

simpozijski festival
TOPOGRAFIJE ZVOKA

symposium-festival
TOPOGRAPHIES OF SOUND

28. 9. - 4. 10. 2018
Galerija ŠKUC / Cankarjev dom /
Radio Slovenija - program Ars

POSTAJANJE ZVOK *BECOMING SOUND*

Éliane Radigue
Irena Tomažin Zagoričnik
Ivana Maričić
Kara Blake
Larisa Vrhunc
Nada Grošelj
Robertina Šebjanič
Rosanda Sajko

Nekdo zakliče za menoj in takrat sem. Tako je mogoče povzeti osnovno misel slavne teorije subjektivacije z interpelacijo prosto po filozofu Louisu Althusserju. Vsak stik posameznice z elementi družbe jo napravi za konkreten subjekt in podvrže ideologiji na delu. Vsak stik z zvočnostjo klica v prostoru, upajoč, da je namenjena njej, jo vpne v družbo, potrdi njen družbeni obstoj. Filozofinja Judith Butler se kasneje vpraša, kaj je subjekt, preden nekdo zakliče? Morda pa ni le golo, še ne subjektivirano telo, razmišlja Judith Butler, če klic prepozna. Na letošnji ediciji Topografij zvoka pa vprašanje zastavljamo z druge strani in rečemo: Kaj pa, če sploh nihče ne zakliče za menoj?

Če nihče ne zakliče ali pokliče, če nihče ne opazi, če gre za golo, v družbi neobstoječe telo, čemu bi zvočilo onkraj neizogibnega zvočenja osnovnih življenjskih funkcij? Sprašujemo se torej o vzvodih in učinkih zvočenja, takšnega, ki je namerno že zato, ker se je zgodilo. Relevantnost teh vprašanj se ponuja kar sama: Zdi se, da so alienacijske strategije odigrale odlične poteze in je fragmentiranost popolna; združujejo le še neštete količine dogodkov, ki so iluzija o nekem skupaj, tudi o skupnosti in, naj nam nekdo pomaga, neizogibni povezanosti. Potem se gre domov spat. Zdi se, da starejše ljudi preveva ne le ekonomska, temveč tudi socialna izključenost, da so osamljeni, a to malokoga skrbi, saj je na delu večna mladost. Zdi se tudi, da je zvočenja vse več, da je glasnejše in da je pogosto imenovano hrup. Da torej v mestnih jedrih sploh več ni mogoče živeti. Da je glasnost neskončno moteča, a da se kavarne kljub temu spreminjajo v disko klube in da ti prostori vsak dan iz ure v uro postajajo glasnejši, saj je žur nekakšen imperativ prav za preobremenjene, zasičene, utrujene. Morda bomo kmalu vsepovprek zvočili in zdelo se bo, da vsak to počne brez smiselnega razloga, tja v tri dni, bodo rekli, Pauline Oliveros bo, kot že tolikokrat, temu rekla veličastna kompozicija, večinoma bodo temu rekli hrup, vsaj dokler se ne bodo priključili tudi sami. Morda pa to že poteka. Morda pa je to ta turistični program v Ljubljani, ki gre vsem (v Ljubljani) neskončno na živce - verjetno kar dobesedno - , ko gredo po ulicah mimo glasbenic in glasbenikov, ena na klarinetu, drugi na cimbalah, tretji na frajtonerici, četrti

na klavirski harmoniki, peti na kongah, šesti na sitarju, sedma na violini, osmi na violini, deveta na harfi, deseti na harfi in tako dalje po širnih poteh od Čopove do Mestnega trga, kjer zveni in zveni, a mimobežno, saj ni videti, da bi jih prav veliko zaznalo, kakšne zvočnosti jih obdajajo, kaj šele, zakaj. V Berlinu menda nameravajo na postajah podzemne železnice uporabiti atonalno glasbo, da bi se otresli postavanja narkomanov na teh človeku namenjenih in človeka vrednih mestih. Po prebiranju komentarjev se zdi, da se ljudem v obče ideja sploh ne zdi slaba, zdi se jim inovativna. Če bi jim bilo mar za zgodovino, bi se, če bi sploh vedeli, spomnili, da so bile lučaj stran od Berlina, v koncentracijskih taboriščih predvidoma nevdržne zvočnosti uporabljene za mučenje taboriščnikov. Ampak to je nekaj povsem drugega, kajnega.

Skratka, govora o motečnosti zvoka je precej, zdi pa se, da se pozablja na emancipatorni potencial zvočenja. Prav ta nas – morda že zaradi neizogibnosti zvočnosti – na Topografijah zvoka, pa tudi sicer, zanima. Če ga obravnavamo iz feministične perspektive, ga nemudoma prepoznamo pri zvočnih umetnicah, pri avtoricah solistkah, ki zvočnost proizvajajo v umetnosti, ki se torej naselijo v prostor in svoj obstoj napovedujejo, potrjujejo, zahtevajo, obnavljajo in za vse čase zabeležijo natanko z zvočenjem. Njihovo početje naj bo prepoznano kot zapisovanje neizbrisljive zgodovine. Zvok namreč ne izgine. Zdi se, da izgine, a ne izgine, marveč transformira prostor, po njem grafitira kot po mokrem betonu. Morda bi temu lahko rekli samointerpelacija. Prav, pa naj nihče ne kliče.

Predlagamo še korak dlje: Avtorice z zvočenjem ne postajajo le subjekti, temveč zvok, to neoprijemljivo, nedefinirajoče v nenehnem prihajanju in navideznem odhajanju, razlezanje po prostoru, jedrna, a vseobsegajoča snov. Postajanje zvok je tako mogoče analoško razumeti kot užitek: Zvočenje spodmakne željo, ki se poskuša vzpostaviti kot neizpodbiten, alfa vzvod vsega početja. Namerno zvočenje kot potencialen, celo pričakovani, celo zahtevani užitek, ta, ki šele požene željo na njeno dolgo, divjo pot. In posledica? Kar zvočne umetnice počnejo namerno, vodi v naključna srečanja in v participacijo v subjektivaciji. Nepričakovani skupaj.

Kaj nas torej čaka na letošnji ediciji Topografij zvoka, pravzaprav ni mogoče napovedati. Kaj šele, kako bo to nenapovedljivo zvenelo. A če si domišljamo, da sploh kaj

resnično vemo, potem je to naslednje: Festival bo otvorila Irena Tomažin Zagoričnik, ki se po lanskem izvrstnem performansu Mes(t)o glasu očitno spušča še globlje od mesa, v skelet, v kost, v resonirajočo votlost, iz katere - nekako - tvori snov, ki je ona sama. Sledil bo poklon Rosandi Sajko in njenem delu na področju radijske igre ter eksperimentiranja z zvoki. Da, ona je Delia Derbyshire tukajšnjega prostora. Ali pa nekdo povsem drug. Bo pa sledila projekcija dokumentarnega filma o Delii Derbyshire, The Delian Mode režiserke Kare Blake. Muzikologinja Ivana Maričić bo prek zvočnosti razgrajevala in morda zopet sestavljala subjekt, polemizirala bo z Barthesom, mi pa bomo, upam, polemizirali vsepovprek. Kakšen pomen nosi izrečeno, zveneče? O tem bo govorila filologinja Nada Grošelj. Intermedijska umetnica Robertina Šebjanič ta čas razvija umetniški cikel, ki ga spremlja ljubezen do teme, do nevidne zvočnosti, na festivalu pa bo predstavila Črne kaplje, novo delo iz tega cikla. Če bo Robertina Šebjanič posegla v konvencionalne prostore iskanja zvočnosti in jih presegla, bo skladateljica Larisa Vrhunc to storila s pomeni zvokov in objektov zvočnosti. Kot da bi klavirju rekla: To ni klavir. In nato še zvočna instalacija Éliane Radigue Transamorem Transmortem iz leta 1973, njeno nenavadno redko uprizorjeno delo, pred največjim dosežkom, pred največjo ločitvijo

Dobrodošli na drugi ediciji simpozijskega festivala Topografije zvoka. Želimo vam pozorno poslušanje.

Ljubljana, oktober 2018

Za Topografije zvoka

Nina Dragičević,
ŠKUC

Somebody calls after me, then I exist. In that way it is possible to, freely after the philosopher Louis Althusser, sum up the basic idea of the famous theory of subjectivation through interpellation. Every contact of the individual with elements of society makes her a factual subject and submits her to ideology at work. Each contact with the sounding, hoping that it is intended for her, fastens her into a society, it confirms her social existence. The philosopher Judith Butler later asks: what is subject before someone calls? Perhaps it is not just a naked, not yet subjectified body, Judith Butler wonders, if it recognizes the call. And on this year's edition of *Topographies of Sound*, we ask the question from the other side, and say: What if no one ever calls?

If no one cries or calls, if no one notices, and if it is a naked, socially non-existent body we are talking about, why would it sound beyond the inevitable sounding of basic life functions? Hence, we are asking about the levers and the effects of sounding; one that is deliberate simply because it happened. The relevance of these questions offers itself: It seems that the alienation strategies have played smart moves, and that fragmentation is complete; only a myriad of events that are an illusion of a kind of 'togetherness', 'community' and, somebody help us, 'inevitable connectivity', have the power to unite. In the end, one goes home to sleep. It seems that older people are pervaded not only by economic, but social exclusion, it seems that they are lonely, but this is of little concern, for 'eternal youth' is at work. It seems that there is more sounding, that it is louder and called 'noise'. That it is therefore impossible to live in the city. That loudness is endlessly disturbing, and yet cafes are changing into disco clubs, and becoming louder from hour to hour, for 'party' is imperative precisely for the overburdened, saturated, tired. Perhaps we will soon be sounding all over the place, and it will seem that everyone does it for no sensible reason, 'through one's hat', as they will say, and Pauline Oliveros will call it, like so many times before, 'grand composition', but they will call it noise, at least until they join the commotion themselves. Perhaps this is already happening. Perhaps that is the

'tourist programme in Ljubljana' which gets on everybody's nerves (in Ljubljana)- probably quite literally - when they go down the streets past the musicians, one on the clarinet, the other on the cymbals, the third on the diatonic button accordion, the fourth on the piano accordion, fifth on the congas, sixth on the sitar, seventh on the violin, eighth on the violin too, ninth on the harp, and so on along the wide path from Čopova Street to the Town Square, where it sounds and sounds, but fleetingly, for it does not seem that many people are aware what sounds surround them, let alone why. In Berlin, they supposedly intend to use 'atonal music' at subway stations to shake off drug addicts wandering those human-centred and human-worthy premises. After reading some comments, it seems that people in general do not think at all the idea to be bad, on the contrary, they find it innovative and funny. If they were to care for the history, they would, if they knew it at all, remember that only a stone's throw from Berlin, in concentration camps, intentionally unbearable sounds were used for torture. But that is something completely different, right?

In short, the talk about sound disturbances is quite present, but it seems that we are forgetting about the emancipatory potential of sounding. It is precisely this - perhaps because of the inevitability of sounding - that interests us at the Topographies of Sounds Festival, and otherwise. If we consider it from a feminist perspective, we immediately recognize it in the work of the women sound artists, women solo authors who produce sounding in arts, who inhabit a place and predict their existence, confirm it, demand it, renew and record it for all eternity precisely through sounding. Let their work be recognized as a recording of indelible history. For the sound does not disappear. It seems to disappear, but it does not, it transforms space, it draws graffiti on it as on some wet concrete. Maybe we could call this auto-interpellation. All right then, no one needs to call.

We suggest a step further: By sounding, authors are not just becoming subjects, but sound itself, an intangible, indefinable in the constant arriving and apparent departing, spreading across the space, nuclear, but all-encompassing substance. Becoming sound can thus be understood analogically as pleasure: Sounding disturbs desire which tries to establish itself as an irrefutable, alpha lever of all doings. Intentional sounding as a potential, even anticipated, even

demanded pleasure, that which only propels desire on its long, wild road. And the consequence? What sound artists do deliberately, leads to chance meetings and participation in subjectivation. Unexpected togetherness.

So, what awaits us at this year's edition of Topographies of Sound cannot be predicted. Let alone how the unpredicted will sound. However, we can say the following: Irena Tomaziñ Zagoričnik, who, after her last year's excellent performance Moved by Voice, is moving even deeper through the flesh, to the skeleton, to the bone, into a resonating hollowness, from which she forms substance that is herself, will open the festival. A tribute to Rosanda Sajko and her work in the field of radio play and experimentation with sounds will follow. Delia Derbyshire of this sound area. Or somebody completely different. Then, a screening of the documentary on Delia Derbyshire, The Delian Mode, by director Kara Blake. Musicologist Ivana Maričić will decompose and maybe recompose the subject through sound, polemicise with Barthes, while we, I hope, polemicise all over. What is the significance of the spoken? This will be the topic for the philologist Nada Grošelj. Robertina Šebjanič will present Dark drops, a new work inspired by love for darkness as invisible sounding. If Robertina will interfere with conventional places of sound, and exceed them, the composer Larisa Vrhunc will do so with the meaning of sounds and objects of sounding. As if to say to the piano: This is not a piano. And then there is the sound installation by Éliane Radigue, Transmorem Transmortem, from 1973, her unusually rarely performed work, "preceding the greatest achievement, preceding the greatest detachment".

Welcome at the second edition of the Topographies of Sound Symposium Festival. We wish you attentive listening.

Ljubljana, October 2018

*For Topographies of Sound festival
Nina Dragičević,
ŠKUC*

IRENA TOMAŽIN ZAGORIČNIK

Kost glasu # pre(d)govor

Irena Tomažin Zagoričnik: "V delu Kost glasu # pre(d) govor gre za nadaljevanje preizpraševanja glasu in njegove materije oziroma načina prisotnosti. Prehajanje glasu v zvok je povezano tudi s prehajanjem besede v hrup, pred-govora v govor, mesa v telo. To je zelo poenostavljena delitev, ki jo večna zanka uganke 'in beseda je meso postala' spravlja v zadrego. Toda v tej delitvi večinoma bivamo in se razumemo - žal, mimo ugank, ki nas najbolj zaznamujejo.

glas me izdolbe, medtem ko segam proti sebi.
telo vzhaja pridušeno in izzveni v poku čeljusti.
poslušam, kje se meso odpira.
gibanje v zanki, v horizontalni osmici.
kot strune so te kosti kot cevi.
piha skozi, potihno."

Biografija: Irena Tomažin Zagoričnik je vokalistka/pevka in performerka/plesalka, ki v svojem delu raziskuje predvsem odnos med glasom, telesom, gibom in prostorom. Do sedaj je ustvarila več avtorskih projektov: Hitchcockove metamorfoze, Kaprica, (S)pozaba kaprice, Kot kaplja dežja v usta molka, Splet okoliščin, Okus tišine vedno odmeva, Obrazi glasov/šum, Telo glasu, Mes(t)o glasu. Poleg predstav ustvarja tudi v polju elektroakustične in improvizirane glasbe ter z glasbeno skupino Borghesia in mnogimi domačimi ter tujimi glasbeniki nastopa doma in v tujini. Izdala je dve avtorski zgoščenki: Crying Games (rx-tx) in Taste of Silence (Kamizdat). Redno poučuje na delavnicah doma in v tujini.

28. 9. 2018, 20.00, ŠKUC Gallery

IRENA Z. TOMAŽIN

The Bone of the Voice # Pre-Speech

Irena Tomažin Zagoričnik about the work: "Bone of the Voice # Pre-Speech is a continuation of the questioning of the voice and its matter or its mode of presence. The modification of voice into sound is also connected with the modification of word into noise, of pre-speech into speech, of flesh into body. This is a very simplified division which is put into question by the eternal loop of the enigma 'and the word became flesh'. But in this division we mostly live and understand each other - unfortunately, past the enigmas that mark us the most."

*The sound carves me, while I am reaching out to myself.
The body rises thickly and dies away in the pop of the jaw.
I am listening to where the meat is opening up.
The movement in a loop, in a horizontal eight.
As strings are these bones as tubes.
It blows through them, quietly."*

Biography: Irena Tomažin Zagoričnik is a vocalist/singer and performer/dancer who in her work mainly explores the relationship between voice, body, movement and space. So far, she has created several authorial projects: Hitchcock's metamorphosis, Caprice, Caprice (re)lapsed, As a drop of rain into the mouth of silence, Set of Circumstances, The taste of silence always resonates, Faces of voices/Noise, Body of the Voice, Moved by Voice. In addition to performances, she is also creative in the field of electro-acoustic and improvised music, and with the music group Borghesia and many other musicians performs in Slovenia and abroad. She has released two CDs: Crying Games (rx-tx label) and Taste of Silence (Kamizdat label). She regularly teaches at workshops in Slovenia and abroad.

ROSANDA SAJKO KORUN

10.00: "A" (1969): Radijska igra za otroke (in odrasle) ter ustvarjalna delavnica

"Nekoč je živela deklica, ki je redila črke". Res. Tako se prične radijska igra "A", ki jo je napisal Frane Puntar, režirala pa Rosanda Sajko, delo, ki - morda še posebej danes, v času monotonih zvočnosti, zreduciranih na glasne in tihe, prijetne in moteče - nudi tudi najmlajši poslušalki in poslušalcu vstop v pestrost zvočnosti posameznih glasov.

Režija: Rosanda Sajko; dramaturgija: Djurdja Flere; tonska mojstrica: Metka Rojc; avtor izvirne glasbe: Urban Koder; Glas: Janez Hočevar; Zelena: Majda Potokar; Modra: Judita Hahn; Rumena: Duša Počkaj; Bela: Jana Osojnik; Rdeča: Branko Starič; Črna: Iva Zupančič; Vijolična: Slavka Glavina; Siva: Alja Tkačev; Zdravnik: Marko Simčič. Trajanje: 35 min. Produkcija: Uredništvo igranega programa, posneto v studiih Radia Ljubljana oktobra 1974.

Poslušalnico bo spremljala ustvarjalna delavnica za otroke.

20.00: Eksperimentalna radijska igra: pogovor in poslušalnica

Po pogovoru z avtorico o njenem delu, pogojih ustvarjanja in vodenju Eksperimentalnega studia bomo v poslušalnici predvajali njeno avtorsko radijsko igro Etude za Svita.

Biografija: Rosanda Sajko se je po končani slavistiki na Filozofski fakulteti vpisala na Oddelek za režijo Akademije za igralsko umetnost in se še med študijem zaposlila na Radiu Ljubljana. Med leti 1954 in 1999 je režirala več kot 360 radijskih iger in več kot dvakrat toliko drugih radijskih oddaj. Kot režiserka je bila v gosteh domala v vseh radijskih ustanovah nekdanje Jugoslavije, pa tudi v tujini. Prejela je številne nagrade. V zadnjih letih svojega službovanja se je kot vodja Eksperimentalnega studia Radia Ljubljana posvetila raziskovanju slušnih fenomenov. Svoja razmišljanja je večkrat predstavila tudi na domačih in evropskih strokovnih srečanjih.

V sodelovanju s ciklom Ropotarnica (ŠKUC) in 3. programom Radia Slovenija, programom Ars.

29. 9. 2018, ŠKUC Gallery

ROSANDA SAJKO KORUN

10.00: "A" (1969): a Radio Play for children (and adults) and a Creative Workshop

"Once there was a girl who bred letters." She really did. This is how the radio play for children, written by Frane Puntar and directed by Rosanda Sajko, begins, the work that - especially today, in an era of monotonous sounds, reduced to loud and quiet, pleasant and disturbing - offers even the youngest listeners an entrance to the richness of sounds of individual voices.

Directed by: Rosanda Sajko; dramaturgy: Djurdja Flere; sound engineer: Metka Rojc; author of original music: Urban Koder; voice: Janez Hočever; Green: Majda Potokar; Blue: Judita Hahn; Yellow: Duša Počkaj; White: Jana Osojnik; Red: Branko Starič; Black: Iva Zupančič; Purple: Slavka Glavina; Grey: Alja Tkačev; Doctor: Marko Simčič. Duration: 35 min. Production: Feature Program Editorial department, recorded in the studios of Radio Ljubljana in October 1974.

The listening room will be accompanied by a creative workshop for children.

20.00: Experimental Radio Play: Artist talk and a listening room

After talking with the author about her work, the conditions for creating and managing the Experimental Studio, we will listen to her authorial radio play *Etudes for Svit* in the listening room.

Biography: After graduating in Slavic studies at the Faculty of Arts, Rosanda Sajko enrolled in the Directing Department of the Academy of Dramatic Arts, and while she was still studying she got a job at Radio Ljubljana. Between 1954 and 1999, she directed more than 360 radio plays and more than twice as many other radio shows. As a director, she worked in nearly all radio stations of the former Yugoslavia, but also abroad. She has received numerous awards. In the last years of her career, she devoted herself to researching sound phenomena as the head of the Experimental Studio of Radio Ljubljana. She has also presented her ideas on regional and European expert meetings.

In cooperation with Ropotarnica cycle (ŠKUC) and Radio Slovenia Third Channel - Program Ars.

IVANA MARIČIĆ

(De)konstrukcija subjekta skozi glasbo; predavanje

Avtorica o predavanju: "Glasba je temporalna umetnost. Če poslušamo glasbo, dobimo sliko celote šele retrospektivno. Kaj pa v tem času počne subjekt? Ali sploh kaj počne? Roland Barthes povezuje jouissance in desubjektivizacijo z glasbo. Toda desubjektivizacija prvič, subjekta predpostavlja, drugič, ta subjekt preživi desubjektivizacijo in je še naprej subjekt. V predavanju se torej sprašujem, kaj umetnost oziroma glasba naredi subjektu."

Biografija: Ivana Maričić (r. 1995) se je po končani Srednji glasbeni šoli v Varaždinu (na Hrvaškem) vpisala na študij muzikologije na Filozofski fakulteti v Ljubljani, kjer trenutno zaključuje magistrski študij. Sodelovala je s Slovensko filharmonijo, Simfoničnim orkestrom RTV Slovenije, Glasbeno akademijo, festivalom TENSO, glasbenim časopisom Glasna, 3. programom Radia Slovenije ter Zavodom Sploh. Leta 2018 je sodelovala na konferenci Beauvoir, naš čas in 'mi'. Objavila je v zborniku Radovi Hrvaške akademije znanosti in umetnosti. Bila je sodelavka seminarja baročne glasbe in plesa Aestas Musica, sodeluje pa tudi pri organizaciji dogodkov pri Glasbeni mladini Varaždin; med drugim je vodila okrogli mizi Feminizem in glasba z Nino Dragičević ter Mednarodna kariera? z Dubravkom Vukalovićem in Brunom Vlahekom.

30. 9. 2018, 20.00, ŠKUC Gallery

IVANA MARIČIĆ

(De)construction of the subject through music

Ivana Maričić on her lecture: "Music is a temporal art. If we listen to music, we get a picture of the whole only retrospectively. But what does the subject do during that time? Does he or she even do anything? Roland Barthes connects jouissance and desubjectivation with music. But desubjectivization presupposes the very existence of the subject, and on the other hand, this subject survives the desubjectivization and remains a subject. In the lecture, I therefore wonder what art or music does to the subject".

Biography: After finishing the Secondary Music School in Varaždin (Croatia), Ivana Maričić (b. 1995) enrolled in the study of Musicology at the Faculty of Arts in Ljubljana, where she is currently finishing her master's degree. She collaborates with the Slovenian Philharmonic, Symphony Orchestra of RTV Slovenia, Academy of Music, TENSO Festival, Glasna magazine, 3rd programme of Radio Slovenia (ARS), and Sploh Institute. In 2018 she participated at the Beauvoir, our time and 'we' conference. One of her texts is published in the collection Works of the Croatian Academy of Sciences and Arts. She participated in the seminar of Baroque music and dance Aestas Musica, and also in the organization of the events of the Musicial Youth Varaždin; among them two round tables: Feminism and music with Nina Dragičević, and International Career? with Dubravko Vukalović and Bruno Vlahek.

KARA BLAKE

Delijina metoda (dokumentarni film, 2009, 25 min.)

"Igriv, lep, inteligen ten in domisel n film," so zapisali v programskem katalogu festivala CPH:DOX, v programskem katalogu festivala Atlantic Film pa, da gre za "prečudovito filmsko pustolovščino, preoblečeno v konvencionalno filmsko biografijo." Meg Hewings je za The Hour zapisala, da gre za "izjemno natančno raziskan in brezšivno narejen petindvajsetminutni portret Delie Derbyshire, ki izkopava po včasih temnih tunelih briljantnega uma tehničarke in osvetljuje njene vizionarske zvočne tehnike." Da, to je senzibilen, intenziven, nelinearen dokumentarni film režiserke Kare Blake o zvočni umetnici Delii Derbyshire (1937-2001), ki lahko o sebi govori le še skozi svojo zvočno zapuščino. Ne zato, ker bi to želela, pač pa zato, ker lahko.

Izbor nagrad: Genie Awards 2010, Hot Docs 2009 in Rendez-vous du cinéma québécois 2010, REGARD sur le court métrage 2010, CPH:DOX - posebna omemba žirije, nominacija za najboljši kratki dokumentarni film na International Documentary Awards v ZDA leta 2009.

Biografija: Kara Blake je filmska ustvarjalka iz Montreala. Njeni ustvarjalni projekti segajo od kratkih filmov in glasbenih videov do projekcij v živo in instalacij. Kot režiserka in kompozitorka se posveča raziskovanju integracije dokumentarnih, igranih in eksperimentalnih pristopov. Njeni filmi so bili prikazani na mednarodnih festivalih in prizoriščih, kot so Muzej sodobne umetnosti v New Yorku, Muzej sodobne umetnosti v Montréalu, Festival CPH:DOX, Festival Telluride in Neodvisni filmski kanal.

30. 9. 2018, 21.30, ŠKUC Gallery

KARA BLAKE

The Delian Mode (documentary film, 2009, 25 min.)

"Playful, beautiful, intelligent and inventive film," said the program catalogue of the CPH:DOX Festival. In the program catalogue of the Atlantic Film Festival, they wrote: "It is a wondrous cinematic adventure disguised as a conventional film biography." Meg Hewings wrote for *The Hour*: "It is a meticulously researched and seamlessly crafted 25-minute portrait of Delia Derbyshire that mines the sometimes dark tunnels of the technician's brilliant mind and sheds light on her visionary sound techniques." Yes, this is a sensible, intense, non-linear documentary by director Kara Blake, about the sound artist Delia Derbyshire (1937-2001), who can only talk about herself through her own audio legacy. Not because she would want to, but rather because she can.

Selection of awards: Genie Awards 2010, Hot Docs 2009 and Rendez-vous du cinéma québécois 2010, REGARD sur le court métrage 2010, CPH:DOX - special mention of the Jury, nomination for Best Short Documentary at the International Documentary Awards in the USA in 2009.

Biography: Kara Blake is a Montreal based filmmaker whose creative projects range from short films and music videos to live projections and installations. Working as a director and composer, she is dedicated to exploring the integration of documentary, fiction and experimental approaches. Her films have been shown internationally at festivals and venues including the Museum of Modern Art in New York, Musée d'art contemporain de Montréal, CPH:DOX Festival, Telluride Festival and the Independent Film Channel.

NADA GROŠELJ

Simbolika glasov v jeziku

Nada Grošelj o predavanju: "Pri simboliki glasov gre za povezavo med zvenom in pomenom v jeziku. O obstoju take simbolike in o tem, kaj natanko naj bi posamezni fonemi izražali, se krešejo mnenja že od antike dalje, toda ker je pojav zelo subjektiven, mu preučevalci pripisujejo različno težo. Pomene, ki naj bi jih glasovi potencirali, lahko razdelimo v onomatopoijo in v abstraktno simboliko, ki obsega slušno, vizualno, čustveno in celo tipalno simboliko. Za glasbene strokovnjake je morda najzanimivejša tako imenovana slušna simbolika, ko beseda sicer spominja na nek zvok, a ga ne posnema točno, ali ko besedilo z izbiro glasov vzbudi kako slušno asociacijo."

Biografija: Anglistka in latinistka Nada Marija Grošelj se je po doktoratu iz jezikoslovja (2005) registrirala kot samostojna prevajalka. Prevaja pretežno iz angleščine, latinščine in švedščine in iz slovenščine v angleščino. Njeni književni prevodi (doslej izdanih monografskih prevodov je 58) segajo od leposlovja do literarne teorije, filozofije, zgodovine, teologije in mitologije. V znanstvenih prispevkih obravnava prevajalske probleme, angleške in antične rimske pisce in antično mitologijo. Kot zunanja sodelavka z nazivom docentke poučuje angleščino na ljubljanski Filozofski fakulteti. Od leta 2009 soorganizira interdisciplinarni znanstveni Grošljev simpozij in od 2010 sodeluje pri Festivalu Pranger kot vodja prevajalskega programa. Leta 2007 je prejela priznanje za mladega prevajalca (zdaj nagrada Radojke Vrančič) in leta 2011 Sovretovo nagrado, letos pa je bila uvrščena na častno listo IBBY.

1. 10. 2018, 20.00, ŠKUC Gallery

NADA GROŠELJ

Voice symbolism in language

Nada Grošelj about her lecture: "Voice symbolism deals with a connection between sound and meaning in language. The existence of such symbolism and the exact meaning of the phonemes have been debated since antiquity, but since the phenomenon is very subjective, researchers attach different weight to it. The meanings that might be emphasized by voices can be divided into onomatopoeia and abstract symbolism, which encompasses aural, visual, emotional, and even tactile symbolism. Music professionals may be most interested in the so-called aural symbolism, where the word resembles a sound, but it does not imitate it accurately, or when the text with the choice of voices stimulates an aural association."

Biography: After finishing her PhD in linguistics (2005), Anglicist in Latinist Nada Marija Grošelj registered as an independent translator. She translates mostly from English, Latin and Swedish, and from Slovene to English. Her literary translations (58 monographs published so far) range from belles-lettres to literary theory, philosophy, history, theology and mythology. In her scientific papers, she deals with translation problems, English and Roman writers and antique mythology. As an assistant professor, she teaches English at the Ljubljana's Faculty of Arts. Since 2009, she is the co-producer of an interdisciplinary scientific Grošelj Symposium, and since 2010, she has been participating at the Pranger Festival as a coordinator of the translation program. In 2007, she received the Young Translator Award (now Radojka Vrančič Award), and in 2011 the Sovretova Award. In 2018 she was placed on the IBBY honorary list.

2. 10. 2018, 20.00, Galerija ŠKUC

ROBERTINA ŠEBJANIČ

Črne kaplje (Ligofilija)

Robertina Šebjanič o delu: "Ligofilija je serija raziskovalnih umetniških del, ki nastajajo v želji, da bi raziskala ljubezen (gr.: philéō) do temē (gr.: lúgē) in neznanih prebivalcev tistih krajev, ki so za ljudi negostoljubni. Odzvanjajoče kapljice v temi jam so zgoščen prikaz kompleksnega in ekstremnega okolja, polnega skrivnosti in posebne lepote, kjer se zdi, da se geološki in biološki čas odvijata v drugih časovnih okvirjih. V jamah je zvok, ki prebija tišino, zvok kapljanja. Majhne, a vztrajno prisotne kapljice so prenos informacij, vsebujejo podatke o življenjskih pogojih, ki iz gozdov, travnikov in mest pronikajo globoko v jamo in so tako vir hrane za biološko življenje kot tudi gradbeni material za geološke strukture. Zvočni posnetki, ki služijo za osnutek kompozicije, so iz Planinskega jezera, ki ga naseljujejo tudi človeške ribice aka proteus aka olm."

Produkcija: založba SubAqua / Zavod Sektor

Posebna zahvala: Zavod Projekt Atol, Pixxelpoint festival, Rene Rusjan

Dogodek poteka v sklopu in organizaciji pogovorno-performativnega cikla Slavne neznane, ki tematizira pomembne zvočne umetnice tukajšnjega prostora. Cikel finančno podpira Mestna občina Ljubljana.

Biografija: Robertina Šebjanič je intermedijska umetnica, ki v svojih delih prepleta umetnost z znanostjo in tehnologijo. Zadnja leta raziskuje predvsem žive sisteme in ustvarja avdiovizualne performanse ter kompleksne potopitvene instalacije. Je soustanoviteljica skupine Theremidi Orchestra in članica mednarodne mreže Hackteria Network. Leta 2016 je na festivalu Ars Electronica v Linzu prejela častno omembo žirije v kategoriji Interactive Art + ter bila nominirana za nagradi STARTS 2016 in Beli Aphroid. Nastopa in razstavlja na odmevnih mednarodnih prizoriščih, kot so Ars Electronica(Linz), Kosmica Festival (Ciudad de México), Le Cube (Pariz), Art Laboratory Berlin, ZKM (Karlsruhe), Píksel Festival (Bergen), Device Art 5.015 (Zagreb), Eyebeam (New York), PORTIZMIR#3 (Izmir) itn.
<http://robertina.net>

2. 10. 2018, 20.00, ŠKUC Gallery

ROBERTINA ŠEBJANIČ

Dark drops (Lygophilia)

Robertina Šebjanič about her work: "Lygophilia is a series of research-based artworks initiated in 2017 in a wish to explore love (Gr.: philéō) for darkness (Gr.: lúgē) and unknown dwellers in places inhospitable to humans. Drops that resonate in the darkness of the caves are a condensed representation of a complex and extreme environment that is still full of mystery and special beauty, and where the geological and biological time seems to unfold in different timeframes. The sound of the water dropping in caves has a strong presence: it breaks the silence. Those little transmit information about the living conditions from above and deeply into the cave, being both a source of food for biological life and the construction material for the geological structures. The audio recordings used for the draft composition are from Planina Lake, which is inhabited also by human fish aka proteus aka olm".

Production: SubAqua / Zavod Sektor

Special thanks: Zavod Projekt Atol, Pixxelpoint festival, Rene Rusjan
The event will take place within the framework and organization of the discussion-performance cycle Famous Unknown, which focuses on the important female sound artists from Slovenia. The cycle is financially supported by the City of Ljubljana.

Biography: Robertina Šebjanič focuses on the exploration of water habitats and marine life in order to research philosophical questions at the crossroads of art, technology and science. She is a member of Hackteria Network and Theremidi Orchestra. In 2016, she received an Honorary Mention at Ars Electronica Festival. She was also nominated for STARTS 2016 Award and White Aphroid Award. She performed or exhibited in solo and group exhibitions as well as in galleries and festivals, such as Ars Electronica (Linz), Kosmica Festival (Mexico City), Le Cube (Paris), Art Laboratory (Berlin), ZKM (Karlsruhe), Pikel Festival (Bergen), Device Art 5.015 (Zagreb, Croatia), Eyebeam (New York), PORTIZMIR#3 (Izmir), and elsewhere. <http://robertina.net>

LARISA VRHUNC

Postajanje zvok, postajanje pomen

V prvem delu večera se bomo z avtorico pogovarjali o njenem delu, načinih ustvarjanja, afiniteti do spektralne glasbe, spraševali o postajanju prostora prek zvočnosti in pomenih, ki nastanejo v stiku specifičnih zvokov s specifičnimi prostori.

Pogovoru bo sledila izvedba dela za klavir Za Nino (2018). Avtorica o delu: "Kot nakazuje že naslov, je delo posvečeno Nini Prešiček, glasbenici z izjemnim izvajalskim razponom ... Mislim, da sem se predvsem ukvarjala s tem, kaj se da narediti, da bi se malo oddaljila od vse semantične prtljage tega instrumenta. Da bi poslušali kvaliteto zvoka in ne iskali 'pianističnih' referenc. Zato, na primer, ni virtuoznosti. Čeprav sem se želela izogniti klišejem, je tudi preparacija seveda že kliše, vendar sem potrebovala nekakšno širitev zvočnega polja. Mislim, da gre elektronika v isto smer, samo še malo dlje, torej izhajati iz zvoka klavirja, vendar razpreti njegove meje."

Koprodukcija: Radio Slovenija

Biografija: Larisa Vrhunc je skladateljica, ki deluje na področju sodobne umetnostne glasbe. V središču njenega zanimanja je instrumentalni zvok kot materija, iz katere gradi skladbe za različne akustične zasedbe, pri čemer je pogosto prisotno tudi prenašanje elektronskih postopkov v polje akustičnega. Za svoja dela je prejela več domačih in tujih nagrad, med njimi Nagrado Prešernovega sklada. Je redna profesorica za teorijo glasbe na Oddelku za muzikologijo Filozofske fakultete Univeze v Ljubljani in avtorica učbenika Glasbeni stavek: oblikoslovje, ki je doživel četrto ponatis. Letos je izšla tudi njena monografija Vplivi spektralne glasbe na slovensko kompozicijsko ustvarjalnost zadnjih desetletij.

3. 10. 2018, 20.00, Radio Slovenija

LARISA VRHUNC

Becoming sound, becoming meaning

In the first part of the evening we will talk with the author about her work, her creative methods, affinity for spectral music, becoming space through sounds, and about meanings that emerge in the contact of specific sounds with specific places.

The talk will be followed by a performance of a piano piece For Nina (2018). The author about the work: "As the title suggests, the work is dedicated to Nina Prešiček, a musician with an exceptional performance range ... I think I was primarily concerned with what to do in order to get a little away from all the semantic luggage of this instrument, to just listen to the quality of sound and not look for 'pianistic' references. That is why, for example, there is no virtuosity. Although I wanted to avoid clichés, the very preparation of a piano is of course already a cliché, but I needed a kind of an expansion of the sound field. I think that the electronics go in the same direction, but just a little further. Therefore, to originate from the sound of the piano, but to expand its borders."

Co-production: Radio Slovenia

Biography: Larisa Vrhunc is a composer working in the field of contemporary art music. At the heart of her interest is instrumental sound as a material from which she builds compositions for various acoustic ensembles, but she also often transfers electronic procedures into the acoustic field. She received several awards, including the Prešeren Foundation Award. She is a professor of music theory at the Department of Musicology at the Faculty of Arts of University of Ljubljana, and the author of the textbook Musical sentence: Morphology, which has undergone a fourth reprint. This year, her monograph entitled The Effects of Spectral Music on the Slovene Compositional Creativity of the Last Decades was also published.

ÉLIANE RADIGUE

Transamorem Transmortem

Ko je bilo delo pionirke na področju zvočnih umetnosti Éliane Radigue Transamorem Transmortem 9. marca 1974 premierno predstavljeno v newyorški galeriji The Kitchen, je na letaku pisalo: "Pred največjim dosežkom. Pred največjo ločitvijo". To je kompozicija brez začetka in konca, divja serija mikromodulacij, ki terjajo pozornost, terjajo poslušanje. To ni kompozicija, iz katere se ne vrneš enaka, temveč takšna, iz katere in zaradi katere se morda sploh ne vrneš.

Režija zvoka: Emmanuel Holterbach

Koprodukcija: Cankarjev dom

Biografija: Éliane Radigue, rojena leta 1932, je francoska zvočna umetnica. Med leti 1957 in 1958 je na Studio d'essai (RTF) študirala elektroakustične glasbene tehnike pri Pierru Schaefferju in Pierru Henryju, v zgodnjih sedemdesetih pa je delala na Univezi New York - Šoli za umetnost, Univerzi Iowa in na Kalifornijskem inštitutu za umetnost. Njene značilne kompozicije in več kot dvajset albumov, ustvarjenih na Arp sintetizatorju s pomočjo trakov, so bile predstavljene po vsem svetu, med drugim v The Kitchen (New York), Salon des Artistes Decorateurs (Paris), Columbia University (New York), Festival de Como (Italija), KPFK (Los Angeles), Bennington School of Music, San Francisco Art Institute, Festival MANCA (Nica) itn. Leta 2006 je na festivalu Ars Electronica za svoj prispevek k elektronski glasbi in zvočnim umetnostim prejela nagrado Zlata Nica.

ÉLIANE RADIGUE

Transamorem Transmortem

When the work by a pioneer in the field of sound arts, Éliane Radigue's Transamorem Transmortem, was premiered on March 9, 1974 at the New York Gallery The Kitchen, the flyer said: "Preceding the greatest achievement. Preceding the greatest detachment." This is a composition without beginning and end, a wild series of micromodulations that demand attention, they demand listening. This is not a composition from which you do not return the same, but from which you may not return at all.

Sound Director: Emmanuel Holterbach

Coproduction: Cankarjev dom

Biography: Éliane Radigue, born in 1932, is a French sound artist. Between 1957 and 1958, she studied electro-acoustic musical techniques under the mentorship of Pierre Schaeffer and Pierre Henry at the Studio d'essai (RTF). In the early 1970s she worked at the New York University - School of the Arts, University of Iowa, and the California Institute of the Arts. Her characteristic compositions, and more than twenty albums, created on the Arp synthesizer using tapes, were presented all around the world, including The Kitchen (New York), Salon des Artistes Decorateurs (Paris), Columbia University (New York), Festival de Como (Italy), KPFK (Los Angeles), Bennington School of Music, San Francisco Art Institute, MANCA Festival (Nice), etc. In 2006 she received the Golden Nica Award at the Ars Electronica festival for her contribution to electronic music and sound arts.

Kolofon / *Colophon*

Organizator / *Production*: ŠKUC

Umetniška vodja festivala / *Artistic Direction*: Nina Dragičević

Prevod / *Translations*: Nataša Velikonja

Podpora / *Supprot*: Ministrstvo za kulturo RS / *Ministry of culture*, Mestna občina Ljubljana / *City of Ljubljana*.

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