

Lina Filipovich (1993, Minsk, Belarus), vit et travaille à Paris, Membre du collectif d'artistes Non Étoile.
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Formation:

- 2023 DNSEP avec félicitations du jury, École nationale supérieure d'arts de Paris Cergy, France
- 2021 DNA avec mention du jury, École nationale supérieure d'arts de Paris Cergy, France
- 2012-2018 Master en art monumental, Académie des arts de Belarus, Minsk, Belarus

Discographie:

- *Flowers of Evil*, (CS/DL), Hundebiss, Italie, 2026 (à paraître)
- Compilation *Songs with no end №04*, sélection par Brodinski (CS/DL), ZZZen Store, France, 2024
- *Spirit Voices* (CS/DL), ETRNL, France, 2024
- *Music For An Imaginary Dance Floor* (LP/DL), Blank Mind, Royaume-Uni, 2024
- *Idealized* (LP/DL), CPU, Royaume-Uni, 2024
- *BCHF* (CS/DL), Umor Rex, Mexique, 2022
- *Magnificat* (LP/DL), Time Released Sound, États-Unis, 2021

Expositions personnelles:

- Exposition à la *Budapest Gallery*, Budapest, Hongrie, 2025
- Exposition à la *chapelle Chapelle Notre Dame-des-Grâces*, Roure, France, 2025
- Exposition *Gnostic Masses*, espace Nonono La Tour Orion, Montreuil, France, 2024

Prix:

- Lauréate du *Prix Carré sur Seine*, Paris, France, 2025

Résidences:

- Résidence artistique, *Institut français de Budapest x Budapest Gallery*, Hongrie 2025

Expositions collectives:

- Exposition collective dans le cadre du *Prix Carré sur Seine*, Centre Wallonie Bruxelles, Paris, France, 2026
- Lauréate de *69e édition du Salon de Montrouge*, Beffroi de Montrouge, Montrouge, France, 2026
- Exposition collective *La somme de nos discrétions*, Le Sample, Bagnolet, France, 2025
- Exposition collective *M2 d'artiste*, 6B, Saint-Denis, France, 2025
- Exposition collective *Les Multiples*, Les Jardiniers, Montrouge, France, 2025
- Exposition collective, Ateliers Ouverts des Artistes de Montreuil, La Tour Orion, Montreuil, France, 2024
- Walking Fumes, projection organisé par M. Skoczen et le revue Désordres, La Tour Orion, Montreuil, France, 2024
- Rencontres Internationales Paris Berlin, projection vidéo, Centre Wallonie Bruxelles, Paris, France, 2022
- Rencontres Internationales Paris Berlin, projection vidéo, Haus der Kulturen der Welt, Berlin, Allemagne, 2022
- Brûlure profonde, Ygreves, exposition collective, Paris, France, 2022
- Art by translation, Beaux-Arts de Paris, exposition collective, Paris, France, 2021
- Art Visual and Film Festival FilmOptico, nominée Short Film, Espagne, 2021
- ISFF Detmold, projection vidéo, Detmold, Allemagne, 2021
- Unexpected Items In The Bagging Area, IRCAM, Centre Pompidou, exposition collective, Paris, France, 2020

Performances:

- Live presentation de *Flowers of Evil II*, Cox18, Milan, Italie, 2026 (à venir)
- 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
- Live presentation de *Music For Imaginary Dancefloor*, Tony Collectif, Paris, France, 2024
- Live performance, Le Consulat, Paris, France, 2024
- Live performance, Les Ateliers du vent, Rennes, France, 2023
- Live performance, Souffle Continue, Paris, France, 2022
- Live presentation de *BFHC*, Tony Collectif, Paris, France, 2022

Mixes, radio shows (sélection):

- 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

Presse (sélection):

- [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](#)

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 gunk. 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 Schnepper'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

own storytelling attached to the Black and experience," she explains. "Trying to explore being involved in the rat race of 'the ring' raised in council houses living and fluctuating mental health." And creating space for the intersecting the represents is what TaliARe feels is her voice.

voices, queer voices, POC voices, they're

the most... I'll never shrink my voice again."

"At my shows, a lot of people come up

and end saying it's the first time they've

died in a mosh-pit, and it's usually queer

non-binary people and females. Mosh-pits

male-dominated, and I want to disrupt

dominated by one thing."

INDJIAN

© Denzel Himsself, Bob Vylan, Reptile B



Lina Filipovich

The title of Lina Filipovich's recent album 'Music For An Imaginary Dancelloor' 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 Dancelloor' (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 duet 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 performances. Not 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.

CLAUDE FRANCIS

For fans of: Deepchord, Kangding Ray, Lena Willers

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

ROURE

Lina Filipovich transforme la chapelle Notre-Dame-des-Grâces en lieu d'art. Le vernissage est prévu ce matin.

Une artiste à la chapelle



Une chapelle, un artiste présente l'exposition « Apocryphal Ethics » de Lina Filipovich. PHOTO L.F

DÈS CE SAMEDI et jusqu'au jeudi 31 juillet, dans le cadre de la saison 2025 du projet *Une chapelle, un artiste*, la chapelle Notre-Dame-des-Grâces à Roure accueille l'exposition *Apocryphal Ethics* de Lina Filipovich. Une artiste et musicienne multidisciplinaire née à Minsk qui vit désormais à Paris. Ses œuvres textiles – entre mémoire et spiritualité contemporaine – réenchantent l'espace sacré à travers une esthétique sensible et politique. Le vernissage de l'exposition – en présence de l'artiste – est prévu ce matin à 11 h. Un atelier artistique sera également proposé. Une rencontre singulière entre art contemporain et lieu patrimonial.

ARMAND B.

ENTRÉE libre. La chapelle se situe à l'entrée du village. 04.93.02.00.70.