

A collage of four black and white images. The top left image is a close-up of water ripples. The top right image is a portrait of a young man with curly hair, looking slightly to the side. The bottom left image shows a man with long hair playing a harp. The bottom right image is a close-up of a textured surface, possibly a rock or a piece of fabric.

## THE CONSTITUTION

an essay, an installation, a performance  
2021

Experimental Publishing (Piet Zwart Institute) &  
RIB, Rotterdam

The Constitution is an impression of a 2-year research and creation process during my masters studies at the Piet Zwart Institute - Experimental publishing programme, mostly spend in pandemic isolation.

The Constitution is ever-changing and dynamic. It is the friction between structure and chaos, composition and improvisation, me and the world, ... These tensions arise in many domains of my practice and have been the guides of my research.

The Constitution is a totality, struggling to remain a whole, while being recurrently organized into different structures, articulated under diverse terms, inserted into many contexts. All of this while knowing that the map is not the territory and that there is more to the world than reason.

The Constitution exists in 3 parts:

1. A solo improvised vocal performance, based on the texts described below.

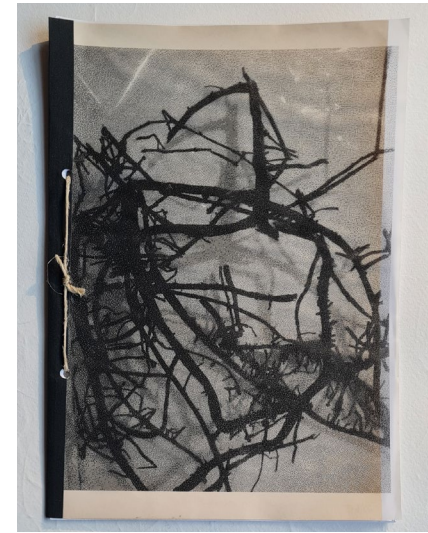
2. A text that served as my masters' thesis dissertation, construed of three chapters.

[link to performance](#)

[link to thesis](#)



The first, a co-written chapter, takes the Lyre Bird, a special songbird that samples the sounds that surround her, including them into her singing. She is a proof of dynamics and fluidity between the apparently accepted binary between nature and culture. The second chapter is a story, written by a fishnet. It speaks of her path of life. Of how she used to be plankton, that died and transformed into oil below the ocean floor. Made into plastic, she was weaved into a fishnet, used to capture fish. Now, she is discarded and found on a beach. She served me as a material object that fueled thought about the cycles, nature, systems and orders, organization principles, life as a whole. The fishnet is my ally. She speaks and I listen. The third chapter focuses on the tension between improvisation and composition. Their intertwinement is an inspiring one.



3. The Constitution is also an installation of visual fragments, paintings, photographs and objects. The process of their collection, creation and assembly was an important part of developing thought.



## MYSTERY SESSIONS

multidisciplinary improvisation performance sessions  
2021, 2022, 2023

Worm & Batavierhuis & Galerie Theater Dordtselaan &  
other, Rotterdam

The Mystery Sessions are active, participatory gatherings of performers and improvisers from different disciplines and mediums that I have been conducting on a weekly basis since November 2022 (and before that sporadically, in different venues) at Worm and Batavierhuis.

A lightly composed situation, a performative conglomeration emerges in which a multitude of individuals forms a collective body of an improvised performance; open to the public approximately once per month.

The Mystery sessions will continue to be a recurring event, happening in different places, joining creators and audiences and providing space for collective experimentation with the means of movement, sound, video, text, theatre and other performative tools.



I have selected recordings from the sessions and released them on CD.

[link to MYSTERY SESSIONS #1 CD](#)



THE SIDE ENTRANCE  
interview radio show  
2021, 2022, 2023  
Radio Worm, Rotterdam

I am the host of The Side Entrance radio show, a platform for my curiosity on the topics of improvisation, composition and performance, publicly available on the waves of Radio Worm and in the archive.

I encounter and interview improvisers, composers and performers. Entering into their sonic and conceptual worlds through the side entrance - listening to their sound materializations - recordings and compositions - and engaging in a discursive flow filled with questions that their practices offer.

We explore the mechanisms that enable improvisation, the state of flow, dynamics between players, interaction, processes of creation and much more.

The future of this show, the direction of its growth will include: residencies in other cities and radio stations and interviews with local creators, as well as a concert series that will feature the guests of the radio show playing together in newly curated ensembles.

[archive available here](#)

*Guests of the radio show:*

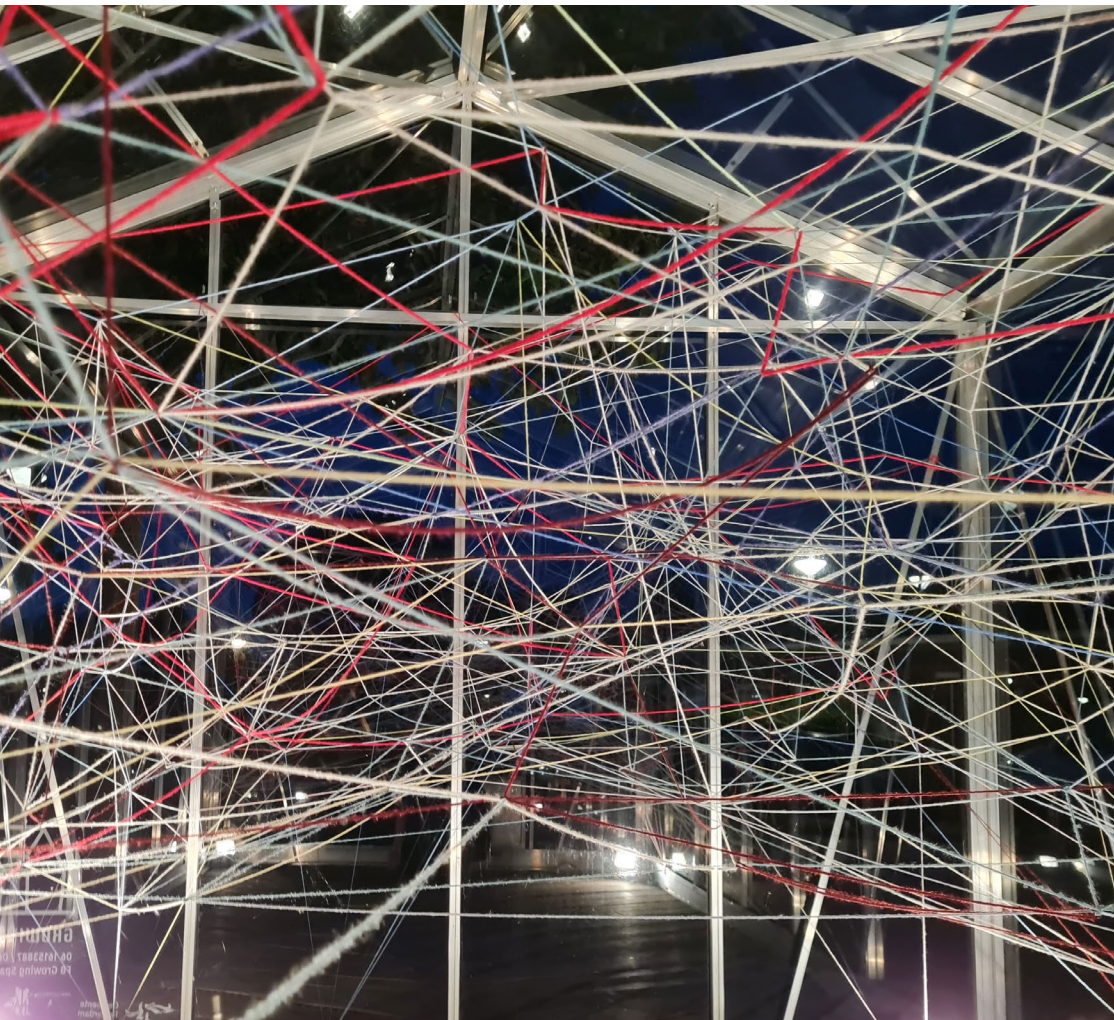
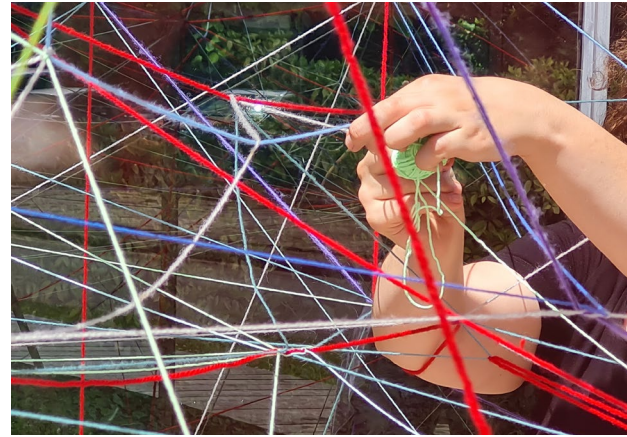
Josue Amador, Rok Zalokar, Philip Ernsting, Tilen Lebar, Gonzalo Almeida, Lukas Simonis, Lucija Gregov, Cristine Cornwell, Robert Kroos, Suzana Lascu, Gokay Atabek, Anne La Berge, Joker Nies, Philippos Glinavos, Giovanni di Domenico, Friso Van Wijck, Linus Bonduelle, Luke Dean, Miriam den Boer, Tania Zountsa, Mojca Zupancic, Arvind Ganga, Maya Felixbrodt, Vanita & Johanna Monk, Jacco Weener, Trevor Watts, Veryan Weston, Jamie Harris, Maud Buckenmeyer, Sandra Golubjevaite, Mystery Sessions, beepbliip aka Ida Hiršenfelder, Bruno Ferro Xavier Da Silva, eerieear aka Seb Zeb, Pietro Frigato, Parasnol aka Linda Nijboer, Veryan Weston & Lukas Simonis, Jonathan Nagel, Setareh Nafisi, Jessie Hoefnagel aka Stekkerdoos, Giuseppe Doronzo, Félicie Bazelaire & Silvan Schmid, Ig Henneman, Riccardo Marogna, Urban Megušar, Alice Gioria & Iris Boer, Thais Di Marco, Hessel Veldman, Kamile Rimkute, Ruben Verkuylen, Hugo Lioret, Jaap Blonk, Isa Otoya, Miha Gantar, Huib Emmer, Bakudi Scream aka. Rohan Chander, Ratri Notosudirdjo, Felicity Provan, Chris Pitsiokos, Ab Baars, Truus de Groot & Leonor Faber-Jonker, Geoffa Fells, Ilya Ziblat, Jake Caleb & Tara Reece & Bergur Thomas Anderson (Singing Club Rotterdam), Thabiso Nkoana & Pule kaJanolitji..



INTERTWINEMENT  
site-specific installation  
2021  
Growing Space Wielewaal, Rotterdam

This site-specific installation is a direct link to a memory of a past.

The slow and meticulous process of its creation allows remembering. The live, organic structure that emerges with the action of tying many knots persists to be untamable - in a few weeks hundreds of spiders take the Intertwinement as the base-structure for their nets and inhabit it.



*Hereby, I intertwine memories into a physical form.  
They are memories of a repeating action.  
[Me and my sister as children, devoted to a playful interaction, weaving threads of wool and strings and objects into a net in our room.  
Conversing and playing, exchanging secrets, inventing and imagining.  
The net was a shelter for our imaginations, a space for connection.]  
They are memories of the real-time physical action.  
[The intuitive construction of this entanglement.]  
They are the memories of fictional times that the net enables.  
[While I weave, I think, I speak, I articulate and imagine].  
A structure arises while a myriad of stories is being spoken into its midst.  
[I wonder where their worlds get captured ... in the lines of strings themselves, in the knots where they meet, in the paranodal spaces in between.]*



## LET'S KEEP IN TOUCH

2022

sonorous object

Residency Destination Unknown

Heilige Hartkerk, Venlo

“Let's keep in touch.” is a sonorous object that consists of a wooden ring and 200 keys swaying and singing. Memories of the past function of the keys linger on as their echo carries them into the present moment.

During the exhibition, I invited visitors to step in the middle of the circle and close their eyes. I played the keys gently for them. This made them “float, hear angels, feel dreamy, relaxed and meditative”.

[link to sound documentation](#)



## MYSTERIES

2022

artists' book

Residency Destination Unknown

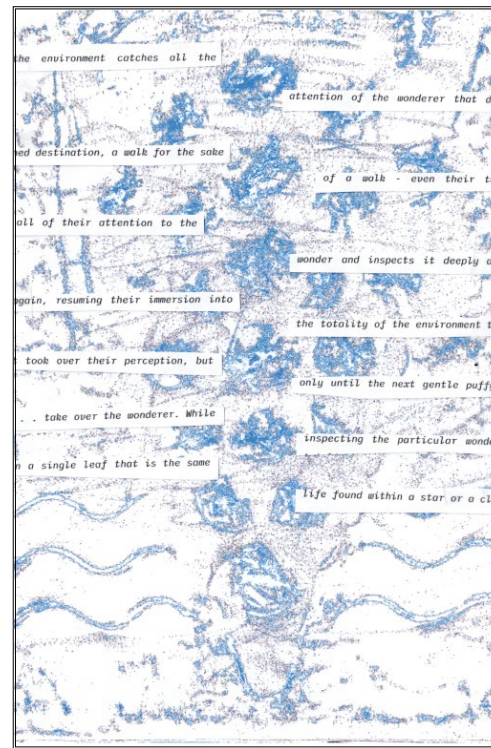
Heilige Hartkerk, Venlo

“Mysteries” is an artist publication where text and images are interwoven, creating a textural, haptic experience of a multitude of mysteries, such as time, the voice, wonder, and many others.

It exists somewhere between poetry and theory and is an impression of my internal processes and dreamy imaginative scapes of the summer spent at the residency in a deconsecrated church.

Images that are a part of the book are mostly frottages of different ornamental surfaces in the church and drawings made in its space.

Each book is accompanied by an old key, and with this linking to the concept of unlocking the doors that lead to the mystery, as well as connecting the two works that I've made during the residency.



## TONGUE TWISTERS & OTHER LINGUISTIC ANOMALIES 2022

limited edition cassette tape  
self-released

This sound release consists of a collection of tongue twisters in different languages, their translations, intermezzos that resulted from tongues twisting and suggestions - a string of automatically generated text messages sourced from a number of people, and some unexpected music.

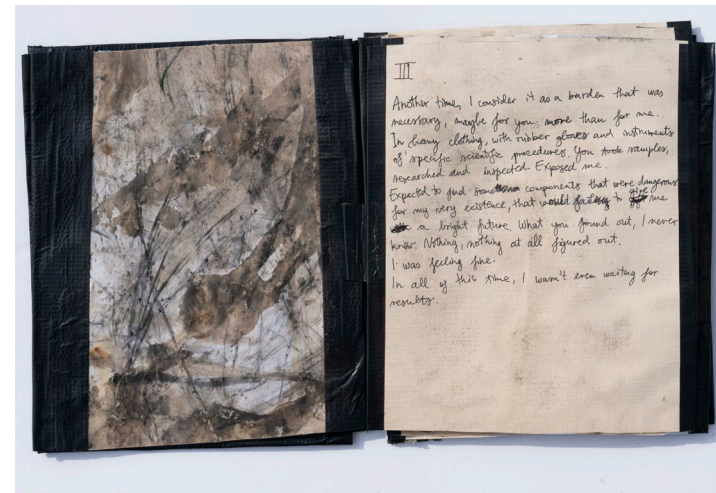
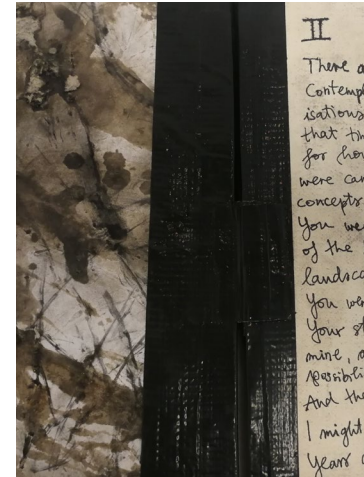
[link to the cassette](#)



## ONA/SIE/HER 2019

artist book  
temp.tc, Pavelhaus, Austria/Slovenia

During the temp.tc project under the wings of Transborders festival on a border between Slovenia and Austria, I have created a book called ona/sie/her, a collection of 9 stories told from the perspective of the river Mura that borders the two countries. The river herself tells us about her (hi)story, the way she perceives the border situation, the people and recent events connected to migration and the passing of time. The book has been translated into German and Slovenian, and remade into a multilingual sound piece. The original book is made from old wallpaper, found in the Cmurek castle, dust and soil, ash and charcoal.



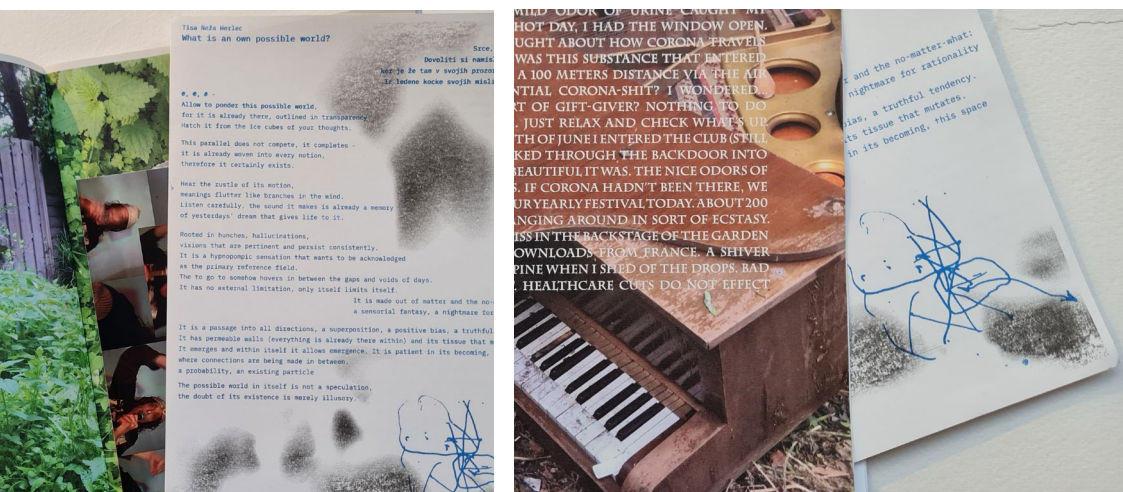
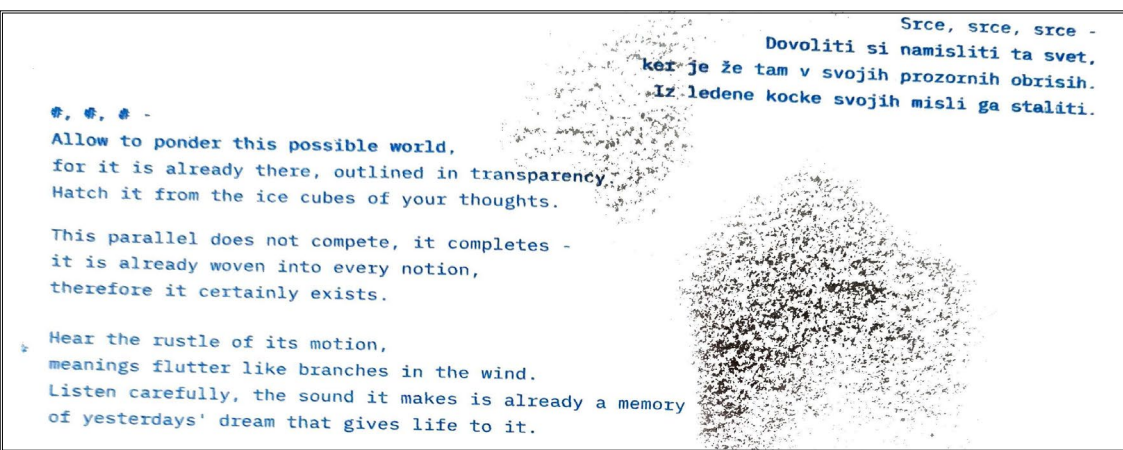
## WHAT IS AN OWN POSSIBLE WORLD? 2020 DE\_LAYER #3, De Player, Rotterdam

My poem *What is an own possible world?* was published as a part of the magazine for remote events DE\_LAYER, double-sided riso-printed on A3 in blue and black.

I sonified and vocalized the poem that was published on the CD featured in the same edition of the magazine.

It speaks of the possible worlds that exist within our own lives; and encourages imagination to take a life on its own. It came to be during the peak of the pandemic isolation period and is a plea for the freedom of thought and inner imaginaries.

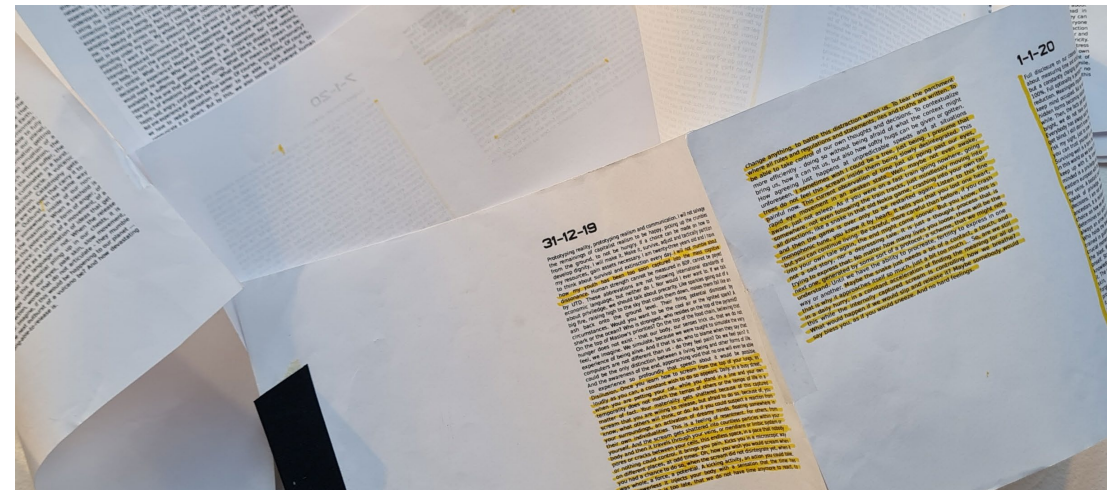
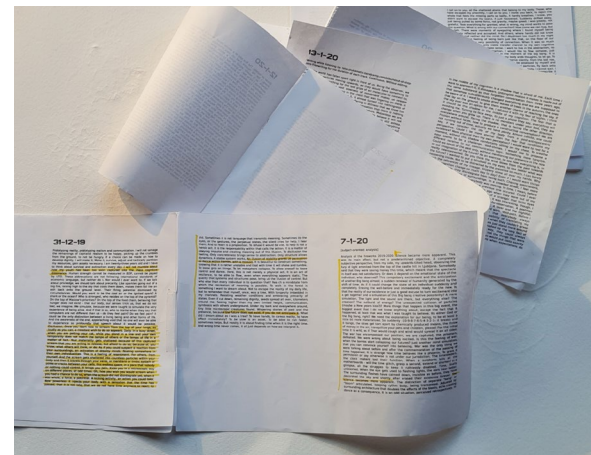
[link to sonification](#)



## THE SCROLL 2020 limited edition publication & online performance

The Scroll was created for daily for a couple solitary months, utilizing the method I call "freewriting": consistent, deep-focus 15-minutes-long writing session without stopping, never editing what is written. It is an exploration into the subconscious mind, shamelessly shared with the world in an online reading performance. The texts, primarily written on a computer were printed and assembled in a long scroll-like shape, resembling the ancient scroll that served to be read out loud, in front of the people in order to convey information. Here, those information are traces of imaginaries and deep contemplations of solitude.

[link to performance](#)



# TRANSFER

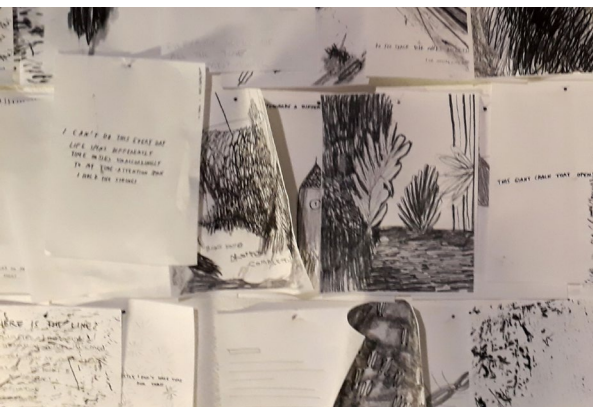
2018  
drawing installation  
Stolp Škrlovec, Kranj

The installation is happening in two different spaces (cities) at the same time - inside the publically accessible exhibition space and in my private studio.

Daily, instantly after they are made, I transfer numerous scans of drawings and texts to the exhibition space. They come out of the printer, falling on the floor, surprising the visitors that gradually pin them up on the wall.

Transfer is under constant construction, growing for the whole duration of the exhibition (22 days), making the usually invisible intensity of the creative process visible - with the help of the technical expertise of Matic Potocnik.

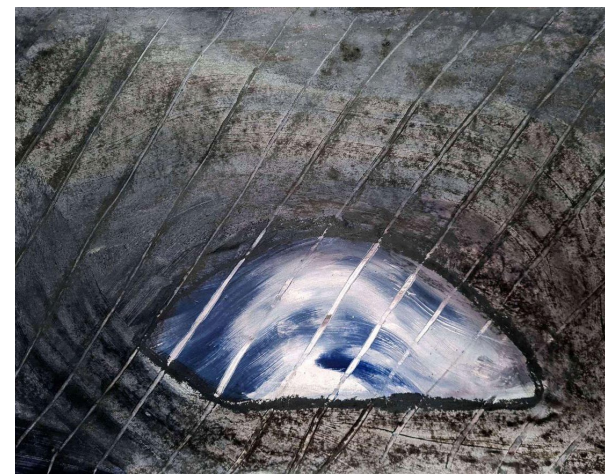
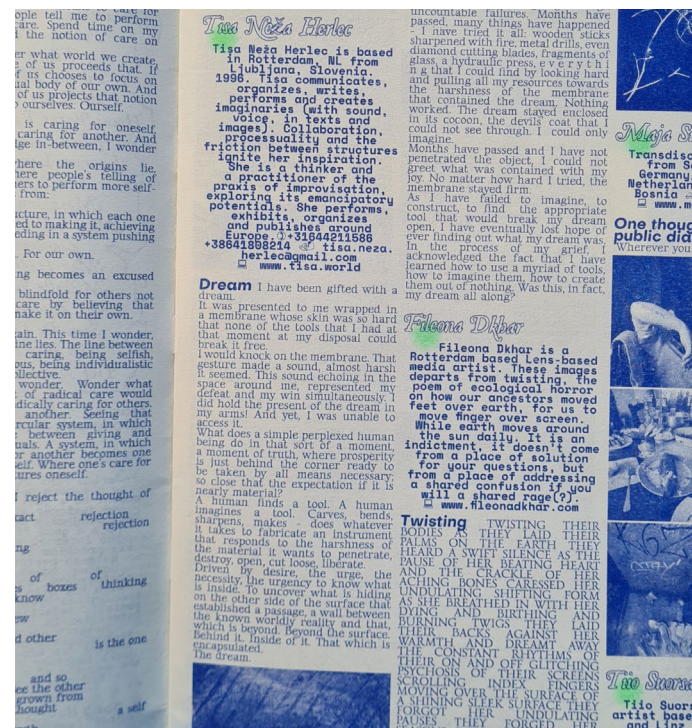
The transfered images challenge the notion of curatorial decisions, as they are not in any way selected or curated by any other people than myself. This is a statement of the aliveness and directness of art, and its intrinsic tendency to intensely and exist amongst people with a certain immediacy.



# THE DREAM

2022  
published in Yin Yang, Rotterdam

Yin Yang by Floor van Meeuwen is a collection of thoughts for/how self-publishers (to) balance the struggle of publishing in the climate crisis era. My text Dream was a part of this publication, along with a painting.



## THE TOPOLOGY OF NEW 2022

exhibited in the public space, and published in print and online at This is not a chance encounter, Journeys Festival International, Leicester, UK

The topology of new is a text that traces simple fragments of life, actions and encounters that lead towards the feeling of a home in a city that is foreign to the newcomer.

This is not a chance encounter was an outdoor and online exhibition that questioned what it means to work with stories of (im)migration, looked at encounters that don't happen by chance, and followed the traces of immigration policies that result in displacement globally.

### Tisa Neža Herlec The Topology of New

The new city doesn't smell like new.  
It is not new in itself.  
I am the one that is new.  
The city does not recognise me yet.

We are starting to get to know each other.  
Gradually.  
With endless curiosity.  
Nervous shivers of my system ecstatically awaken my senses.

The new city smells like possibilities, lingering in suspension.  
It is an empty surface, awaiting inscription.  
My inscription.  
I am the topographer of a new city.  
Once I will know it, it will cease to be new to me.

- That corner shop that sells rice wrapped in grape leaves, a Turkish dish that had been unknown to me. Now I eat it almost daily.

- A tree that turns completely yellow, it's a Ginkgo, a male Ginkgo. In another city I used to be friends with a female Ginkgo, a couple of years ago they erased her.

- An echoing sound of steps in an underground passage - people play music there sometimes, along with the ravaging sound of motors rumbling while passing by pedestrians and cyclists.

- The inner knowledge about which spot in the city park welcomes the evening sun the longest. In that position I hold until the night cold takes over and I retreat indoors.

- A statue of a fox - two of them in fact. One is guarding an empty lot, vacated by the force of gentrification. Another one used to be painted purple and blue. A local barber attempted to make it its totem animal, by pasting his logo on its surface. The city resisted this barbaric act and painted the fox with rainbows. She is now free.

- The dynamics of people passing by my window at different times of day. On Sundays everybody is walking slower. Accidents happen often on my street, my caution is heightened by the sirens.

- Waiting times for traffic lights to turn green. Eventually there is no waiting anymore, the body remembers. I become a part of the flow of traffic, without even thinking about it.

- Those cracks in between buildings where the wind howls intensely and biking becomes a harsh task to do, almost a sporty activity. Sometimes I like that. The next street, where the wind calms down, a slipstream makes me feel lighter than a feather, I am flying.

- Knowing in which hollow trees green parrots (gone wild) nest. Observing them dance and sing.

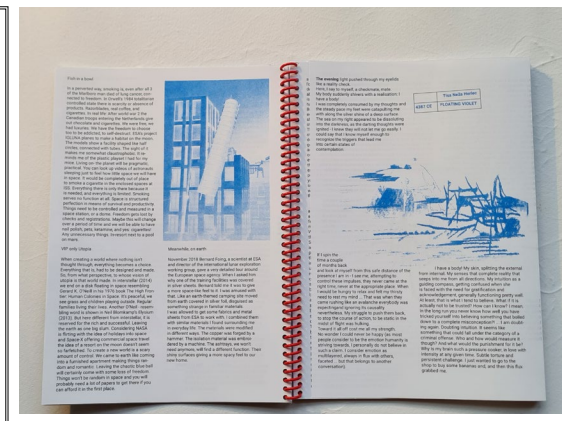
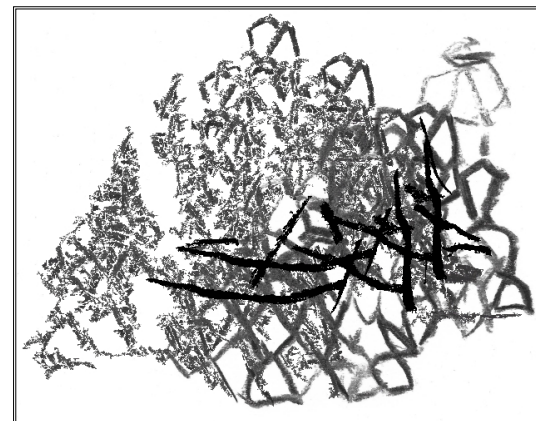
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## FLOATING VIOLET 2021

published in [Under the Rainbow - Over the Weather](#) by Hocus Bogus publishing, Rotterdam

Floating Violet is a fiction story about collaboration and assembling, accompanied by my drawings.

The story was published in a speculative fiction magazine called Under the Rainbow - Over the Weather with contributions by 16 international (comic)artists/writers/designers/curators/witches. Exploring the world in the 4th millennium through images, words and dreamscapes.



of the name, to be sure. The substance  
The hand is, not really. There. The substance  
of my thoughts echoed on this lack, emptiness,  
deficiency, the drought of a simple physical  
gesture. I felt dumb and defeated - by myself  
and my hampering disability. My handicap with-  
out hands would hold the ones I love. Who do I  
even love? An atmosphere took over everything  
that I could feel and see and think. It resembled  
empty streets after heavy rainfall when water  
pours so heavily everybody runs away and then  
you find yourself completely stranded in some  
sort of a momentary stillness that seems like it  
will rest forever - a restless stillness, your body  
thoroughly soaked.

The steady pace of my steps continued  
and evolved in a rushing march, disrupted by  
a sudden stumble here and there - under my  
feet, larger rocks had appeared. It seems that  
my thought stream has led me off the path.  
What about the bananas? I have approached  
the surface of the sea. High tide, barely light.  
Silhouettes of strangers, humans moving around  
a common point on the shore. I decide to ap-  
proach them to see them better and clearer in  
the dim waning light of the evening. One by one  
in a mystic pull they are constructing something  
unknown to me. All their gestures are synchro-  
nized in silence that overlooks their action. The  
only sounds that are present are the rumble of  
stones under their footsteps, the continuous  
bursts of material being welded together, nails  
being hammered into wood, long ropes gilding  
as they are being tied onto a yet unidentified  
structure. I can hear no chatter, not even the  
breath of these strangers, there were about 10  
silent bodies synchronized in a choreography  
of loneliness that I felt so heavily inside of me.  
They appeared as friends. The sensation of  
belonging was lingering on as the last traces of  
the light of day were fighting for their stay in the  
echo of this day. One by one, they seemed like  
they had a vision, as there was some sort of a  
plan that was governing all their movement, the  
momentum struck me as a possibility. As the  
darkness took over the bay, everybody dispersed

was inventive and strange, it was as if I were  
an ancient wrath that has just been discovered,  
assembled by the principle of diversity. Oozing  
an appeal, a welcoming invitation.

I felt inclined to bring more material,  
ran to my home, and grabbed everything I could  
carry branches of cut down trees, the fabric of  
turquoise and violet, the pieces of last years'  
disassembled greenhouse that once stood in my  
garden, frames that were waiting for paintings, a  
carved wooden statue of some deity unknown to  
me, a heavy chain, a pillow, a teapot that used to  
belong to my grandfather. The process of going  
through the things that possessed was  
governed by an intuitive drive to contribute to  
the construction, to fill in the missing parts of it,  
with everything that I owned. If I could, I would  
bring my whole house down to the bay. As I was  
not strong enough to carry it whole, I had to  
make a choice. I picked up the objects that had  
no use, that had no particular purpose. Objects  
that were forgotten in a dusty corner, looked at  
from time to time but never used. They appeared  
to fit the growing construction.

As I returned to the bay, carrying a heavy  
load of my contribution, the construction  
expanded at a surprising speed. More people  
were approaching the site from all directions,  
bearing objects, tools, materials. Without asking  
questions, communicating nor looking at others  
we would approach the structure, began to  
caress it with our eyes and hands, welcoming it  
into existence. It was a moment of birth that we  
were experiencing, giving it a hand. We were  
assembling the materials and objects that we  
have brought with us into a conglomerate  
assembled firmly together. It was intertwined  
by the thread of lightness and intuitiveness that  
each one of us felt while we exchanged inten-  
tions with the yet unborn creature. Every new  
arch that we have built stood there as a  
signifier of a possibility, every junction of  
materials announced the multiplicity of

going in  
Silently we were consumed  
by side, as if we were unable to notice others  
around us, immersed into our own thoughts and  
gestures, so natural, fluctuating steadily  
Each one of us, traversing a plethora of mental  
landscapes, reminiscing the past, dreaming  
about futures, summoned by the present time  
that offered it all. In the presence, all  
temporalities were intertwined in a  
dance - at times intense and rapid,  
at others barely  
noticeable.  
Floating as were we in  
this flux, travelling

through  
territories  
of our  
own

thoughts.  
Resonating togeth-  
ness, we were all somehow  
dazed, plunged into our own momen-  
tum - particular to each and every one among  
us, while an intangible thread of intention was  
connecting us all. A silent intimate meditation,  
the material offered us a refuge.

One that w

intangible f  
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## RELATIVE SILENCE AT DAWN

2022, 2023

performance

Cirkulacija2 & osmo/za, Ljubljana, Slovenia

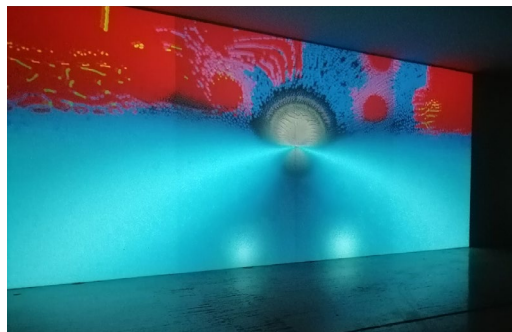
Relative Silence at Dawn is an ambient situation in which field recordings, computer-generated sound, a voice, and live-generated video stretch over long time intervals, creating a space for quiet sequences and monotonous pulsations.

The performers create a generative organic/synthetic feedback loop between sound (8-channel sound spatialisation by beepblip), live generated video (Lina Rica) and voice (Tisa N. Herlec).

### [link to trailer](#)

The audiovisual event follows the mood of solitude and perseverance, two opposite poles of silence. Such silence shifts the responsibility for music production from composition to listeners who become audible to themselves, and their bodies become part of the music. The formless silence takes shape when it is inhabited by listeners who have just left the city rumble and walked into a space of their noise.

Silence is not the absence of sound but is the sound we have learned to ignore; it is a sound that is either too monotonous and stretched or constantly present as a low-frequency murmur of a city or a high-frequency pitch of fluids in the body. Silence is about listening to small and insignificant sounds. It can be loud just as noise can be quiet. It differs from noise in that it does not paralyse the body but includes it in its production similarly to an anechoic chamber.



## LITTLE PIECES

2021

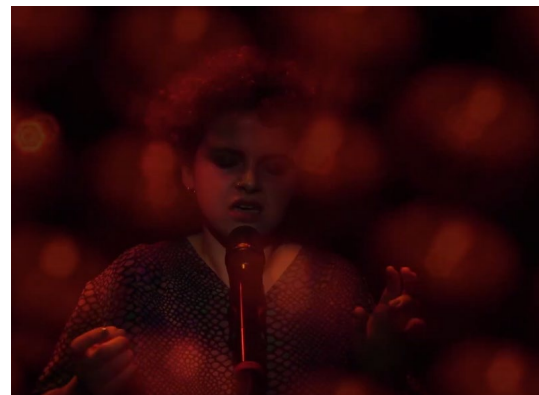
performance for video, cello, movement and voice

Kino Šiška, Ljubljana, Slovenia

[recording of the performance](#) (please do not share)

Little Pieces is a performance for 3 young women: voice - Tisa N. Herlec, cello - Lucija Gregov and movement - Gaja Karolina Rupnik Caruso. It is a result of a week-long residency at the venue, developed in close collaboration with video makers and a director as it was presented as a livestream performance for an online audience during the pandemic.

Little Pieces is a series of short compositions in which individually presented material is combined and juxtaposed. Fluid narration, non-linearity and mycelial structure are the compositional elements that are crucial in creating Little Pieces and perceiving them as a whole made up of many parts. Each of the performers is an empowered unit present in the joint statement, in which they maintain otherness, united by improvisation, which they see as a key tactic in a life without stability, as a possible response to facing the exponential growth of complexity and unpredictability that permeates our time.



# INTERFACING

2018

composition for a multimedia performance  
Zavod Sploh & Zavod .abeceda, Kino Šiška, Ljubljana

As a composer of this piece, I have devised a method of interfacing between the public and the performers.

The visitors of the occasion were given tablets and a link to a web-site to connect to. Everyone was welcomed to anonymously write their compositional suggestions.

The performers were selectively following their writing in real-time (on a screen), reacting to the visitors' constant flood of input with the instruments they were using - electronic diy sound machines: hardware (Miha Blažič) and software (Marko Košnik), voice (Irena Tomažin) and video (Mina Fina).

The creation of the piece was democratized, the intense and quick association flow of written words was established. Chaos in sound and visuals appeared, accordingly to how people were reacting with the interface provided. Communication between all the agents was lively, and full of productive frictions. They attempted to synchronize, but never could.



## MULTIMEDIA DIGESTIVE CIRCUIT

2020

multidisciplinary installation and performance,  
radio emission, video  
Radio Student & Cirkulacija2, Ljubljana

In the space of Cirkulacija2, a chain of “sensoric stations” is established (those are: machines, agents and devices) - processing sound and images. Curated and organized together with Mojca Zupancic, performed by many. Simultaneously existing as a physical manifestation and in its virtual form - as a video livestream and a sound piece aired through the waves of Radio Student.

[link to video](#)



We find ourselves in the midst of a plethora of machines, people, imagery and stories, interwoven into a digestive circuit that processes memories that are foreign to us. We all become a constitutive part of the circuit and communicate with it in specific, subjective ways. We seize memories and catalyze their transformation. The intimacy of memories becomes a subject for collective pondering. A cacophony of impulses is present in this techno-rhizomatic infrastructure of remembering, in which the sensoric stations are the nodes that allow memories to be processed. The circuit transforms memories, while itself is subjected to transformation. The path of the memory that traverses the change from analog to digital, from static to dynamic, from visual to aural, from foreign to ones' own, from particular to collective - and the other way around.



There is something in the assembly of memories that does not want to assimilate at all. The paranodality of fragments persists. We attempt to orient ourselves, in the midst of the process of transforming the materiality into experientiality, while allowing the unknown, the merely-potential, perhaps even illusory, the inaccessible to the senses, the unthought by the conscious mind. The multimedia digestive circuit mutates, transforms, digests, reminds, assimilates, distorts, deforms, destroys, forgets and analyzes.



ORL+ (open research laboratory +)

13. - 24. 8. 2018

temporary experimental art platform - residency

modri kot & zelenica gallery, Autonomous Rog Factory  
Ljubljana, Slovenia

ORL+ harboured artists from 6 different countries, diverse backgrounds and specialities. It was structured as a not-yet-defined platform that lasted for 11 days, without preassigned roles and project plans. We were constructing new models of collaboration, peer to peer learning, horizontal decision-making and forming of interest groups, sharing daily life. A fluid group that was established had to cope with problematics that arose - from unrealistic expectations to re-thinking the institutions of art. We established collaborations on common thought streams and the (im)material production of artworks. The intense process was presented on the final session - an exhibition in process at Zelenica Gallery.



process - collective arrangement - experiment - multiplicity - collaboration - platform - possibility - transition - playground - suggestion - mindset - experience - narrative - struggle - discourse - idea - methodology - encounter - question - reflection - challenge - exchange - aspiration - tendency - desire - poetic - change - subjective - politics - contextual - contribution - artistic - patience - social - balance - utopic - environment - open - clash - empowering - togetherness - learning - equality - difference - connection - sharing - variety - optimisation - self-initiative - real life - skill-sharing - attracting - repelling - synergy - participation - success - failure - international - imagination - discursive - improvisation - diverse - progressive - mixed media - idea-generating - constructive - belonging - complex - awareness - communication - friendship - free flow - chaos - attempt - growth - common ground - relationship - responsibility - taking care - playground

temp.tc (temporary transborders collective)

18. 8. - 1. 9. 2019

temporary experimental art platform - residency

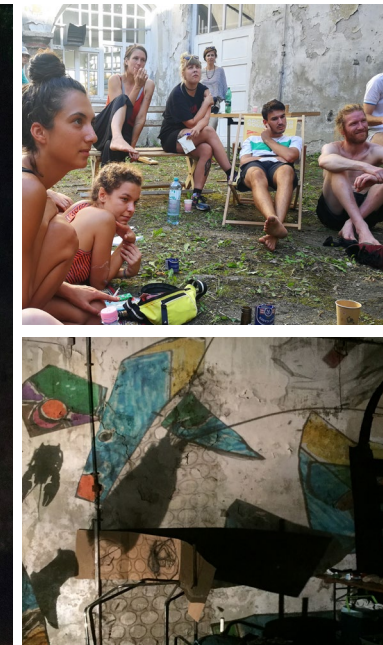
Cmurek Castle, Transborders Festival, border of  
Slovenia and Austria

temp.tc (temporary transborders collective) was an intense experimental residency, a collective process for a group of 19 young artists that inhabited an almost-abandoned Castle Cmurek, a former institution for mental illnesses on the border between Slovenia and Austria during the Transborders Festival by Museum Joanneum and Pavelhaus.

Creators of a manifold of diverse practices and approaches have joined forces in order to explore cohabitation and co-creation, collaboration in the time of predominant individualisation and alienation. Thinking collectively and communicating was crucial, decision making joint.

We were strongly influenced and inspired by our surroundings, the context that we have found ourselves situated in: the fragile border, the majestic river Mura, the castle, its complex history and its stories embedded in the walls.

Improvisation, communication and collaboration were the principal strategies that we employed. Completely submerged into the process and the context, we have created many works of art were presented to the public as a performative exhibition-in-process that took visitors on the path inside the castle.



24H

2019

24-hour experimental art platform - residency  
Sign Gallery, Groningen, Netherlands

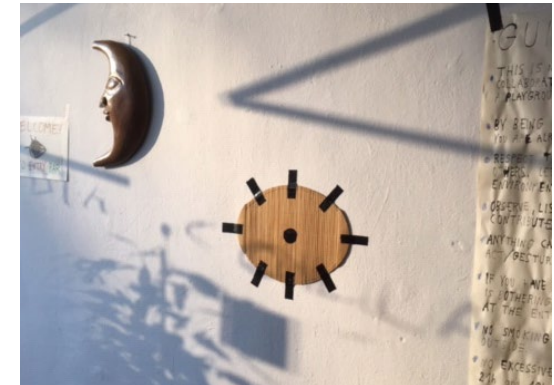
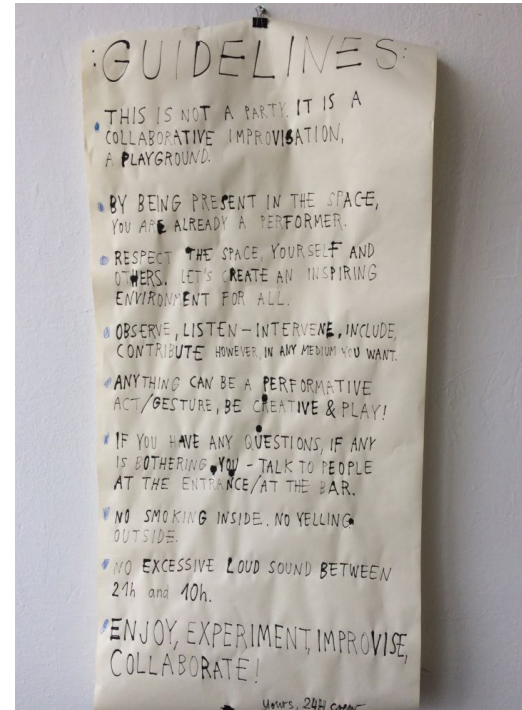
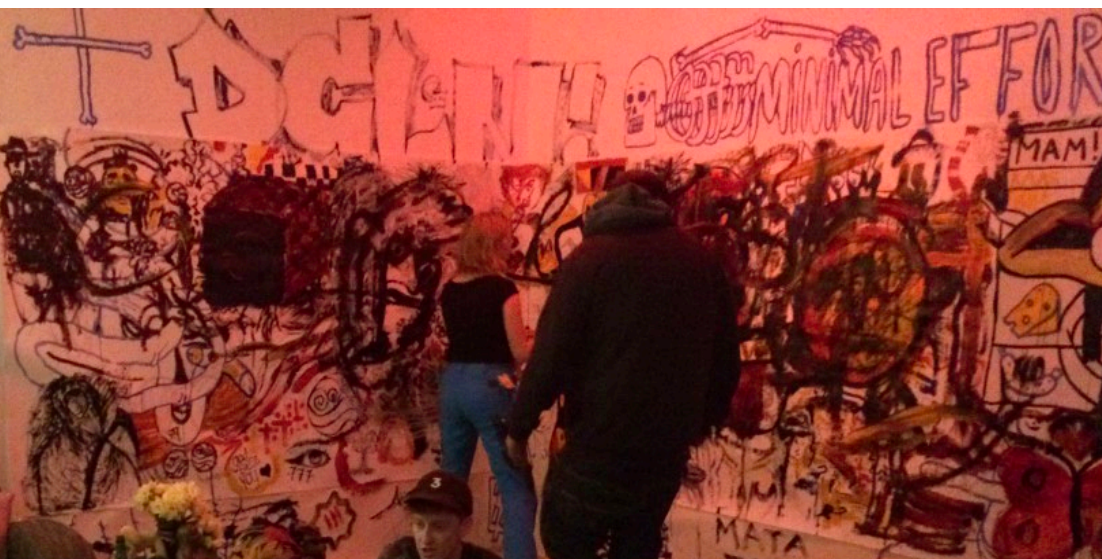
24H was a twenty-four hour-long post-disciplinary event, open for in situ collaborating and creating, as well as livestreamed.

It was created by a group of 8 creators from different disciplines and divided into four conceptual blocks of 6 hours each: Establish Time (the current state), The Human Regaining the Animal (the deconstruction of time), Rituals (the celebration of time), Resynchronization (the reintegration in togetherness).

Organised and curated by: Tisa Neža Herlec, Demi Kameel, Angelos Messios, Rafiq Abbasov, Filippo Temperini, Mojca Zupancic, Livia Rib, Michiel Teeuw.

*"In a world which is overwhelmed by media, technology, individualism and isolation, we notice the tendency of our generation towards being more social, in touch, a part of something. We wish to bring people together and create a temporary community that is mutually inspired. We are facilitating a process of a 24-hour collective creation, reaction, where the borders between performers and the public are blurred, or may not even exist anymore.*

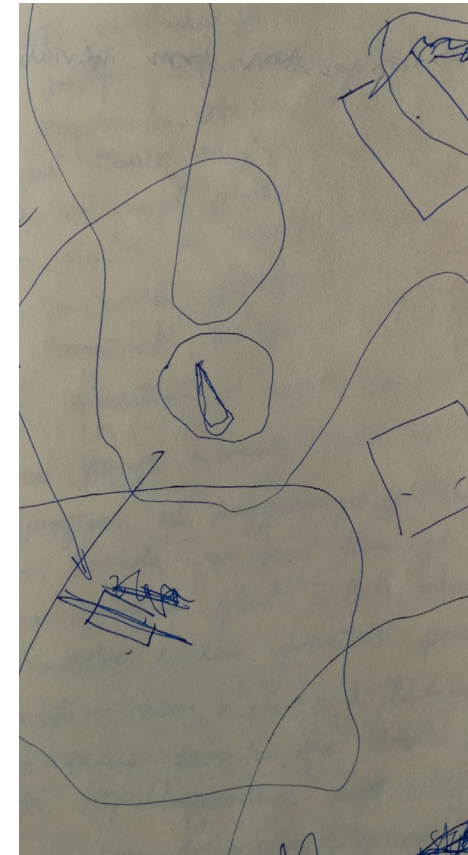
*24-hours is a playground, a laboratory of common experience, interchange, cross-pollination and action. Improvisation is a keyword and it can happen in any media. Everyone is invited to collaborate and interpret this invitation as they wish."*



Zavod Sploh, Španski Borci, Ljubljana, Slovenia

Its first edition Resonance was established and composed as an open folie playground in which the public that joined were the performers and audience members simultaneously, following a simple score that the authors of the event provided. The event happened in 3 distinct rooms: the Waiting room, the Interactives (performance) room and the listening room. While a portion of the public were performing, others were their audience in the other room.

Authors and performers: Tisa Neža Herlec, Tilen Lebar, Ivana Maricic, Mauricio Valdés San Emeterio, Staš Vrenko



## AFTERLIFE

2018

multimedia installation

Dev9t Festival, Stara Ciglane, Belgrade, Serbia

Afterlife is a poetic site-specific installation that consists of 15 masks, light and sound. It addresses the forgotten custom of making post-mortem masks, in order to remember the deceased. Myself, Jana Nuncic and Ursa Godina immortalized our faces and created this piece that was shown to the public in a festival setting. In the space of the installation we performed and interacted with the audience.



## DISSONAR

2018

wearable tech, sound performance

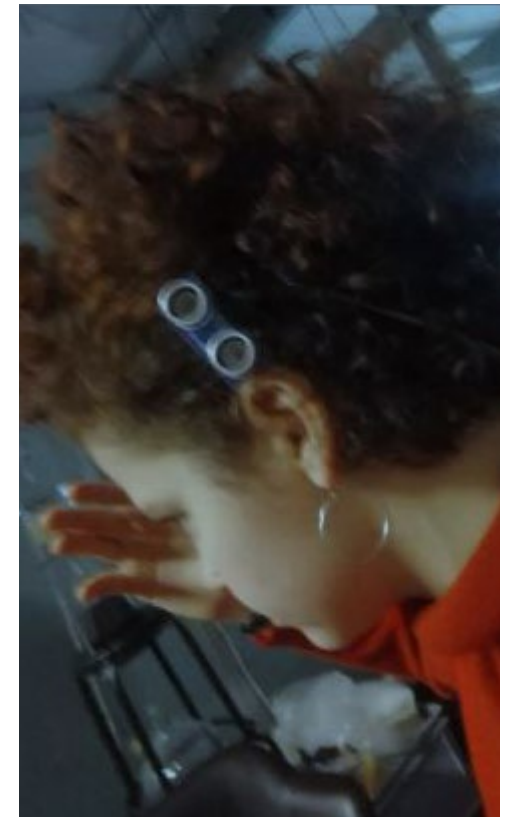
Kapelica Gallery & MSUM, Ljubljana

Dissonar is an instrument that consists of a micro computer, two sonar sensors and a recording device, developed with the technical co-authorship of Matic Potocnik.

It captures sound from the surroundings, and modulates it with the readings from the sonar sensors that detect distance/proximity of physical elements in the space - people and objects.

I wear the Dissonar on my head and walk around an exhibition opening, capturing the atmosphere, having conversations, casually performing. The sound of the space is modulated in real-time, and the created soundscape is audible in the other room.

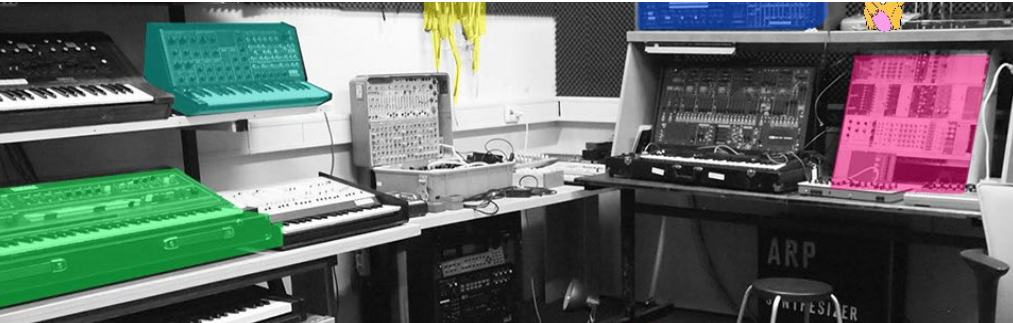
Dissonar doesn't work without being in an environment filled with people - as it has nothing to react to. It is made as a tool that emphasizes the general, invisible things in our environment, to awaken our senses, our perception of sound and its haptic materiality.



## SOUND RELEASES:

### RE#SISTER

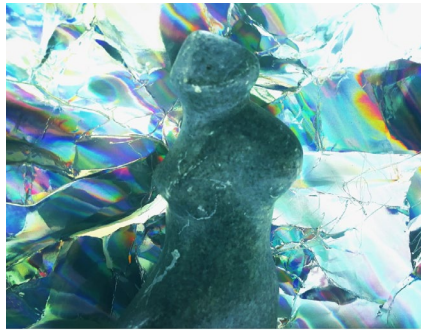
is a community of women and non-binary people revolving around the electronic music studio of WORM in Rotterdam. I've been an active member of the community since 2019 and have released two pieces in the collectively made albums, designed them, as well as facilitated a workshop for new members and a couple of monthly meetings of the group.



### CORPOREAL WHISPERS (2020)

digital release

Constant Embrace - voice solo



### RE#SISTANT BODIES (2022)

physical release on USB

Tracing, Dancing - with Mojca Zupancic (keyboards)



### VORONOI COLLECTIVE TRIO (2022)

physical release on CD

with Mojca Zupancic (keyboards) &  
Ruggero di Luisi (percussion, electronics)

### SONGS TO MAKE YOUR DAY (2022)

digital release

with Bert den Hoed (piano)



### SHALL WE?: SEQUENCE INITIATED (2022)

digital release

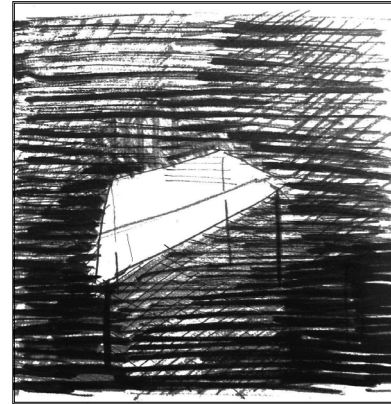
with Dorota Matejova (traverso, flutes) &  
Sebastian Pappalardo (algorithmic coding)



### BUREAU (2021)

digital release

with Marek Fakuc (percussion)



VARIOUS PAINTINGS, DRAWINGS, PRINTS (2018-2023)

