

# KAJA FAR SZKY

## CONTACT & INFO

[www.kajafarszky.com](http://www.kajafarszky.com)

[www.instagram.com/kajafarszky](http://www.instagram.com/kajafarszky)

[www.facebook.com/farszkykaja](http://www.facebook.com/farszkykaja)

Born in Zagreb, Croatia

Lived in Zagreb and Barcelona

Based in Brussels, Belgium



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**Education:** HoGent, School of Arts Gent, Belgium – with Ictus and Spectra Ensembles

Escola Superior de Musica de Catalunya (ESMuC), Barcelona

Music Academy Zagreb, University of Zagreb

**Worked with:** Ensemble21 (BE), Klankennest (BE), Down the Rabbit Hole (BE), Ictus Ensemble (BE), The Black Page Orchestra (AT), Music Showroom SC Zagreb (HR), Spectra Ensemble (BE), REDOX trio (AT), We Spoke Ensemble (CH), Ensemble Studio 6 (SRB), Ulysses Ensemble (EU), Usinesonore Ensemble (CH), 2K+ Novi Sad (SRB), FRAMES Percussion Barcelona (ES), Slagwerk Den Haag (NL), Ensemble 21 (BE), Improve Collective Belgrade (SRB), Zagreb Philharmonic Orchestra (HR), P.A.R.T.S. Brussels (BE), Orchestra of Croatian National Theatre Zagreb (HR), Music School Karlovac (HR), No Borders Orchestra (ex-YU), Companie Collapse Lyon (FR), Theatre ITD Zagreb (HR), JM Croatia (HR) and others.

**Performed at:** Ultraschall Festival Berlin (DE), Ultima Contemporary Music Festival Oslo (NO), Huddersfield Contemporary (UK), Ars Musica Brussels (BE), Les Festivals de Wallonie (BE), Bijloke Wonderland (BE), Fleetstreet Theater Hamburg (DE), Festival Usinesonore (CH), Festival Présence - Paris (FR), Festival Warsaw Autumn (PL), Flagey, Brussels (BE), Usinesonore Festival (CH), AckerStadt Palast Berlin (BE), Café Otto London (UK), Festival Big Bang in Athens (GR), September Festival Gaasbeek (BE), Ear to the Ground – Ghent (BE), Banff Centre for Arts and Creativity (CA), Radio France (FR), Festival Présence Paris (FR), Gallery D'Apostrof Meigem (BE), Alte Schmiede Vienna (AT), Concertgebouw Brugge (BE), Muziek Centrum De Bijloke Ghent (BE), Opéra de Lille (FR), Ferienkurse für Neue Musik Darmstadt (DE), Manifeste Paris (FR), Snape Maltings Britten Pears Residency (UK), P.A.R.T.S. (BE), Holland Festival (NL), Izlog suvremenog zvuka Zagreb (HR), Wien Modern (AT), Music Biennale Zagreb (HR), V:NM Festival Graz (AT), Vox Feminae (HR), Radio ORF Vienna (AT), AudioArt Pula (HR), Radio Belgrade (SRB), Osor Musical Evenings (HR), Musica Sacra Maastricht (NL), Miry Concert Hall Ghent (BE), SPOR Festival Aarhus (DK), Bergen Kunsthall (NO), Berghain Club Berlin (DE), Unsafe&Soungs Festival Vienna (AT), IGNM Zürich (CH), and others.

# ARTISTIC PROJECTS & COLLABORATIONS

## down the rabbit hole

(2017-2022)

[www.dtrh-collective.com](http://www.dtrh-collective.com)  
[on Vimeo](#) / [on Facebook](#) / [on Instagram](#)



**Down the Rabbit Hole**, music collective founded in 2017 and co-directed by Filipa Botelho (Portugal), Kaja Farszky (Croatia) and Hanna Kölbel (Germany). Hailing from throughout Europe, we are committed to the emerging scenes within contemporary music, identifying with the art of nerdy entertainment and thus pushing borders by building new dramaturgies for sound creations. Identified as performers of contemporary music we naturally search for extended techniques: we are wild curators of our concert programmation and indulge into setting up a superb performance space. As a music collective, we loved to challenge and support fascinating creative artists to follow their ideas. To make this juicy newness happen we play acoustic instrument, voice, touch, light... all to spark the senses of our young, old, big and small audiences. From 2017-2022, Down the Rabbit Hole was a part of [Cohort](#) creative platform in Brussels.

## **JUKEBOX** (2020-21) - [on web](#) - [on Vimeo](#)

*Created with Down the Rabbit Hole in production with LOD, muziektheater*



JUKEBOX is an intuitive musical parkour for children 8 – 11 years old, animated by the video installation in which the audience can move freely and be guided by its spatial hearing instincts. It's an experience that changes the perspective of what is music and what are musical instruments. Are your ears musical instruments? Where does the concert take place when there is no stage? Can your ear guide you to move freely in the concert space when there are no chairs? What is your favourite listening position? How can you make music out of a sound just by listening differently? When you find yourself in an unusual situation, how well do you listen to your ears?

© keda.be

## **ZIMZUM – Babelut Parcours (2021) - on YouTube - on web**

*Production of Musica Impulscentrum, created with Down the Rabbit Hole*

*Nominated for YAMawards 2022 in the category “Best Small Ensemble”*

In Babelut Parcours ZIMZUM, small children imagine themselves to be big and big people imagine themselves to be small. Through folding and stretching, everything is thrown out of proportion. Babelut Parcours is a biennial musical experience for children aged 0 to 5 and their (grand)parents. Made with Down the Rabbit Hole and composer Frédéric Verrières, performers take the participants on a voyage of discovery full of music, sound installations and, above all, lots of interaction. Passively participating is not an option: the young visitors become little artists themselves and a source of inspiration for the actors, musicians and dancers.



## **MUSIMATRIX (2021) - on Youtube - on web**

*Production and concept of Musica Impulscentrum, created with Down the Rabbit Hole*

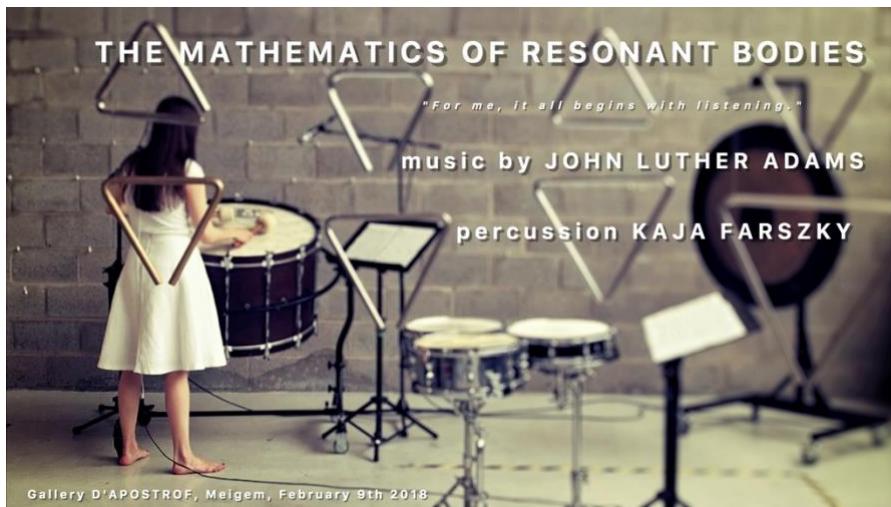


MusiMatrix is an interactive musical experience. Together with a new renomated ensemble we confront more than 2000 children each year with classical or contemporary composed music. MusiMatrix demolishes the boundaries between listening, active experience and performing together.

Down The Rabbit Hole, Collective for new music, Reveals the difference between alive and lifeless. Can we bring inanimate objects to

life? How do we grow to become a superorganism? What can nature teach us about cooperation? With found materials, our own boddies and voices we become our own ecosystem.

## **RESONANT BODIES** (2018-2024) - [on Soundcloud](#) - [on Vimeo](#)



Music by John Luther Adams, where he invites listeners to plunge into soundscapes of percussion instruments over long period of time exploring the acoustics of the instruments it selves. Setting it into white open space such as gallery, it gives a listener different perspective than the concert version. Instruments becomes exhibition exponents

while sounds encourages auditors to walk around and perceive the sound from different corners.

## **HOUSE ON THE BLADE**

(2016)

[on Sound Cloud](#)

[on Vimeo](#)

authors:

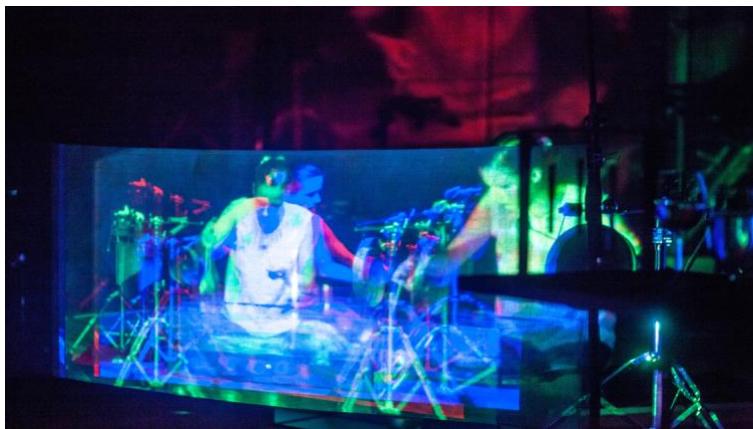
**Kaja Farszky** (music)

**Silvia Marchig** (dance)

**Marina Petković Liker** (stage direction)



New theatre work, a hybrid between dance, concert, drama and music-theatre made in collaboration with dancer Silvia Marchig and stage director Marina Petković Liker. Piece was made in a search of one, common theatre language that will be represented by the space, body, sound, light, frame, rhythm, intensity, relationships, compassion, duality and self-being. Two performers on stage, percussionist and dancer, discuss in precise and surprisingly crude performative language full of sensuality while opening up spaces for emotional affects, tenderness and playfulness, as well from brutality and horror. Theatre performance that is followed like a precise scores of percussion concert in the synergy of sound, movement, color, smell, image - the house on the blade. The show was produced by Teatar ITD at Student Center Zagreb, Croatia.



**O<sup>2</sup> H<sup>2</sup>O RGB (2015)**

[on Vimeo](#)

[on SoundCloud](#)

authors:

**Kaja Farszky** (music)

**Dinka Radonić** (video)

Audio visual work for percussion and video

The piece is based on construction and deconstruction of artistic process. Video projection in this piece is linked directly to the performance of the musician, one is not complete without the other. There are 3 performances recorded in advance and divided in 3 additive primary colours which are red, green and blue. The sound of every colour follows its own video and it moves (comes in and out) like the video. Both sound and video are flowing throughout the whole piece which makes the listener confused about the real source of the sound and the projection is projected through transparent black fabric, on the percussionists white shirt and on the walls behind. The process decompose the picture on its primary components and back compose to its original colours.

## **MUSIC FOR ONE SUITCASE (2015)**

[on Vimeo](#)

[on SoundCloud](#)

Concept, stage & light design:

**Kaja Farszky**

Music by:

*A. Lucier, S. Saunders Smith, J. Cage,*

*F. Rzewski, Th. De Mey and V. Globokar*



Accompanied by music by Alvin Lucier, Stuart S. Smith, John Cage, Frederic Rzewski, Thierry De Mey and Vinko Globokar, this performance takes us through short story of instrumental theatre from the 70's till today. My challenge was to create a percussion concert with minimal number of instruments, inspired with everlasting destiny of assembly and disassembly, imbued with want to play a concert with instruments (or without) for just one suitcase. My musical life characterizes many travels to three different continents with different suitcases. Packaging instruments and suitcases is my everyday life, and apart from my love to travel, along Croatian, I speak five more different languages which three of them I use in this performance. Theatrical experience of contemporary music.

## *through & out of space* (2015)



[on YouTube](#)

[on SoundCloud](#)

Concept, music and performance:

**Kaja Farszky**, percussion

**Josip Konfic**, percussion

**Nenad Sinkauz**, electronics & electric guitar

*through & out of space* deals with the time, sound and physical space. It contains sound that comes, goes through and out of it, avoiding the classical positioning of the scene and using the existing material, objects and parts of the halls the percussionists Kaja Farszky and Josip Konfic together with the electronic musician Nenad Sinkauz turn the Theatre &TD hall into a part of the instruments of the project. The instant shaping of the space through the use of the musicians' bodies that take the performance space with their own outer and inner space, and in their continuum they are using a refined sense for action and reaction to its sounds. Project is produced by Music Showroom SC and premiered on the third edition of festival Showroom of Contemporary Sound in Zagreb, May 2015.

## **REDOX Trio**

(since 2014)

[on Vimeo](#)

[on SoundCloud](#)

**Katharina Klement**, piano

**Annette Giesriegl**, voice

**Kaja Farszky**, marimba



**REDOX** trio consisting of [Katharina Klement](#) -

prepared piano, [Annette Giesriegl](#) - voice and Kaja Farszky - marimba, met for the first time in 2014 within the exchange "Alpenglow IV, Styria meets Croatia" in Pula. The idiosyncratic mix of instruments marimba, piano, voice with additional use of electronic gives the trio its distinctive characteristics within the world of improvised music. The musicians, born in the fields of jazz, new music and improvisation, act like in a chemical laboratory, in which there are always musical "redox reactions", in which "sound electrons" are taken over or released and thereby constantly new sound material develops. In 2017, the trio released its first CD "orbitals" with the record label creative sources.