

Lina Filipovich, born in Minsk, Belarus. Lives and works in Paris. Member of the Non Étoile artists' collective.

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Education:

- 2023: DNSEP with distinction, École Nationale Supérieure d'Arts de Paris-Cergy, France
- 2021: DNA with honors, École Nationale Supérieure d'Arts de Paris-Cergy, France
- 2012–2018: Master's in Monumental Art, Belarusian Academy of Arts, Minsk, Belarus

Discography:

- *Flowers of Evil*, (CS/DL), Hundebiss, Italy, 2025 (upcoming)
- *Compilation Songs with no end №04*, selection by Brodinski (CS/DL), ZZZen Store, France, 2024
- *Spirit Voices* (CS/DL), ETRNL, France, 2024
- *Music For An Imaginary Dance Floor* (LP/DL), Blank Mind, UK, 2024
- *Idealized* (LP/DL), CPU, UK, 2024
- *BCHF* (CS/DL), Umor Rex, Mexico, 2022
- *Magnificat* (LP/DL), Time Released Sound, USA, 2021

Exhibitions, festivals, performances, residencies (selected):

- Laureate of the 69th edition of the *Salon de Montrouge*, Beffroi de Montrouge, Montrouge, France, 2026
- Artist residency, *Institut français in Budapest*, Hungary, 2025
- Personal exhibition at the Chapelle Notre Dame-des-Grâces, Roure, France, 2025
- Group exhibition *The sum of our discretions*, Le Sample, Bagnolet, France, 2025
- M2 collective artist exhibition, 6B, Saint-Denis, France, 2025
- Live performance, *Le Ciel*, Grenoble, France, 2025
- Live performance, *Le Sample Bagnolet*, France, 2025
- Live performance, *Mains d'oeuvres x Mur de Frappe*, Saint-Ouen-sur-Seine, France, 2025
- Group exhibition *The Multiples*, *The Gardeners*, Montrouge, France, 2025
- Personal exhibition *Gnostic Masses*, *Nonono La Tour Orion space*, Montreuil, France, 2024
- Live presentation of *Music For Imaginary Dancefloor*, Tony Collectif, Paris, France, 2024
- Group exhibition during the *Open Artists' Studios of Montreuil*, *La Tour Orion*, Montreuil, France, 2024
- Live performance, *Le Consulat*, Paris, France, 2024
- *Walking Fumes*, screening organized by Marta Skoczen and the magazine *Désordres*, *La Tour Orion*, Montreuil, France, 2024
- Live performance, *Les Ateliers du vent*, Rennes, France, 2023
- *Paris-Berlin International Meetings*, video projection, Wallonia-Brussels Center, Paris, France, 2022

- Paris-Berlin International Meetings, video projection, Haus der Kulturen der Welt, Berlin, Germany, 2022
- Live performance, Souffle Continue, Paris, France, 2022
- Live presentation *BFHC*, Tony Collectif, Paris, France, 2022
- Group exhibition *Brûlure profonde*, Ygreves, Paris, France, 2022
- Art by translation, Beaux-Arts de Paris, group exhibition, Paris, France, 2021
- Art Visual and Film Festival FilmOptico, nominated Short Film, Spain, 2021
- ISFF Detmold, video screening, Detmold, Germany, 2021
- Unexpected Items In The Bagging Area, IRCAM, Center Pompidou, group exhibition, Paris, France, 2020

Press (selected) :

- Artist direct: the weaver of saintly sounds and silky tapestries, december 2024
- 15 questions, Interview with Lina Filipovich, May 2024
- The Vinyl Factory, Our favourite vinyl releases of the week, May 2024
- The best ambient music on bandcamp, June 2024
- DJ Mag: Eight emerging artists you need hear, september 2024
- Tzvetnik, Ygrèves: Episode 1 & 2, Paris, 2022
- Spectrum Culture, Lina Filipovich BFHC, 16 Octobre, 2022
- Bandcloud 399, 15 juillet, 2022
- Juno Daily, The best new albums this week, 19 Novembre, 2021
- Psychedelic Baby Mag, 'Magnificat' by Lina Filipovich | "The relationship between audio and visuals", 1 Septembre, 2021
- Drums and chants, 8 Novembre, 2021
- Bandcloud 357, 3 Septembre, 2021
- Ambient Blog, Penitential Station * Lina Filipovich, 22 Octobre, 2021

Mixes, radio shows (selection):

- Forgive Yourself, Lyl Radio, France, 2024
- Evo-natura show, Movement Radio, Greece, 2023
- Mix for Rinse Radio, France, 2022
- Solidarity with Ukraine, Lyl Radio, France, 2022
- Know your local, Lyl Radio, France, 2021
- Mix for Raheem Radio, Italie, 2021

Links:

- <https://www.instagram.com/linafilipovich/>
- <https://linafilipovich.bandcamp.com/releases>

Philip Sherburne's review in Futurism Restated #66:

Lina Filipovich: Music for an imaginary dancefloor (Blank Mind) : The last time I heard Lina Filipovich, she was deconstructing Bach and Handel into nearly unrecognizable forms, balancing church-organ shards against scraps of Autechrean electro and modular squeal. It wasn't a rejection of tradition, exactly, but she sounded wary about it, keeping hallowed forms at arm's length. A similar sense of unease pervades *Music for an imaginary dancefloor*, in which the Belarus-born, Paris-based musician warily circles the very idea of techno, teasing its tropes with one hand and yanking them away with the other. It's a kind of notional dance music, a series of familiar shapes shrouded in fog. I like the fact that nothing about it sounds "correct"; the drums are muted, the atmospheres murky, the mixdown clotted and gunky. In tracks like "Villain dot" I hear the spirit of some of dance music's great refuseniks, the kind that labels like Rephlex and Sähkö once championed; it's a music of shadow and squelch and suggestion, and nowhere does it sound more mysterious than on "999," in which a chill wind of white noise strafes across gravelly tritones and lumpy Drexciyan genuflections.

Matthew Schnepfer's review in Deep Voices:

Lina Filipovich, "999" : "999" is like if you take all the air out of "Contour Dissolve" and replace it with laughing gas. A way less aggressive song but equally punishing in a queasy sort of way. It's definitely techno, but it's too sparse to be effective in any club. The EP the track comes from is entitled *Music for an imaginary dancefloor*, which I found intriguing as a prospect. Is the dancefloor imaginary because it's something you can't conjure physically, an MC Escher-like impossible staircase? Or because Filipovich wanted to imagine a space without the typical properties needed to maintain an actual dancefloor—beats, rhythms? I prefer the latter. The idea and the music reminded me of Carl Craig's Party/After Party, which I saw at Dia Beacon during Covid, loud music pumped into a huge room with no one in it.

Juno Records review of Music for an imaginary dancefloor:

Lina Filipovich's *Music for an imaginary dancefloor* is an exploration of the boundary between club music and the abstract, guided by analogue synthesizers and a vivid imagination. Composed from improvisations between June and December 2022, the LP delves into ethereal realms with nervous energy and atmospheric textures that evoke imagery of surreal landscapes and otherworldly experiences. Unlike her previous works which focused on deconstructing existing sounds, Filipovich collaborates with the machines themselves in this album, allowing their aesthetics to intertwine with her creative vision. The result is a collection of tracks that pulse with intensity, drawing listeners into a dreamlike state where reality blurs with fantasy. The album's sonic landscape is rich with atonal drones and intricate delays, creating a sense of unease and wonderment. It's as if the music is speaking a language of spirits, beckoning listeners to explore the allure of the dark and the unknown. Miles Whittaker of Demdike Stare lends his mastering and additional mixing expertise to enhance the album's sonic depth, further immersing listeners in its hypnotic embrace. Overall, *Music for an imaginary dancefloor* is a stunning trip that defies traditional categorisation. It invites listeners to step into a realm where the boundaries of reality dissolve, leaving only the pulsating rhythms and haunting melodies to guide them through the darkness. Lina Filipovich's vision is realised with remarkable clarity and depth, making this album a standout release in the realm of experimental electronic music.



Electronic sound magazine, issue 115, August 2024

with storytelling attached to the Black and
 erience," she explains. "Trying to explore
 this being involved in the rat race of 'the
 ing raised in council house living and
 fluctuating mental health."
 and creating space for the intersecting
 he represents is what TaliaBle feels is her
 rose.
 oices, queer voices, POC voices, they're
 ie most... I'll never shrink my voice again,"
 'At my shows, a lot of people come up
 e end saying it's the first time they've
 d in a mosh-pit, and it's usually queer
 n-binary people and females. Mosh-pits
 male-dominated, and I want to disrupt
 minated by one thing."
ANDJIAN

f: Denzel Himself, Bob Vylan, Reptile B



Lina Filipovich

The title of Lina Filipovich's recent album 'Music For An Imaginary Dancefloor' is the perfect description for her singular style of cerebral, deconstructed techno. The Minsk-born, Paris-based producer has a knack for dismantling and reassembling sounds into strange new forms — 2021's 'Magnificat' fused sacred choral and electroacoustic music, while on 2022's 'BFHC' she wrangled classical pieces from Bach and Handel into twisted electronic compositions.

With 'Music For An Imaginary Dancefloor' (released in May on Blank Mind, who were behind the excellent 'Lost Paradise: Blissed Out Breakbeat Hardcore 1991-94' compilation from earlier this year) Filipovich moves closer towards an attempt to "co-write with the machines". The six analogue synth-driven tracks conjure a mysterious, smoky, futuristic kind of club music, from the eerie muted dub of 'Catwalk' to the atmospheric drones and electro bleeps of '999'. The effect is an immersive, textural landscape that's clearly influenced by her multimedia work across found footage films, painting, textiles and performance. Next up for Filipovich is her debut on Sheffield's Central Processing Unit label with 'Idealized'. The seven-track album demonstrates her finesse with German minimal and dub techno, and hypnotic cuts like 'Physical' and 'Dance Minor' are sure to bring the heat to both dark basements and sweaty outdoor raves this summer.

CLAIRE FRANCIS

For fans of: Deepchord, Kangding Ray, Lena Wilkerson

DJ Mag, eight emerging artists you need hear, September 2024

