



**FESTIVAL-U-OPOZICIJI / FESTIVAL-IN-OPPOSITION 08. -
11. jun 2023. / 08 – 11, June 2023**
Umetnost i politika improvizacije / Art & Politics of Improvisation
kuda.org
Mesto/Venue: KC Lab, Dr. Hempta 2, Novi Sad

Učesnici / Participants:



Andrej Mirčev

Proučavao je performans, filozofiju i istoriju u Beogradu, Rijeci i Zagrebu. Doktorirao na Freie Universität Berlin. Od 2017. do 2018. bio je saradnik u International Center for Interweaving Performance Cultures u Berlinu, gde je radio na istraživanju ikonoklastičnih performansa na prostorima bivše Jugoslavije. Njegova umetnička praksa se bavi različitim medijima (fotografija, performans, ples, pisana reč i vide) i zanimaju ga mogućnosti kritičko- dijalektičkog i interkulturalnog dijaloga između teorije i prakse. Njegov istraživački rad se fokusira na: prostornu teoriju, intermedijalnost, pamćenje i archive, kritičku teoriju i performans. Najnovije publikacije su mu: Left Performance Histories (2019, jedan od urednika) i Red People: Everything Dived (2019, koautor), knjiga o policiji, Maska, dnevnik performativnih umetnosti. Trenutno, Mirčev je gostujući profesor na Univerzitetu umetnosti (Universität der Künste) u Berlinu i dizajna u Karlsruheu. Vanredni je predavač na Odseku za scenski dizajn (Die Hochschule für Gestaltung u Karlsruheu).

Andrej Mirčev

Studied performances studies, philosophy and history in Belgrade, Rijeka and Zagreb. He received his PhD from Freie Universität Berlin. From 2017 to 2018 he was fellow at the International Center Interweaving Performance Cultures in Berlin, where he was doing a research on iconoclastic performances in post-Yugoslavia. His artistic practice is situated in- between various media (photography, performance, dance, text and video) and he is interested in possibilities of a critical-dialectical and intercultural dialogue between theory, practice. His research focus is: spatial theory, intermediality, memory and archives, critical theory and performance. Latest publications include: Left Performance Histories (2019, co- ed.) and Red People: Everything Dived (2019, co-author), volume on Police, Maska, journal of performing arts. Currently, Mircev is guest professor at the University of Arts (UdK) in Berlin and Design in Karlsruhe, associate lecturer at the Department for Stage Design (HfG in Karlsruhe Berlin).



Ana Belorukova Antipova (Анна Белорукова Антипова)

je koreograf, izvođač i nastavnik iz Sankt Peterburga. Ana je diplomirala na Čeljabinskoj državnoj akademiji kulture i umetnosti i umetnosti (nastavnica baleta, savremenog plesa i narodne igre), zatim na Državnom konzervatorijumu u Sankt Peterburgu Rimski-Korsakov (odsek za asistenta koreografa), zatim je nastavila školovanje na Baletskoj akademiji Vaganova (prva u istoriji postaje Master kursa koreografije «Naučno-stvaralačka laboratorija savremene plesne forme kompozicije»). Učestvovala je na brojnim radionicama i majstorskim kursevima u Rusiji i Evropi (Deltebre Dance Festival, P.A.R.T.S, Marameo, i drugi. Od 2001. godine, Ana se bavi savremenim plesom. Kao plesačica i koreografkinja stvorila je nekoliko dela sa različitim igračima i muzičarima. Godine 2013, osnovala je duo Foxes Fluff sa Iljom Belorukovim (Илья Белоруков) muzičarem i dizajnerom zvuka. Oni izvode performanse specifične za lokaciju i improvizaciju, kao i komponovana dela. Na primer, Foxes Boxes je stvaran tokom rezidencijalnog boravka u Hamerfestu u Norveškoj, 2014. Godine. Rad im je prikazan na raznim mestima u Sankt Peterburgu, Moskvi, Helsinkiju, Bilbao, Berlinu i Talinu. Drugi pravac kojim se bave je video-rad, gde se pokret i zvuk u realnom vremenu kombinuju sa postprodukcijom. Radila je kao profesor na plesnoj akademiji Boris Ajfman i u okviru Savremenog plesnog programa Državnog univerziteta za film i televiziju, kao i za Sankt peterburšku umetničku akademiju. U prošlosti je radila majstorske kurseve i radionice za savremene plesne tehnike i kompoziciju u Sankt Peterburgu, Moskvi, Jaroslavu, Minsku (Belorusija), Imatri (Finska) i drugim gradovima. Specijalizovana je za rad sa decom i bila je kustos Dance4Kids serije radionica i kreirala sopstveni program pod nazivom „5 Vrhova” (5 Peaks).

Anna Belorukova (Antipova)

is a choreographer, performer and teacher from Saint Petersburg, Russia. Anna graduated from the Chelyabinsk State Academy of Culture and Arts (teacher of ballet, contemporary dance and folk dance), then from the Rimsky-Korsakov St. Petersburg State Conservatory (the department of Ballet stage direction), then continued education at Vaganova Ballet Academy (first in history Masters Choreography degree course «Sci-creation laboratory of contemporary dance forms composition»). She participated in many workshops and masterclasses in Russia and Europe (Deltebre Dance Festival, P.A.R.T.S., Marameo to name a few). Since 2001 Anna began practicing contemporary dance and is still engaged in it. As a dancer and choreographer she created several works with different dancers and musicians. In 2013 she founded Foxes Fluff duo with Ilia Belorukov, musician and sound designer. They're practicing site-specific performances and improvisation as well as composed works. For example, Foxes Boxes was created in residency in Hammerfest, Norway in 2014. Their work was shown at various venues in Saint Petersburg, Moscow, Helsinki, Bilbao, Berlin, Tallinn. Another direction they're practicing is video work, where movement and sound of real-time combined with post-production. She worked as a teacher at the Boris Eifman Dance Academy and at the Contemporary dance program of the State University of film and television St. Petersburg and Part Academy. In the past she did masterclasses and workshops for contemporary dance techniques and composition in Saint Petersburg, Moscow, Yaroslavl, Minsk (Belarus), Imatra (Finland) and other cities. She specializes in work with kids and was a curator of Dance4Kids series of workshops and created her own program "5 Peaks".



Artan Sadiku (Skoplje)

je anarhista, koji se ranije greškom bavio akademskim radom, ali ga se, srećom, rešio i sada zastupa slobodno mišljenje za razliku od teorije. On je muzički entuzijasta, organizator muzike i koncerata, često podržava muzičke umetnike, kako bi napravio albume i daje im besplatno stihove za pesme. Uglavnom radi u okviru CRIC festivala u Skoplju i slobodno razmišlja o temama anarhizma, seksualnosti, feminizma, umetničkih praksi i prevazilaženja države i kapitalizma. Redovno pušta pank, post-pank i nojz muziku u alternativnom baru La Kana, a organizuje i priredbe u Društvenom centru Dunja u Skoplju.

Artan Sadiku (Skopje)

is an anarchist, who previously mistakenly was engaged with academia, but thankfully he got rid of it and now supports free thinking as opposed to theories. He is a music enthusiast, music and concert organizer, often supports music artists to develop their albums and provides free lyrical verse. He is mainly engaged with the CRIC Festival in Skopje, and thinks freely on topics of anarchism, sexuality, feminism, art practices and overcoming of the state and capitalism. He regularly plays punk, post-punk and noise music at the alternative bar La Kana and also organizes events at the Social Centre Dunja in Skopje.



Bojana S. Knežević (Beograd)

Medijska umetnica, umetnička novinarka i edukatorica koja radi u oblasti performansa, videa, audio-vizuelne instalacije, zvuka i radio umetnosti. Fokusiram se na neslušne glasove marginalizovanih ili skrivenih individualnih ili kolektivnih identiteta, sa ciljem da dekonstruišem različite stereotipe i ukažem na nedoslednosti u različitim društvenim strukturama i sistemima. Ovi identiteti, ponekad virtuelni ili polu-fiktivni, deluju kao platforme za umetničku intervenciju i kreativni otpor. Dokumentarističkim pristupom radim u raznim medijskim eksperimentima, praktikujući DIVO (uradi sa drugima) strategiju i anti- umetničke strategije prisvajanja i samoproklamacije. Otvarajući prostor za višeslojne interpretacije, pokušavam da uspostavim i podstajem složenu interakciju između publike i umetničkog dela.

Bojana S. Knežević (Beograd)

Media artist, art journalist and educator working in the fields of performance, video, audio-visual installation, sound and radio art. I am focusing on the unheard voices of marginalized or hidden individual or collective identities, with an aim to deconstruct various stereotypes and highlight inconsistencies in different social structures and systems. These identities, sometimes virtual or semi-fictional, work as platforms for the artistic intervention and creative resistance. With a documentary approach, I work in a variety of media experiments, practicing DIWO (do it with others) strategy and anti-art strategies of appropriation and self-proclamation. By opening up the space for multi-layered interpretations, I try to establish and encourage a complex interaction between the audience and the artwork.



Gaudenz Badrutt (Biel/Bienne)

je elektroakustični muzičar koji se bavi improvizovanom i komponovanom muzikom. Studirao je klasični klavir. Njegovu elektroakustičnu muziku karakteriše instrumentalna upotreba kompjuterskog/živog semplovanja i elektronskih uređaja. Takođe se bavi zvučnom i video-instalacijom i muzikologijom. Gaudenz Badrutt je poznat kao solo izvođač, po saradnji sa Jonasom Koherom (Jonas Kocher) instrumentalistom na harmonici i Hansom Kohom (Hans Koch), bas klarinet, klarinet, sopran saksofon, kao i polovinom elektroakustičnog dua Strøm. Trenutno radi na projektima sa Žan- Lik Gioneom, Francom Loriom, Žakom Demijerom, Kristofom Kurcmanom, Kajem Fagašinskim, Iljom Belorukovim, Ursom Lajmgruberom, Alfredom Cimerlinom i Danijelom Studerom. Nastupao je na festivalima Zwei Tage Strom u Cirihi, Jauna Muzika u Viljnusu, RingRing u Beogradu, Music Unlimited u Velsu, Le Bruit de la Musique u Sen Silvan Su Tulu u Francuskoj; Sanatorium of Sound u Poljskoj, Irtijal u Bejrutu, Zwei Tage Zeit u Cirihi Transmediale u Berlinu, Taktlos/Tonart u Bernu itd.

Gaudenz Badrutt (Biel/Bienne)

is an electroacoustic musician working in the field of improvised and composed music. He studied classical piano. His electroacoustic music is characterized by an instrumental use of computer/live sampling and electronic devices. He also works in the fields of sound and video installation and musicology. Gaudenz Badrutt is known as a solo performer, for his collaborations with Jonas Kocher (accordion) and Hans Koch (bass clarinet, clarinet, soprano saxophone), as well as one half of the electroacoustic duo Strøm. He is currently working on projects with Jean-Luc Guionnet, Frantz Lorient, Jacques Demierre, Christof Kurzmann, Kai Fagaschinski, Ilia Belorukov, Urs Leimgruber, Alfred Zimmerlin and Daniel Studer. He has performed at the Festivals Zwei Tage Strom Zürich, Jauna Musika Vilnius, RingRing Belgrade, Music Unlimited Wels, Le Bruit de la Musique Saint-Silvain-sous-Toulx France, Sanatorium of Sound Poland, Irtijal Beirut, Zwei Tage Zeit Zürich, Transmediale Berlin, Taktlos/Tonart Bern etc.



Daniil Gorokhov (Даниил Горохов) (Kotor/St. Petersburg)

stekao je klasično muzičko obrazovanje u Sankt Peterburgu na muzičkom fakultetu i konzervatorijumu, a magistrirao je na Bazelskoj muzičkoj akademiji specijaliziravši savremenu muziku, gde je studirao i slobodnu improvizaciju i dizajn zvuka. Učestvovao je na brojnim festivalima i projektima u Rusiji i Evropi kao izvođač, kustos i edukator. Stalni je član ansambla Latenc, iz Švajcarske.

Daniil Gorokhov (Даниил Горохов) (Kotor/St. Petersburg)

has received a classical music education in St. Petersburg at a music college and conservatory, as well as a master's degree in the Basel Music Academy with a specialisation in contemporary music, where he also studied free improvisation and sound design. He has participated in numerous festivals and projects in Russia and Europe as a performer, curator, and educator. He is a permanent member of the Latenz Ensemble (Switzerland).



Ilia Belorukov (Sankt Petersburg/Novi Sad)

Radi u pravci improvizovane, šumne i elektroakustične muzike, široko sarađujući sa domaćim i stranim muzičarima i izvođačima. Ilija vežba eksperimentalni pristup izdvajanja zvuka na alt saksofonu, koristi modularni sintisajzer i elektronika. Osnivač je etikete Intonema (od 2011) i jedan od kustosa izdavačke kuće Spina!Rec label (2013-2017). Organizator je događaja u Sankt Peterburgu i Rusiji i bio je suorganizator Teni Zvuka (2010- 2014) i Spina!Fest festivala (2016-2017). Piše kritike i članke za Jazzist i beleške o muzici na Telegram kanalu tzv. musicworm, pre nego što je pisao za časopis Contemporary Music magazine , GEZeta , livejournal i syg.ma blogove. Radi kao inženjer miksanja i masteringa za sopstvene projekte i različite izdavačke kuće i muzičare.

Ilia Belorukov (Sankt Petersburg/Novi Sad)

He works in the directions of improvised, noise and electroacoustic music. He's widely collaborating with local and foreign musicians and performers. Ilija practices an experimental approach of sound extraction on alto saxophone, uses modular synthesizer and electronics. He is a founder of Intonema label (from 2011) and was one of curators of Spina!Rec label (2013-2017). Organizer of events in Saint Petersburg and Russia, was co-organizer of the Teni Zvuka (2010-2014) and Spina!Fest festivals (2016-2017). He writes reviews and articles for Jazzist and notes about music in Telegram channel called musicworm, before he wrote for Contemporary Music magazine, GEZeta, livejournal and syg.ma blogs. Working as mixing and mastering engineer for own projects and different labels and musicians.



Jonas Kocher (Biel/Bienne)

je umetnik zvuka i harmonikaš rođen 1977. godine. Veoma je zainteresovan za dela u kojima prevladava proces, nestabilne situacije i improvizacija. Aktivan je u brojnim umetničkim i društvenim kontekstima, a njegovi stalni saradnici su muzičari kao što su Joke Lanc, Aksel Dorner, Žak Demijer, Hans Koh, Gaudenc Badrut, Tomaž Grom, Radu Malfati, Kristof Kurcman, Kaj Fagašinski i mnogi drugi. Kao umetnik zvuka i kompozitor Jonas Koher je realizovao dela koja su negde na sredokraći između komponovanih pozorišnih, instalacijskih i koncertnih dela. Pozvan je da predstavi svoj rad kao harmonikaš ili kompozitor na velikim festivalima kao što su Festival Météo u Mulhausu, Festival Le Bruit de la Musique, Art Biennale u Solunu, Music Unlimited u Velsu, Ring Ring Festival u Beogradu, Konfrontationen u Nikelsdorfu, Unerhört Festival u Cirihi, Musik Festival u Bernu; Bijenale u Zagrebu; Festival Sonic Circuits u Vašingtonu i tako dalje. Dobitnik je stipendije za rezidencijalni boravak umetnika (Cité des Arts, Pariz) Kantona Bern 2004, priznanja od Kantona Bern 2010, a dobio je i bespovratna sredstva za kompoziciju od Švajcarskog saveta za umetnost Pro Helvecija 2012. i 2019. godine. Dobitnik je nagrade Lihti za umetnost 2020.

Jonas Kocher (Biel/Bienne)

is a sound artist and accordionist born in 1977. He has a strong interest in process oriented works, unstable situations and improvisation. Active in numerous artistic and social contexts, his regular collaborators are musicians such as Joke Lanz, Axel Dörner, Jacques Demierre, Hans Koch, Gaudenz Badrutt, Tomaž Grom, Radu Malfatti, Christof Kurzmann, Kai Fagaschinsky and many others. As sound artist and composer Jonas Kocher has realized works that are situated between composed theatre, installation and concert pieces. He has been invited to present his work as accordionist or composer by major festivals such as Festival Météo Mulhouse, Festival Le Bruit de la Musique, Art Biennale Thessaloniki, Music Unlimited Wels, Ring Ring Festival Belgrade, Konfrontationen Nickelsdorf, Unerhört Festival Zürich, Musik Festival Bern, Biennale Zagreb, Festival Sonic Circuits Washington ... He was awarded the Artist in Residence Scholarship (Cité des Arts Paris) of the Canton of Bern 2004, the recognition prize from the Canton of Bern 2010 and was awarded composition grants from the Swiss Arts Council Pro Helvetia in 2012 and 2019. Award Winner of the Liechti Prize for the Arts 2020.



Jelena Anđelovska (Novi Sad)

je diplomirala dramaturgiju na Akademiji Umetnosti u Novom Sadu. Pohađala Pravni fakultet u Beogradu i MA Rodne studije na Fakultetu političkih nauka. Početkom 2000-ih aktivna u feminističkim organizacijama u Beogradu, radeći na SOS telefonima Autonomnog ženskog centra i Incest trauma centra. Od 2005-2016. ko-uređuje program Novosadske Lezbejske Organizacije-NLO. Bila je programska organizatorka alternativnih prostora u Novom Sadu, Crna kuća i MaTerra Mesto, kao i organizatorka večeri poezije u različitim formatima. Do sada je objavila dve knjige poezije, dok je treća u pripremi. Ko-urednica je dve poetske antologije "Ovo nije dom - pesnikinje o migraciji" (2016), kao i "Transporteri", dvojezična antologija savremene poezije na mađarskom i srpskom jeziku (2021). Dobitnica nagrade BeFem priznanje Bring the Noize, za feminističku inicijativu 2018. god. Saraduje sa muzičarima i vizuelnim umetnicama. Pesme su joj prevedene na engleski, nemački, italijanski i mađarski jezik.

Jelena Anđelovska (Novi Sad)

graduated in dramaturgy at the Academy of Arts in Novi Sad. She attended the Faculty of Law in Belgrade and MA in Gender Studies at the Faculty of Political Sciences. In the early 2000s, she was active in feminist organizations in Belgrade, working on the SOS phones of the Autonomous Women's Center and the Incest Trauma Center. From 2005-2016 co-edits the program of the Novi Sad Lesbian Organization - NLO. She was the program organizer of alternative spaces in Novi Sad, Crna kuća and MaTerra Mesto, as well as the organizer of poetry evenings in different formats. So far, she has published two books of poetry, while the third is in preparation. She is the co-editor of two poetry anthologies "This is not home - poets about migration" (2016), as well as "Transporters", a bilingual anthology of contemporary poetry in Hungarian and Serbian (2021). Winner of the Bring the Noize BeFem award for feminist initiative in 2018. She collaborates with musicians and visual artists. Her songs have been translated into English, German, Italian and Hungarian.



Ksenija Stevanović (Beograd)

završila je studije muzikologije na Fakultetu muzičke umetnosti u Beogradu sa radom posvećenom biopolitičkom čitanju italijanske opere. Radi kao muzički urednik na III programu Radio Beograda od 2004. godine, gde je započela da piše kritičke osvrte na drugoj godini studija. Obnovila je zajedno sa Ivanom Neimarević koncertnu praksu u Studiju 6 što je dovelo do stvaranja emisije Studio 6 koju od 2013. autorski uređuje zajedno sa Ivanom Neimarević i Nevenom Popović. Još od studentskih dana interesuje se za eksperimentalnu i elektronsku muziku, a posle osnivanja Udruženja za savremenu muziku CHINCH čija je predsednica, organizovala je zajedno sa Ivanom Neimarević značajn broj nastupa eksperimentalnih i elektroniskih muzičara u Beogradu u period of 2005-2010. godine. Aktivno učestvujući u revitalizaciji uređaja EMS Synthi 100 koji je deo Elektronskog studija Radio Beograda osmislila je zajedno sa Svetlanom Maraš projekat "Synthi on the Web" koji je dobio podršku Innovation Fonda EBU-a. Sarađivala je u izradi projekta "Unearthing Music: Sound and Creative Experimentation in Non-democratic Europe" koji je dobio podršku programa Kreativne Evrope 2018. godine. Pohađala doktorske studije na Univerzitetu Paris Ouest Nanterre-La Défense sarađujući sa grupom Psychomuse koju je predvodio Michel Imberty, kao i sa filozofom Peter Szendyjem. Plod ove saradnje i je poglavlje u knjizi "Distributed Creativity: Collaboration and Improvisation in Contemporary Music" koju je objavio Oxford Univeristy Press, 2017. godine, realizovanog zajedno sa Mayom Gratier i Rebeccom Evans. Bila je jedna od osnivačica Teorije koja hoda, a takođe organizovala je i program "Muzika i politika" u Kulturnom centru Reks.

Ksenija Stevanović (Beograd)

completed her studies in musicology at the Faculty of Music in Belgrade with a work devoted to the biopolitical reading of Italian opera. Has been working as a music editor on the 3 rd program of Radio Belgrade since 2004, where she started writing critical reviews in the second year of her studies. Together with Ivana Neimarević, she renewed the concert practice in Studio 6, which led to the creation of the show Studio 6, which she co-edits together with Ivana Neimarević and Nevena Popović since 2013. Ever since her student days, she has been interested in experimental and electronic music, and after founding the Contemporary Music Association CHINCH, of which she is the president, she organized together with Ivana Neimarević a significant number of performances by experimental and electronic musicians in Belgrade in the period of 2005-2010. Actively participating in the revitalization of the EMS Synthi 100 device, which is part of the Electronic Studio of Radio Belgrade, she designed together with Svetlana Maraš the project "Synthi on the Web", which was supported by the Innovation Fund of the EBU. She collaborated in the development of the project "Unearthing Music: Sound and Creative Experimentation in Non-democratic Europe", which was supported by the Creative Europe program in 2018. She attended doctoral studies at the University of Paris Ouest Nanterre-La Défense collaborating with the Psychomuse group led by Michel Imberty, as well as with the philosopher Peter Szendyi. This collaboration resulted in a chapter in the book "Distributed Creativity: Collaboration and Improvisation in Contemporary Music" published by Oxford University Press in 2017, realized together with Maya Gratier and Rebecca Evans. She was one of the founders of Teorije koja hoda, and she also organized the "Music and Politics" program at the Rex Cultural Center.



Stevan Bradić (Novi Sad)

osnovne studije završio je na Odseku za komparativnu književnost Filozofskog fakulteta u Novom Sadu. Diplome mastera stekao u na univerzitetima u Novom Sadu (komparativna književnost) i Stokholmu (engleska književnost). Doktorirao je na Odseku za komparativnu književnost u Novom Sadu. Piše poeziju, eseje, prikaze i kritiku, prevodi sa engleskog.

Objavio je zbirke pesama Jastog (Novi Sad: Prelom, 2021), Na zemlji (Beograd: Treći trg, 2017) i U kotlarnici (Novi Sad: Adresa, 2013), kao i studije Nemi govor (Novi Sad: IK Zorana Stojanovića, 2021), Nemogući zavičaj (Šabac: Fondacija „Stanislav Vinaver“, 2020) i Simulacija i gastronomija (Beograd: Službeni glasnik, 2012). Priredio je antologiju savremene srpske poezije Logične pobune (Beograd: Laguna, 2022) i Linije bekstva: antologiju savremene poetske i vizuelne kulture u Novom Sadu (Novi Sad: Mračna komora, 2022). Poezija mu je prevedena na engleski, nemački i mađarski jezik. Dobitnik je Nagrade “Vasko Popa” (2022) i Knjige godine DKV (2022) za zbirku pesama Jastog. Priredio je i preveo temate posvećene A. Rembou i T. S. Eliotu (Polja), Žaku Ransijeru (LMS) i savremenoj američkoj poeziji (Rizom). Boravio je na rezidencijalnim boravcima na Elibi (Italija) i u Pečuju (Mađarska). Kao gostujući predavač držao je seminare na univerzitetima u Čikagu, Stokholmu, Nikoziji, Alikanteu, Bambergu i Su Folsu. Bio je stipendista fondacije Fulbrajt, Akademie Schloss Solitude i Švedskog insituta. Zaposlen je kao docent na Odseku za komparativnu književnost Filozofskog fakulteta u Novom Sadu, gde je takođe koordinator za međunarodnu saradnju. Glavni je urednik časopisa i portala za književnost, filozofiju i društvenu teoriju Rizom, video platforme Mračna komora i manifestacije Književna mašina. Član je Američke asocijacije za komparativnu književnost (ACLA), Švedske asocijacije za američke studije (SAAS) i Društva književnika Vojvodine. Živi u Novom Sadu.

Stevan Bradić (Novi Sad)

he completed his basic studies at the Department of Comparative Literature at the Faculty of Philosophy in Novi Sad. He obtained his master's degree at the universities of Novi Sad (comparative literature) and Stockholm (English literature). He received his doctorate from the Department of Comparative Literature in Novi Sad. He writes poetry, essays, reviews and criticism, translates from English. He published the collections of poems Jastog (Novi Sad: Prelom, 2021), Na zemlji (Belgrade: Treći trg, 2017) and U kotlarnici (Novi Sad: Adresa, 2013), as well as the studies Nemi govor (Novi Sad: IK Zoran Stojanović, 2021), Nemogući zavičaj (Šabac: "Stanislav Vinaver" Foundation, 2020) and Simulacija i gastronomija (Belgrade: Službeni glasnik, 2012). He edited the anthology of contemporary Serbian poetry, Logične pobune (Belgrade: Laguna, 2022) and Linije bekstva: antologiju savremene poetske i vizuelne kulture u Novom Sadu (Novi Sad: Mračna Komora, 2022). His poetry has been translated into English, German and Hungarian. He is the winner of the "Vasko Popa" Award (2022) and the DKV Book of the Year (2022) for the collection of poems Jastog. He edited and translated topics devoted to A. Rimbaud and T. S. Eliot (The Fields), Jacques Rancière (LMS) and contemporary American poetry (Rizome). He stayed on residencies in Eliba (Italy) and Pecs (Hungary). As a visiting lecturer, he held seminars at universities in Chicago, Stockholm, Nicosia, Alicante, Bamberg and Sioux Falls. He was a scholar of the Fulbright Foundation, Akademie Schloss Solitude and the Swedish Insistut. He is employed as an assistant professor at the Department of Comparative Literature at the Faculty of Philosophy in Novi Sad, where he is also the coordinator for international cooperation. He is the editor- in-chief of the magazine and portal for literature, philosophy and social theory Rizom, the video platform Mračna komora and the Književna mašina event. He is a member of the American Association for Comparative Literature (ACLA), the Swedish Association for American Studies (SAAS) and the Society of Vojvodina Writers. He lives in Novi Sad.



Filip Vlatković (Novi Sad)

je audio inženjer, producent i predavač na katedri za Audio produkciju SAE Instituta u Beogradu sa dugogodišnjim internacionalnim iskustvom i velikim brojem uspešnih audio projekata kako u muzičkoj, tako i filmskoj industriji i broadcastingu. Kao zagovornik kombinacije staromodnih i inovativnih tehnika snimanja zvuka, 2019. godine objavio je pod pseudonimom Fipa svoj kantautorski album Heartsongs for the Brave, koji je sniman na relaciji Novi Sad – New York. Na albumu su učestvovali muzičari i ljudi koji iza sebe imaju saradnju sa velikanima američke indie i pop scene poput Neko Case, They Might Be Giants, City and Colour, Ryuichi Sakamoto, Thievery Corporation.

Filip Vlatković (Novi Sad)

Filip is an audio engineer, producer and senior lecturer at SAE Institute Belgrade Audio department with extensive international experience and many succesful projects in music and film industry as well as broadcasting media.

As an advocate of both old-school and innovative methods of capturing and designing sound, he released his debut album of original music Heartsong for the Brave, in 2019. under the pseudonym Fipa, which was recorded between Novi Sad and New York. The album featured musicians and people who have collaborated with the prominent American indie and pop scene such as Neko Case, They Might Be Giants, City and Color, Ryuichi Sakamoto, Thievery Corporation.



Marianna Kararava (Atina/Beograd)

je umetnica i pedagog koja trenutno živi u Beogradu. Njena umetnička praksa seže od savremenog plesa i performansa do poezije i knjiga. Njena edukacijska praksa uključuje časove i radionice vezane uz kretanje. Kao plesnu umetnicu uglavnom je zanima praksa plesne improvizacije i instant kompozicija na pozornici. Nastupala je u pozorištima, na festivalima i kulturnim centrima u Grčkoj i inostranstvu. Kao umetnicu zanimaju je prakse vezane uz knjige kao umetničke objekte. Objavila je dve knjige o umetnosti kao samoizdate publikacije. Njeno iskustvo u podučavanju uključuje savremeni ples, improvizaciju, yogu i pilates.

Marianna Kararava (Atina/Beograd)

is an artist & educator currently based in Belgrade, Serbia. Her artistic practice ranges from contemporary dance and performance to poetry and books. Her educational practice includes movement related classes and workshops. As a dance artist she is mainly interested in the practice of dance improvisation and instant composition on stage. She has performed in theaters, festivals and cultural centres in Greece and abroad. As a book artist she is interested in practices related to books as art objects. She has published two art books as self-publications. Her teaching experience includes Contemporary Dance, Improvisation, Yoga and Pilates.



Marko Jovetić (Novi Sad)

rođen u Somboru. Studirao dramaturgiju na Akademiji Umetnosti u Novom Sadu. Objavljivao poeziju u časopisima i na internet portalima, kratke priče u nedeljniku "Vreme". Zastupljen u knjigama: „ Indeks 21“– Pregled novije novosadske poezije; “Uvek isto” - Somborska proza generacije osamdesetih. Pesme su mu prevedene na mađarski jezik. Živi u Novom Sadu.

Marko Jovetić (Novi Sad)

born in Sombor. Studied dramaturgy at the Academy of Arts in Novi Sad. Published poetry in magazines and on internet portals, short stories in the weekly "Vreme". Represented in books: "Indeks 21" – Review of recent Novi Sad poetry; “Uvek isto” - Sombor prose of the generation of the eighties. His songs were translated into Hungarian. He lives in Novi Sad.



Pavle Jovanović (Zagreb)

zagrebački gitarista, skladatelj i glazbeni pedagog. Završio je studij jazz gitare na konzervatoriju u Klagenfurtu, pod vodstvom Agostina di Giorgia, te magistarski studij u Beču, s diplomom Master of Arts, u klasi profesora Martina Kollera. Tijekom studija sudjelovao je u raznim seminarima pod vodstvom najistaknutijih jazz glazbenika kao što su Barry Harris, Part Martino, Ben Monder, Esbjörn Svensson, Rob Bargad, Ed Partika, Luigi Grasso i drugi. Nakon što je konzervatorij završio s najvišim ocjenama, Jovanović odlazi u New York, učiti i svirati s glazbenicima njujorške scene. Pohađao je privatne satove i seminare muzičara kao što su Pat Martino, Gilad Hekselman, Lage Lund, Ben Monder, Miles Okizaki, Steve Coleman i drugi. Član je i osnivač niza projekata u jazzu i slobodno improviziranoj glazbi, poput “Cromatik 5”, “PEEK 3”, “Abstract Construction Collective” i drugi. Također, nastupao je s raznim orkestrima i vrhunskim regionalnim muzičarima kao što su Miro Kadoić, Bojan Krhlanko, Jošt Drašler, Zvezdan Ružić, Zvonimir Šestak, Ivan Bonačić, Marko Lazarić, Marko Črnčec, Jazz orkestar HRT, HGM Big Band, Cantus ansambl, HNK Zagreb.

Pavle Jovanović (Zagreb)

a guitar player, composer and music pedagogue from Zagreb. He studied guitar at Klagenfurt Konservatorium under the mentorship of Agostina di Giorgia, and finished his MA in Vienna in the class of professor Martin Koller. During his studies he participated in different seminars led by some of the most prominent jazz musicians such as Barry Harris, Part Martino, Ben Monder, Esbjörn Svensson, Rob Bargad, Ed Partika, Luigi Grasso and others. After graduation at Konservatorium with highest marks, Jovanović moves to New York in order to learn and play with musicians from the local scene. He attended private lessons and seminars of musicians such as Pat Martino, Gilad Hekselman, Lage Lund, Ben Monder, Miles Okizaki, Steve Coleman and others. He is a member and founder of numerous jazz and free improvisation projects such as “Cromatik 5”, “PEEK 3”, “Abstract Construction Collective” and others. He also performed with different orchestras and top-quality regional musicians such as Miro Kadoić, Bojan Krhlanko, Jošt Drašler, Zvezdan Ružić, Zvonimir Šestak, Ivan Bonačić, Marko Lazarić, Marko Črnčec, Croatian Radio and Television Jazz Orchestra, HGM Big Band, Cantus ansambl, Croatian national theatre - HNK Zagreb.



Dejana Sekulić (Brisel)

violinistkinja, istraživač zvuka+tišine i izvođač, rođena na 43°18'58.5"N 21°54'39.5"E, trenutno je na doktorskim studijama „Temporalnost nemogućeg“ u Centru za istraživanje nove muzike (CeReNeM) i Istraživački centar za praksu izvođenja (ReCePP) na Univerzitetu u Hadersfeldu. U februaru 2022. NMC/Huddersfield Contemporary Records objavili su njen violinski solo CD pod istim naslovom. Dejana je diplomirala na Fakultetu umetnosti Univerziteta u Nišu, a zatim magistrirala i uradila postmaster specijalizaciju iz muzike na Kraljevskom konzervatorijumu u Briselu (kod Igora Ojstraha, Valerija Ojstraha i Barta Bukerta) i napredni program za savremenu muziku koju vode ansambli ICTUS u Briselu i Spectra u Gentu, na School of Art Gent u Belgiji. Aktivno nastupa kao solistkinja, u duetu violine i elektronike uživo sa Žil Doneom, kao violinistkinja LAPS ansambla, a i bila je i gost Contemporary Insights. Pored toga bila je i deo je istraživačkog kolektiva za umetnost i obrazovanje People Coming from NowHere. Pored izvođačke prakse, Dajana je aktivna i kao kompozitor, a stvara i razvija radove iz oblasti interaktivnih zvučnih instalacija i multimedije.

Dejana Sekulić (Brisel)

violinist, sound+silence explorer and performer, born at 43°18'58.5"N 21°54'39.5"E, is currently pursuing her PhD, “Temporality of the Impossible”, at the Centre for Research in New Music (CeReNeM) and the Research Centre for Performance Practices (ReCePP) at the University of Huddersfield. In February 2022 NMC/Huddersfield Contemporary Records released her solo violin CD bearing the same title. Dejana obtained her bachelor’s degree at the Faculty of Art University of Niš (Serbia), followed by Masters studies and Post Master specialization in music at the Royal Conservatory Brussels (with Igor Oistrakh, Valery Oistrakh, and Bart Bouckaert), and an advanced program for contemporary music lead by ICTUS (Brussels) and Spectra (Gent) ensembles at the School of Arts Gent (Belgium). She actively performs as a soloist, in a violin and live electronics duo with Gilles Doneux, as the violinist of LAPS Ensemble, as well as guest of Contemporary Insights, and is part of the art and education research collective People Coming from NowHere. In addition to performance practice, Dajana is active as a composer, and also creates and develops works in the fields of interactive sound installations and multimedia.



Ivar Roban Križić (Zagreb)

studirao je kontrabas na odseku za džez u Gracu i trenutno je na doktorskim studijama umetničkih istraživanja na Univerzitetu za muziku i scenske umetnosti u Beču gde istražuje epistemologiju slobodne improvizacije. Njegova umetnička praksa uključuje širok spektar međunarodnih projekata u rasponu od savremenog džeza do eksperimentalne muzike i slobodne improvizacije. Dobitnik je nagrade Hrvatske muzičke unije za najboljeg kontrabasistu, osvojio je Državno takmičenje mladih muzičara Boris Papandopulo, a dobio je i brojne stipendije za rad i od hrvatskog i austrijskog ministarstva kulture. Kao umetnički istraživač, Ivar je predstavio svoja otkrića na AR@K simpozijumu u Oslu, isaScience 2022 u Rajhenau i na 11. FORIM Tagung u Lincu. Njegovo istraživanje se bavi pojmovima toka, refleksije i muzičke spoznaje. Svojim istraživanjem želi da istraži različita kognitivna stanja u kojima se izvođači nalaze tokom improvizacije i, s druge strane, da stvori performativne okvire koji omogućavaju da i muzički i refleksivni aspekti koegzistiraju u istom kontekstu.

Ivar Roban Križić (Zagreb)

studied Double Bass at the Jazz Department in Graz and is currently pursuing an Artistic Research Doctorate at the University of Music and Performing Arts Vienna with research into the epistemology of free improvisation. His artistic practice involves a wide variety of international projects ranging from contemporary jazz to experimental music and free improvisation. He was awarded the Croatian Music Union prize for best double bassist, won the Boris Papandopulo National Competition for Young Musicians, and has received numerous work grants from both the Croatian and Austrian Ministries of Culture. As an artistic researcher, Ivar has presented his findings at the AR@K Symposium in Oslo, isaScience 2022 in Reichenau, and the 11. FORIM Tagung in Linz. His research deals with the notions of flow, reflection, and musical cognition. Through his research he wishes to explore the various cognitive states in which performers find themselves in during improvisation and, on the other, create performative frameworks which allow both the musical and reflective aspects to coexist in the same context.



Davorka Begović (Zagreb)

Kustoskinja i projektna menadžerka. Diplomirala je muzikologiju na Muzičkoj akademiji u Zagrebu. Proteklih 15 godina radi u području kulture i umetnosti kao selektorka i producentkinja, prvenstveno muzičkih, ali i pozorišnih, multimedijjskih i filmskih projekata kao i projekata koji podrazumevaju savremeni ples. Od samih početaka Kulture promene SC- a bila je spoljna saradnica, a zatim umetnička voditeljka Muzičkog salona SC unutar kojeg je pokrenula i umetnički i produkcijski. Vodila je međunarodni festival Izlog savremenog zvuka. Osim u području muzike niz godina je bila aktivna u filmskoj produkciji (Motovun Film Festival, Spiritus Movens, CineLink SFF-a, Studio Dim), nakon čega se u potpunosti posvećuje umetničkom i kustoskom radu i usavršava i specijalizuje se za područje savremene (eksperimentalne) muzike i srodnih izražavanja. Trenutno radi kao samostalna muzikološkinja i kustoskinja KONTEJNER-a, u sklopu kojeg vodi međunarodni projekt Re- Imagine Europe, eksperimentalnu zvučnu priredbu Gibanja, kao i druge projekte vezane uz zvukovne prakse. Na Odseku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu radi kao spoljna predavačica kolegijuma „Zvuk kao likovni izraz“. Objavljuje kritike i članke, piše tekstove za diskografska i druga izdanja.

Davorka Begović (Zagreb)

Curator and project manager. Graduated Musicology at the Academy of Music, University of Zagreb. For the last 15 years, she has been working in the field of culture and art as a selector and a producer, primarily of music, but also theatre, contemporary dance, multimedia and film projects. She was an associate from the very beginning of the Culture of Change Programme at the Student Centre Zagreb, where afterwards she held the position of the Music Programme Artistic Director. Within that framework she initiated, artistically ran and produced the international festival Showroom of Contemporary Sound. Besides her work in the field of music, she had been active in the film industry for many years (Motovun Film Festival, Spiritus Movens, CineLink, Studio Dim), but after that she entirely devoted herself to artistic and curatorial work, improving and specializing in the field of contemporary (experimental) music and related art forms. Currently, she works as a freelance musicologist and curator at KONTEJNER, where she runs the international project Re-Imagine Europe, an experimental sound event Gibanja and other sound related projects. As an associate she lectures „Sound as the Visual Art Expression“ at the Animated Film and New Media Department at the Academy of Fine Arts in Zagreb. She publishes critics and articles, writes texts for discography and other releases.



STUDIO 6 (Beograd)

Kolektiv za promociju savremene muzike Studio6 je udruženje muzičara posvećenih promociji umetničke muzike druge polovine XX I XXI veka. Pored glavnih aktivnosti Ansambla Studio6, kolektiv učestvuje u međunarodnim projektima i edukativnim programima. Aktivno se bave regionalnim i internacionalnim umrežavanjem, u cilju negovanja vitalne i jedinstvene umetničko-muzičke scene u Srbiji i na Balkanu. Ansambl Studio6 okuplja domaće muzičare sa bogatim međunarodnim iskustvom na polju klasičnih i savremenih muzičkih praksi. Ansambl promovise domaću savremenu muziku, poručivanjem novih dela za ansambl, zatim evropsku i jugoslovensku muzičku zaostavštinu, izvodeći repertoarska dela iz druge polovine 20.veka koje nikada nisu ranije izvedene kod nas. Važan segment aktivnosti ansambla su aktuelne svetske muzičke tendencije, na poljima kompozicije, improvizacije i eksperimentalnih formi. Aktivno saradjuju sa kompozitorima, kreativnim muzičarima I vizuelnim umetnicima, često uključujući autore u svoja izvodjenja. Studio 6 je nastupao na festivalima I turnejama u Velikoj Britaniji, Švajcarskoj, Francuskoj, Hrvatskoj, kao i širom Srbije. Od svog nastanka 2012. godine, Studio6 je ostvario niz uspešnih sezona – redovno podržanih od strane domaćih i međunarodnih institucija i fondacija.

STUDIO 6 (Beograd)

Ensemble Studio 6 exists within a collective of creative musicians devoted to promotion of today's music. Aside from planning and coordinating the ensemble, Collective Studio 6 engages in international projects, educational workshops, discussion panels and regional network building with an aim to nurture a vital and unique contemporary music scene in Serbia and the Balkans. The ensemble gathers internationally acclaimed soloists and performers of contemporary composed and improvised music, encouraging an open dialogue between listening, interpretation and creation in new music practices. The ensemble works with new music creators often by including them as performers, a practice which gives way to collaborative creation as a dynamic new terrain of musical invention. Studio 6 is based in Serbia, where it has been regularly performing since 2012. Major exponents of 'new Serbian avant-garde music scene', as described by the media, they have so far performed in local and regional festivals, in France, Switzerland and the UK, and worked with such musicians and artists as Richard Barrett, Heiner Goebbels, Katalin Ladik, Jonas Kocher, Agusti Fernandez, Reinhold Friedl etc.



echoraum (Beč)

je kulturni prostor i mesto u 15. okrugu Beča sa fokusom na savremene i eksperimentalne forme muzike. Od svog osnivanja 1988. godine, ehoraum radi u okviru umetničkog eksperimentalnog polja gde se mogu istraživati novi pristupi i razvijati projekti. Program se ne odnosi samo na standardne koncertne formate, već i na diskurs i razmenu, a ne samo na različite umetničke pristupe prostoru i njegovom kontekstu. ehoraum je zainteresovan za mešanje umetničkih formi: pored koncerata domaćih i međunarodnih muzičara i ansambala, on podrazumeva i koprodukcije iz oblasti muzičkog izvođenja, izložbe između vizuelne i zvučne umetnosti, kao i čitanja, diskursne priredbe i razne vidove saradnje sa drugim udruženjima i institucijama u umetnosti & kulture, uključujući i nekoliko muzičkih serija i malih festivala.

ehoraum su 1988. godine osnovali Jozef hartman (Joseph Hartmann) i Verner Korn (Werner Korn) u prostorijama bivše stolarske radionice u Sechshauser StraÙe 66 kao projekat ofteatra. PoÙelo je sa viÙegodišnjim ekskluzivnim angaŹmanom na delu Arno Šmita. Od 1992. godine teŹiÙte rada postepeno se pomera ka muzici, izmeðu ostalog kroz naruÙivanje kompozicija, CD snimke i brojne saradnje. Pored publikacija vezanih za muziku, edicija ehoraum je objavila i seriju posveÙenu kibernetici.

echoraum (Vienna)

is a cultural space and venue in Vienna's 15th district with a focus on contemporary and experimental forms of music. Since its foundation in 1988, echoraum works within an artistic experimental field where new approaches can be explored and projects developed. The programme is not only about standard concert formats, but also about discourse and exchange, and not least about different artistic approaches to the space and its context. echoraum is interested in mixing art forms: in addition to concerts by local and international musicians and ensembles, it also includes co-productions from the field of music performance, exhibitions between visual art and sound art, as well as readings, discourse events and various cooperations with other associations and institutions in arts & culture, including several music series and small festivals.

ehoraum was founded in 1988 by Joseph Hartmann and Werner Korn in the premises of former carpenter's workshop at Sechshauser StraÙe 66 as an off-theatre project. It began with several years of exclusive engagement with the work of Arno Schmidt. Since 1992, the focus of the work has gradually shifted to music, among other things through composition commissions, CD recordings and numerous collaborations. In addition to music-related publications, the edition echoraum also published a series focusing on cybernetics.



Alisa Beck (BeÙ)

je kulturni radnik, istoriÙar umetnosti i producent koja se fokusira na eksperimentalne formate u performansu, muzici i urbanim istraŹivanjima. Studirala je istoriju umetnosti i kulturologiju na Univerzitetu u BeÙu i na Sorboni u Parizu. Od 2008. godine radila je kao kustos, na poljima komunikacije i obrazovanja u raznim kulturnim institucijama u Lajpcigu, Parizu, Vajmaru i BeÙu. Bila je deo umetniÙkog prostora mo.ë u BeÙu (2014-2017) i u menadŹmentu produkcije za urbanize! festival (2018-2021). Od 2017. godine zajedno sa Gustavom Petekom vodi male forme (seriju koncerata za eksperimentalne oblike muzike). Trenutno je deo umetniÙke grupe Blind Date Collaboration (WUK performing arts 2019, Steirischer herbst 2020, LICHTHOF Theatre Hamburg 2022) i producentskog dua Olimpionik*innen Productions (Berlin/BeÙ). Zajedno sa Sarom Zlanabitnig je umetniÙki direktor muziÙkog centra ehoraum u BeÙu od 2022. Ælanica je upravnog odbora IG Kultur Wien i aktivna je u raznim grupama vezanim za urbani aktivizam.

Alisa Beck (Vienna)

is a cultural worker, art historian and producer with a focus on experimental formats in performance, music and urban research. She studied art history and cultural studies at the University of Vienna and the Université Paris-Sorbonne. Since 2008, she worked in the fields of curating, communication and education at various cultural institutions in Leipzig, Paris, Weimar and Vienna. She was part of the artist-run space mo.ë in Vienna (2014-2017) and in the production management for urbanize! festival (2018-2021). Since 2017 she is running smallforms (concert series for experimental forms of music) together with Gustavo Petek.

Currently she is part of the artist group Blind Date Collaboration (WUK performing arts 2019, steirischer herbst 2020, LICHTHOF Theater Hamburg 2022) and the producer duo Olympionik*innen Productions (Berlin/Vienna). Together with Sara Zlanabitnig she is artistic director of the music venue echoraum in Vienna since 2022. She is board member of IG Kultur Wien and active in various groups related to urban activism.



Sara Zlanabitnig (Beč)

sa sedištem u Beču od 2005. godine. Njeno umetničko interesovanje kao muzičara i organizatora je usmereno na slobodnu improvizovanu, eksperimentalnu i elektronsku muziku. Ona je deo kolektiva Fraufeld (za povećanje vidljivosti muzičarki), kolektivno organizovanog festivala Jahresendzeitschokoadenhohlkorper, Donaufestivala u Kremsu, inicijative mitderstadtrede i umetničkog pravca echoraum. Raznolik i nekomercijalan, supkulturalni pristup je najvažniji. Kao flautistkinja Sara Zlanabitnig kreće se između polja elektronske i improvizovane muzike. Ona istražuje nekonvencionalne zvukove, isprobava pedale za zvučne efekte, voli lažne prstohvate, četvrtine tonova i multifoniju. Granice između muzičkih stilova su joj širom otvorene.

Sara Zlanabitnig (Vienna)

is based in Vienna since 2005. Her artistic interest as a musician as well as an organizer focuses on free improvised, experimental and electronic music. She is part of the collective Fraufeld (to increase the visibility of female musicians), the collectively organized festival Jahresendzeitschokoadenhohlkörper, the Donaufestival in Krems, the initiative mitderstadtrede and of the artistic direction of echoraum. A diverse and non-commercial, subcultural approach is a central concern. As a flutist Sara Zlanabitnig moves between fields of electronic and improvised music. She researches unconventional sounds, tries out effect pedals, fancies false fingerings, quarter tones and multiphonics. Borders between music styles are very open to her.



Jaka Berger (Ljubljana)

jedan je od najaktivnijih, najkreativnijih i najraznovrsnijih bubnjara, kompozitora i improvizatora na slovenačkoj muzičkoj sceni u poslednjih petnaest godina. Godine 2006. izdaje svoj debi album sa Samom Šalamonom i Ahilom Sučijem (Splasch records). Od 2014. do danas redovno objavljuje muziku za pripremljene bubnjeve koje sam konstruiše. Njegove albume redovno recenziraju međunarodni mediji koji se bave improvizacijom i elektroakustičnom muzikom. Deo je eksperimentalnog projekta zvučne instalacije Partija/The game, član bendova Ludovik Material i Darla Smoking. Nastupao je u nezavisnim pozorišnim predstavama Gremo Vsi!, Novo Mesto Readymade i Nein. Na turneji sa EBM legendama Borghesia. Godine 2015, objavio je album grafičke kompozicije Treatise Kornelijusa Kardjua. Godine 2016, izveo je svoj najkompleksniji komad Audible life stream tentet za deset muzičara. Godine 2017, završio je turneju po Japanu i objavio drugi album sa internacionalnim VOB triom. Trenutno izvodi free jazz sa Mezei Šalamon Berger triom, Džuklje Berger duom i Šalamonom Džukljevom Bergerom – Fresh Dust trio (FMR records UK), Bootleg Unit (FMR records UK). Godine 2021, objavio je knjigu pesničkih remiksova i zvučnih prevoda pod nazivom Poetrix, koja uključuje pesme najboljih slovenačkih nezavisnih pisaca. Poslednjih godina bio je mentor na radionicama za bubnjeve i muzičke improvizacije i redovno daje bubnjarske privatne časove.

Jaka Berger (Ljubljana)

is one of the most active, creative and versatile drummers, composers and improvisers on the Slovenian music scene in the last fifteen years. In 2006 he released his debut album with Samo Šalamon and Achille Succi (Splasch records). Since 2014 till today he is regularly publishing music for prepared drums that he is constructing by himself. His albums are regularly reviewed by international media on improvisation and electroacoustic music. He is part of experimental sound installation project Partija/The game, member of bands Ludovik Material and Darla Smoking. He performed in independent theatre shows Gremo Vsi!, Novo mesto Readymade and Nein. Toured with EBM legends Borghesia. In 2015 he released an album of graphic composition Treatise by Cornelius Cardew. In 2016 he performed his most complex piece Audible life stream tentet for ten musicians. In 2017 he finished a Japan tour and released a second album with international VOB trio. Currently he is performing free jazz with Mezei Šalamon Berger trio, Džuklje Berger duo and Šalamon Džukljev Berger – Fresh Dust trio (FMR records UK), Bootleg Unit (FMR records UK). In 2021 he released a book of poetry remixes and sound translations called Poetrix, that includes poems of the best Slovenian independent writers. In recent years he was a mentor on drumming and musical improvisation workshops and is regularly teaching drums as private lessons.



László Lenkes (Novi Bečej)

je gitarista, koji svira standardnu i stonu električnu gitaru u raznim elektro-akustičnim formama improvizacije. Laslo je deo domaće underground muzičke scene od početka 2000-ih, a osim muzičkih improvizacija sa kolegama muzičarima, od 2010-ih, kroz studije književnosti praktikuje eksperimentalno povezivanje improvizacije s drugim medijima, odnosno zvučnom poezijom i sličnim istorijskim avangardnim referencama. Praktikuje sviranje zajedno sa istaknutim istočno-srednjoevropskim avangardnim umetnicima u tom žanru (e.g. Katalin Ladik, Endre Szkárosi, itd.). Vrlo često improvizuje u saradnji sa drugim umetnicima-improvizatorima u standardnom duo ili trio formatu (eg. Ex You trio, the Funambulists trio, takođe u saradnji sa Pol Pinjonom (Paul Pignon), Žolt Šoreš (Zsolt Sőrés), itd.). Sarađivao je na nekoliko eksperimentalnih muzičkih izdavača u protekloj dekadi u izdanju underground etiketa iz celog sveta.

László Lenkes (Novi Bečej)

is a guitarist, playing both standard and tabletop guitar in various electro-acoustic improvisational forms. He has been part of the local underground music scene from the beginning of the 2000's, beside musical improvisations with fellow musicians from the 2010's, through his literature studies, he has been practising experimental improvisation mixing with other media, namely sound poetry and similar historical avant-garde practices playing together with notable East-Central European avant-garde artists in the genre (e.g. Katalin Ladik, Endre Szkárosi, etc). He improvises mostly in forms of standard duos or trios in collaboration with other artists- improvisers (eg. Ex You trio, the Funambulists trio, collabs with Paul Pignon, Zsolt Sőrés, etc). He has been collaborated on several experimental musical releases in the past decade via underground labels from around the globe.



Janez Leban (Tolmin)

kao kulturni producent radi od 1991. godine. Od 2000. godine aktivno se bavi kulturnom produkcijom u okviru Udruženja Mink Tolmin, čiji je suosnivač. Od 2002. godine aktivno se bavi razvojem Sajeta Art & Music festivala, koji je međunarodnog karaktera i interdisciplinaran, i koji koji se bavi savremenim umetničkim praksama u maloj lokalnoj zajednici. Od 2003. godine je predsednik Zveze Mink Tolmin, a od tada je i koordinator programa Multimedijalnog centra Mink Tolmin, koji svake godine realizuje preko 20 kulturnih događaja. Tokom svih ovih godina potpisao je, kao producent, veliki broj filmskih i video proizvoda, uključujući tu i međunarodne koprodukcije, od kojih su neke i nagrađivane. Od 2010. Godine, rukovodilac je Sajeta Art & Music Festivala. Fokusira se pre svega na organizovanje kulturnih programa koji su manje prisutni u malom mestu gde živi. Kroz Međunarodni festival Sajeta fokusiran je na podršku umetnosti novih medija projekti, uglavnom vezani za muziku. Na lokalnom, regionalnom i nacionalnom nivou, takođe je aktivan u unapređenju NVO sektora. 2008. godine nagrađen je opštinskom nagradom za rad u oblasti kulture. Od 2016. godine dobio je od Ministarstva kulture službeni status samozaposlenog u oblasti kulture – producenta.

Janez Leban (Tolmin)

has been working as a cultural producer since 1991. Since 2000 he has been actively involved in cultural production within the Mink Tolmin Association, which he co-founded. Since 2002, he has been active in the development of the Sajeta Art & Music Festival an international, interdisciplinary, who taking care of contemporary artistic practices in a small local community. Since 2003 He is the president of Zveza Mink Tolmin and since then he is also coordinator of the Multimedia Center Mink Tolmin programs, which every year produces over 20 cultural events. During all these years, he has signed, as a producer for a large number of film and video products, including international co-productions, some of them are award-winning. Since 2010 he is the head of the Sajeta Art & Music Festival.

His focus is primarily on organizing cultural programs that are less present in the small local area, where he lives. Through the Sajeta International Festival he's focused on supporting new media art projects, mainly related to music. On local, regional and national level, he's also active in improving the NGO sector. In 2008 he has been awarded with a Municipal award for his work in the cultural field. Since 2016, he has obtained from Ministry of culture official status as self-employed in the field of culture – producer.



Sajeta Art & Music Festival (Tolmin)

je mesto susreta različitih umetničkih praksi i iskustava sa muzikom kao njenom centralnom komponentom. Kada pripremamo program festivala, idemo manje utabanim stazama ka manje poznatim muzičkim svetovima i težimo da prevaziđemo žanrovska ograničenja. Trudimo se da postavimo slovenačku i stranu produkciju anderground muzičkih praksi na isti nivo. Scene Sajeta stoga pozdravljaju različite muzičke žanrove kao što su to elektronska muzika, džez, rok, etno ili klasika sa eksperimentisanjem i kreativnošću u osnovi. Iako muzika predstavlja veliki deo programa, spektar umetničkih formi na festivalu je širi: film, multimedija, poezija, skulptura, performansi, ples i grafika između ostalog imaju svoje mesto na festivalu. Odstupajući od tipične festivalske konture, Sajeta ima prilično poseban karakter - svake godine svojim pažljivo odabranim programom svih stilova i žanrova nastoji da zadovolji svoje radoznale posetioce i pokušava da stvori sklonište za kreativnost i raznolikost u specifičnom prirodnom ambijentu. Festival sa dugom tradicijom ove godine će se održati 24. put.

Sajeta Art & Music Festival (Tolmin)

is a place of encounter for various artistic practices and experiences with music as its central component. When preparing the festival programme, we take the less trodden paths towards the less known musical worlds and strive to surpass the genre-related limitations. We try to put the Slovene and foreign productions of the underground musical practices side by side. The Sajeta stages thus welcome diverse musical genres such as electronic music, jazz, rock, ethno or classical with experimentation and creativity at their core. Although music presents a large part of the programme, the spectrum of artistic forms at the festival is broader: film, multimedia, poetry, sculpture, performances, dance, and graphics among other have their place at the festival. By deviating from the typical festival outline, Sajeta comes with a rather special character; each year with its carefully selected programme of all styles and genres it endeavours to satisfy its curious visitors and tries to create a harbour of creativity and diversity in the specific natural setting. The festival with a long tradition will take place for the 24th time this year.



Luka Grubišić – Čabo (Zagreb)

U svom formiranju razvija se u dve oblasti u gradjenivinarstvu i muzici. Diplomirao je na građevinskom fakultetu, a usporedno se muzički obrazuje i uči solfeđo, harmoniju, gitaru i klavir. Zvanje magistra inženjera građevinarstva stiče braneći temu „Ispitivanje svojstva apsorpcije zvuka građevinskih materijala“. Potom nastavlja da se usavršava u području zvuka i muzike u Britanskoj školi Audio Masterclass i na Riječkom univerzitetu. Odlučuje se da gradi karijeru koja će povezati sve njegove strasti te tako postaje jedinstven stručnjak u području zvuka i muzike. 2006. godine dobija počasno članstvo u Hrvatskoj glazbenoj uniji, 2012. ostvaruje saradnju s izdavačkom kućom Aquarius Records na svom prvom muzičkom izdanju, a 2013. svojim izdanjima ulazi u HR TOP40 najčešće emitovanih pesama. Od 2021. započinje s radom kao predavač na akademiji UNITED POP i filmskim radionicama za decu FROOOM!, a 2022. zbog dobrog odaziva i reakcije studenata postaje spoljni predavač na MPA fakultetu gdje pokriva temu zvuka na filmu polaznicima video produkcije i polaznicima produkcije muzike i zvuka.

Luka Grubišić – Čabo (Zagreb)

In its formation, it developed in two areas: construction and music. He graduated from the Faculty of Civil Engineering, and at the same time he studies music and learns solfeggio, harmony, guitar and piano. He earned his master's degree in civil engineering by defending the topic "Examination of sound absorption properties of building materials". He then continues to improve in the field of sound and music at the British School of Audio Masterclass and at the University of Rijeka. He decides to build a career that will unite all his passions and thus becomes a unique expert in the field of sound and music. In 2006, he received honorary membership in the Croatian Music Union, in 2012 he collaborated with the publishing house Aquarius Records on his first music release, and in 2013 his releases entered the HR TOP40 of the most frequently broadcast songs. From 2021, he will start working as a lecturer at the academy UNITED POP and film workshops for children FROOOM!, and in 2022, due to the good response and reaction of students, he will become an external lecturer at the MPA faculty, where he covers the topic of sound in film for video production for music and sound production students.



Zahra Mani (Britanija/Pakistan)

je muzičarka, kompozitorka i kustoskinja koja živi i radi u Austriji. Njen rad kombinuje terenske snimke, instrumente i glasove tokom stalnog istraživanja zvuka i muzike. Kao muzičar, ona nastupa uživo u različitim grupacijama, stvara višekanalne zvučne instalacije i radio-umetnost. Njen kustoski rad sa neprofitnim organizacijama u Austriji i Hrvatskoj fokusira se na mreže graničnih prelaza koje podstiču savremenu kulturnu praksu u društveno-političkom kontekstu. Njen umetnički i kustoski rad osporava pojmove granica, istražujući i otkrivajući prostore između njih i zalažući se za vrednost umetnosti i kulture u društvu. Potpredsednica je ECSA, Evropske alijanse kompozitora i tekstopisaca i članica je austrijske UNESCO radne grupe i savetodavnog panela za raznovrsnost kulturnih izraza.

Zahra Mani (UK/PK)

is a musician, composer, and curator who lives and works in Austria. Her work combines field recordings, instruments and voices in an ongoing exploration of sound and music. As a musician, she performs live in various constellations, and creates multi-channel sound installations and radio art. Her curatorial work with non-profit organisations in Austria and Croatia focusses on border-crossing networks fostering contemporary cultural practice in a socio-political context. Her artistic and curatorial work challenges notions of boundaries, investigating and revealing spaces between and advocating for the value of art and culture in society. She is vice-president of ECSA, the European Composer and Songwriter Alliance and a member of the Austrian UNESCO working group and advisory panel for diversity of cultural expressions.



Nenad Marković (Novi Sad)

je trubač aktivan u žanrovima klasične, savremene i improvizovane muzike i redovni profesor na Akademiji umetnosti u Novom Sadu, i gostujući profesor na Muzičkoj akademiji u Banja Luci (Bosna i Hercegovina). Stalni je član Phoenix-a, a redovno saraduje i sa drugim ansamblima savremene muzike kao što su Klangforum (Beč), Ensemble Modern (Frankfurt) i Contrechamps (Ženeva). Kao improvizator nastupao je sa muzičarima kao što su Mats Gustaffson, Michel Doneda, Eugene Chadbourne, Agusti Fernandez, Nate Wooley, Ken Vandermark, Jaap Blonk, eRikm, Oren Ambarchi, Chris Cutler, Thomas Lehn, Franz Hautzinger, Jerome Noettinger i Burkhard Stangl, sa kojim je prošle godine snimio CD u okviru programa NOISM u produkciji kuda.org. Kao član brojnih ansambala i orkestara, Nenad Markovic je saradivao sa nekim od najistaknutijih dirigenta i kompozitora našeg vremena kao što su: Claudio Abbado, Pierre Boulez, Kent Nagano, Dennis Russell Davies, Peter Eötvös, Helmut Lachenmann, Wolfgang Rihm, Beat Furrer, Heiner Goebbels and Mauricio Kagel .

Nenad Marković (Novi Sad)

is a trumpeter and educator active in fields of classical, contemporary and improvised music. He is a tenured professor of trumpet at the Music Academy of Novi Sad, as well as the guest professor at the Music academy in Banja Luka (Bosnia and Herzegovina). For almost two decades he has been a regular guest performer with Ensemble Modern Frankfurt and Klangforum Wien (two of the world's leading ensembles specialized for contemporary music), as well as a full member of the Ensemble Phoenix Basel. As an improviser he has performed with musicians such as Mats Gustaffson, Michel Doneda, Eugene Chadbourne, Agusti Fernandez, Nate Wooley, Ken Vandermark, Jaap Blonk, eRikm, Oren Ambarchi, Chris Cutler, Thomas Lehn, Franz Hautzinger, Jerome Noettinger and Burkhard Stangl, with whom he recorded a CD last year as part of the NOISM program, produced by kuda.org. As a member of numerous ensembles and orchestras, Nenad Marković collaborated with some of the most remarkable conductors and composers of our time such as: Claudio Abbado, Pierre Boulez, Kent Nagano, Dennis Russell Davies, Peter Eötvös, Helmut Lachenmann, Wolfgang Rihm, Beat Furrer, Heiner Goebbels and Mauricio Kagel.



Rab-Rab Press (Helsinki)

je nezavisna izdavačka platforma sa sedištem u Helsinkiju. Objavljuje Rab-Rab: časopis političkih i formalnih istraživanja umetnosti i knjige koje kombinuju eksperimentalnu umetnost i levičarsku politiku sa naučnom strogošću i stavom pankaa. Pokrenut 2014. godine, Rab-Rab Press vodi Sezgin Boynik.

Rab-Rab Press (Helsinki)

is an independent publishing platform based in Helsinki. It publishes Rab-Rab: journal of political and formal inquiries in art and books combining experimental art and leftist politics with scholarly rigour and punk attitude. Initiated in 2014, Rab-Rab Press is run by Sezgin Boynik.



Ben Watson (London)

autor knjiga o Frank Zappa i Derek Bailey, a sada vođa benda [AMM All-Stars](#), čija muzika prkosi žanru – improvizovana svake nedelje sveža – povlači numere koje svira u sadašnjost, vlažne i blistave. „Da biste kreirali iznova, potrebne su vam klešta... i škripavo čiste stone udaraljke gospodina Petera Baktera“, rekao je Watson dok je uzjahao svoje Bakfiets i odjahao niz Broadwick Street.

Ben Watson (London)

author of books on Frank Zappa and Derek Bailey, and now leader of the band [AMM All-Stars](#), whose genre-defying music – improvised fresh every week – pulls the tracks he plays into the present, wet and glistening. “To create anew you need forceps ... and the squeaky- clean table-top percussion of Mr Peter Baxter” said Watson as he mounted his Bakfiets and rode off down Broadwick Street.



Zavod SPLOH (Ljubljana)

Sploh Institut za umetničku produkciju i izdavaštvo se bavi muzičkom, scenskom i intermedijalnom umetničkom produkcijom, izdavaštvom i edukacijom. Prvenstveno je orijentisan na razvijanje, inscenaciju, uspostavljanje i odraz muzičkih praksi koje zaranjaju u vode:

- improvizacije, odnosno kočenje bez unapred pripremljenih formi, sintakse, ritmova i zvučnih spektra;
- istorijski svesnu, ali nekonvencionalnu savremenu kompoziciju, koja je rizična, otvorena za različite žanrove i povezana sa razvojem tehnologija;
- zvučne i tehnološke eksperimente, koji uključuju različite tehnike sviranja, nove kompozicione procedure i rad sa novim tehnološkim interfejsima za kreiranje muzike.

Zavod SPLOH (Ljubljana)

Sploh Institute for art production and publishing is engaged in music, performing arts and intermedia arts production, publishing and education. Primarily it is oriented towards developing, staging, establishing and reflecting musical practices that dip a toe in the waters of:

- improvisation, i.e. braking free from the pre-prepared forms, syntaxes, rhythms and sound spectrums;
- historically aware, but unconventional contemporary composition, which is risky, open to various genres and connected to the development of technologies;
- sound and technological experiments, which include diverse playing techniques, new compositional procedures and working with new technological interfaces for creating music

