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6th Sound Exhibition and Live Electronic Music Concert in Sarajevo

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Rijad Kaniža*

University of Sarajevo – Academy of Music
INSAM Institute for Contemporary Artistic Music
Sarajevo, Bosnia and Herzegovina

6TH SOUND EXHIBITION AND LIVE ELECTRONIC MUSIC CONCERT IN SARAJEVO

**KONCERT
ELEKTRONIČKE
MUZIKE**

ŽIVA ELEKTRONIKA

Г@М43 Д@БКО-0 ШУЈИМ@
Kaniža **MUJAJIĆ**, Damir **VREVA**, Kerim **RAHMANOVIĆ**

ТЯИИТУ @ИЯСUIТ
Hana **GUSKA**, Mirnes **DEDIĆ**, Esad **BEŠLIJA**

LiquidBeep
Mirza **GOLOŠ**

Space-Suiffey
Zlatan **BOŽUĆ**

Crackling crunch
Riĳad **KANIŽA**

REALD
Dino **Rešidbegović**

**6.
ZVUČNA
IZLOŽBA**

ZVUČNI EKSPONATI

Kaniža **Mujačić**: [k.nj@_11]
Damir **Vreva**: SOUND/VOID
Kerim **Rahmanović**: L_DB/07>UM1#_EXE
Hana **Guska**: gullerror?!
Mirnes **Dedić**: M@цiрл Δя Eяя@я⁰⁴
Esad **Bešlija**: SYNTHESODIK25
Mirza **Gološ**: SaperS
Riĳad **Kaniža**: Apeiron E-Fx (Hommage à J. Magdić)

Mentor: prof. dr. Dino **Rešidbegović**
Organizacija: dr. Dino **Rešidbegović** / mr. Riĳad **Kaniža**
Medijska koordinacija: Aida **Adžović**, MA

07. 07. 2025.
15:00 – 20:30 [izložba]
19:00 [koncert]
Josipa Štadlera 1/II
Muzička akademija, Sarajevo

Starting in 2018, Sarajevo has played host to a highly distinctive event shaped by the concept of the “sound exhibition.” This is, in essence, a (quasi-)gallery model where “visitors move through the exhibition space,” but instead of engaging with visual experiences, they encounter primarily with auditory ones.

Rather than adhering to the traditional, static dynamic correlation between composer or performer and listener, this concept encourages movement and fosters direct auditory engagement with the sound through headphones and a laptop (on which, in fact, the exhibit

* Author's contact information:
rijad.kaniza@mas.unsa.ba.



Figure 1. Sound exhibition. Photo by Aida Adžović.

is located), and the exploration of meaning (the existence of which is neither guaranteed nor is there necessarily any initiation by the author in that direction). In this way, each exhibition visitor is tacitly encouraged to independently map their own listening trajectory through the exhibition space, based on their personal catalogue of sonic experiences, and to develop their own meaning around the exhibited items. Thus, there is no “correct” way to visit this type of exhibition.

This year, on July 7th, 2025, the sixth edition of the sound exhibition took place as an extended public event, following the tradition of participation by students and teaching staff from the University of Sarajevo – Academy of Music. For the sixth edition, students have had the opportunity to gain practical experience whose outcome is not confined to the closed environment of classrooms, but is instead made fully accessible to the public. This practice is linked to the course named “Electronic Music,” under the mentorship of composer Prof. Dr. Dino Rešidbegović, who is also the originator of the idea for such an exhibition. It engages students, primarily from instrumental departments but also alumni of

the institution, with the diversity of sound synthesis, as well as with both simple and more complex design ventures in the electronic and electroacoustic sense.

The sound exhibits presented at the most recent edition of the exhibition, each bearing the signature of student authors, included works by Kanita Mujačić ([κ.ηηα_11]), Damir Vreva (\$OUND//V01D), Kerim Rahmanović (L_0β/07>UM1#.EXE), Mirnes Dedić (M©dμlΔя €яя©я⁴⁰⁴), and Esad Bešlija (ŠŦNTH€SØ2k25). These pieces took the form of brief auditory phenomena that interrogate various aspects of sound synthesis, predominantly utilizing soft synths. In addition to those, works by alumni of the Academy of Music were also presented – specifically, the audio showpiece *SqperS* by Mirza Gološ, and an audiovisual piece by Rijad Kaniža entitled *Apeiron E-Fx* (Homage à Josip Magdić), which serves as a digital re-composition of an existing Magdić's piece *Apeiron E* from 1976.²

A special place in the sound exhibition program, as in several previous years, is occupied by the live electronic music concert as a specific act of closing the exhibition. The concert featured two student trios performing original electronic music works: Mujačić–Vreva–Rahmanović (Γ°0Mч3 Л0БК0г0 \$IIIμм@) and



Figure 2. Sound exhibition. Photo by Aida Adžović.

2 The work *Apeiron E* (1976) by Josip Magdić (1937–2020) was composed using the EMS Synthesizer 100 synthesizer at the Electronic Studio of Radio Belgrade, with the technical assistance of composer, instrumentalist, and engineer Paul Pignon. It stands as one of the earliest examples of electronic composition in Bosnia and Herzegovina.



Figure 3. Sound exhibition. Photo by Aida Adžović.

Vreva–Dedić–Bešlija (*ТЯИИ!TY Q!ЯÇU!T*). In both cases, analog types of synthesizers were used – KORG “Minilogue” and KORG “MS-20 Mini” – chained into a mixer with active effects operated by one of the performers. Additionally, Mirza Gološ, using Arturia’s “Synthi V,” an emulator of the famous EMS semi-modular synthesizer “Synthi AKS,” performed the composition *LiquidBeep*, after which Zlatan Božuta on piano, with the cooperation with Dino Rešidbegović on the mixer, performed his electroacoustic piece.³ Guided by the process of granulation and live manipulation of sound granules, Rijad Kaniža explored the perception of density through the saturation of sonic textures and thus created a piece titled *Crackling crunch*, using Arturia’s granulator “Efx FRAGMENTS.” The concert, and thus the sound exhibition, concluded with a performance by Dino Rešidbegović with the piece *ЯEALD*, simultaneously employing extended piano playing techniques with microphones connected to a delay effect on the mixer, and a “MakeNoise” modular synthesizer.

3 For the clarity of the text, we give the name of the piece here:



Taking into account the slow evolution of both institutional and public non-institutional practices relating to electronic and electroacoustic music in Bosnia and Herzegovina, these two events emerge as the core of maintaining and developing a practice of electronic musicianship that steps outside the domain of popular music. The aforementioned idea of a live electronic music concert as part of a sound exhibition for the broader public is still an extremely rare opportunity to experience the “living” meaningfulness of what we understand as electronic/electroacoustic and computer music. All of this contributes to a unique atmosphere, where the boundaries between gallery or concert experiences, and sound laboratory become fluid, and each iteration of the exhibition brings a certain degree of freshness and innovation (albeit quite modest in the global position) to the musical and broader cultural life of Sarajevo.

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