

GIB
WANJA

KONTEJNER

Re—
Imagine
Europe

EKSPERIMENTALNO

Z V

U N

Č

O

DOGAĐANJE

16-20/
06/2021

ZPC/TUNEL
GRIČ/KCM

**Gibanja su eksperimentalno
zvučno događanje koje udruga
KONTEJNER organizira u sklopu
međunarodnog projekta Re-
Imagine Europe.**

**U fokusu Gibanja su prostorno-
zvučni radovi i eksperimenti
različitih vrsta i formi te
raznovrsnih poetika i pristupa u
radu sa zvukom u prostoru.**

**Opsežan dio programa čine
koncerti višekanalne elektronike
odnosno izvedbe prostorno-zvučnih
kompozicija. Kompleksniji zvučnički
sistemi i softveri za višekanalnu
difuziju omogućavaju autorima i
autoricama stvaranje prostornog
zvuka te specifičnih zvučnih okoliša.
Spacijalizacijom zvuka sudionici
Gibanja stvaraju imerzivna iskustva
koja mijenjaju način slušanja i
percepciju zvuka i prostora: prostora
zvuka i zvuka u prostoru.**

**Dobrodošli u prostor
eksperimentalnog zvuka!**

Motions is an experimental sound event organized by KONTEJNER, as part of the international project Re-Imagine Europe.

Motions focuses on spatial-sound works and experiments of different types and forms, endowed with distinct poetics and approaches to working with sound in space.

An extensive part of Motions programme is comprised of multi-channel electronic music concerts and performances of spatial-sound compositions. More complex speaker systems and software for multi-channel diffusion allow the authors to experiment with spatial sound and create unique sonic landscapes. By means of sound spatialization, Motions produce immersive experiences that alter the ways of listening and perception of sound and space: the space of sound and sound in space.

Welcome to the space of experimental sound!

16/6/2021

SRIJEDA WEDNESDAY

ZAGREBAČKI PLESNI CENTAR
ZAGREB DANCE CENTER
ILICA 10

18:00

Miodrag Gladović

Gibanja unutar i između formata (predavanje)
/ Motions within and in between formats (lecture)
80'

20:00

Andro Giunio

bez centra / without centre
25'

20:30

Dora Fodor

Jeka / Echo
20'

21:00

Aho Ssan

The Falling Man
24'

17/6/2021

ČETVRTAK THURSDAY

ZAGREBAČKI PLESNI CENTAR
ZAGREB DANCE CENTER
ILICA 10

18:00

iz INA GRM archive / from the INA GRM archive:

Luc Ferrari, Beatriz Ferreyra,
Bernard Parmegiani, Jean-Claude Risset
50'

19:30

Davor Sanvincenti

Ova šuma više ne postoji
/ This Forest Doesn't Exist Anymore
20'

20:00

Alex Brajković

Cincta
20'

21:00

Rdeča Raketa & Patrick K.-H. & I.M.Klif

... and cannot reach the silence
45'

18/6/2021

PETAK FRIDAY

KULTURNI CENTAR MESNIČKA (KCM) & TUNEL GRIČ
MESNIČKA CULTURAL CENTRE (KCM) & GRIČ TUNNEL
MESNIČKA 12

18:00

Razgovor s umjetnicima / Artist talk with
Alex Brajković, Dora Fodor, Davor Sanvincenti
KCM

19:00

Toni Meštrović
Odzvuk od zvuka / Resonance of Sound
Razgovor & otvorenje instalacije
/ Artist talk & installation opening
KCM & Tunel Grič / Grič Tunnel

20:00

afterGibanja / afterMotions
KCM

19 – 20/6/2021

SUBOTA – NEDJELJA SATURDAY – SUNDAY

TUNEL GRIČ
GRIČ TUNNEL
MESNIČKA 12

09:00
– 21:00

Toni Meštrović

Odzvuk od zvuka / Resonance of Sound
prostorno-zvučna instalacija / spatial sound installation
Tunel Grič / Grič Tunnel

MIODRAG GLADOVIĆ



FOTO / PHOTO: ANA OPALIĆ

Gibanja unutar i između formata

PREDAVANJE

U program Gibanja, u čijem je fokusu višekanalna elektronika te prostorno-zvučna kompozicija, uvest će nas Miodrag Gladović, inženjer elektroakustike i umjetnik. Gladović je stručni suradnik udruge KONTEJNER koji stoji iza projekta višekanalne difuzije zvuka. Nakon što je s kolegom Gideonom Kiersom nastupio na prošlogodišnjem Touch Me festivalu, u siječnju ove godine osmislio je i vodio radionicu koja je polaznicima pružila teoretska znanja i praktično iskustvo rada u višekanalnim zvučničkim sistemima. Ovoga je proljeća set-upirao višekanalni studio u kojemu je četvero polaznika dobilo priliku za nastavak edukacije i individualan rad. Gladovićevo predavanje polazi od kratkog uvida u specifičnosti kreiranja prostornog zvuka putem standardizirano postavljenih zvučničkih sustava (mono, stereo, quadrophonic, octophonic, 5.1, 7.1.4, ...) ili putem tzv. slobodnih formata odnosno u sistemima bez fiksнog formata. Gladović će publici približiti mogućnosti koje suvremeni višekanalni sistemi otvaraju glazbenicima i skladateljima: muzička kreacija unutar 3D prostora, potrebni alati i mogući formati, s posebnim naglaskom na značajke i primjenu *ambisonic* formata. Slijedi pregled alata i algoritama pozicioniranja zvučnih objekata unutar definiranog 3D prostora te demonstracija jednostavnih primjera i primjena na postavljenom zvučničkom sistemu.

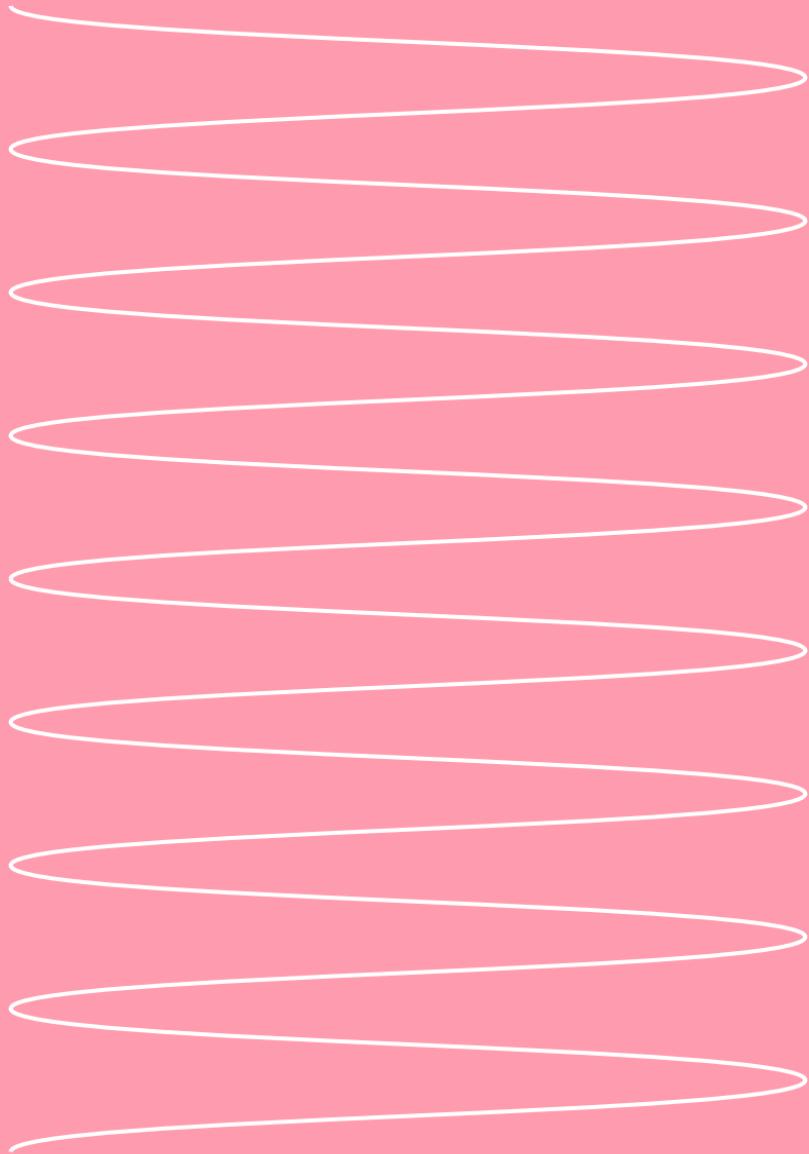
Miodrag Gladović je diplomirani inženjer elektrotehnike, glazbenik i multimedijalni umjetnik. Već godinama je izuzetno aktivan na suvremenoj umjetničkoj sceni, bilo kao član umjetničkog dvojca Lightune.G s Bojanom Gagićem, bilo samostalno, a svojim radom, inženjerskim znanjem i izuzetnom kreativnošću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

Motions within and in between formats

LECTURE

An introduction to the programme Motions, which centres on multi-channel electronic music and spatial-sound composition, will be provided by Miodrag Gladović, an electroacoustics engineer and artist. Gladović is KONTEJNER's expert associate and the person in charge of the project of multi-channel sound diffusion. After performing with colleague Gideon Kiers at last year's Touch Me festival, in January of this year he envisaged and led a workshop in which the participants gained theoretical knowledge and practical experience of working with multi-channel speaker systems. This spring he set up a multi-channel studio in which four participants had the opportunity to continue developing their skills and create individual works. Gladović's lecture starts off with offering insights into the unique aspects of creating spatial sound by means of a standardised speaker system setup (mono, stereo, quadrophonic, octophonic, 5.1, 7.1.4, etc.) or via the so-called free formats or systems without a fixed format. Gladović will elaborate on the possibilities for musicians and composers opened up by contemporary multi-channel systems, in terms of creating music within 3D spaces and necessary tools and possible formats, with a special emphasis on properties and applications of ambisonic formats. This will be followed by an overview of tools and algorithms for positioning sound objects within a defined 3D space and a demonstration of simple examples and applications using the set up speaker system.

Miodrag Gladović is an engineer of electroacoustics, musician and multimedia artist. As an artist, he has been involved for numerous years in the contemporary arts scene – either as a member of the artistic duo Lightune G. together with Bojan Gagić, or as a solo artist. His work, engineer knowledge and immense creativity continuously contribute to the innovative aspects of all projects he is involved in. Combining a punk approach with DIY ethics, his twenty-year experience in a wide variety of musical styles and projects, using technology in artistic work and nurturing a specific sensibility for contemporary music and arts, makes him one of the most prominent names on the contemporary scene – primarily within the field of experimental and impro music, but also in the context of other innovative contemporary artistic practices.



ANDRO GIUNIO



Andro Giunio je grafički dizajner, docent na odsjeku Medijskog dizajna Sveučilišta Sjever u Koprivnici i umjetnik. U umjetničkoj praksi bavi se zvučnim performansom, samostalno i u kolaborativnim projektima s umjetnicima iz područja novomedijiske umjetnosti, glazbe i suvremenog plesa. U svom radu istražuje ideje temporalnosti u glazbi, memorije, dokumentiranja, snimanja i reproduciranja u kompozicijama i improvizacijama sviranjem uživo, formiranjem petlji i manipuliranjem postojećih zvučnih uzoraka i zapisa na digitalnim i analognim medijima za reprodukciju. Sudjeluje u Platformi novog zvuka Sinelinea (2012., 2013., 2016.), izvodi kompoziciju za Sliku od zvuka na trećem programu Hrvatskog radija (2017.), sudjeluje u rezidencijalnom programu Galerije Miroslav Kraljević Otvoreni studio (2018.), izvodi na Izlogu suvremenog zvuka u Studentskom centru (2018.), autor je glazbe za predstavu/izložbu kolektiva BADco. *Iskop* (2018.) i sudjeluje u kolaborativnim projektima i performansima *Koreografija utopije* i *Utopija produženog ovdje i sada* (2018.-).

bez centra je elektroakustička kompozicija o imaginarnom prostoru kretanja i suspenzije, o disonancama i rezonancama te suptilnim interakcijama. Izvedena je procesima manipuliranja i formiranja petli višekanalnih zvučnih zapisa ljudskog glasa, puhačkih i žičanih instrumenata.

Višekanalna kompozicija *bez centra* rezultat je sudjelovanja u edukativnim programima udruge KONTEJNER - radionice i rada u višekanalnom studiju pod vodstvom te u suradnji s inženjerom elektroakustike i umjetnikom Miodragom Gladovićem.

Rad je naručio i producirao KONTEJNER u sklopu projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

Andro Giunio is a graphic designer, assistant professor at the Department of Media Design at University North in Koprivnica, and experimental musician. In his artistic practice, he focuses on sonic performance, as a solo artist or in collaborative projects with artists in the field of new media, music and contemporary dance. In his work, he explores concepts of temporality in music, memory, documentation, recording and reproduction in composition and improvisation through live performance, forming loops and manipulating existing sound samples and recordings on digital and analogue media. He has appeared at the New Sound Platform - Sinelinea several times (2012, 2013, 2016), has performed one of his compositions for the Croatian Radio Third Program, aired on the show Picture of Sound (2017), was the artist in residence of the Miroslav Kraljević Gallery Open Studio programme (2018), performed at the Student Center's Showroom of Contemporary Sound in Zagreb (2018), created the music for theatre collective BADco.'s 2018 performance-installation *The Foundation Pit*, and has participated in collaborative projects and performances *Choreography of Utopia* and *Utopia of Extended Here and Now* (2018 –).

without centre is an electroacoustic composition about an imaginary space of movement, suspension, dissonance and resonance and their subtle interactions. It is performed through processes of manipulating and forming loops of multi-channel sound recordings of human voice, wind and string instruments.

Multi-channel composition *without centre* is the result of participation in KONTEJNER's educational programmes – the workshop and guided work in a multi-channel studio under the mentorship of electroacoustics engineer and artist Miodrag Gladović.

The work was commissioned and produced by KONTEJNER, as part of the project Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

DORA FODOR



FOTO / PHOTO: OLEG MOSKALJOV

Dora Fodor je vokalistica, izvođačica i audiovizualna umjetnica rođena 1993. u Zagrebu gdje je završila preddiplomski studij Modnog dizajna na Tekstilno-tehnološkom fakultetu te diplomski studij Novih medija na Akademiji likovnih umjetnosti. Pohađala je srednju glazbenu školu Fran Lhotka u Sisku, smjer operno pjevanje, gdje se prvi put susreće s istraživanjem vokalnih struktura i tehnika. Njezino glavno umjetničko polje interesa je prijevod emocija u vokalne strukture, tj. korištenje tehnika vizualizacija i osvještavanja unutarnjih međuprostora koje zatim interpretacijama prenosi u vanjske oblike i zvukove. Dosadašnje umjetničko i glazbeno iskustvo Fodor je stekla kroz suradnje s Valentom Samardžijom na projektu NT Wave te kroz improvizacijske sessione s Lukom Čapetom, Krunom Levačićem, Makom Murtićem i drugim glazbenicima. S kolegicom Evom Milković čini audiovizualni performativni sastav Doktor Krleža, a trenutno priprema i prvi autorski album uglazbljene poezije pod pseudonimom Yeka. Izlagala je i nastupala na Indirekt festivalu, multimedijalnom festivalu Project Ilica, u Art radionici Lazareti, u klubu Aquarius, na LUZ Festivalu, Reunited Festivalu, u Clubu Szabadkikötő u Pećuhu, u Galeriji Greta i Klubu Kset. Na Izlogu suvremenog zvuka 2018. godine, sudjelovala je na radionici Katalin Ladik, a u sklopu završnog dijela radionice predstavila se autorskom vokalnom izvedbom djela Letters. Iste je godine na Platformi.hr izvela rad *4 koraka oslobođenja (id)entiteta*, a 2021. autorski i izvođački potpisuje audiovizualni poetski performans YEKA u Klubu Močvara.

Jeka, zvukovna pri povijetka: „Jednom, upravo sada i uvijek iznova, ispustio se Glas u prostor koji je odjekivao i ponavlja se u beskonačnost. Svojim ponavljanjem prizvao je Jeku, mitološko biće svih vrlina i mana. U trenutku njihovog susreta, Jeka je ponijela Glas na putovanje spoznaja, promjena i usvajanja. Kroz taj put osvijetljeni su svi svjetovi i vrijeme te njihovi jezici i tijela. Na vrhuncu svog putovanja Glas ponovno nailazi na sebe. On je absolut, on je Jeka.“

Višekanalna kompozicija *Jeka* rezultat je sudjelovanja u edukativnim programima udruge KONTEJNER - radionice i rada u višekanalnom studiju pod vodstvom te u suradnji s inženjerom elektroakustike i umjetnikom Miodragom Gladovićem.

Suradnica: Ivona Eterović, producentica
Hvala: Jerko Jurin

Rad je naručio i producirao KONTEJNER u sklopu projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

Dora Fodor is a vocalist, performer and audiovisual artist born in 1993 in Zagreb, where she earned her BA in Fashion Design from the Faculty of Textile Technology and MA in New Media from the Academy of Fine Arts. She attended Music high school Fran Lhotka in Sisak, specializing in opera singing, which was her first encounter with the exploration of vocal structures and techniques. Her main artistic area of interest is the translation of emotions into vocal structures, that is, the use of techniques of visualization and realization of inner interspaces, which she then transforms into external shapes and sounds through performance. She gained artistic and music experience through collaborations with Valent Samardžija on the project NT Wave, as well as improv sessions with Luka Čapeta, Kruno Levačić, Mak Murić and other musicians. With colleague Eva Milković she makes up the audiovisual performance duo Doktor Krleža, and she is currently working on her first creative album of art songs under the moniker Yeka. She has exhibited and performed at Indirekt Festival, multimedia festival Project Ilica, at Art workshop Lazareti, Aquarisu club, LUZ Festival, Reunited Festival, Szabadkikötő Club in Pécs, Greta Gallery and Kset Club in Zagreb. At the 2018 Showroom of Contemporary Sound, she participated in Katalin Ladik's workshop and in the final segment of the workshop presented her creative vocal performance of the work *Letters*. The same year, at Platforma.hr she performed *4 steps of releasing (id)entities*, and in 2021 she created and performed the audiovisual poetic piece YEKA at Zagreb's Močvara club.

Echo, a sonic tale: “Once, just now and always anew, Voice was released into a space, resonating and repeating itself into infinity. Its repetition summoned Echo, a mythological creature endowed with many virtues and flaws. In the moment of their encounter, Echo took Voice on a journey of discovery, transformation and acceptance. On this journey, they lit up all the worlds and time and their languages and bodies. At the height of the journey, Voice once again encountered itself. It is the absolute, it is Echo.”

Multi-channel composition *Echo* is the result of participation in KONTEJNER’s educational programmes – the workshop and guided work in a multi-channel studio under the mentorship of electroacoustics engineer and artist Miodrag Gladović.

Collaboration: Ivona Eterović, producer
Thanks to: Jerko Jurin

The work was commissioned and produced by KONTEJNER, as part of the project Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

AHO SSAN



Aho Ssan je umjetničko ime pariškog umjetnika Niamkéa Désiréa. Po završetku studija grafičkog dizajna i filma, počeo je skladati elektroničku glazbu i stvarati vlastite digitalne instrumente. Ubrzo nakon toga, osvojio je nagradu francuske nacionalne televizije France Télévisions za soundtrack za film *Inghé Mago* 2015. godine, a radio je na nekoliko projekata vezanih uz IRCAM/GRM u Francuskoj. Njegov debitantski LP *Simulacrum* izdan je 7. veljače 2020. za kuću Subtext Recordings. Polazeći od koncepta Jeana Baudrilla, album se bavi društvenom predodžbom o uključivosti i jednakosti u suodnosu s vlastitim iskustvom crnačkog identiteta i odrastanja u Francuskoj. Aho Ssan *Simulacrum* je premjerno izveo na festivalu Berlin Atonal 2019. godine.

The Falling Man je trodijelna izvedba u kojoj slušatelj ponire u nepoznato. Naslov je aluzija na poznatu fotografiju Richarda Drewa, snimljenu tijekom napada na Svjetski trgovački centar. Djelo nastalo tijekom krize izazvane pandemijom koronavirusa pokušava pronaći poveznicu s događajima koje svi proživljavamo već više od godinu dana. Za razliku od poznate fotografije, izvedba nastoji iznaci mnogo sretniji kraj.

Rad je naručio i producirao INA GRM u sklopu projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

Aho Ssan is the artist name of Paris based Niamké Désiré. After studying graphic design and cinema, he began to compose electronic music and create his own digital instruments. Shortly thereafter he went on to win the Foundation France television prize for his soundtrack to the film of Inghé Mago in 2015 and has worked on several projects related to IRCAM/GRM in France. His debut LP *Simulacrum* was released on the 7th of February 2020 via Subtext Recordings. Based on the concept of Jean Baudrillard, it navigates through society's presentation of inclusivity and equality against my own experience of growing up black in France. Aho Ssan debuted *Simulacrum* at Berlin Atonal 2019.

The Falling Man is a three-part play, diving the listener into the unknown. The title is a reference to the famous photo of Richard Drew, taken during the World Trade Center attack. Produced during the Covid crisis, the play attempts to make a connection with the events that we have all been experiencing for over a year. Unlike the famous photo, the play tries to have a much happier ending.

This work has been commissioned and produced by INA GRM as part of Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union.

VIŠEKANALNA DJELA IZ REPERTOARA INA GRM-A



FOTO / PHOTO: GUY VIVIEN

INA GRM s ponosom predstavlja izbor od četiri višekanalna djela iz svog repertoara. Ti su radovi, svaki na svoj način, odraz istraživanja skladatelja u području difuzije zvuka i prostornih kompozicija i nastavljaju se na eksperimentalne radove Pierra Schaeffera i Pierra Henryja iz 1950-ih godina, kao izražajni modus konkretne glazbe koja nastaje u to vrijeme, te izražavaju potragu za novim načinima predstavljanja radova vezanih uz određene medije, koji nisu skladani za izvođenje na pozornici.

Tijekom 20. stoljeća, prostor nije doživljavan kao jedan od dijelova skladateljeve palete izričaja, kao što su to visina tona, boja, trajanje i intenzitet, no veliku je ulogu odigrao susret zvuka i struje, preciznije, uporaba zvučnika kao izvora zvuka kojeg je bilo moguće postaviti bilo gdje za difuziju bilo kakve vrste zvuka. GRM-ovi kompozitori i istraživači sustavno su se posvećivali razvijanju i proširivanju mogućnosti koje nudi taj plodonosni spoj, stoga uvijek s velikom dozom emocije promatramo trajni utjecaj tih pionirskih radova na najrazvijenije zvučne sustave današnjice.

Luc Ferrari (1929. – 2005.)

Tête et queue du dragon / Glava i rep zmaja (1960., 9'20)

Jedinstven opus Luca Ferrarija razvijao se tijekom pet desetljeća i predstavlja stvaralaštvo oslobođeno dogme koje je zahvaljujući jedinstvenom načinu slušanja ispisalo himnu živom svijetu, istraživanju i otkrivanju pojava i ljudi koji ga nastanjuju.

„[...] Djelo je podijeljeno u tri međusobno povezane cjeline. Prva predstavlja Zmajevu glavu i karakterizira je isprekidano ubrzanje pokreta. [...] Zmajevu tijelu u drugom dijelu kontinuirana je progresija u smjeru prostornih ritmičnih struktura. [...] Treći dio predstavlja vrlo brzu disperziju svih elemenata djela, a svaka transformacija muzičkih fragmenata služi stvaranju ritma u prostoru.“ — L. F.

Bernard Parmegiani (1927.–2013.)*Capture éphémère / Efemerna snimka (1967., 11'44)*

Bernard Parmegiani vodeća je figura u povijesti GRM-a i elektroakustične glazbe uopće. Njegova nepresušna znatiželja u vezi Zvuka u svim njegovim pojavnostima, koji je opisivao kao „živog“, iznjedrila je opsežan korpus radova.

„[...] Jedan dan, pustinja, zvuk, i nikad više... Negdje, u mojoj glavi i tijelu nešto još uvijek odjekuje... odjeci, ima li išta efemernije.“

— B. P.

Beatriz Ferreyra (1937.)*Médisances / Ogovaranja (1969., 6'57)*

Glazba Beatriz Ferreyre posjeduje magnetizam koji stvara zaista prepoznatljiv stil kojeg odlikuje jedinstven osjećaj i intuicija za zvuk.

„Ovaj elektroakustični komad za četiri kanala nastao je manipulacijom orkestarskih instrumenata, muzičkog luka, daha i nekih neočekivanih tehničkih problema. [...]“ — B. F.

Jean-Claude Risset (1938.–2016.)*Sud / Jug (1985., 23'45)*

Svojim doprinosom razvoju kompjuterske glazbe i zahvaljujući jedinstvenim i inovativnim radovima koji su odražavali usku povezanost njegova glazbenog stvaralaštva i istraživanja, Jean-Claude Risset prepoznat je kao pionirska figura u polju glazbe temeljene na tehnologijama.

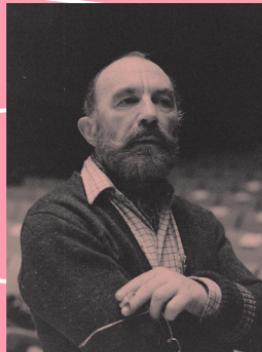
„[...] U kompoziciji se uglavnom pojavljuju zvukovi zabilježeni na planinskom masivu Calanques južno od Marseillea, kao i zvukovi sintetizirani pomoću računala. Kako skladba odmiče, oni se sve više stapaju, putem miksanja i kompjuterskog procesuiranja. [...]“

— J.-C. R.

MULTICHANNEL WORKS FROM INA GRM REPERTOIRE



BEATRIZ FERREYRA



BERNARD PARMEGIANI



LUC FERRARI



JEAN-CLAUDE RISSET

BEATRIZ FERREYRA, LUC FERRARI – FOTO / PHOTO: LASLO RUSZKA
JEAN-CLAUDE RISSET – FOTO / PHOTO: ROZEN RISSET

INA GRM is pleased to present four major multichannel works selected from its repertoire. Those pieces, each in their own way, reflect the composers' research in sound diffusion and space composition, in the footsteps of what had already been experimented in the early 50' by Pierre Schaeffer and Pierre Henry as a mean of expression for the nascent Musique concrète, and to explore new ways of presenting works that were fixed on a given media, that were not composed to be performed by musicians on stage.

The consideration of space as a parameter that's part of the composers' palette of expression alongside pitch, timbre, duration or intensity, didn't appear in the 20th century, but it largely benefited from the encounter between sound and electricity, notably through the use of the speaker as a sound source that could be placed anywhere, to diffuse any type of sound. GRM composers and researchers have consistently concentrated their efforts to develop and deepen the possibilities offered by such a rich combination, and it's always with a great emotion that we witness the lasting relevance and consistency of those pioneering works on today's most advanced sound systems.

Luc Ferrari (1929–2005)

Tête et queue du dragon / Head and Tail of the Dragon (1960, 9'20)

Luc Ferrari's unique body of work has unfolded over the course of fifty years, a work free from dogma which, through a singular type of listening, wrought a hymn to the living world, to the exploration and discovery of things, men and women who inhabit it.

“[...] The work is divided into three linked parts. The first represents the Dragon's head, it is characterized by a discontinuous acceleration of the movements. [...] In the second part, the Dragon's body is a steady progression towards spatial rhythmic structure. [...] The third part is a very rapid dispersion of all the elements of the work, any changes to fragments of a musical object are used to serve the rhythm in space.” — L. F.

Bernard Parmegiani (1927 – 2013)*Capture éphémère / Ephemeral capture (1967, 11'44)*

Bernard Parmegiani is a leading figure in the history of the GRM and electroacoustic music as a whole. His tireless curiosity for Sound, in all its forms, which he described as “living”, led him to establish an extensive repertoire.

“[...] Some day, a desert, a sound, then never again... Somewhere, in my head and body something still resonates... resonance, what could be more ephemeral.” — B. P.

Beatriz Ferreyra (1937)*Médisances / Slanders (1969, 6'57)*

The music of Beatriz Ferreyra bears a magnetic force, which generates a truly recognisable style that could be defined as a unique sense and intuition for sound.

“This electroacoustic piece for 4 channels was produced by manipulating such items as orchestral instruments, a mouth bow, breath and some unexpected technical defects. [...]” — B. F.

Jean-Claude Risset (1938 – 2016)*Sud / South (1985, 23'45)*

Through his contributions to the development of computer music, and through a unique and innovative work that illustrated the close link sustained between his music and his research, Jean-Claude Risset has been acknowledged as a pioneering figure in the landscape of technology-based music.

“[...] *Sud* mainly uses sounds recorded in the Massif des Calanques, south of Marseille, as well as sounds synthesized via a computer. Along the piece, they increasingly merge, through mixing and processing. [...]” — J.-C.R.

DAVOR SANVINCENTI



FOTO / PHOTO: NIKOLA ZELMANOVIĆ

Davor Sanvincenti (1979.) je multimedijalni umjetnik čije se područje djelovanja nalazi u fenomenologiji audiovizualnog i antropologiji vizualne kulture, s istraživačkim fokusom na različita stanja i oblike ljudskih osjeta i percepcija. Djeluje u medijima filma i videa, fotografije, fizičke svjetlosne i zvučne instalacije te audiovizualnog performansa. U radovima se bavi konceptom iluzije, istražujući moguće granice percepcije te konstrukcije iskustva. Izlagao je na brojnim međunarodnim izložbama i festivalima poput: Device_art festival (Montreal), International Film Festival Rotterdam, 28. Muzički biennale Zagreb, Rencontres Internationales (Paris/Berlin/Madrid) te u institucijama poput Centre Georges Pompidou (Pariz), ZKM (Karlsruhe), Lincoln Center (New York), Universalmuseum Joanneum (Graz), Museo de Arte Contemporanea (Oaxaca).

Višekanalna kompozicija *Ova šuma više ne postoji* nastaje kao finalno poglavlje zvučnog kolaža terenskih snimki započetih prije 15 godina. Svojevrsno je zvučno svjedočanstvo izvorne prirode i ljudske prisutnosti u njoj. Naslanja se na prethodnu višekanalnu kompoziciju *Otporna Priroda* izvedenu u 4D Spatial Sound Institutu u Budimpešti 2016. godine, u sklopu Izloga suvremenog zvuka. Za pticu postoje samo dvije vrste: njezina i one opasne. Nema drugih. Ostalo čine bezopasni predmeti poput kamenja ili drveća, ili ljudi kada su mrtvi.

Višekanalna kompozicija *Ova šuma više ne postoji* rezultat je sudjelovanja u edukativnim programima udruge KONTEJNER - radionice i rada u višekanalnom studiju pod vodstvom te u suradnji s inženjerom elektroakustike i umjetnikom Miodragom Gladovićem.

Rad je naručio i producirao KONTEJNER u sklopu projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

Davor Sanvincenti (1979) is a multimedia artist working in the field of audiovisual phenomenology and anthropology of visual culture, with a research focus on different conditions and forms of human senses and perceptions. His artistic practices find form in a variety of media, such as film, video, photography, physical light and sound installation and audiovisual performance. His works tackle the concept of illusion, exploring the possible boundaries of perception and the construction of experience. He has exhibited at numerous international exhibitions and festivals such as: Device_art festival (Montreal), International Film Festival Rotterdam, 28th Music Biennale Zagreb, Rencontres Internationales (Paris/Berlin/Madrid) and at institutions such as the Pompidou Centre (Paris), ZKM (Karlsruhe), Lincoln Center (New York), Universalmuseum Joanneum (Graz) and Museo de Arte Contemporanea (Oaxaca).

The multi-channel composition ***This Forest Doesn't Exist Anymore*** comes into being as the final chapter in the sound collage of field recordings initiated some 15 years ago. It is a sort of sound testimonial of the primeval nature and the human presence in it. It builds on the earlier multi-channel composition, *Resilient Nature*, performed at 4D Spatial Sound Institute in Budapest, as part of the Showroom of Contemporary Sound in 2016. From a bird's perspective, there are only two species: its own and the dangerous ones. There are no others. The rest is comprised by innocuous objects such as rocks or trees, or people when they are dead.

Multi-channel composition *This Forest Doesn't Exist Anymore* is the result of participation in KONTEJNER's educational programmes – the workshop and guided work in a multi-channel studio under the mentorship of electroacoustics engineer and artist Miodrag Gladović.

The work was commissioned and produced by KONTEJNER as part of the project Re-Imagine Europe, co-financed by the Creative Europe programme of the European Union.

ALEX BRAJKOVIĆ



FOTO / PHOTO: ANI JO

Alex Brajković, porečki multimedijalni umjetnik, diplomirao je jazz bubnjeve na Conservatorio Arrigo Pedrollo u Vicenzi, gdje je usavršavao svoje znanje indijske klasične glazbe i table. Magistrirao je (Cum Laude) na Conservatorium van Amsterdam program "Live-Electronics" uz specijalizaciju za karnatičku glazbu. Aktivan i kao vođa benda i kao prateći član, Alex je putovao diljem Europe svirajući na najprestižnijim jazz festivalima i dvoranama (BBC Jools Holland, Nice Jazz Festival, London Jazz festival, Blue Note Milano...). Trenutno radi u područjima elektroničke produkcije, oblikovanja zvuka, multi-instrumentalnih elektro-akustičnih performansa, zvučnih instalacija i multimedije, u kojima kombinira svoje znanje žive elektronike, karnatičkih ritmova, bubnjeva i udaraljki, kompozicije i improvizacije te programiranja i interaktivnih vizuala. Neki od njegovih najnovijih radova u području umjetničkih instalacija i multimedije uključuju: *Disperzije 0.1* na 35. Salonu mladih 2020. (HDLU), *Stillness* u Galeriji umjetnina Split 2020., *Singing Forest* u sklopu projekta OKOLO 2020. i *Generative Contemplation* u Galeriji Karas 2021. Suradnja s amsterdamskim STEIM-om (Studio for Electro-Instrumental Music) rezultirala je mnogobrojnim solo i duo nastupima (Amsterdam Dance Event) uz upotrebu višekanalnog 15.3 sistema *The Pentacle* za koji je imao prilike programirati software za kreativnu kontrolu audio sistema.

Cincta je višekanalna IDM kompozicija. Promjenjivi beatovi skoro plesnog karaktera, guste ambijentalne teksture i uronjivo iskustvo spacijalizacije zvuka kroz pažljivu orkestraciju, osnovne su karakteristike ovog živog elektroničkog seta. Djelo se izvodi uz upotrebu 3 računala s *custom-made* softverima, Eurorack modularnim sintesajzerima te uz pomoć različitih kontrolera za manipulaciju glazbenih parametara uživo.

Višekanalna kompozicija *Cincta* rezultat je sudjelovanja u edukativnim programima udruge KONTEJNER - radionice i rada u višekanalnom studiju pod vodstvom te u suradnji s inženjerom elektroakustike i umjetnikom Miodragom Gladovićem.

Rad je naručio i producirao KONTEJNER u sklopu projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

Alex Brajković is a multimedia artist from Poreč, Croatia, who graduated in jazz drumming from the Conservatorio Arrigo Pedrollo in Vicenza, where he honed his skills in classical Indian music and playing tabla. He earned his Master's degree with honours from the Conservatorium van Amsterdam in live electronics, with a specialization in Carnatic music. Actively involved as both band leader and accompanying member, Alex has travelled across Europe, playing at the most prestigious jazz festivals and venues (BBC Jools Holland, Nice Jazz Festival, London Jazz festival, Blue Note Milano, etc.). He is currently working in the field of electronic production, sound design, multi-instrumental electro-acoustic performance, sound installation and multimedia, combining his knowledge of live electronic music, Carnatic rhythms, drums and percussion, composition and improvisation, as well as programming and interactive visuals. Some of his more recent works in the area of artistic installations and multimedia include: *Dispersions 0.1*, presented at the 35th Youth Salon (Home of Croatian Artists, 2020), *Stillness*, presented at the Museum of Fine Arts in Split (2020), *Singing Forest*, which was part of the project AROUND (2020), and *Generative Contemplation* at the Karas Gallery (2021). The collaboration with the Studio for Electro-Instrumental Music (STEIM) from Amsterdam resulted in numerous solo and duo performances (Amsterdam Dance Event), using the multi-channel 15.3 system, *The Pentacle*, for which he had a chance to programme the software in order to gain creative control of the audio system.

Cincta is a multi-channel IDM composition. Changeable, almost danceable beats, dense ambient textures and an immersive experience of spatialization of sound through careful orchestration are the principal traits of this live electronic set. The piece is performed using three computers with custom-made software and Eurorack modular synthesizers, aided by various controls for live manipulation of musical parameters.

Multi-channel composition *Cincta* is the result of participation in KONTEJNER's educational programmes – the workshop and guided work in a multi-channel studio under the mentorship of electroacoustics engineer and artist Miodrag Gladović.

The work was commissioned and produced by KONTEJNER, as part of the project Re-Imagine Europe, co-funded by the Creative Europe programme of the European Union.

RDEČA RAKETA & PATRICK K.-H. & I. M. KLIF



FOTO / PHOTO: LEONIE SPITZER

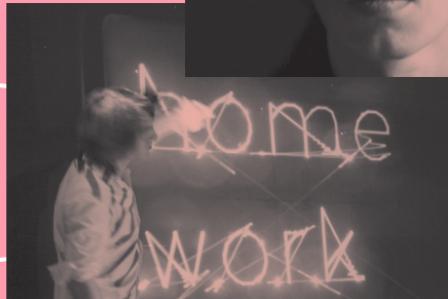


FOTO / PHOTO: TJAŠA KALKAN

... and can not reach the silence

Maja Osojnik	vokali, sampliranje uživo, dj-cd player i drugi elektronički uređaji
Matija Schellander	modularni sintesajzer, laptop
Patrick K.-H.	video
Ivan Marušić Klif	video

Rdeča Raketa (Crvena raketa) je elektronički glazbeni duo kojeg čine Maja Osojnik i Matija Schellander. Njihov novi projekt ... and cannot reach the silence bavi se trenutnim stanjem u svijetu punom nesporazuma, komuniciranja mimo naših sugovornika, namjerno ili slučajno zanemarujući značenja njihovih poruka putem različitih vrsta i platformi za brzu komunikaciju; a time i zgušnjavanjem nekompatibilnih paralelnih „stvarnosti“. Rad istražuje različite oblike nasilja, fizičkog ili verbalnog, izvanskog ili onoga kojem podvrgavamo sami sebe. Također se bavi oblicima moći i tom opasnom tankom granicom između jačanjem samih sebe i davanja drugima moći nad nama, kao i oblicima jačanja i ovisnosti, kako na društvenoj, tako i na međuljudskoj razini. „Pogledaj nas! Zvjeri, jame bez dna koje se nikada neće napuniti! Ispuniti. Slijepljeni jedni s drugima, znojem, beskrajnom boli, u ravnomjernim nanosima, u bilo kojem trenutku...“ Ti mračni, distopijski stihovi – prožeti pitanjima kao što su „Što je izgovorenio, a što prešućeno? Na koga se odnose? Tko koga štiti i zašto? Kome su upućeni i što treba imati na umu?“ – otkrivaju i njeguju želju, potrebu i težnju za osnaživanjem, iskrenošću, ljubavlju i pomirenjem.

Rdeča Raketa spaja apstraktne elektroničke zvukove s teškim beatovima, crpeći inspiraciju iz akuzmatičke glazbe, industriala i hip hopa. Izvedbena poezija i pjevani stihovi (temeljeni na tekstovima Maje Osojnik) vješto se isprepliću i stapaju s kolažnim zvukom. Modularni sintesajzeri i samplovi mikšani uz pomoć manipuliranih CD playera i snimaka akustičnih instrumenata i terenskih snimaka, uz nadogradnju složene obrade zvuka, u konačnici stvaraju čudesan heterogeni spoj.

Na ovom projektu surađuju s dvojicom video umjetnika, Patrickom K.-H. (Beč/Sankt Peterburg) i Ivanom Marušićem Klifom (Zagreb). Apstraktno-konkretno video stvaralaštvo umjetnika Patricka K.-H. proizlazi iz njegovih radova s analognim kolažem pa je stoga obilježeno karakterističnim nepreciznim rezovima i preklapanjem tipografskih standarda koji se inače ne slažu.

I.M. Klif je multimedijalni umjetnik koji djeluje u području kinetičkih, svjetlosnih i video instalacija, te zvuka, glazbe i performansa. Od ranih svjetlosnih instalacija 1990-ih godina do recentnijih instalacija kojima upravlja software, Klif kontinuirano istražuje i eksperimentira s mogućnostima kako novih tako i zastarjelih medija, putem upotrebe zvuka, svjetlosti ili videa, sustavno konstruirajući sve kompleksnije uronjene i tehnički posredovane okoliše.

U njihovim nastupima uživo, video nije komentar na glazbu, a glazba ne komentira video. Oni jedno drugome daju dodatnu perspektivu i potencijal za daljnju evoluciju, rast i preobrazbu na razmeđi između viđenog i slušanog. LP će biti objavljen za bečku etiketu Ventil Records 2021. godine, nakon čega slijedi posebno izdanje za vlastitu etiketu Maje Osojnik, Mamka Records.

Rad je naručio i producirao Elevate Festival u sklopu projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

... and can not reach the silence

Maja Osojnik	vocals, live sampling, dj-cd player and other electronic devices
Matija Schellander	modular synthesizer, laptop
Patrick K.-H.	video
Ivan Marušić Klif	video

Rdeča Raketa (Red Rocket) is the electronic music duo of Maja Osojnik and Matija Schellander. Their new project ... *and cannot reach the silence* deals with the current world of misunderstandings, communicating past each other, willingly and unwillingly overlooking or ignoring each other's meanings via various fast-paced forms and platforms of communication; and, with that, the tightening of incompatible parallel "realities." It explores forms of violence; physical and verbal, external and self-inflicted. It explores forms of power; the dangerous thin line between giving power to and giving power over oneself, and forms of subjugation and addiction on both societal and, more significantly, on interpersonal levels. "... Look at us! Beasts, bottomless pits, never to be full! To be fulfilled. Glued onto each other in sweat, a never-

ending pain and evenly spread, at all times..." In those dark, dystopian lyrics, full of questions, such as, "What is being said and what stays unspoken? Who does it refer to? Who is protecting whom? For what reasons? Who is being addressed or what needs to be considered?" the wish, the need and the struggle for self-empowerment, honesty, love and reconciliation is exposed or, at the very least, nourished.

Rdeča Raketa combines abstract electronic sounds with heavy beats, inspired by acousmatic and industrial music, as well as hip hop. The artful interweaving of spoken and sung language (based on Osojnik's texts) coalesces with the collaged sound material. Modular synthesizers and cut-up samples mixed with manipulated CD players and recordings of acoustic instruments and field recordings, along with elaborate sound processing, ultimately creates a wondrously heterogeneous mixture. For this project, they have invited two video artists to collaborate with: Patrick K.-H. (Vienna/St. Petersburg) and Ivan Marušić Klif (Zagreb). The abstract-concrete video of Patrick K.-H. comes out of his works in analogue collage and naturally bears its qualities, such as characteristic imprecise cuts and overlapping of typographical standards that otherwise don't meet.

I. M. Klif is a multimedia artist who works in the field of kinetic, light and video installations, sound, music and performance. From his early light installations of the 90's to the recent software-controlled installations, Klif has consistently explored and experimented with the possibilities of media, both new and obsolete, through the use of sound, light or video image, continually constructing increasingly complex immersive technologically mediated environments.

In their live shows, video does not comment on music, and music does not comment on video. They add perspective to one another; a potential for further evolution, growth and transmutations of characters at the junction of seen and heard. The LP will be released on the Viennese label Ventil Records in 2021, followed by a special edition on Maja Osojnik's own label Mamka Records.

This work has been commissioned and produced by Elevate Festival as part of Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union.

TONI MEŠTROVIĆ



FOTO / PHOTO: DAMIR ŽIŽIĆ

Odzvuk od zvuka

multikanalna zvučna instalacija, 2021.

12.2 sonička cijev tunela

Umjetnički projekt pod nazivom *Odzvuk od zvuka* zbog svojih tehničkih i konceptualnih karakteristika se referira na radove jednog od najznačajnijih skladatelja eksperimentalne glazbe Alvina Luciera – *Music On A Long Thin Wire* (1977.) i *I Am Sitting in a Room* (1969./1970.).

Rad je zamišljen kao multikanalna prostorno-zvučna instalacija u tunelu Grič u Zagrebu. U centralnom prostoru tunela postavljen je niz od 12 zvučnika i 2 subwoofera. Ispred zvučnika je razapeta žica po cijeloj dužini od 72 metra centralnog prostora. Žica koja služi kao instrument provocirana je elektromagnetom i samim zvučnicima. Pomoću dva pickup mikrofona zvučni se feedback sa žice prenosi u SuperCollider softver kojim se vrši daljnja manipulacija i distribucija na 12.2 zvučnički sustav. Prostor tunela svojim akustičkim specifičnostima postaje rezonantna cijev unutar koje se realizira rad. Unutar prostora postavljen je i dodatni mikrofon kao treći audio izvor koji također doživljava softversku manipulaciju i stapa se sa zvučnom slikom. Postavkom koncepta uslijedio je sedmodnevni proces eksperimentiranja u prostoru tunela Grič koji u konačnici rezultira 14-kanalnom zvučnom kompozicijom u obliku prostorne instalacije. Projekt je razvijan u suradnji s Hannesom Hözlom, SuperCollider sofverskim programerom, inženjerom elektroakustike Miodragom Gladovićem, muzikologinjom Davorkom Begović i kustosicama udruge KONTEJNER Enom Hodžić i Terezom Teklić.

Rad je naručio i producirao KABEL u suradnji s udrugom KONTEJNER kao dio projekta Re-Imagine Europe, sufinanciranog sredstvima Europske unije kroz program Kreativna Europa.

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

Resonance of Sound

multi-channel sound installation, 2021
12.2 sonic tunnel tube

In terms of its technical and conceptual characteristics, the artistic project entitled *Resonance of Sound* references the works *Music On A Long Thin Wire* (1977) and *I Am Sitting in a Room* (1969/1970) created by one of the most important composers of experimental music, Alvin Lucier.

The work is conceived as a multi-channel spatial sound installation inside the Grič Tunnel in Zagreb. A series of 12 speakers and 2 subwoofers are set up within the central space of the tunnel. In front of the speakers, a 72-metre wire is strung along the entire length of the central space. An electromagnet and the speakers provoke the

wire, turning it into an instrument. Two pickup microphones serve to transfer the sound feedback from the wire to the SuperCollider software, which is used to further manipulate and distribute it to the 12.2 speaker system. Owing to its acoustic characteristics, the space of the tunnel becomes a resonant tube in which the work is realized. An additional microphone is set up inside the space as a third audio source, which likewise undergoes software manipulation and blends with the sonic landscape. Once the concept was determined, a seven-day process of experimentation inside the Grič Tunnel followed, finally resulting in a 14-channel sound composition in the form of a spatial installation.

The project was developed in collaboration with SuperCollider software programmer Hannes Hözl, electroacoustics engineer Miodrag Gladović, musicologist Davorka Begović and KONTEJNER curators Ena Hodžić and Tereza Teklić.

The work was commissioned and produced by KABEL in association with KONTEJNER, as part of the project Re-Imagine Europe, co-financed by the Creative Europe programme of the European Union.

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

ORGANIZATOR / ORGANIZER	KONTEJNER I biro suvremene umjetničke prakse
PROGRAM I PRODUKCIJA / PROGRAMME AND PRODUCTION	Davorka Begović
PROGRAMSKI TIM / PROGRAMME TEAM	Ena Hodžić, Tereza Teklić
STRUČNI SURADNIK ZA TEHNIČKU REALIZACIJU I VODITELJ VIŠEKANALNOG STUDIJA / EXPERT ASSOCIATE FOR TECHNICAL REALIZATION AND HEAD OF MULTI-CHANNEL STUDIO	Miodrag Gladović
MARKETING	Jadrana Ćurković
ODNOSI S JAVNOŠĆU / PUBLIC RELATIONS	Inesa Antić
VIZUALNI IDENTITET / VISUAL IDENTITY	Andro Giunio
PRIJEVOD / TRANSLATIONS	Andrea Rožić
DRUŠTVENE MREŽE / SOCIAL MEDIA	Luja Šimunović
FOTOGRAF / PHOTOGRAPHER	Damir Žižić
VIDEO PRODUKCIJA / VIDEO PRODUCTION	Dinka Radonić, Ivan Rajković
TEHNIČKA REALIZACIJA / TECHNICAL REALIZATION	Eldra, Miodrag Gladović, Miroslav Piškulić, ZPC
ASISTENTICE / ASSISTANTS:	Vlasta Cirkveni, Katia Šarlija
HVALA / THANKS TO:	Igor Dražić, Marino Frankola, Domagoj Marušić, Jurica Mlinarec, Duško Richtermoc, Mateja Šimunović, Petra Valentić

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Ovaj događaj je dio kampanje *Svijet u Zagrebu, Zagreb svijetu* u koji smo uključeni kao članica Platforme Upgrade.

/ The event is part of the campaign *The World in Zagreb, Zagreb to the World* in which we participate as a member of the Platforma Upgrade.

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— PLATFORMA
UPGRADE —

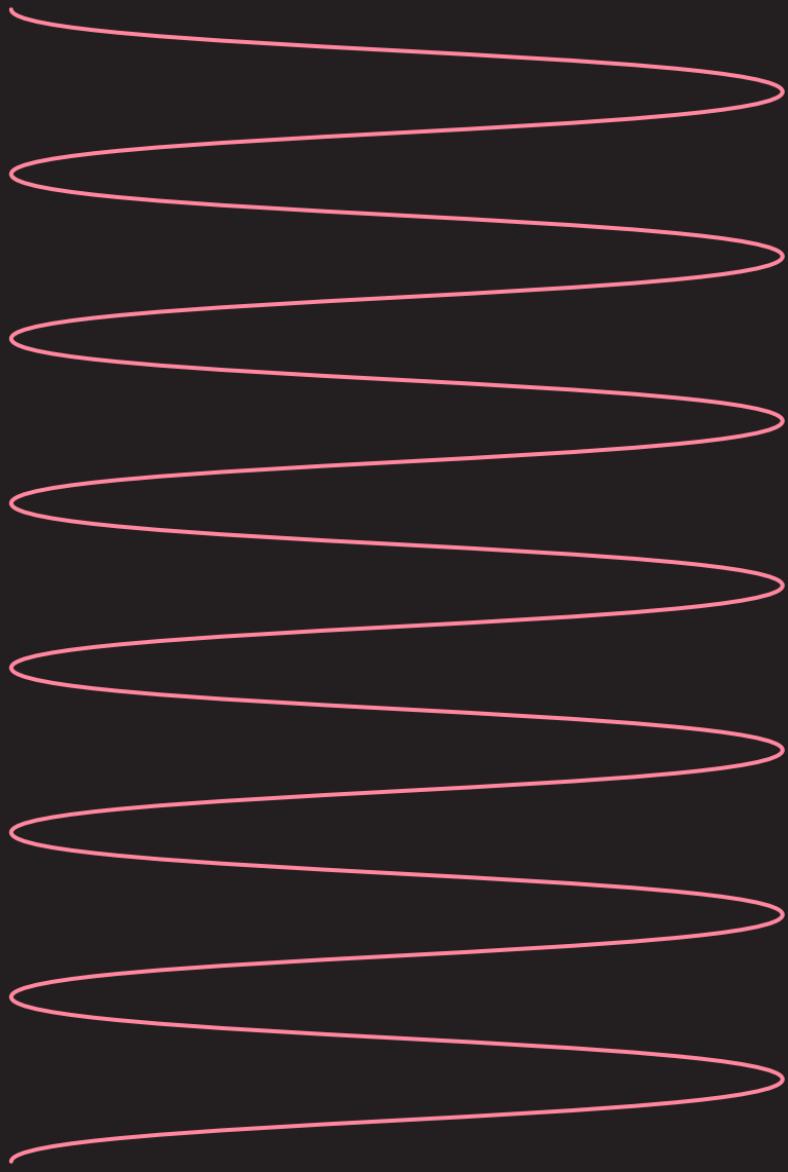
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