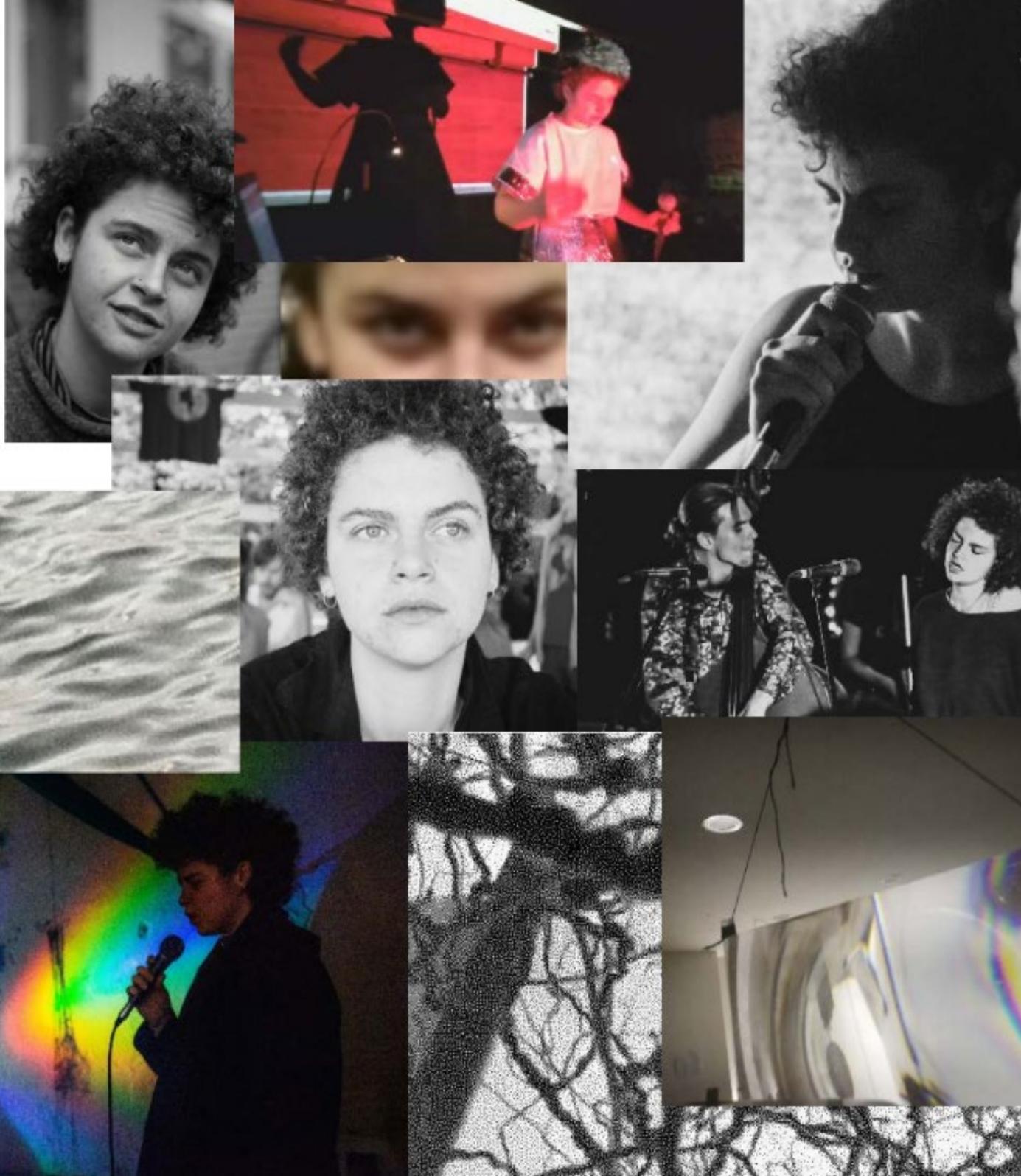


PORTFOLIO

TISA N. HERLEC

2023

website: tisa.world
email: world.tisa@gmail.com
telephone: +31644211586



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, constructed of three chapters.

[link to performance](#)

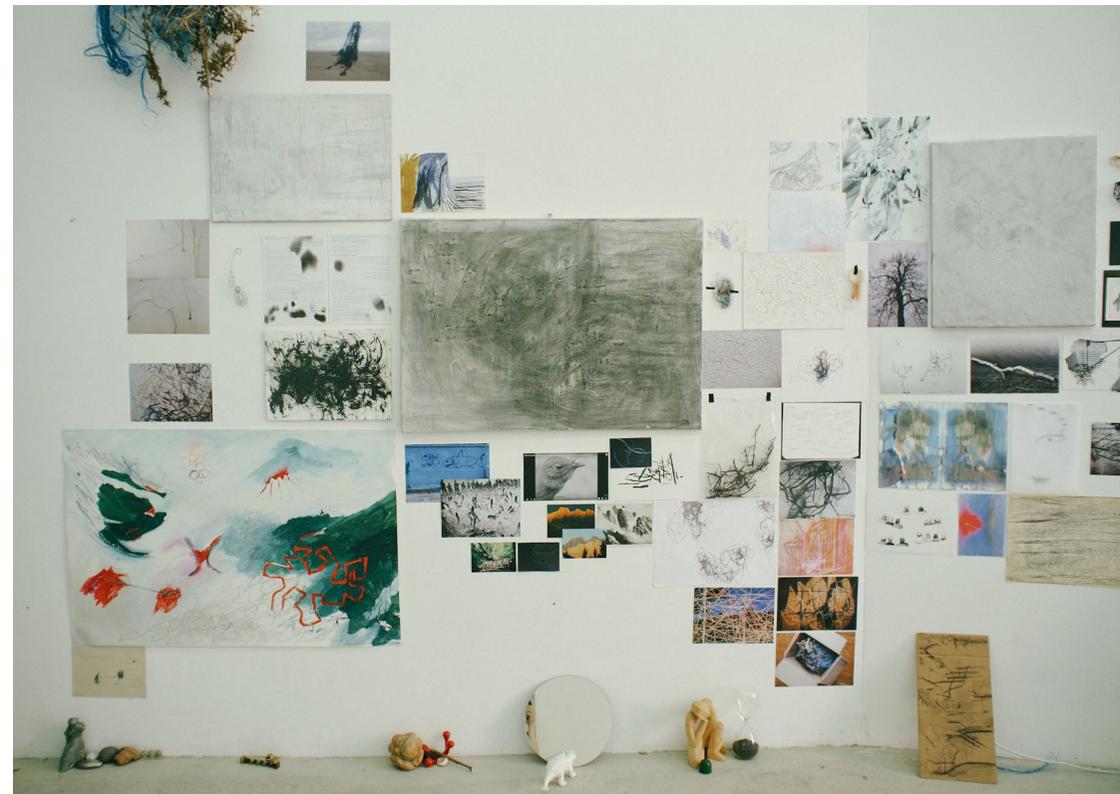
[link to thesis](#)



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 Hiršfenfelder, Bruno Ferro Xavier Da Silva, eerieear aka Seb Zeb, Pietro Frigato, ParasnoI 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

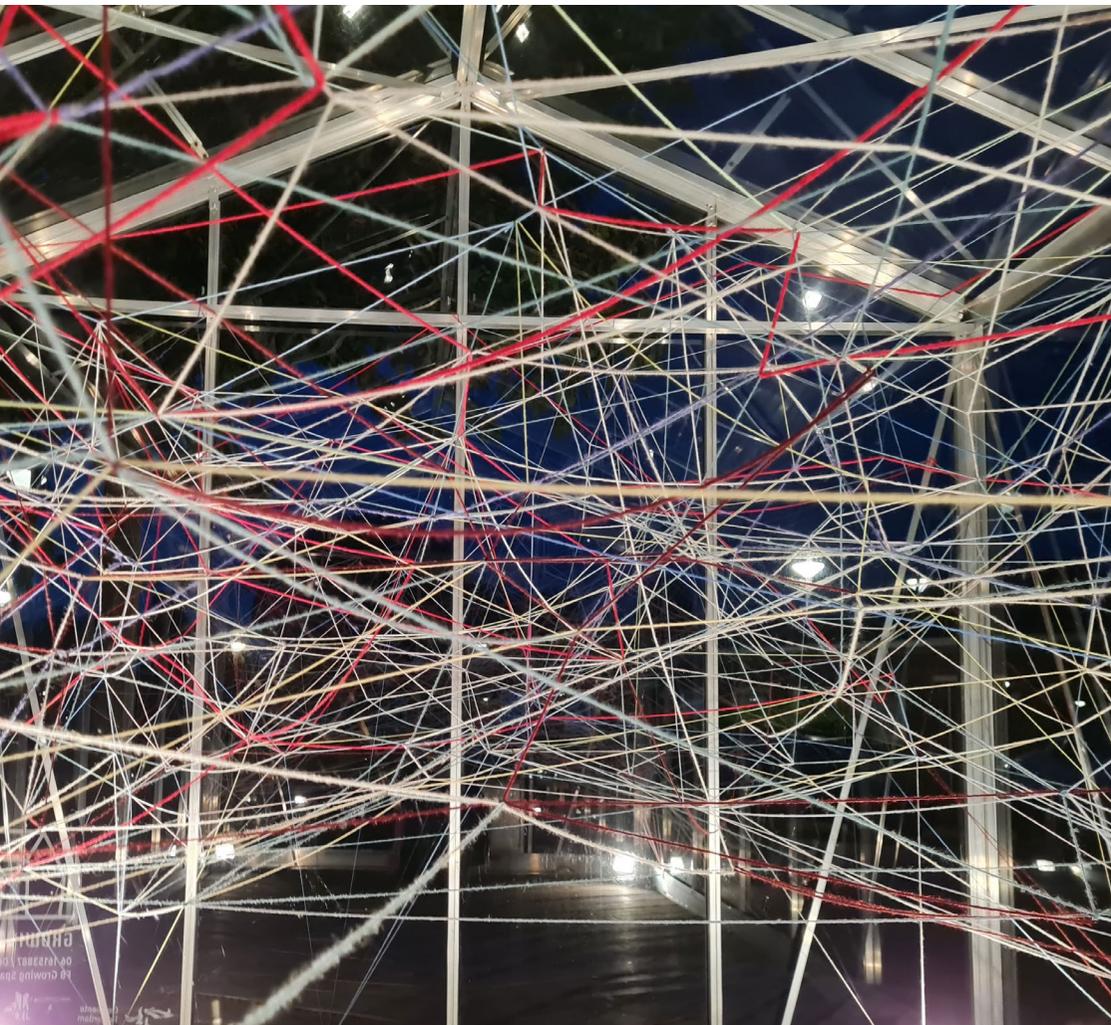
site-specific installation

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

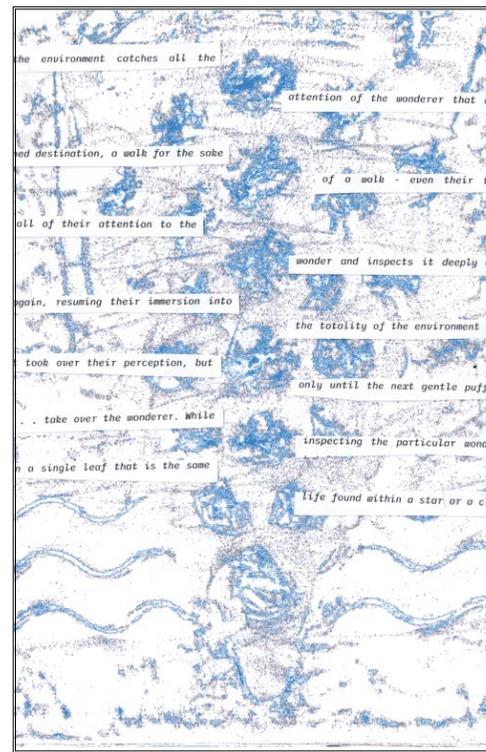
Heilige Hartkerk, Venlo

“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.



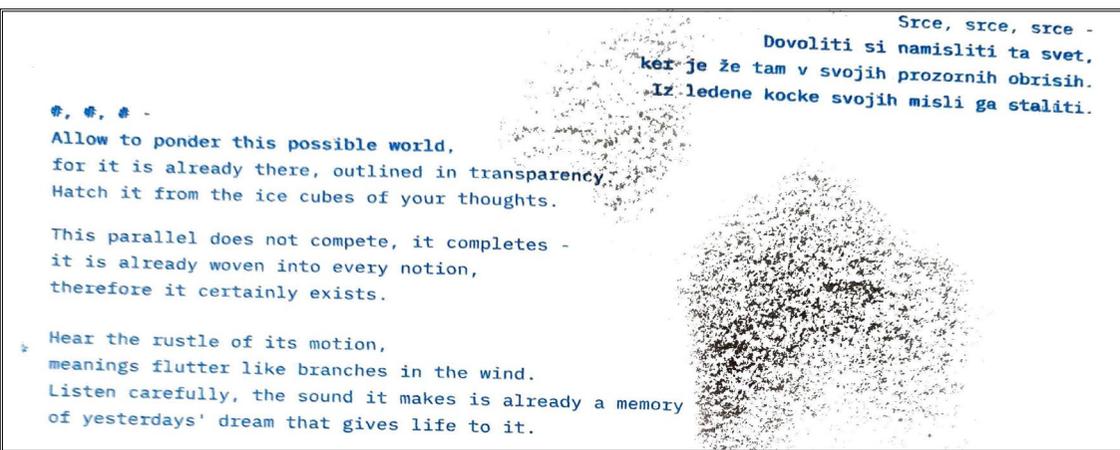
WHAT IS AN OWN POSSIBLE WORLD?
2020
DE_LAYER #3, De Player, Rotterdam

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.

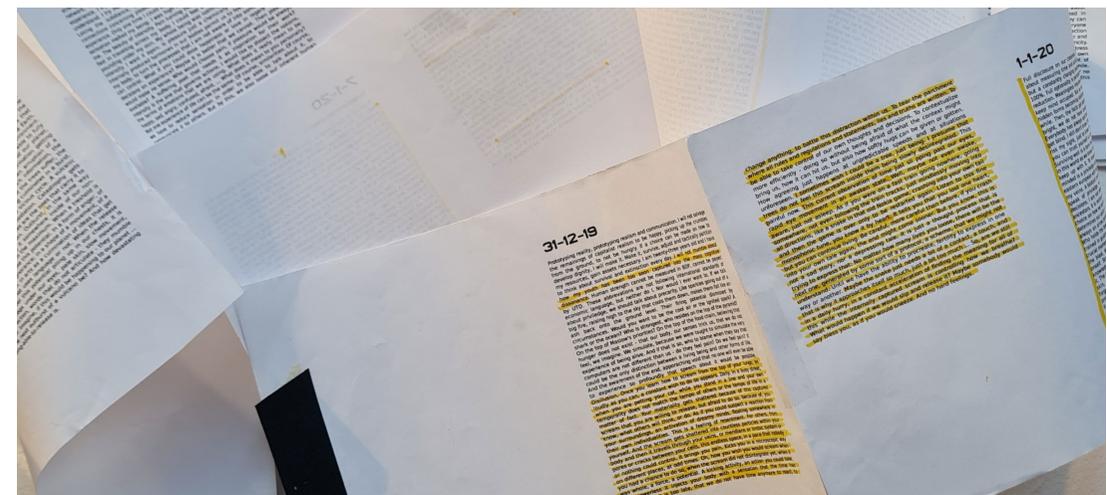
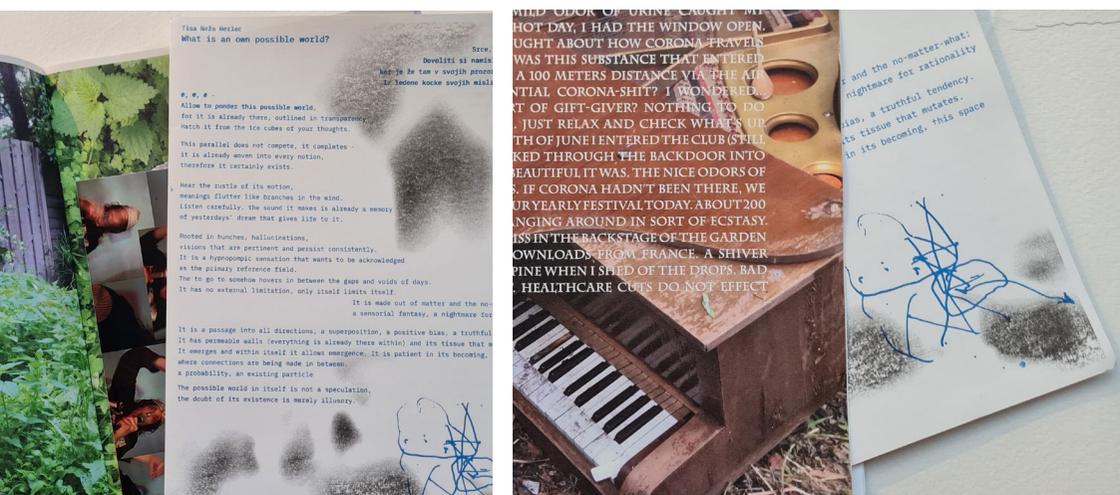
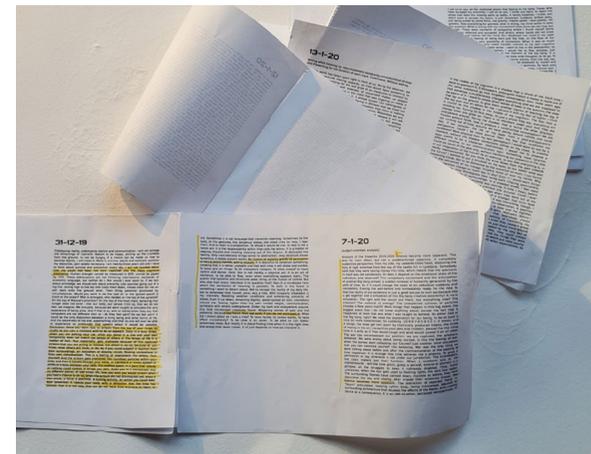
[link to sonification](#)



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](#)

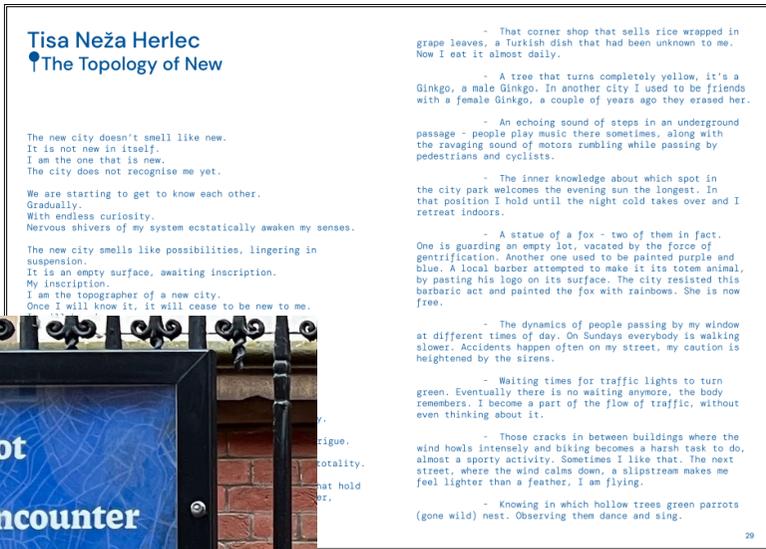


THE TOPOLOGY OF NEW
2022

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.

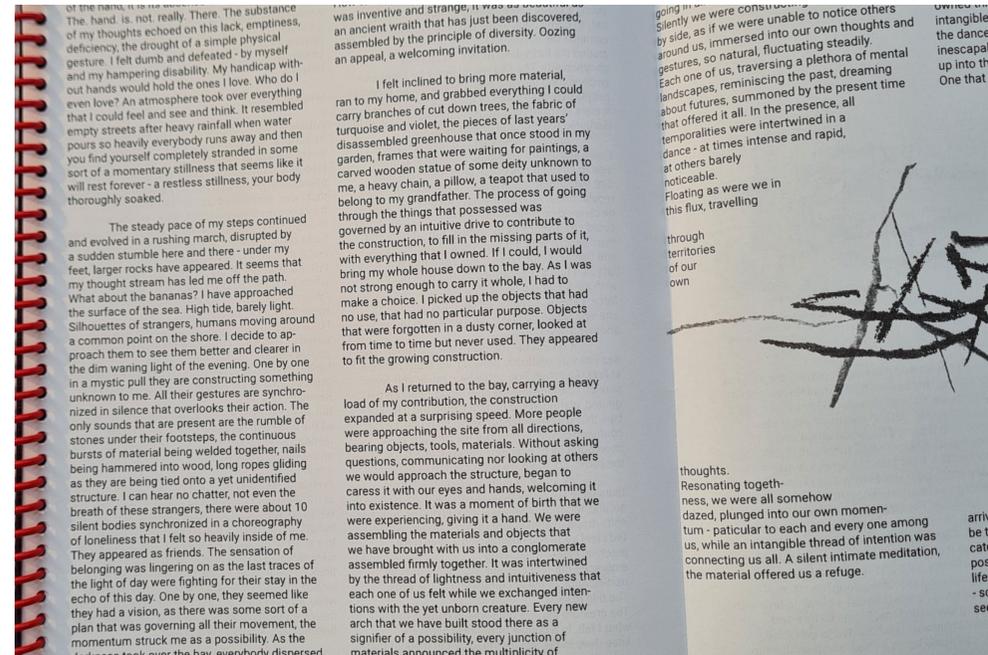
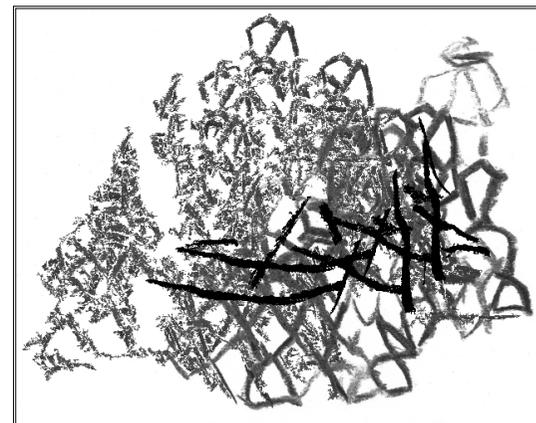


FLOATING VIOLET
2021

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.



RELATIVE SILENCE AT DAWN

2022, 2023

performance

Cirkulacija2 & osmo/za, Ljubljana, Slovenia

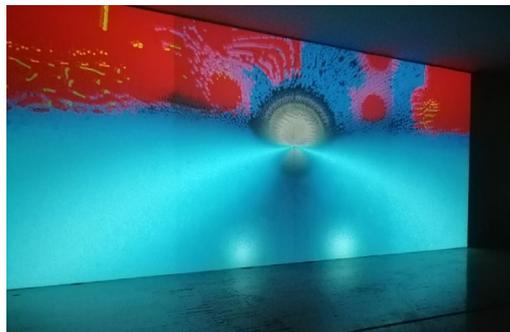
Relative Silence at Dawn is an ambient situation in which field recordings, computer-generated sound, a voice, and live-generated video stretch over long time intervals, creating a space for quiet sequences and monotonous pulsations.

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

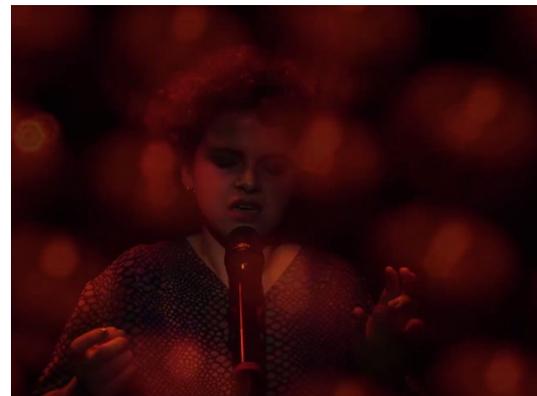
2021

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 website 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](#)



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.

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.



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

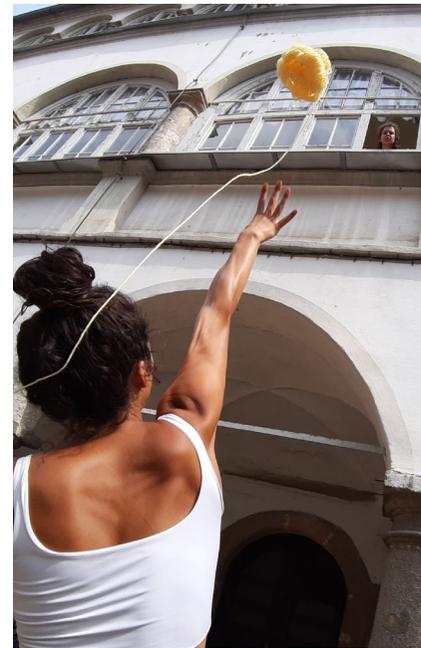
temporary experimental art platform - residency
Cmurek Castle, Transborders Festival, border of
Slovenia and Austria

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

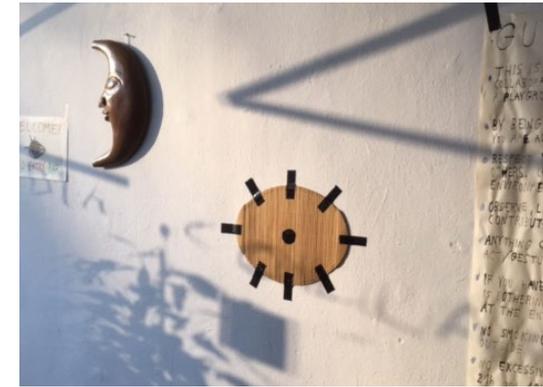
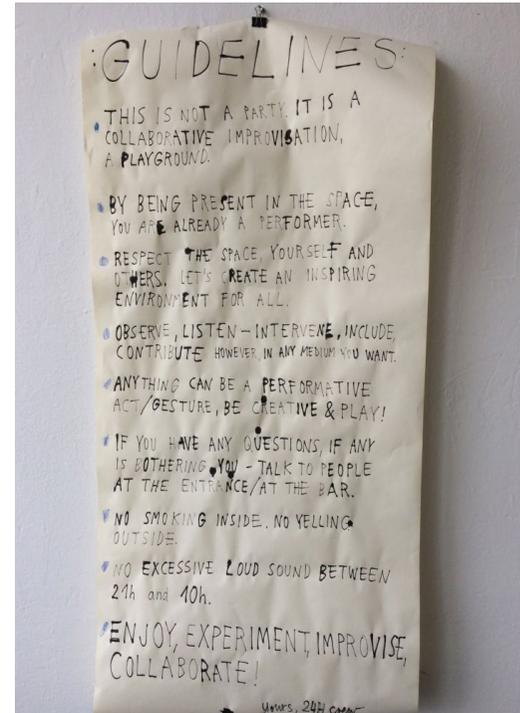
24H was a twenty-four hour-long post-disciplinary event, open for in situ collaborating and creating, as well as livestreamed.

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."



RESONANCE

2019

Sluhodvod

Zavod Sploh, Španski Borci, Ljubljana, Slovenia

Sluhodvod was a cycle for genre-open and media-fluid exploration into sound, visual and relational fields produced by Zavod Sploh.

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.

[link to video](#)

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



RESONANCE

YOU ARE WELCOME TO FREELY MOVE AROUND THE SPACES:
DOBRODOŠLICE, DA SE PROSTO SPREHAJATE MED PROSTORI:

INTERACTIVES ROOM SOBA INTERAKTIVOV ↔ WAITING ROOM ČAKALNICA (YOU'RE HERE TUKAJ SI) ↔ LISTENING ROOM POSLUŠALNICA

EACH ROOM HAS ITS GUIDELINES, WE ENCOURAGE YOU TO RESPECT THEM.
VSAKA SOBA IMA SVOJE SMERNICE DELOVANJA. SPodbujamo vas da jih upoštevate.

10 PEOPLE MAX AT THE SAME TIME
10 LJUDI NAENKRAT

STAY INSIDE AS LONG AS YOU WANT TO
OSTANI, KOLIKUR ČASA ŽELIŠ, KOLIKUR ČASA ŽELIŠ, KOLIKUR ČASA ŽELIŠ, WHEN YOU LEAVE, SOMEONE ELSE WILL TAKE YOUR PLACE
KO ODIDEŠ, BO VSTOPIL NEKDO DRUG

SOUND, PLEASE
ZVOK, PROSIM

WE ADVISE YOU TO USE EACH 'INTERACTIVE' (SONORIC OBJECT) FOR AT LEAST 13 MINUTES
PRIPOREČAMO, DA VSAK 'INTERAKTIV' (ZVOČNI OBJEKT) UPORABLJATE VSAJ 13 MINUTE

UNLIMITED NUMBER OF PEOPLE
NEOMEJENO ŠTEVILU LJUDI

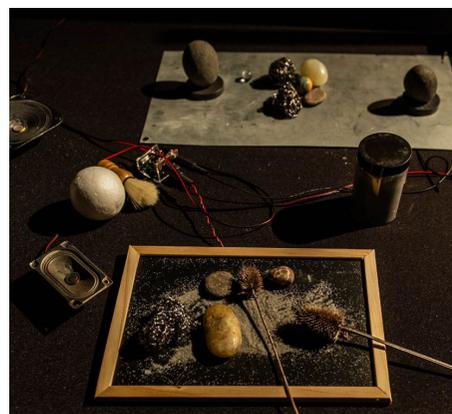
DO WHATEVER YOU WANT TO DO WHILE WAITING FOR YOUR TURN TO ENTER THE INTERACTIVES AND THE LISTENING ROOM
POČNI, KAR ŽELIŠ, MEDTEM KO ČAKAŠ NA VSTOP V SOBO INTERAKTIVOV IN V POSLUŠALNICO

10 PEOPLE MAX AT THE SAME TIME
10 LJUDI NAENKRAT

STAY INSIDE AS LONG AS YOU WANT
OSTANI, KOLIKUR ČASA ŽELIŠ, WHEN YOU LEAVE, SOMEONE ELSE WILL TAKE YOUR PLACE
KO ODIDEŠ, BO VSTOPIL NEKDO DRUG

SILENCE, PLEASE
TIŠINA, PROSIM

THANK YOU FOR READING THIS
HVALA, KER STE TOLE PREBRAL/LE



AFTERLIFE

2018

multimedia installation

Dev9t Festival, Stara Cigłana, 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

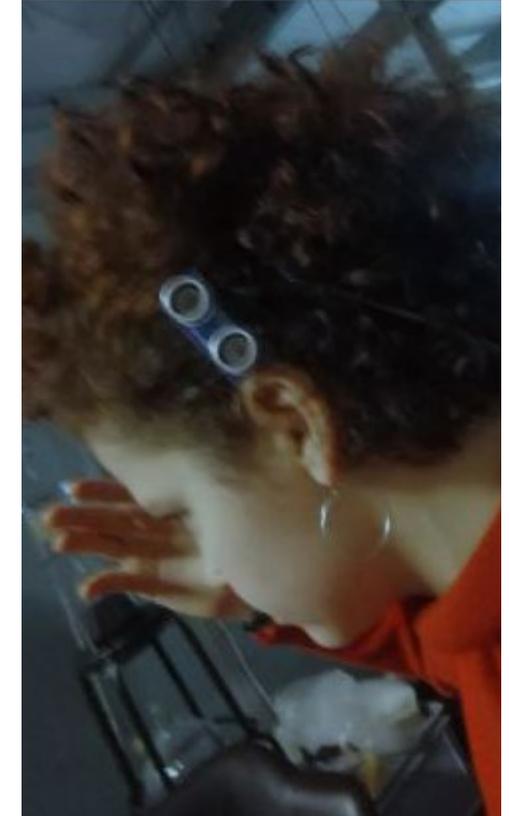
Kapelica Gallery & MSUM, Ljubljana

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)

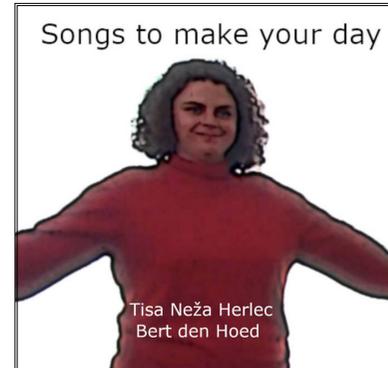
physical release on CD

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

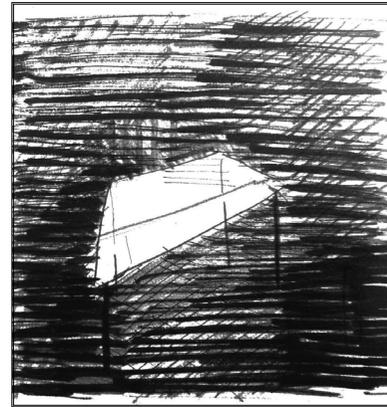
with Dorota Matejova (traverso, flutes) & Sebastian Pappalardo (algorithmic coding)



BUREAU (2021)

digital release

with Marek Fakuc (percussion)



VARIOUS PAINTINGS, DRAWINGS, PRINTS (2018-2023)

