

**Borut Krzisnik**

**Portfolio**



**References:**

**Albums**: 9 albums at Claudio Records, div. Claudio Contemporary

**Directors**: Peter Greenaway, Gerald Thomas, Julie-Anne Robinson, Vinko Moderndorfer, etc.

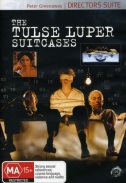
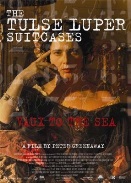
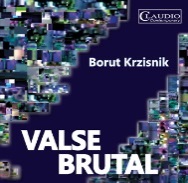
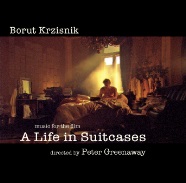
**Choreographers:** Edward Clug, Thomas Noone, Ana L. Sanchez, Natalia Horecna, Virpi Pahkinen

**Festivals**: Cannes, Venice, Berlin, Toronto, Tribeca, Montreal, Hong Kong, Chicago, Jacob’s Pillow Dance, BITEF, Music Biennale Zagreb etc.

**Production houses**: Royal National Theatre (London), La MaMa (New York), Picollo Teatro (Milan), Schauspiel Frankfurt, Bush Theatre (London), SESC (Sao Paulo), Kasanderfilm (Netherlands), Phoenix Dance Theatre (Leeds), Station Zuid (Tilburg), SNG Opera Ballet Maribor, Opera Graz, Finish National Opera and Ballet etc.

**Awards**: *Vesna* for the best film score at Slovenian Film festival, *1st prize* at the Napoli Danza Festival

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**SHORT CV**

Borut Krzisnik (1961, Zagreb) is a Slovenian composer of contemporary music, based in Ljubljana. Born into a family of diplomats, he moved frequently during his childhood, both within former Yugoslavia and abroad. Soon after his birth his family moved to Romania where his father was appointed to the post of Yugoslavian diplomatic attache in Bucharest. In 1973, they finally settled in Ljubljana, which became his permanent residence. Living in different environments and experiencing many mentalities shaped his understanding of diversity and ultimately his broad approach to music. He began his musical journey with the piano, continued with the guitar, and throughout the eighties built his unique compositional language. He graduated from the Faculty of Arts in Ljubljana with a degree in psychology, but soon devoted himself professionally to music.

He released nine albums: **UTOPIA** (Claudio Records, 2024), **DANCING MACHINE** (Claudio Records, 2020), **LIGHTNING** (Claudio Records, 2013), **VALSE BRUTAL** (Claudio Records, 2014, KUD France Prešeren, 2009), **SACRE DU TEMPS** (Claudio Records, 2013, Station Zuid, 2007), **A LIFE IN SUITCASES** (Claudio Records, 2012, First Name Soundtracks, 2006), **STORIES FROM MAGATREA** (Claudio Records,2014, KUD France Prešeren, 1997, US's release: Falcata-Galia Recordings, 1999), **LA DOLCE VITA** (Claudio Records, 2014, FV, Ljubljana/Discordia, Willich, 1995) and **CURRENTS OF TIME** (Claudio Records, 2012, Recommended Records, London, 1991; re-release: Tone Casualties, Hollywood, 1998).

Music of Borut Krzisnik is used for a great number of film, dance, theatre and other productions. He wrote the score for **Peter Greenaway's** film trilogy *Tulse Luper Suitcases*,and its integral version *A Life in Suitcases*. They were screened at almost all important film festivals (Cannes, Venice, Berlin, Rotterdam, Tribeca, Toronto, Montreal, Chicago, Philadelphia, Hong Kong, Edinburgh and many others). He has also joined Greenaway at *The Greenaway Alphabet* (documentary), *The Reitdiep Journeys* (documentary), *Gold – 92 bars in the broken car* (theatre play, Schauspiel Frankfurt), *Grand Terp* (complex site specific installation, Groningen), *Sex and the Sea* (installation, Maritiem Museum, Rotterdam), *Map to Paradise* (exhibition, Ljubljana) and some others.

One of the best examples of the exciting use of his music is certainly the performances of the famous theater and opera director **Gerald Thomas**. In the plays *Nietzsche Contra Wagner* (SESC, Sao Paulo, 2000) and *Anchorpectoris – United States of the Mind* (La MaMa, New York, 2004), music is used as one of the cores that drives Tomas's "absolute" theater and fuses different theatrical languages , from you. "traditional" theater, ballet, opera, and physical theater.

Among the most outstanding dance projects is his collaboration with the internationally renowned choreographer **Edward Clug**, with whom they joined forces for the performances **Sacre du Temps** (Tilburg, 2007), *Skitzen* (Graz, 2010), *Divine Comedy* (BITEF, 2011), *Songs for the Mating Season* - Homage to Stravinsky (SNG Maribor, 2012). The performances move in the field of contemporary dance and the exploration of the new, but at the same time fertilized by the doctrine of the history of dance.

Also very important is his long-term collaboration with theater director **Emil Hrvatin** and British director **Julie-Anne Robinson**, who are continuously present on European theater stages with their penetrating concepts and daring performances, with highlights at the Picollo Teatro in Milan, the Bush Theater and the Royal National Theater (edu.) in London.

His collaborations also include the following artists: Thomas Noone, Natalia Horecna, Ana Lujan Sanchez, Katarzyna Kozielska, Isabelle Kralj, Josh Beamish, Virpi Pahkinen, Gyula Berger, Bojan Jablanovec, Borghesia and Laibach.

Krzisnik won *Vesna prize* for best film music at **Slovenian Film Festival** in 2008 (film *Landscape No2*) and *1st prize* at the **Napoli Danza Festival** (art-video *Labyrinth*) in 1994.

**ABOUT HIS WORK**

With his unique way of composing, Borut Krzisnik integrates live playing and music software on computer platform, and breaks free from confines of specific methodologies.

Intensity, diversity and exciting changes are the main characteristics of his music. The key moment in his musical stories is not only emphasising the contrasts but rather building bridging between them. His relationship to musical ideas is similar to that of a director to an actor: he builds the composition by confronting different characters, make them deal with various situations and so he tries to draw out of them their true nature. Confronting the differences till they burn or dance together. Popular or avant-garde, academic or underground, genre or non-genre, program or abstract music - these are the extremes between which the composer moves easily. Liberated from the narrow confines of a specific methodology, he is able to stress the diverse aspects of music. Using a polyglot musical language the composer weaves a thread through all these contrasts and introduces them to us with inspiring optimism.

**REVIEWS**

**REVIEWS OF "LIGHTNING"**

“(…) with the intensity, the charge, with the extremely suggestive power (…)

* Odzven, July, 2013

“On one hand we find the inherent violence and eruptiveness of creation, on the other the tendency to control them. (…)

* Radio Študent, July, 2013

“The latest (album) with the title *Lightning* is certainly his most complex work and as such, with its design and execution, it inspires and amazes, while at the same time asking a whole host of interesting questions. (…)

Kržišnik's music world is rhythmically unpredictable, sonically luxurious, fantastically colourful and multi-layered, often combines the incompatible (…), the sounds of musical instruments by far exceeds the range of real ones, surpassing them with agility as well, dynamic contrasts probably limited mostly by recording technique, etc.”

* Delo (ed. Poleti), Oct, 2013

“The compositions (…) are very complex (according to the "school" definition, this is modern music) and full of (…) flashes, whose frequency and exchange are reminiscent of the speed at which the impulses of our fears, love, joys, worries, and all the other emotional vortices we experience travel through our nerve cells and between synapses.”

“No description of the present fascinating record was more appropriate than the one American composer David Maslanka described his 5th Symphony for Wind Orchestra: “Much of the music of this Symphony is urgent and insistent. I have used the words ‘aggravated’, ‘angry’, and ‘overwhelming’ by way of description. But for all its blunt and assertive force, the Symphony is not tragic. It is filled with a bright and hopeful energy.”

* Nova Muska, Oct., 2013

**REVIEWS OF "VALSE BRUTAL"**

“It's an exciting and shocking work that gets under your skin and gives you goose bumps… ”

* Radio Študent,, 2009

“(…) creates a unique and extraordinary music world.”

* Na piedestal, Val 202, 2009

“(…) with an exciting and idiosyncratic creation titled Valse Brutal.”

“(…) Kržišnik’s music doesn't become obsolete at all.".”

* Večer, april 2009

“ (…) modern, avant-garde, futuristic, dramaturgically thought-out and emotionally imbued compositions. … Imaginative! ”

* MMC RTV SLO, 2009

"(…) one of the most daring and innovative Slovenian musician and authors."

* Siol, Trendy, 2009

“This is music that requires full attention, but since it is so suggestive, it can't be otherwise, as it constantly amazes and inspires us with ideas and solutions that may be familiar or surprising to us, but always placed in the context in which we don’t expect them, what makes them all the more effective.”

* Delo (ed. Polet), september 2009

“Valse Brutal is modern, avant-garde and full of life. The compositions perfectly convey various feelings, and in some places they also act cathartically. With its dynamism, the album invites you to listen to it many times and thoroughly redefines the notions of classical music as an out-dated and boring form of music. ”

* Rockonnet, 2009

"(…) but always surprises with something new."

* Rockline, 2009

**REVIEWS OF "A LIFE IN SUITCASES"**

"His music is so utterly full of ... just about everything."

"…bound to leave the listener hypnotized and breathless by its end."

"…one is struck by both the beauty of the melody and the perversity of its interpretation here."

"…we can only be thankful to the composer for presenting one of the most distinctive film scores in a long time."

"…it will arrest and amaze you."

* Film Music on the Web, Dec., 2006

"It is music which impresses on almost every level."

"It's amazing music – (…) magnificently chopping through avant-garde textures, blisteringly good harmonies and almost incomprehensible construction."

"I can't think of another film score like it."

* Movie Wave, 2006

"…a wild mixture of post-minimalist pulsing and avant-garde writing. The music shifts between clearly tonal moments and more astringent atonal passages. It’s almost as if the two styles must battle things out in a kind of musical war, a fascinating one to experience."

"…music tends to the bold and powerful…"

"…until the sounds portray chaos and hellishness — a Bosch landscape."

- Film Score Monthly, Sept., 2006

"*A Life in Suitcases* is intelligent, extremely eclectic, multilayered creation, full of bold stylistic links and amazing creative flashes."

- RTV SLO, Feb 5, 2006

"This is not *prova d'orchestra*, this is really a devil's band. Bravo, maestro!"

- Mladina, Jan 9, 2006

"…to listen (…) and enjoy the journey."

- Delo, Dec 19, 2005

"…all sounding very different right from the start. (...) we liked it immediately."

"…never gets boring and has some slightly chippy time signatures which kept our ears on their toes. A delightful and very good new score."

- Record Collector

"…and that's the special feature which provoke the deepest emotions and gives gooseflesh to the listener."

"…let one be in strained expectation from the start to the very end."

"Really unique journey to the limits of our imagination."

-Rockonnet, 16th Jan., 2006

"…Krzisnik's compositions have extraordinary suggestive power and, like Greenaway's film shots, remind us on moving, multilayered painter's work of art sown with numerous details."

"…which resists both the established social order and our conception about classical music."

- Radio student, Feb 12, 2006

"…and Borut Krzisnik's fairly amazing musical score never allows the work to grow dull visually or aurally…"

- D+Kaz, Intelligent Movie Reviews, April 23, 2005

"The music is arresting and powerful (…)"

- Musical Pointers

"…reaches far beyond our conventional conceptions about film music."

- Večer, March 8, 2006

"…we face lavishing moves of invisible symphonic orchestra, which makes genuine synthesis between avant-garde and popular music…"

- Finance, Jan 11, 2006

"Bravo, Borut!"

- Hiendfi, 17th March, 2006

**REVIEWS OF "STORIES FROM MAGATREA"**

"Krzisnik, also respected by Philip Glass, is defined by Gerald Thomas as the most impossible and erudite postmodern composer of the recent times."

**- Veja, 19.July 2000**

"Stories from Megatrea are a mega symphonic party, retaining the nuance of

"serenity" but at the same time light years away from classical symphonic music.

(...) Never has the joy of listening to "classical music" been greater, never has

a party been more delightful."

**- Doktor Musik, March 1998**

"The works of Borut Krzisnik always present a surprising venture into the

boldness of idea and the manner of its realization."

**- Dnevnik, 27th January 1998**

"This is a record that crashes the status quo called the Slovene music scene."

**- Nedelo, 30th November 1997**

"A six-story challenge, (...) leading to the most breathtaking heights. Brave new

music."

**- Mladina, 17th March 1998**

"Suggestive, almost atonal at times and energetically rumbling, with all the

vehement neoclassical magnificence, the solistically sophisticated Stories from

Megatrea do not in any way allow consideration within the frame of the popular

sympho-music of playful tunes."

**- Vecer, 25th February 1998**

"At first Krzisnik's Stories from Megatrea charmed me, then I became

enthusiastic about them and then (…). Caps down! Stories from Megatrea (...) break

down the barriers that separate the logic of popular music and the so called

classical music."

**- Radio Student, December 1997**

"A surprise!"

**- Muska, December 1997**

"It's creative and provocative (and very well composed and performed)…"

**- http//www.primenet.com/&#732;twodavid/Reviews.html**

**REVIEWS OF "LA DOLCE VITA"**

"...the freshest and most genuine Slovenian jazz event of the year."

**- Dnevnik, 5 September 1995**

"...he draws a great deal of sharp humour from his own broad scope."

**- Mladina, July1995**

"I pack my bags for Slovenia tonight..."

**- MFTEQ, Aug/Sept 1995**

"...a wonderful experience for connoisseurs and all who incline towards musical

expression that crosses conventional borders."

**- Rock Vibe, September 1995**

"...masterfully articulated on the individual level but set hedonistically into

a collective expression."

**- Glasbena Mladina, June 1995**

"The free approach to musical structures and the subtle, almost secondary role

of the guitar emphasise the various dimensions of the music of DATA DIRECT".

**- Republika, 8 June 1993**

"...variety is what they have in common."

**- Vecer, 14 September1993**

"The experiment was successful, the audience accepted the challenge of the

music..."

**- Delo, 7 June 1993**

"The Slovenian group stood out on the bill, as a result of both their inventive

sound and as their elaborate playing technique."

**- Slovenske Novice, 4 June 1993**

**REVIEWS OF "CURRENTS OF TIME"**

“… brilliantly crafted…”

**- The Wire, December 1998**

“… cross section of our time…”

**- Stop, 23 November 1991**

"His greatest strength however, lies in his avant-garde compositions. Currents

of Time is an ingenious musical creation, as relevant now as it was eight years

ago when it was recorded."

**- Digital Intersect, December 1998**

"That is the best thing about this kind of music; it definitely appeals to more

than one of the five senses. I liked sitting back, closing my eyes and absorbing

it, trying to come up with visual images to match the sounds which were

assaulting my brain."

**- The Fritz, 26th Jan., 1999**

"Eccentric Krzisnik's Currents of Time is more of a Satyricon as a whole - loads

of fun and garish enough to coast by on picaresque imagination alone."

**- Motion, 1998**

"... and will appeal to those who defiinitely like something different."

**- Wrapped in Wire, 15th December, 1998**

"You may not be able to follow it, but you won't be bored."

**- Outburn, 1998**

"Once there things start to make sense and suddenly other music doesn't quite

sound the same. The world around is a strange place and reality is exposed as

this subjective transitionary state of continual flux. Life doesn't seem so dull

and beyond control. Ideas take on a life of their own and mental boundaries fall

away like skin from a snake.(...) There is a distinct importance to wizards like

Krzisnik, in the hands of whom technology is a sword and wisdom the wand. The

listener's mind, then, becomes the ceremonial terrain."

**- Atlanta Press, Nov.27 - Dec.3, 1998**

"... joining the circus (...) manic eclecticism (...)"

**- Fact, 1999**

"You don't just listen to this album, you experience several hundred years

worth of musical tradition colliding into one large melting pot."

**- Damn, 1999**

"(...) strange Currents of Time offer you a poly-chromatic, poly-rhythmic and

manifold nowave/improvised music (...)"

**- D.L.K., February 1999**

"This release is definitely not for everybody."

**- Apocalypse, issue #4**

“…deserves special attention.”

**- Dnevnik, 14 December 1991**

"This is proof positive that it is possible even in popular music to generate a

great deal of interest, provided that the musicians' own enjoyment is

apparent..."

**- Delo, 11 January 1992**

"...a rich assortments of sounds..."

**- Katedra (vol. 32, issue 2), November 1991**

**OPUS**

**RELEASES**

- **Utopia** – Claudio Records, UK, 2024

- **Dancing Machine** – Claudio Records, UK, 2020

- **Lightning –** Claudio Records, UK, 2013

- **Valse Brutal** – Claudio Records, UK, 2014 (KUD France Prešeren, 2009)

- **Sacre du Temps** – Claudio Records, 2013, (Station Zuid, Tilburg, 2007)

- **A Life in Suitcases –** Claudio Contemporary, 2012 (First Name Soundtracks, London, 2006; KUD France Prešeren, 2005)

- **Stories from Magatrea** – Claudio Records, 2014, (Falcata-Galia Recordings, Realto, 1999, for Slovenia: KUD France Prešeren, Ljubljana, 1997)

- **La Dolce Vita** – Claudio Records, 2015 (FV, Ljubljana / Discordia, Willich, 1995)

- **Currents of Time** – Claudio Records, 2014 (Recommended Records, Point East, London, 1991; re-release: Tone Casualties, Hollywood, 1998)

**COMPILATIONS**

- **Dancing/Listening** - Unknown Public, London, 2003

- **Trans Slovenia Express Vol.1** – Dallas, Ljubljana, 1994

**MUSIC FOR DANCE**

**- Fill in the Blank** –dance, concept: Stefanie Nelson, choreographed: Maya Orchin, Stefanie Nelson Dancegroup, New York, 2023

- **Trap Ist** - choreographed: Felice Lesser, Felice Lesser Dance Company, New York, 2023

**- Metamorphosis** - dance/theatre, directed and choreographed: Isabelle Kralj and Mark Anderson, Theatre Gigante, Milwaukee, 2018

**- Take Your Pleasure Seriously** – music for contemporary dance, choreography: Katarzyna Kozielska, Stuttgart Ballet, 2018

**- Lightning**, choreographed: Felice Lesser, Felice Lesser Dance Company, New York, 2017

**- From Distance** – music for contemporary dance, idea and performance : Petra Stare, choreography: Ana Romih, LG Nebo in KUD Qulenium Ljubljana, 2018

**- The Death That Best Preserves** - music for contemporary dance, choreography: Natalia Horecna, The Royal Danish Theatre, Kobenhavn, 2015

- **Waltz Epoca (Restless Creature) –** music for contemporary dance, choreography: Joshua Beamish, New York, 2014

- **Catch** – music for contemporary dance, choreography: Ana Lujan Sanchez, Phoenix Dance Theatre, Leeds, 2012

- **Songs for the mating season** (**Hommage a Stravinsky)** – music for contemporary dance, choreography: Edward Clug, SNG Maribor, 2012

- **Korona** – music for contemporary dance, choreography: Virpi Pahkinen, Finish National Opera and Ballet, Helsinki, 2011

- **Divine Comedy** – music for contemporary dance, choreography: Edward Clug, Bitef teatar in Budva grad teatar, 2011

- **State celebration for the Independence day** – music for contemporary dance, choreography: Edward Clug, Cankarjev dom, 2011

- **Glitch** – music for contemporary dance, choreography: Thomas Noone, Thomas Noone Dance, 2010

- **Sketches** – music for contemporary dance, choreography: Edward Clug, Opera Graz.2010

**- Les Oiseaux** – sodobni ples, koreografija: Josh Beamish, Universitiy of Missouri, Kansas City, 2010

- **The Merry Metronomes** – music for contemporary dance, choreography: Gyula Berger, Zero Balet, Budimpešta, 2010

- **The Tragedy of Maria Macabre** – sodobni ples, koreografija: Rechel Klein, New York, 2010 (ena skladba)

- **Proximity Spiral** – sodobni ples, koreografija: Stefanie Nelson, Stefanie Nelson Dancegroup, 2010 (3 compositions)

- **The Tragedy of Maria Macabre** – sodobni ples, koreografija: Rechel Klein, New York, 2010 (1 composition)

- **Sacre du Temps** – dance, choreography: Edward Clug, Station Zuid, 2007

- **File not Found –** ballet work,choreography: Massimiliano Volpini, Bienale Zagreb, 2005

- **I still don’t know** – ballet work, choreography: Isabelle Kralj, SNG Opera and ballet Ljubljana, 2005

**MUSIC FOR FILM**

- **The Greenaway Alphabet**  – documentary film, director: Saskia Bodekke, BEELD/NTR, 2017

- **Family album** – documentary film, director: Nishtha Jain, Raintree films, India, 2011

- **Landscape No.2** – feature film, director: Vinko Möderndorfer, Forum Ljubljana, 2008

- **Paper Prince** – feature film, director: Marko Kostić, Luksfilm, 2008

- **Impression of a Great City** – documentary film, režija: Amir Muratović, Slovenija, 2009

- **Fabiani Plečnik** – documentary, directed: Amir Muratović, RTS, 2008

- **A Life in Suitcases** – feature film, director: Peter Greenaway, Kasander Film, 2005

- **The Moab Story** (1st part of the trilogy *The Tulse Luper Suitcases*) – feature film, director: Peter Greenaway, Kasander Film, 2003

- **Vaux to the See** (2nd part of the trilogy *The Tulse Luper Suitcases*) – feature film, directed: Peter Greenaway, Kasander Film, 2003

**- The Reitdiep Journeys** – documentary film, director: Peter Greenaway, Dutch TV, 2001

**MUSIC FOR THEATRE**

- **Um Tartufo** – theatre performance, director: Bruce Gomlewski, CIA Teatro Esplendor, Rio de Janeiro, 2018

**- Nameless** – eclectic theatre performance, directed: Vlado Repnik, Kino Šiška, 2017

**- Nein** – theatre performance, director: Vlado Gotvan, Kino Šiška, 2016

- **A Few Messages to the Universe** – theatre performance, director: Sebastjan Horvat, SNG Drama, 2014

- **Pilowman (O Homem Travesseiro)** – theatre performance, director: Bruce Gomlevsky, Rio de Janeiro, 2011

- **Anchorpectoris** – theatre performance, director: Gerald Thomas, La MaMa, New York, 2004

- **Gold, 92 Golden Bars in the Crashed Car** – theatre performance, director: Saskia Boddeke, written: Peter Greenaway, Schaushpiel Frankfurt, 2001

- **Nietzsche Contra Wagn**er – theatre performance, director: Gerald Thomas, SESC, Sao Paulo, 2000

- **Drive in Camillo** – theatre performance, director: Emil Hrvatin, Maska, Ljubljana, 2000

- **Camillo** – theatre performance, director: Emil Hrvatin, Picollo Teatro, Milano, 1998

- **Two Gentlemen of Verona** – theatre performance, director: Julie-Anne Robinson, Royal National Theatre, London 1999

**- Yard** – theatre performance, director: Julie-Anne Robinson, Bush Theatre, London, 1998

- **Romeo and Juliet –** theatre performance, director: Julie-Anne Robinson, C.F.T.C., Birmingham, 1996

- **The New Organon -** theatre performance, director: Emil Hrvatin, Društvo 51, 1994

- **The Cell -** theatre performance, director: Emil Hrvatin, Theatre Mladinsko, 1995

- **Men's Fantasies** - theatre performance, dir: Emil Hrvatin, Theatre Mladinsko, 1996

- **The Banquet -** theatre performance, director: Emil Hrvatin, Društvo 51, 1997

- **The Woman Who Talks Incessantly** - theatre performance, director: Emil Hrvatin, Inart, 1993

- **Romulus Veliki** - theatre performance, dir: Bojan Jablanovec, Municipal Theatre, 1998

- **Where is Franz? -** theatre performance, director: Pepi Sekulić, Panoptikon, 1996

- **Breakfast on the Lawn -** theatre performance, director & chor: Nataša Kos, Maska, Ljubljana and Danswerkplaats, Amsterdam, 1994

- **Hey, Salvador -** theatre performance, director: Matjaž Pograjc, Glej, 1991

**MUSIC FOR INTERMEDIA PROJECTS, PERFORMANCES, INSTALLATIONS AND EXIBITIONS**

- **Project O** - AV performans by “Project O”, Kiblix, KID Kibla, 2022, Maribor

- **Shelters of Babilon** – AV performans by “Project O”, Kiblix, KID Kibla, 2017, Maribor

- **Sex and the Sea** – installation by Peter Greenaway and Saskia Boddeke, Maritiem Museum, Rotterdam, 2013

- **Compton Verney** – performance, director: Peter Greenaway, U.K., 2004

- **Coordinates od sound: 11** – project O, Pritličje, 2017

- **Preko vode do svobode** – project O, video-audio-dance performace, kino Šiška, 2017

- **O –** project O,video-audio-dance performace, Cirkulacija 2, 2016

**- Grand Terp in Groningen** – exhibition/installation by Peter Greenaway, Kasander Film, Groningen, 2001

- **Map to Paradise** – exhibition / installation by Peter Greenaway, Museum, Ljubljana, 2000

- **One Way -** art-video, director: Nataša Prosenc, RTS, 1996

- **Painter, Do You Know Your Duty? –** exhibition / installation by VSSD, 1987

- **The Fall of the Angel of Light**, exhibition by VSSD, 1988

- **The Reason** - installation by Nataša Prosenc, Mala Galerija, Ljubljana, RTS, 1996

- **More** – installation by Nataša Prosenc, Rihard Jakopič Gallery, 1997

- **The Border** - instalation by Nataša Prosenc, RTS, 1997

**- The Labyrinth -** theatre performance, director: Marina Gržinič & Aina Šmid, 1993

**PERFORMANCES**

- **Love Song No.1** – Orchestra of Slovenian Philharmony, conductor: Marko Letonja, Cankarjev dom, 1998

- **Questions** – Enzo Fabiani quartet, Š.O.U. Ljubljana, 1997

- **Fire** - electronic performace, Narodni dom, Maribor, 2007

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