16 light switches and 16 lamps. At the Gaudeamus Muziekweek in 2015, Wettl's *Nocturne* was premiered by the residential ensemble of the last year's Festival edition, Dutch ensemble Slagwerk Den Haag, who are also partners of this residency of the Music Showroom.

After a number of independent luminoacoustic projects, musicians and composers Bojan Gagić and Miodrag Gladović - Lightune.G, started a collaboration with composers Hugo Morales Murguia and Mirela Ivičević, expanding the possibilities of usage of solar panels

together. Result of the first phase of their collaboration that will be presented at the concert titled *More Light* is only a beginning or part of the process they intend to continue, encouraged by the ideas that sprung up during their work together.

“With the new instrument made by Lightune.G, the sound is not only non-separable from the visuality of its source, but even more, the uniqueness of the source not only represents the challenge but also opens new possibilities in compositional process.”

Mirela Ivičević

“Light as an instrument for the sonic articulation of bodies within a given space is the base of an ongoing collaborative process between Lightune.G and myself. In *Faro* the radial relationship between light source and body is acoustically mapped in a linear development of sequential altering patterns, a study on the results of a brief residency focused on technique, design and performance.”

Hugo Morales Murgua

“Having light as an essential part of the instruments makes us more sensitive to different kind of playing and exploring new techniques while experimenting with composers on new pieces and making already written music opens up a new dimension what sound is and how percussive art expands to different areas.”

Kaja Farszky

“My work was about revealing things, discovering things. It's more interesting to me to discover something in the act of composition than in deciding beforehand and make it happen. I think that it's one of the descriptions of experimental music. Not that you don't know what you're doing, certainly...”

Alvin Lucier

Project was made in collaboration with the Dutch ensemble Slagwerk Den Haag.

Program:

Alvin Lucier: *Vespers* (1969)

Performers: Kaja Farszky, Bojan Gagić,
Miodrag Gladović

Mátyás Wettl: *Nocturne* (2015)

Performers: Kaja Farszky, Josip Konficić, Ivana Pinjušić
Bužančić, Nicolas Sinković

Mirela Ivičević: ...it bangs, it melts, it burns, it...
(2016)

Performers: Kaja Farszky, Bojan Gagić,
Miodrag Gladović

Hugo Morales Murgua: *Faro* (2016)

Performers: Kaja Farszky, Josip Konficić,
Ivana Pinjušić Bužančić, Nicolas Sinković

Artistic Advisor: Fedor Teunisse (Slagwerk Den Haag)

Maja Osojnik & Patrick Wurzwallner aka ZSAMM

turneja *Let Them Grow*

"Antropozofski striptiz duše, na razmeđi distopijskih šansonata, mantra i *musique concrète*."

Maja Osojnik – glas, live sampling, dj-cd player i ostala lo-fi elektronika

Patrick Wurzwallner – bubnjevi

Maja Osojnik i Patrick Wurzwallner predstavljaju nove aranžmane pjesama koje su objavljene na Majinom novom solističkom albumu *Let Them Grow* u veljači ove godine.

U svojoj prvoj solističkoj produkciji Maja Osojnik s nevjerljivom žustrinom gradi vlastiti afinitet i smisao za pjesničke oblike, eksperimentalnu i novu glazbu te improvizaciju. *Let Them Grow* je rezultat povlačenja, introspekcije, ravnoteže. Osojnik propituje o osobnosti, pita se je li moguće – izvan temeljnih nemogućnosti – zadobiti razumijevanje. Postavlja pitanja o tome što ljudi rade kada vole druge i o onome što potiskuju. Što znači živjeti emancipirani život u današnje vrijeme? Na ovom

subota 7. 5. u 21:15h @ MM centar (50')
maja.klingt.org

vrlo osobnom albumu, Osojnik istražuje čudni fenomen suvremenih odnosa u pjesmama koje su u razmjeru od prljavih do mekih, senzualnih, kompleksnih, sferičnih, intrigantnih i ženstvenih.

Projekt realiziran u suradnji s Austrijskim kulturnim

"One of the most diverse and thrilling leftfield albums of the year 2016 so far. Intense, demanding and defo one to add to your collection for a reason."

Nitestylez (March 2016)

"*Let Them Grow* is not easy listening; it's spiky and lyrical, with brilliantly dark instrumentals containing all manner of sounds absorbed from various sonic avant-garde movements but channelled into a distinctive, personal vision..... an amazing album....."

Robin Tomens, includemeout2 (January 2016)

Maja Osojnik & Patrick Wurzwallner aka ZSAMM

Let Them Grow Tour

"An anthroposophical striptease of the soul, between dystopian chansons, primordial mantras and *musique concrète*."

Maja Osojnik – vocals, live sampling, dj-cd player and other lo-fi electronics

Patrick Wurzwallner – drums

In this programme Maja Osojnik and Patrick Wurzwallner present the new arrangements of the songs which were released on Maja's new solo album *Let Them Grow* in February 2016. On her first solo production Maja Osojnik combines with unparalleled nimbleness her seeking penchant for song schemes, experimental and new music as well as improvisation.

Let Them Grow is the product of a retreat, an introspection, a realignment. Osojnik asks about the self, asks

whether it is possible – beyond the fundamental impossibility – to be understood. She asks about the things people do when they love others and about the things they suppress. What does it mean to live an emancipated life today? In this very personal album, Osojnik examines the strange phenomena of contemporary interpersonal relations, with songs that range from dirty to soft, sensual, dazed, complex, cold, spherical, poignant, and feminine.

Project in collaboration with Austrian Cultural Forum

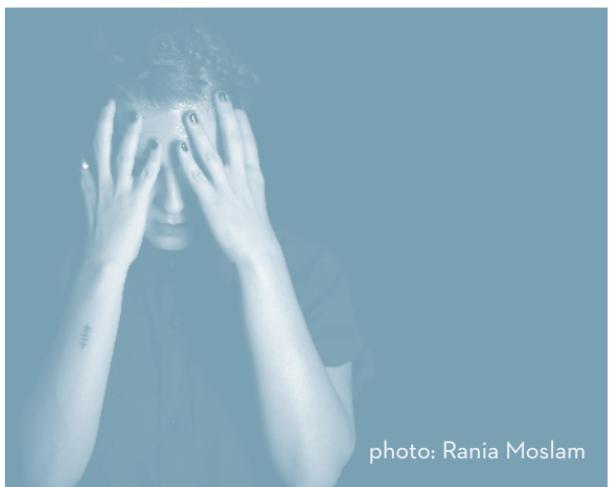


photo: Rania Moslam

Stian Westerhus

"Znati što imate i odreći se svega toga, čak i ako znate da će vas to progoniti do kraja života. Fantomska bol. Ustanovljavanje što je od dvaju zala bolje – o tome govori ovaj album."

Amputation, novi album Stiana Westerhusa usredotočen je na dislociranost, gubitak i melankoliju, ali iz takvih nestabilnih temelja proizašlo je djelo koje katarzično slavi život. Westerhusovo prvo izdanje za kuću House of Mythology je trijumf eksperimentiranja i apstrakcije u spoju sa smionim inovativnim nabojem s jasnim emocionalnim odjekom. Zvuk je to virtuoza koji odbacuje oprez i koordinate te uranja u nepoznato s očaravajućim rezultatima.

"To je glazba koju sam ispustio više puta, možda čak i namjerno. To je glazba u napuklome odrazu ogledala koje prikazuje vrijeme u kojemu je ona nastala."

Stian Westerhus svoj je glazbenički život započeo studirajući jazz, dok ga je put naveo isprva u Middlesex, a zatim u Trondheim, gdje je i diplomirao. Otad neprestano

subota 7. 5. u 22:30h @ Francuski paviljon (60')
www.stianwesterhus.com

radi, putuje i snima s impresivnim nizom glazbenika među kojima su Jaga Jazzist, Supersilent, Nils Petter Molvær i Motorpsycho, a tu je i serija solističkih snimaka koje je napravio za Rune Grammofon. Radio je također i na nekoliko narudžbi s jazz orkestrom iz Trondheima, Britten Sinfonijom i Filharmonijskim orkestrom južne Nizozemske. Popis nagrada koje je osvojio dug je i dojmljiv, a među njima su BBC Jazz Innovation Award (2008.) te nekoliko nominacija za norveški Grammy (Spellemannprisen, gdje već posjeduje dvije nagrade). Uopće, dosad je uvijek iznalazio načine stvaranja novih paradigmi, većinom kroz inovativan i poseban pristup glazbenom mediju sa šest žica, pick-upovima, efektima i pojačalima. *Amputation* označava nove granice za ovog uvijek smionog pronalazača putova, nadilazeći misiju u kojoj se Westerhusovo neprekidno istraživanje njegova instrumenta stapa s nizom zvučnih svjetova koji neprimjetno prelaze od nježne melodije do snažnih elektroničkih sklopova zvuka kako bi prenijeli izrazito artikuliran govor srca. Projekt koji će uskoro biti predstavljen kao *surround* zvučna instalacija 16.1 u Notamu u Oslu, *Amputation* je neustrašivo i beskompromisno

poniranje u mutne dubine psihe, koje je udarilo u blago u obliku albuma kojemu ništa što ćete ove godine čuti nije nalik.

“Tematski, riječ je o napuštanju svega što je najvrijednije i najsvetije. O prihvaćanju gubitka, štete i poraza. O onim trenucima kada shvaćate da ste na rubu života i društva kakvo poznajete.”

tekst: Jimmy Martin, House of Mythology

Stian Westerhus

"To know what you have, and to give all of it up – even if you know that it's going to keep haunting you for the rest of your life. Phantom pain. Diagnosing what is the best of two evils – is what this album is about."

Amputation, the new album by Stian Westerhus, may be centred on dislocation, loss and melancholia, yet from such turbulent origins a work of life-affirming catharsis has arrived. His first release for House of Mythology is a triumph of experimentation and abstraction, marrying a fearless innovative drive with stark emotional resonance. It is the sound of a virtuoso musician throwing away both caution and co-ordinates and taking a dive into the unknown, with spellbinding results.

"It's music I've dropped to the floor repeatedly, maybe even on purpose. It's music in a cracked mirror portraying the time it was created."

Stian Westerhus started his musical life studying jazz, his work taking him firstly to Middlesex, before his Masters in Trondheim. Since then, he's worked constantly, touring

and recording with a dizzying array of artists including Jaga Jazzist, Supersilent, Nils Petter Molvær and Motorpsycho, not to mention a series of solo records for Rune Grammofon. He has also made several commissions with Trondheim Jazz Orchestra, Britten Sinfonia and with South Netherlands Philharmonic. His list of achievements is as lengthy as it is impressive, ranging from a BBC Jazz Innovation Award in 2008 to several Norwegian Grammy nominations (Spellemannprisen, where he has two awards to his name). Throughout, he's consistently found ways to create new paradigms largely via a distinct and innovative approach to the mediums of six strings, pickups, effects and amplification. *Amputation*, however, marks new frontiers for this always bold and intrepid pathfinder, encompassing a mission in which Westerhus' ever-evolving exploration of his instrument combines with a series of sound worlds that seamlessly veer from tender melody to bracing electronic edifices of sound to convey a startlingly articulate speech of the heart. Soon to be presented as a 16.1 surround sound installation at Notam in Oslo, *Amputation* is a fearless and uncompromising trawl into the murky depths of the psyche, one that has

photo: CF Wesenberg



struck treasure in the form of an album unlike any you'll hear this year.

"Thematically it's about leaving what is most precious and sacred behind. About accepting loss, damage and defeat. About those moments when you realize you are on the very edge of life and society as you know it."

text: Jimmy Martin, House of Mythology

MMessy Oscillators 2.0

Soundtrack for Deep Space

Nakon niza godina prepoznatljivih po mnogobrojnom članstvu i eksperimentiranju sa zvukom, MMessy Oscillators na ovogodišnji Izlog suvremenog zvuka izlaze s novim hibridnim zvukom i pristupom, kao MMessy Oscillators 2.0. U zadnje vrijeme nerijetko rade za plesače i ozvučivanje filmskih projekcija što je rezultiralo proučavanjem strukture glazbene kompozicije, pri tome ne odustajući od prethodnih eksperimentalnih i improvizatorskih komponenata, kao i elektroakustičkih zvukova.

U Soundtrack for Deep Space kombiniraju se primjese apstraktнog ambijentalnog zvuka, elektroakustički momenti, post rock elementi postignuti granularnom sintezom izraženi kroz suptilni minimalizam. Drone kao žila kucavica polagano ulazi u slušni fokus i ostaje kao masivni soundscape u pozadini, dajući svojim dubokim pulsiranjem kontinuitet za erupciju noise elektronike.

Soundtrack for Deep Space inspiriran je paralelnim radom za izložbu *Science Fiction: New Synthetic Worlds* Radione.org koja će biti izložena u Tehničkom muzeju tijekom 2016. godine, a za koju su članovi grupe zajedno

subota 7. 5. u 23:59h @ polukružna &TD (45')
facebook.com/MMessyOscillators
radiona.org/activities/mmessy-oscillators

s elektroničarima dizajnirali i osmisili nove digitalne, analogne i akustičke instrumente, kao i vizualna rješenja i instalacije. Dio tih instrumenata i instalacija koristit će i na nastupu.

MMessy Oscillators 2.0 jesu **Ana Horvat, Deborah Hushić, Layla Munitić** na zvuku i **Dražen Hižak** na vizualima.

MMessy Oscillators 2.0 Soundtrack for Deep Space

After having performed for years in a large ensemble and experimenting with sound, MMessy Oscillators come back to the Showroom of Contemporary Sound with a new hybrid sound and approach, as MMessy Oscillators 2.0. Lately they have been working extensively with dancers and performing during film screenings, something that resulted in studying the structure of musical composition, whilst not giving up on previous experimental and improvisational components, as well as electroacoustic sounds.

In *Soundtrack for Deep Space* they combine elements of abstract ambiental sound, electroacoustic moments, post rock elements that are a result of a granular synthesis expressed through subtle minimalism. Drone as the main artery slowly enters the hearing focus and remains as a massive soundscape in the background, providing with its deep pulse a continuity for an eruption of noise electronics.

Soundtrack for Deep Space is inspired by a parallel piece for the exhibition *Science Fiction: New Synthetic*

Worlds of Radiona.org that will be displayed at the Technical Museum during 2016. Together with the engineers of electronics, members of the group have designed and invented new digital, analogue and acoustic instruments, as well as visuals and installations. Part of these instruments and installations will be used at the performance.

MMessy Oscillators 2.0 are: **Ana Horvat, Deborah Hustić, Layla Munitić** on sound and **Dražen Hižak** on visuals.



4DSOUND

U sklopu 4. festivalskog izdanja, Izlog suvremenog zvuka pripremio je poseban program u suradnji s 4DSOUNDom u Prostorno-zvučnom institutu u Budimpešti.

Prostorno-zvučni institut je novi centar za istraživanje i razvoj na području prostornog zvuka i zvučnoga okruženja. Institut je utemeljio kolektiv 4DSOUND, koji svojim radom pomicće granice prostorno-zvučne tehnologije od 2008. godine. 4DSOUND je razvio novi sustav - zvučno okruženje usmjereni u svim smjerovima u kojem se zvuk može kretati beskrajno daleko ili intimno blizu: kreće se okolo, kao i iznad, ispod, između ili kroz samoga slušatelja.

Jedna od središnjih točaka programa je predstavljanje *Persepolisa* (1971.) **Iannisa Xenakisa** u sklopu nove prostorne interpretacije za 4DSOUND francuskog skladatelja i multimedijalnog umjetnika Erica Raynarda, poznatog pod umjetničkim imenom **Fraction**. Xenakisova originalna ideja postavljanja *Persepolisa* u dvorcu Darius u Iranu vodi slušatelje na putovanje kroz različite prostorije dvorca. Xenakis je želio doslovno "ispuniti" prostore zvukom, zaokupivši tako slušatelje zvučnim ritualom u kojem se gubi svjesna percepcija vremena i prostora. Raynaud radi kao oblikovatelj zvuka, eksperimentira s dekonstruiranjem

Za Izlet Izloga u Prostorno-zvučni institut u Budimpešti potrebno je izdvojiti 100,00kn za dio putnih troškova kupovinom ulaznica na blagajni Teatra &TD (tel: 01/4593510). Radno vrijeme blagajne tijekom festivala od 19 do 22,30h. Kupovinom ulaznice participirate u dijelu putnih troškova i osiguravate svoje mjesto u organiziranom autobusu. Ulaz na program dodatno se NE naplaćuje. Broj sjedala u autobusu je ograničen pa požurite osigurati svoje mjesto za prostorno-zvučnu avanturu!

Plan puta

9h - polazak iz Studentskog centra, Savska cesta 25
13,30h - dolazak u Prostorno-zvučni institut u Budimpešti

14-18h - program: Fraction, Judit Emese Konopás, Gábor Lázár, Paul Oomen, Davor Sanvincenti, Iannis Xenakis

18h - polazak za Zagreb

22h - planirani povratak u Zagreb u Studentski centar

Važna napomena:

U Prostorno-zvučnom institutu radit će šank (piće, sendvići, snack), ali je plaćanje moguće ISKLJUČIVO MAĐARSKIM FORINTAMA. Kartično plaćanje, niti plaćanje u eurima NIJE MOGUĆE. Dakle, promijenite novce u Zagrebu na vrijeme :) Institut se nalazi daleko

od centra grada, tako da nam neće biti dostupne mjenjačnice ni bankomati. Pripremit ćemo mali snack za putovanje, ali to vas sigurno neće držati cijeli dan.

Kontakt: danijela.andrijasevic@sczg.hr

4dsound.net
gaborlazar.com
messmatik.net
fractionmusic.com

ritma, timbralnim kaosom i očitim neredom, istražujući najrecentnije prostorno-zvučne tehnike da bi postigao animalnost i brutalnost originalnoga djela.

Na narudžbu Izloga suvremenog zvuka, hrvatski multimedijalni umjetnik **Davor Sanvincenti** praizvest će novo djelo nastalo tijekom trotjedne rezidencije u Prostorno-zvučnom institutu. Sanvincentija zanima polje audiovizualne fenomenologije, posebice usredotočeno na uvjete i formu ljudskih osjetila. Igra se konceptom iluzije, istražujući moguće granice percepcije i stvaranja iskustva.

Gábor Lázár je skladatelj i izvođač elektroničke glazbe iz Budimpešte, koji je svojim naročitim i apstraktним pristupom zvuku u posljednjih nekoliko godina zadobio pažnju međunarodne zajednice, publike i medija. Lázárovo

djelo *Omnidirectional Synthesis* uspostavlja blisku vezu sinteze čistoga zvuka i naše percepcije prostora.

Judit Emese Konopás se značenjem prostora bavila tijekom studija arhitekture. Njezino polje interesa proteže se na konceptualnu vezu između različitih žanrova kao što su arhitektura, umjetnost, glazba, fotografija i suvremeni ples. U novijem radu pod naslovom *Earnest Endeavour*, koji je nastao tijekom rezidencije u Prostorno-zvučnom institutu, skuplja, spaja i niže djeliće sjećanja zabilježenog u zvuku, dajući im mogućnost oblikovanja novoga prostornog identiteta. Dok se krećemo kroz njih, pozvani smo otkriti te prostore koji su skriveni unutar samih zvukova.

Godine 2013., skladatelj i osnivač **4DSOUNDa Paul Oomen** stvorio je niz prostornih reinterpretacija klasičnih skladbi u suradnji s Roterdamskom filharmonijom. Skladba *Pathetique* pretvara bogatu orkestralnu paletu Čajkovskijeve 6. Simfonije u organički razvijen generativni zvučni pejzaž.

Kao priprema za program, Oomen će održati uvodno predavanje o sistemu 4DSOUND, internim radovima na prostoru i zvuku te o značaju prostornog slušanja u svakodnevnoj percepciji i interakcijama.

4DSOUND

For the 4th edition of its festival, Showroom of Contemporary Sound in Zagreb hosts a special programme in collaboration with 4DSOUND at the Spatial Sound Institute in Budapest.

The Spatial Sound Institute is a new centre for research and development in the fields of spatial sound and immersive sonic environments. The Institute has been established by 4DSOUND, a collective that has been pushing the boundaries of spatial sound technology since 2008. 4DSOUND has developed a fully omnidirectional sound environment where sound can move infinitely distant or intimately close: it moves around, as well as above, beneath, in between or right through the listener.

As one of the highlights of the programme features the presentation of *Persepolis* (1971) by **Iannis Xenakis**, in a new spatial interpretation for 4DSOUND by French composer and multimedia artist Eric Raynaud a.k.a. **Fraction**. Xenakis's original setting of *Persepolis* for the castle of Darius in Iran took the listeners on a journey along different rooms of the castle. Xenakis wanted to literally "fill" the spaces with sound, overwhelm the listeners in a sounding ritual where one would lose conscious perception of time and space. Raynaud works as a sculptor with the sounds, experiments with rhythm deconstruction,

timbral chaos and apparent disorder, exploring state-of-the-art spatial sound techniques to bring out the animality and brutal immersion of the original work.

Commissioned by Showroom of Contemporary Sound, Croatian multimedia artist **Davor Sanvincenti** premieres a new work created during a 3-week residency at the Spatial Sound Institute. Sanvincenti is interested in the field of audiovisual phenomenology, particularly focused on the conditions and forms of human senses. He plays with the concept of illusion, exploring the possible boundaries of perception and the construction of experience.

Gábor Lázár is a composer and performer of electronic music from Budapest that has caught the attention of international press and audiences the past years, with his singular and abstract approach to sound. Lázár's work *Omnidirectional Synthesis* establishes a close connection between pure sound synthesis and our perception of space.

Judit Emese Konopás got in touch with the meaning of space during her studies as an architect. Her further interest widely spreads into the conceptual connections between different genres such as architecture, art, music, photography and contemporary dance. In her recent work *Earnest Endeavour*, created during her recent residency at the Spatial Sound Institute, she collects, connects and layers shreds of memory captured in sound, allowing them to form a new spatial identity. While moving through

them, we are invited to discover those spaces that are hidden within the sounds themselves.

In 2013, composer and 4DSOUND founder **Paul Oomen** created a series of spatial reinterpretations of classical compositions with the Rotterdam Philharmonic Orchestra. The work *Pathetique* transforms the rich orchestral sound palette of Tchaikovsky's 6th Symphony into an organically evolving, generative sound landscape.

As a preparation to the programme, Oomen will give an introductory lecture about the 4DSOUND system, the internal workings of space and sound, and the importance of spatial listening in our everyday perceptions and interactions.

To visit Spatial Sound Institute in Budapest we have organized bus transportation from Zagreb to Budapest. To travel with us you have to participate in travel costs in the amount of 100,00kn. You can buy the tickets at Theatre &TD's box office (phone: +385 1 4593510). Working hours of the Theatre &TD's box office during the festival: from 7 till 10:30pm. There is NO additional entrance fee. Number of seats on the bus is limited, so hurry up to ensure your seat for this spatial-sound adventure!

Itinerary

9am - departure from the Student Centre, Savska cesta 25

1:30pm - arrival in the Spatial Sound Institute in Budapest

2 - 6pm - program: Fraction, Judit Emese Konopás, Gábor Lázár, Paul Oomen, Davor Sanvincenti, Iannis Xenakis

6pm - departure from the Institute

10pm - arrival in Zagreb, to Student Centre

Important:

There is a bar in the Spatial Sound Institute (drinks, sandwiches, snack), but the payment is possible ONLY BY HUNGARIAN FORINTS. NO credit cards, NO payment by Euros. Therefore, we kindly remind you to exchange the money in Zagreb in time :) Institute is located far from the city centre and there is no exchange office around, nor cash machines. There will be some snacks in the bus, but won't enough for the whole day for sure.

Contact: daniela.andrijasevic@sczg.hr

Marjana Krajač: Koreografska fantazija br. 2

U izvedbi šest plesnih umjetnica; Filipe Bavčević, Lane Hosni, Irene Mikec, Sare Piljek, Katarine Rilović i Mije Zalukar, plesni komad naziva *Koreografska fantazija br. 2*, koreografske Marjane Krajač, bavi se formom kao vibrantnim mjestom, razinama oblika, razinama materijalnosti forme i njene autonomije.

U prvoj instanci ova predstava se može čitati kao koreografija za kraj vremena; gусте naslage forme i oblika koje se sažimaju u izvedbenom događaju otvaraju svojevrsni vremenski ponor u kojem se mračna kompaktnost izvedbene tenzije opire samo putem daha. Nepredvidivi susreti u formi, raspon različitih tenzija i zvukovni imperativi, oblikuju ovaj izvedbeni rad kao pogled prema još nedosegnutom tehnološkom horizontu.

U drugoj instanci rad je svojevrsni hommage albumu *Electronics* ansambla Zeitkratzer & Carstena Nicolaia. On je ključno zaokružio koreografsku strukturu i zvukovno ga popratio; u recenzijama opisan kao "lebdeće zajedništvo oscilatora i sinusoidnih generatora, koji postavlja pitanje

6. i 7.5. u 20h

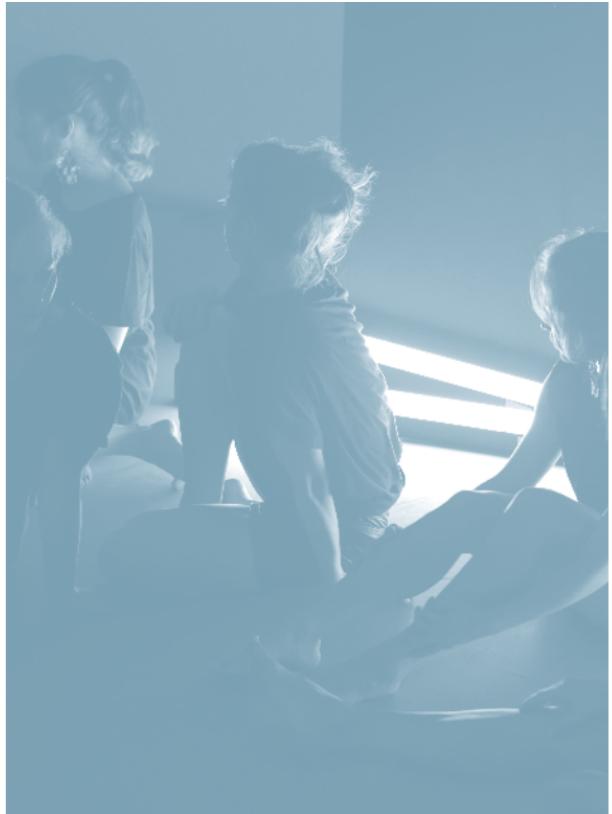
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o postojanju romantike mašine ili čak elektronske idile" kreirao je bitnu kariku osjetilnom lancu rada.

Koreografska fantazija br. 2 drugi je rad iz plesne serije koja je otvorila cijelo jedno polje razmatranja koreografskog prilazeći plesu kao poetskoj, intuitivno-političkoj i strukturalnoj praksi. Ponirući u samu srž koreografske ekspertize, osvjetljući ono što je primarno koreograf-sko, odnosno primarno plesno, u odnosu na sve ostalo izvedbeno, serija koreografskih fantazija zaziva povjerenje i uvjerenje u esencu plesnog medija, tamo gdje je on najfragilniji, tamo gdje je on s onu stranu bilo čega što ga još dodatno naseljava, a ne proizlazi iz njega samog.



Author, choreography, concept: **Marjana Krajač**
Performed by: **Filipa Bavčević, Lana Hosni, Irena Mikec, Sara Piljek, Katarina Rilović and Mia Zalukar**
Music: **Zeitkratzer & Carsten Nicolai: Electronics**
Collaboration on the project: **Irena Tomašić**
Design of graphic materials: **Valentina Toth**
Sound technicals assistance: **Jasmin Klarić**
Technical direction: **Duško Richtermoc**
Technical assistance: **Leonardo Krakić**
Communication: **Anita Klapan**
Production and realization: **Sodaberg koreografski laboratorij**

Realized with the support of Ministry of Culture of the Republic of Croatia, City Office for Culture Zagreb and Foundation Kultura Nova. Created with the support of Croatian Institute for Movement and Dance, Zagreb Dance Center and House of HDLU in Zagreb. We thank the Zagreb Youth Theatre ZKM and Pogon Jedinstvo for technical support.

Marjana Krajač: Choreographic Phantasy No. 2

Performed by six dancers: Filipa Bavčević, Lana Hosni, Irena Mikec, Sara Piljek, Katarina Rilović and Mia Zalukar, the dance piece titled *Choreographic Phantasy No. 2* by choreographer Marjana Krajač deals with the form as a vibrant place, levels of shapes, levels of materiality of the form and its autonomy.

In the first instance this piece can be read as a choreography for the end of time; dense layers of the form and shape that are extracted in the performance open some sort of a time abyss where the dark compact performative tension defies only through breath. Unpredictable encounters in form, a range of different tensions and sound imperatives shape this performance as a glance to a yet unreachted technological horizon.

In the second instance the work is a kind of homage to the album *Electronics* by Zeitkratzer and Carsten Nicolai. It gave the final touch to the choreographic structure and gave it the complementary sound component. In reviews described as a “floating merge of oscillators and sinusoi-

dal generators that poses the question about existence of romance machine or even electronic idyll”, it created an important connecting piece in the sensible working process.

Choreographic Phantasy No. 2 is the second work in a series that has opened up a whole field of considerations of the choreography as a poetic, intuitive-political and structural practice.

Diving into the very essence of the choreographic expertise, focusing on what is primarily choreographic, what primarily belongs to dance, in relation with all other elements of the performance, the series of choreographic fantasies calls for trust and a conviction in the essence of the dance medium where it is most fragile, where it is beyond anything that inhabits it and does not originate from it.

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Odnosi s javnošću / Public Relations: **Ana Suntešić**

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Damir Kruhak, Mario Vnučec

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Rekviziter / Props: **Mladen Božović**

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Nataša Rajković

Sanacijski upravitelj SC-a / SC Restitution Manager:

Mirko Bošnjak

Hvala svim sudionicima, suradnicima, partnerima, sponzorima i zaposlenicima Studentskog centra u Zagrebu koji su omogućili realizaciju festivala! / Thanks to all participants, collaborators, partners, sponsors and all Student Centre Zagreb's employees that have made this festival possible!

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Studentski centar Zagreb / Student Centre Zagreb

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