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“Ślad / Rezonans” online: two albums, panels and textual materials now available on the Halo Kultura Association website

Halo Kultura Association has published the project page for “Ślad / Rezonans”, a project dedicated to voice, language and the traditions of the Polish–Belarusian–Ukrainian borderlands. The page brings together two albums — “Ślad / Imprint” and “Rezonans / Resonance” — recordings of two discussion panels, album descriptions and a textual companion featuring song texts with Polish and English translations.

All materials are available here <https://halokultura.org/KPO2025>

“Ślad / Rezonans” grows out of work with voice, “pudłańska mova”, white singing, orally transmitted songs, ritual practices and contemporary electroacoustic techniques. The project extends the artistic research initiated with “TON” by Antonina Car and Niczos, opening it onto a wider PL–BY–UA borderland landscape: Podlasie, Polesie, Ukrainian and Belarusian traditions, local language variants and memory carried through the voice.

This is not a project about tradition as a closed repertoire. “Ślad / Rezonans” treats song, language and voice as living matter — something that can still act in recording, in the body, in electronics, in listening and in contemporary sound practice.

Album I – Ślad / Imprint

Album I – Ślad / Imprint: https://bit.ly/slاد_album_stream

The first album works with tradition as sonic material in transformation. Its point of departure is formed by songs, voices, languages and motifs from the Polish–Belarusian–Ukrainian borderlands — a space where culture has never settled into clean, sealed categories.

“Ślad / Imprint” focuses on what song carries through time: phrase, intonation, repetition, ornament, vocal tension, local accent and the memory of place. Traditional material is placed inside dense, layered sonic structures shaped through editing, processing, timbral work and contemporary compositional dramaturgy.

At the centre remains the voice — a carrier of words, but also a trace of presence: body, breath, origin, family relation and communal memory. The album explores the relationship between source material and its electronic transformation, showing how a song can enter a new sonic environment without losing its connection to place.

Album II – Rezonans / Resonance

Album II – Rezonans / Resonance: https://bit.ly/rezonans_album_stream

The second album shifts attention from song as text to the physicality of voice itself. “**Rezonans / Resonance**” works with breath, tension, emission, vibration, suspension and the relation between singing bodies.

It is a body of material operating on the threshold of language — where the voice no longer carries a closed narrative, but becomes presence, a field of listening and a shared sonic space. The compositions unfold as process-based forms, close to improvisation and collective listening. Micro-shifts in intonation, friction between voices, moments of proximity and dispersion, shared entries, suspensions, ruptures and returns become central.

“**Rezonans**” acts as a counterpoint to “**Ślad**”. If the first album explores memory held in song, language variant and source phrase, the second turns towards the act of singing itself: body, presence, breath and the relation between voices.

Discussion panels

The Halo Kultura Association website also hosts recordings of two discussion panels held on 26 February 2026 at Konsulat Kultury in Gdynia as part of **Trace / Continuum**.

Panel: “Tradition in Tension. Voice as a Practice of Resistance Against Loss and Transformation”
https://bit.ly/panel_lokalne_tradycje

The first panel explored local traditions and modernity, but not as a simple opposition between the “old” and the “contemporary”. The conversation focused on how voice, song, regional language, archives, field recordings, improvisation and work with source material can enter into dialogue with contemporary sound tools.

At its centre was the voice as a carrier of memory, language, communal experience and regional identity. The panel approached tradition as living cultural material: something that can still be performed, transformed, digitally documented and brought into new artistic contexts.

The discussion touched on, among other subjects, “mowa podlaska” and its place in Niczos’ musical practice, the Belarusian and borderland repertoire of Daria Butskaya, voice beyond literal language in the work of Voice Act, and the Ukrainian perspective on memory, war, language and cultural continuity. The panel also looked at how contemporary technologies — from field recordings to digital tools — can support listening, analysis, education and the further circulation of traditional material.

Panel: “Production Conditions: Sound, Mobility and Responsibility. Low-Emission Culture in Practice” https://bit.ly/panel_kultura_niskoemisyjna

The second panel focused on how to make culture within an ecological logic of reducing environmental pressure — without turning ecology into a promotional slogan or a set of simple gestures. The conversation asked what we now understand as the quality, sense and value of an event, and what we recognise as its cost: financial, environmental, organisational and social.

The discussion moved through artist mobility, locality, the use of existing infrastructure, shared equipment and resources, work organisation, documentation, distribution and production decisions that shape the environmental footprint of music and sound events.

One of the strongest threads was a shift in perspective: lower environmental pressure does not have to mean lower artistic ambition. It can mean better-designed processes, more conscious use of space, less unnecessary transport and purchasing, stronger local relations, and a move away from one-off spectacle towards continuity, infrastructure and production responsibility.

Lyrics, translations and commentaries

The project page also includes a textual companion to the songs: original texts, Polish and English translations, and contextual commentaries.

The material allows listeners to enter “**Ślad / Rezonans**” not only through sound, but also through language, image, symbolism and cultural context. It includes texts connected with the traditions of the Polish–Belarusian–Ukrainian borderlands, local language variants, oral transmission and contemporary sound treatment.

The translations are not mechanical word-for-word renderings. They were prepared as literary and interpretive translations, since in traditional song meaning often emerges through repetition, rhythm, image, symbol and compression. The material reveals that behind the sonic layer are specific images, languages and stories: mourning, spring awakening, the return of a bird, the impossibility of returning home, love placed under the gaze of the community, ritual, tree, water, border and memory.

The material has a documentary and popularising character and accompanies the publication of the recordings.

Trace / Continuum at Konsulat Kultury

The public presentation of the project took place on **26 February 2026 at Konsulat Kultury in Gdynia** under the title **Trace / Continuum**. The event brought together two discussion panels, an open listening session and two premiere concerts.

Concert I: TRACE was performed by **Antonina Car, Niczos, Daria Butskaya, Krystyna Gedzik, Daryna Shablevska and Anna Solovei**. In this part, voice and traditional elements functioned within dense, layered sonic environments built through processing, editing and timbral work. The

relationship between source material and its electronic transformation became one of the central tensions of the presentation.

Concert II: CONTINUUM was performed by **Voice Act — Gadt / Grzywacz / Kordiak / Zagajewska — and Antonina Car**. The second presentation focused on raw layers of voice and sound: breath, tension, continuity, unstable intonation, drones and rough acoustic textures intertwined with electronics.

Trace / Continuum event: https://bit.ly/slاد_rezonans_wydarzenie

Voice, language, memory

“**Ślad / Rezonans**” moves between documentation, composition and contemporary sound practice. At its centre is the voice — not only as a carrier of text, but also as a trace of presence, memory of place, body, breath and communal experience.

The project shows that traditional songs of the borderlands are not only heritage from the past. They can continue to work: in memory, in relations between languages, in vocal practices, in electronics, in recording and in public listening.

All materials are available online <https://halokultura.org/KPO2025>

The project “**Ślad / Rezonans**” was implemented by Halo Kultura Association under the National Recovery and Resilience Plan (KPO), co-financed by the European Union – NextGenerationEU.

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ALBUM II – Rezonans / Resonance: https://bit.ly/rezonans_album_stream

PANEL – Tradition in Tension: https://bit.ly/panel_lokalne_tradycje

PANEL – Low-Emission Culture: https://bit.ly/panel_kultura_niskoemisyjna

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