

Steklenik, gallery for sound, bioacoustics and art is an art programme that runs within the Tivoli Greenhouse. It presents works that connect art and science practices through the sonic research of nature and environment. The presented artworks range from bioacoustics, sound ecology, soundscapes, sound art, etc.

Steklenik is a partnership project ran by Cona Institute and the University Botanic Gardens Ljubljana. Together we form a new connective space. The selected created and presented artworks address the issues of sound, ecology, space and introduce the audience to different ways of listening.

1. Boštjan Perovšek: *Bugs, a Walrus and a Door – Steklenik 2018* 31:00 min (2018)

2. Saša Spačal and Jan Turk: *Plastic_ity* 12:08 min (2018)

3. Amper-o-mat, beepblop, OR poiesis, Boštjan Perovšek, Bojana Šaljić Podešva, Brane Zorman: *ICEmeltings* 21:41 min (2019)

4. Robertina Šebjanič, Aleš Hieng – Zergon, Ida Hiršenfelder: *Sound Disposition / Crystal Gardens* 26:52 min (2019)

5. Brane Zorman: *INSECTA Cantata* 23:27 min (2019)

5.1. Vida Vatovec: *Interaction with INSECTA Cantata I.* 23:36 min (2019)

5.2. Mauricio Valdés San Emeterio: *Interaction with INSECTA Cantata II.* 23:40 min (2019)

5.3. Gašper Livk: *Interaction with INSECTA Cantata III.* 23:40 min (2019)

6. Bojana Šaljić Podešva: *VIDEN* 39:49 min (2019)

Boštjan Perovšek: *Bugs, a Walrus and a Door – Steklenik 2018*

31:00 min (2018)

This composition is based on the score *Bugs, a Walrus and a Door Whirl in a Circle Dance* created in 1986 (8-channel version, 30 minutes). The sound material was composed from various sounds emitted by bugs, combined with the sounds created by a walrus and a door. In his work Perovšek used the recordings created by Dr Matija Gogala, who gave him 80 hours of recordings of bugs on magnetic tape, from which he abstracted 20 distinct patterns. A stereo version of the original artwork was also a part of the 1995-96 Ars Acustica Listening Proposals within the EBU (European Broadcasting Union) framework. The artwork *Bugs, a Walrus and a Door – Steklenik 2018* is an upgrade of the original score from 1986 to which new sounds created by the bug *Legnotus limbosus* have been added. The work also returned to the basic sound of an 8-channel sound system. The basic sound material implements electro-acoustic processing of sound patterns and modules from the animal world in combination with synthetic electronic sources that resemble the basic acoustic (animal) material.

Saša Spačal, Jan Turk: *Plastic_ity*

12:08 min (2018)

The composition gives voice to earthworms, it gives them the opportunity to tell the story of how human waste penetrates deep into the underground. Soil is formed as a result of various metabolic processes and its horizons differ in numerous characteristics, such as humus, colour, humidity, root architecture and, in the Anthropocene era, the quantity and quality of microplastics. The soil fauna, such as earthworms, redistribute and process soil together with the micro plastic particles that are produced by humans.

The sounds for the composition were recorded in several earthworm nests with various microphones and a geophone, which converts ground movement and vibrations into sound. The composition helps us follow the life under the seemingly solid ground by listening to earthworms traveling through the *plastic_ity* of the soil.

Amper-o-mat, beepblip, OR
poiesis, Boštjan Perovšek, Bojana
Šaljić Podešva, Brane Zorman
ICEmeltings

21:41 min (2019)

The artists unhinged the acoustics of ice-covered winter landscapes, their gradual or sudden mutations. Based on a prearranged sound structure, the artists performed a live event, in which they used different approaches to creating and selecting sounds from nature, which resulted in the composition of closeness and remote winter landscape. Even if this place evokes silence and creates the conditions for increased sensory perception, it still hosts an abundant and diverse sound ambience. Sounds pierce the silence, especially when natural phenomena (such as sudden temperature changes) cause thickening and breaking of ice. At the same time, these sounds open up numerous questions concerning the atmosphere, climate changes, ecology and sound ecology, thus stimulating the listener's sensibility with the aid of a sound medium. This is the kind of winter sound landscape that is being set under a microscope by a group of artists in the composition entitled *ICEmeltings*.

Robertina Šebjanič, Aleš
Hieng–Zergon, Ida Hiršenfelder
*Sound Disposition /
Crystal Gardens*

26:52 min (2019)

This piece is a meditation on coincidence and precision, two unresolvable questions that are posed to us when observing crystal shapes through time. It addresses the tension between the mathematical constant and the unexpected inventiveness of crystal formation. This sound composition is a combination in which the precise structure is entwined with randomness. The sound is broken, compressed, it crackles and grows unpredictably. At the same time, it projects the resonance spectrum of the crystals that form a constant soundscape beyond the time variables. The piece derives from the interest in the behaviour of crystals and their potential use in quantum computers. Crystals might be the harbingers of a new technological revolution, as they are used by scientists who aim to solve the most elaborate enigma of instability in time. “*So, a work of art is also listening to itself, because what it is never quite coincides with how it appears, too*”. —Quote by Timothy Morton

AnimotMUZIK *a cross-species musical cycle*

curated by Katarina Radaljic

The zoomusicological cycle and sound research *AnimotMUZIK* encourages participating artists to interact and create together with other species. Musicians improvise on music composed from animal sounds and music created by animals.

Brane Zorman: *INSECTA Cantata*

23:27 min (2019)

The score *INSECTA Cantata* presents, analyses and synthesises spectres and variations of harmonic, atonal rhythmic pulsing, sonic and social signals and songs created by selected insects from the families Cicadidae and Gryllidae. Through simple editing of his own recordings of the natural environment (2016 – 2018) and non-destructive sound manipulation, the composer presents a time and space flux of complete dedication, connection and interdependence. Through the composition listeners face seemingly simple, but in reality, extremely complicated social communication nodes.

Brane Zorman's composition is accompanied by:

Vida Vatovec: *Interaction on INSECTA Cantata I.*

23:36 min (2019)

Artist predominantly interacted with sounds through imitation, due to which Vatovec expanded the saxophone playing techniques.

Gašper Livk: *Interaction on INSECTA Cantata II.*

23:40 min (2019)

Artist perceived the crickets' signals with full status and respect, treating them as he'd treat a fellow conversationalist from his own species. This was his main guidance for the interaction.

Mauricio Valdes San Emeterio: *Interaction on INSECTA Cantata III.*

23:40 min (2019)

Artist used techniques based on the sound object catalogue with which he searched for the possible relations with his instrument, for extensions and sounds that could be blended with them.

Bojana Šaljić Podešva: *VIDEN*

39:49 min (2019)

The soundscape of the 100 km long and up to 4 km wide Curonian Spit could be described as all-permeating noises created by the sea and wind that drill into other sound layers. They mix with human noises that are present everywhere - in the cormorant colonies, in the micro world of protected bugs and sand grains that are allowed to and must exist here but not on the next hill. The specific human views and aims in managing the Spit can also be observed from another perspective, as the influence of vegetation on humans. In this composition, Šaljić tried to capture the impression of the influence that fostered the question of what can she hear and what can she not hear?

The music emerged as a by-product of the electro-acoustic radio opera *IDEN*, which was created in collaboration with Saška Rakef and Tina Kozin. The project was inspired by the research carried out by the bio artist Špela Petrič, PhD. The creation of this work was supported by the Ministry of Culture and the Third programme of Radio Slovenia – programme Ars.



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