

Mednarodni simpozijijski festival
TOPOGRAFIJE ZVOKA

*International Symposium-Festival
TOPOGRAPHIES OF SOUND*

16.9. – 20.9.2019

Galerija ŠKUC / Cankarjev dom /
Radio Slovenija – program Ars

PREHAJANJA *TRAVERSING*

Ana Kravanja
Christina Kubisch
Jasna Kolar
Jelena Rusjan
Nina Farič Kikiriki
Salomé Voegelin
Tina Jenko
Urška Pompe

Kolektiv je farsa. Vreden vsakega posmeha. Če bi ne pretil. Zmes zvokov, hrup, kot se mu reče, je kolektiv. Zanimivo, da hrup neskončno moti.

Kolektivi so oblastniški okvir, zaviti v patino idealizma. Nepredušna membrana preživetja. Ali pač. Telesa se poženejo na električno ograjo. Ko se ne poganjajo druga v drugo. Civilna gibanja klonejo pred mamljivostjo ideje o 'globalne povezanosti', poženejo se v virtualno predstavo stika, dematerializirajo se. Iluzija kolektivne zvočnosti. Sezname skladateljic in glasbenic. Nato površne kopije seznamov skladateljic in glasbenic. Virtualno, jasno. Umetnost, zreducirana na spolno razliko, nato pahnjena v oblak.

Seksualne razlike v vsem skupaj tako rekoč ni zaznati. Ker se je ne vidi. Ali kdo posluša?

Srečanje ni mogoče, ali pa je dogodek, torej, ni mogoče. Srečanje je obenem imperativ dolgoročnosti. Na individualni ravni: dvojice. Na vseh drugih ravneh: kolektiv. Potentne samosti posameznice pa nikjer. Tako se zdi.

Tesni skupaj je ostanek tradicije v dobi čiste atomizacije. Ali se je mogoče s kom povezati? Ali je iskanje domicila v razmerah nomadskosti sploh smotno?

Zdi se, da nič ni mogoče. Ali pa je mogoče dvoje: a) obstoječe je edino možno - v smislu, da boljše ne obstaja. Ali b) povratek k tradiciji - skupaj s hierarhično simbolizacijo, a z odsotnostjo kompleksnosti procesov simboliziranja. Oboje je nasilni propad.

In vendar: Iluzija kolektivne zvočnosti je lahko prebrana drugače. Kot prostor, v katerem bivajo nestabilne točke reference. *Nanašanje na*. Morda tudi *zanašanje na*. Nevidna povezava. Nepričakovana. Bi se ji posvetili?

Bi.

Letošnja, tretja edicija mednarodnega simpozijskega festivala *Topografije zvoka* postavlja v ospredje *prehajanja*. S tem mislimo vezi, ki potekajo brez določene smeri, historično, a ne kronološko linearno, nikakor geografsko določeno, brez tehničnih ali tehnoloških bohotenj, temveč skozi zvočnost samo. Te vezi je mogoče razumeti v obliki kolektivov, ki se nikdar niso zbrali, saj za to ni bilo potrebe. S tem, ko niso

bili kolektivi, tudi niso bili izključujoči. To so idiomatične povezave, bivanje v antičasovnosti in antiprostorski. Prepustna intertekstualnost.

Glasbenice Ana Kravanja, Jasna Kolar, Jelena Rusjan, Nina Farič Kikiriki in Tina Jenko se bodo srečale natanko skozi *prehajanja*. Filozofinja Salomé Voegelin se bo poglobila v valovanja na robovih z anticipacijo širitve. Tu bo dokumentarni film o življenju na valovih pionirke na področju elektroakustičnih glasb Suzanne Ciani. Potopili se bomo v introspekcijske zvočnosti skladateljice Urške Pompe. In nato še ena pionirka: Christina Kubisch. Njeno delo zadnjih štirideset let, njena hoja zadnjih štirideset let in vse, kar je bilo na poti mogoče slišati. Avtoričina avtoretrospektiva.

Dobrodošli. Želimo vam pozorno poslušanje.

Ljubljana, september 2019

Za *Topografije zvoka*
Nina Dragičević

A collective is a farce. Worth every mockery. If it didn't threaten.

A mixture of sounds, so-called noise, a collective.

Interesting, how noise is infinitely disturbing.

Collectives are an authority-frame, wrapped in patina of idealism. Airtight survival membrane. Or are they. Bodies rush on an electric fence. When they don't rush into each other. Civil movements succumb to the tempting idea of 'global connectiveness', they rush into a virtual presentation of juncture, they are dematerialised. Illusion of collective sonority.

Lists of women composers and women musicians. Then: superficial copies of lists of women composers and women musicians.

Virtual, of course. Art, reduced to a gender difference, then pushed into the cloud.

No sexual difference in all of this. Because it can't be seen. Does anyone listen?

Meeting is not possible, or it is an event, therefore, it is not possible.

Meeting is at the same time an imperative of durability. At the individual level: of doubles. At all other levels: the collective. One's potent aloneness is nowhere to be found. So it seems.

The tight together is a remnant of tradition in the era of pure atomization.

Is it possible to connect with anyone? Is searching for a domicile in a nomadic situation even reasonable?

Nothing seems possible. Except that two options are possible: a) the existing situation is the only possible - in the sense that there is nothing better. Or b) a return to tradition - together with hierarchical symbolization, but with the absence of complexity of the symbolization processes. Both are violent downfalls.

However: The illusion of collective sonority may be read differently. As a place where unstable reference points reside. Referring to. Maybe also relying on. Invisible connection. Unexpected. Would we explore it?

Yes.

This year's edition of the *Topographies of Sound International*

Symposium-Festival spotlights the process of traversing. By that we mean ties that run without a certain direction, historically, but not in chronological or geographic orders, without any technical or technological exuberance, but through sonority alone. These ties can be understood in the form of collectives that never came together, as there was no need for that. By not being collectives, they were also not exclusive. These are idiomatic connections, existence in anti-temporality and anti-spatiality. Permeable intertextuality.

Musicians Ana Kravanja, Jasna Kolar, Jelena Rusjan, Nina Farič Kikiriki and Tina Jenko will meet precisely as they traverse through and within sound. Philosopher Salomé Voegelin will delve into undulation at the margins, with anticipation of expansion. Then: a documentary about Suzanne Ciani's life on the waves. We will dive into introspective sonorities of composer Urška Pompe. And then: Christina Kubisch, her work of the past forty years, her walks of forty years, and all that could be heard along the way. The author's autoretrospective.

Welcome to Topographies of sound. We wish you attentive listening.

Ljubljana, September 2019

*For Topographies of Sound
Nina Dragičević*

Otvoritveni koncert: Prehajanja

To ni koncert neke skupine. Prav tako to niso posamični koncerti. To so srečanja umetnic, ki delujejo na različnih mestih zvočnih umetnosti. Morda jim je marsikaj skupnega, tega ne vemo, tudi vprašali ne bomo, saj bo odgovor mogoče najti v njihovih zvočnih izrazih. Gotovo pa jim je skupno to, da so vse tu zdaj. Njihove specifičnosti izhajajo iz njihovih specifičnih referencialnosti, ki pa se bodo s srečanjem, še posebej pa s prehajanjem od ene do druge, spletle v širši spoj zgodovinskih in prihodnostnih izhodišč, dikcij, platform in, spet, referencialnosti. To je predlog njihovega (in našega) *skupaj* v času nezamisljivega *skupaj*.

Ana Kravanja (1983) deluje v glasbeni skupini Širom, avtorsko glasbo pa ustvarja tudi za gledališke predstave, filme, animacije, pripovedovanja itn. Zasnovala je projekt *Glacies*, pri katerem glasbeniki igrajo na hladilniške police. Med letoma 2012 in 2016 sta v duu *Najoua* s Samom Kutinom ustvarjala glasbo za štirinajst kalimb in posnela dve plošči. Je ena desetina *Olfamoštva*. Kot improvizatorica na violini je sodelovala s številnimi slovenskimi in tujimi glasbeniki in plesalci: Samo Kutin, Tomaž Grom, Irena Tomažin, Vid & Jošt Drašler, Andrej Fon, Ina Puntar, Tea Vidmar, Tijana Stanković, Matija Schellander, Susanna Gartmayer, Margarethe Maierhofer-Lischka, Henrik Olsson, Raphael Roginski, Ryuzo Fukuhara itd.

Jasna Kolar (1995) je saksofonistka, aktivna v različnih zasedbah klasične, jazz in improvizirane glasbe. Po opravljeni glasbeni maturi I. *Gimnazije v Celju* pod mentorstvom prof. Aleša Logarja je svoje izobraževanje nadaljevala na *Konservatoriju za glasbo in balet Ljubljana* pod mentorstvom prof. Klemna Kotarja. Redno nastopa z *Olfamoštvom*, kot članica *Subconscious.Rituals* je igrala na festivalu *Jazz Cerklje 2018* in delavnici *Jazzinty 2018*. Nastopila je tudi na festivalih *Zvokotok* in *Neforma*, *Friforma* ter *Sound Explicit 2017* v zasedbi *Dré Hočevar Coding of Evidentiality*.

Jelena Rusjan (1979) je diplomirala na oddelku za igro *Akademije scenskih umetnosti* v Sarajevu. Leta 2004 se je preselila v Ljubljano, kjer je kot igralka in plesalka sodelovala v številnih predstavah, tudi v evropskih koprodukcijah. Leta 2009 je ustvarila prvo avtorsko predstavo *Škrip Orkestra*, v letu 2013 pa *Škrip Inc.* v koprodukciji *Zavoda Maska* in *CUK Kino Šiška*. Leta 2016 je trilogijo *Škrip* zaključila s predstavo *ÜberŠkrip* v *Slovenskem mladinskem gledališču*. Leta 2012 ustanovila glasbeno skupino *Trus!*, kjer igra bas kitaro in poje. Leta 2014 se je kot basistka in vokalistka priključila ponovno oživiljeni zasedbi *Borghesia*. Živi in dela v Ljubljani.

Nina Farič alias Kikiriki je že dvajset let dejavna v raznih glasbenih kolektivih. Najprej kot vokalistka, kasneje kot instrumentalistka in od leta 2009 kot solo noise izvajalka. Osredotoča se na eksperimentiranje z v živo sproduciranim zvokom iz predvsem analognih sintetizatorjev in D.I.Y. vezij. Do zdaj je izdala deset izdaj in splitov. Večina posnetkov je posnetih v živo, v studiu ali na koncertih. Zraven eksperimentalnega zvočenja se ukvarja tudi z didžejanjem v kolektivu *Dubomb* pod imenom *Madamdub*.

Tina Jenko (1972) je bobnarka. Bobne igra včasih občasno, občasno pa tudi redno. Rastline jo imajo službeno rade, ona pa njih nazaj. Kot Primorki ji je vseč čudna glasba, če ni preveč čudna in če je v njej dovolj mesa. Po horoskopu je največkrat astrolog. Zelo rada tudi živi in dela, pa čeprav v Ljubljani.

Opening concert: Traversing

This is not a band concert. These are not individual concerts. These are encounters of women artists who work in different places of the sound arts. Maybe they have a lot in common, we don't know that, and we won't ask them either, as we may find the answer in their sound expressions. But what they do have in common is that they are all here now. Their specificities arise from their specific referentialities, which, through an encounter, and especially with traversing from one to other, interweave into a broader mixture of historical and future starting points, dictions, platforms and, again, referentialities. This is a proposition of their (and our) togetherness at a time of an inconceivable togetherness.

Ana Kravanja (1983) is a member of the music group Širom. She also creates original music for theatrical performances, films, animations, narratives and poetry. In 2013, she conceived the Glacies project in which musicians play on refrigerator shelves. Between 2012 and 2016, she created music for fourteen calimbas and recorded two records with the duo Najoua with Samo Kutin. She is one tenth of Olfamoštvo. As an improviser on the violin, she collaborated with numerous Slovenian and foreign musicians and dancers: Samo Kutin, Tomaž Grom, Irena Tomažin, Vid & Jošt Drašler, Andrej Fon, Ina Puntar, Tea Vidmar, Tijana Stanković, Matija Schellander, Susanna Gartmayer, Margarethe Maierhofer-Lischka, Henrik Olsson, Raphael Roginski, Ryuzo Fukuhara, etc.

Jasna Kolar (1995) is a saxophonist, active in various ensembles of classical, jazz and improvised music. After graduating in music at First High School in Celje under the mentorship of prof. Aleš Logar she continued her education at the Conservatory of Music and Ballet Ljubljana under the mentorship of prof. Klemen Kotar. She regularly performs with Olfamoštvo, while as a member of Subconscious.Rituals she played at the Jazz Cerkno Festival in 2018 and at the Jazzinty workshop in 2018. She also performed at the Zvokotok

and Neforma festivals, Friforma and Sound Explicit 2017 with a music ensemble Dré Hočevnar Coding of Evidentiality.

Jelena Rusjan (1979) graduated from the Department of Acting of the Academy of Performing Arts in Sarajevo. In 2004 she moved to Ljubljana, where she - as an actress and dancer - participated in numerous performances, including European co-productions. In 2009 she created her first play Škrip Orkestra, in 2013 another one, Škrip Inc., which was co-produced by Maska Institute and Centre for urban culture Kino Šiška. In 2016, she completed her Škrip Trilogy with the performance ÜberŠkrip at the Mladinsko Theatre. In 2012 she founded the band Trus!, where she plays bass and sings. In 2014, as a bassist and vocalist, she joined Borghesia. She lives and works in Ljubljana.

Nina Farič alias Kikiriki has been for already twenty years active in different musical groups and collectives. First as a vocalist, later as an instrumentalist and since 2009 as a solo noise performer. She focuses on experimenting with live-produced sound from mostly analogue synthesizers and do-it-yourself circuits. Under the name Kikiriki, ten issues were published. Most of the sound is recorded live, at studios or concerts. In addition to experimental sounding she is also a DJ at the collective Dubomb under the name Madamdub.

Tina Jenko (1972) is a drummer. She plays drums occasionally, and occasionally she plays them regularly. The plants love her officially, and she gives them back their love. Being from the coastal region, she likes weird music if that music is not too weird and there is enough meat in it. According to the horoscope, she is most often an astrologer. She loves to live and work, albeit in Ljubljana.

Salomé Voegelin: Tkanje mrež iz dejavnosti na robovih

Ta intervencija je kuratorski performans, predstavitev, ki kurira dela in besedila z namenom izvajanja raziskave, ne pa njenih rezultatov. Ta posebna performativna intervencija tke 'mreže vpliva' iz dejavnosti na robovih, na nekanoničnih mestih misli in ustvarjalnosti, da bi tako ustvarila zvočno-družbeno tkivo, ki se upira konvencionalnim vrednotam in kolektivnostim, namesto tega pa predlaga skupnost nestabilnih in nezanesljivih stikov ter verodostojnost prezrtih in neslišanih.

To je skupnost zvoka in ženskega: negotovih in nezavarovanih povezav, ki ne razmejujejo med 'tem' ali 'onim', teboj ali menoj, temveč to, kar smo skupaj. Njena vrednost je kontingentna, izkušena in osvobojena vseh vrednotenj. Njena snovnost je nezanesljiva glede na pričakovanja in norme. In zato ne prinaša gotovosti statusa in ne ustvarja konsolidirane celote ter smisla. Namesto tega ustvarja vmesnost, kjer stvari ni, toda njihov zvok sreča zvok drugih in ustvari njihovo medbivanje: njihovo biti skupaj in biti drug z drugim, v odgovornosti in sobivanju.

Ta tkanja so pozicionirana kot momenti upora in širitve. Omogočajo usmeritev k reimaginaciji. Njihova zgodovina je vertikalna. Ustvarjajo snov, ki pogloblja prostranost časa. Tako ustvarjajo medčasovno istočasnost, ki dekanonizira umetnost preko napak in naključij nekronološkega zvoka.

: izvajanje nestabilnih stikov

Salomé Voegelin ustvarja zvok in piše o zvoku, da bi preko besed in efemernih stvari prišla do nedeljive sfere povezanega sveta. Njena zadnja knjiga *Political Possibility of Sound: Fragments of Listening* (Politična moč zvoka: Fragmenti poslušanja, 2018) artikulira politiko, ki vključuje ustvarjalnost in invencijo, ter si obenem zamišlja preoblikovanje in sodelovanje kot osnovi našega skupnega življenja. Voegelin je profesorica zvoka na Londonskem kolidžu za komunikacije na Univerzi za umetnost London.

17. 9. 2019, 20.00, Galerija ŠKUC

Salomé Voegelin: Weaving nets from the activities on the margins

This intervention is a curatorial performance, a presentation that curates works and texts to perform research rather than its outcome. This particular performative intervention weaves 'nets of influence' from the activities on the margins, at the noncanonical place of thought and creativity, to create a sonico-social fabric that resists conventional values and collectivities, and proposes instead the communal of unstable and unreliable contacts and the validity of the ignored and the unheard.

This is the communality of sound and of the feminine: the insecure and unsecured connections that delineate not 'this' or 'that', you or me, but what we are together. Its value is contingent, experienced and emancipatory of all evaluations. Its material is unreliable in relation to expectations and norms. And thus, it does not deliver the certainty of status and does not produce a consolidated whole and sense. Instead it generates the in-between, where things are not, but where their sound meets that of other things and generates their interbeing: their being together and of each other, in responsibility and co-existence.

These weaves are positioned as moments of resistance and expansion. Enabling efforts of reimagination. Their history is vertical. Producing a fabric that deepens time's own expanse. Thus, they create a cross-time simultaneity that uncanonizes art through the misses and happenstance of a nonchronological sound.

: performing unstable contacts

Salomé Voegelin makes sound and writes about sound to access through words and ephemeral things the indivisible sphere of a connected world. Her most recent book *The Political Possibility of Sound: Fragments of Listening*, (2018), articulates a politics that includes creativity and invention and imagines transformation and collaboration as the basis of our living together. Voegelin is a Professor of Sound at the London College of Communication, University of the Arts London.

A Life in Waves (Življenje na valovih, 2017, 74 min.)

[projekcija filma]

Film *Življenje v valovih* je dokumentarec, ki raziskuje življenje in inovacije skladateljice ter pionirke elektronske glasbe Suzanne Ciani. Film sega od njenih najzgodnejših dni učenja klavirja do njenih večmilijonskih oglaševalskih podvigov, od uspehov v svetu new age glasbe do njenega nedavnega in vnovičnega srečanja z ljubljnim sintetizatorjem Buchla. Dokumentarec je popotovanje v um Suzanne Ciani, ponuja pogled ustvarjalke v pogosto zapleten svet elektronske glasbe. Film je leta 2017 režiral Brett Whitcomb po scenariju Bradforda Thomasona.

Suzanne Ciani (1946) je ameriška glasbenica, oblikovalka zvoka, skladateljica in urednica glasbene založbe Ciani-Musica, tudi magistrica znanosti na področju glasbene kompozicije iz *Univerze Kalifornija* v Berkeleyju. Od sedemdesetih let dalje se predstavlja s svojo inovativno elektronsko glasbo in zvočnimi učinki za filme ter televizijske reklame. Izdala je petnajst albumov izvirne glasbe, ki predstavljajo široko paleto glasbenih izrazov: čisto elektroniko, solo klavir, klavir z orkestrom in klavir z jazz ansamblom. Petkrat je bila nominirana za nagrado *Grammy* za najboljši new age album in je prejemnica mnogih drugih nagrad. Zaradi njenih uspehov v elektronski glasbi jo imenujejo »diva diod« in »prva ameriška sint junakinja«

18.9.2019, 20.00, ŠKUC Gallery

A Life in Waves (2017, 74 min.)

[film screening]

*A Life in Waves is a documentary that explores the life and innovations of composer and electronic music pioneer, Suzanne Ciani. From her earliest days of learning the piano to her multi-million-dollar advertising ventures, from her successes in the world of New Age music to her recent reconnection with her beloved Buchla synthesizer, the film is a journey into Suzanne Ciani's mind, offering a glimpse of an artist into often complicated world of electronic music. The film was directed in 2017 by **Brett Whitcomb** following a screenplay by **Bradford Thomason**.*

Suzanne Ciani (1946) is an American musician, sound designer, composer, and an executive of Ciani-Musica record label. She holds a Masters in Music Composition from the University of California at Berkeley. Since the 1970s, she has been presenting her innovative electronic music and sound effects for films and television commercials. She has released fifteen albums of original music which feature her performances in a broad array of expressions: pure electronics, solo piano, piano with orchestra, and piano with jazz ensemble. She has been nominated for a Grammy Award for Best New Age Album five times and has received many other awards. Due to her success in electronic music she is referred to as the "diva of the diode" and "America's first female synth hero".

Urška Pompe: Filigranske niti

Skladbe Urške Pompe ne prinašajo številnih tonov, a so kot akustični pojavi izbrušene stvaritve. Pogosto izhajajo iz poezije in z zamejenimi zvočnimi sredstvi ustvarjajo krhke, a pomenljive napetosti. Urška Pompe je skladateljica miniaturnih gest, filigranov, ki jim v svoji pogosto tihi, prosojni glasbi pušča dovolj zvočnega prostora. Zato jo najpogosteje slišimo kot avtorico del za manjše komorne zasedbe in solističnih del, podoben način nizanja barv in ustvarjanja napetosti med drobnimi niansami pa najdemo tudi med redkimi deli za orkester (skladbi *Near* in *Šir*, ki združujeta zven saksofona in orkestra). Na Topografijah zvoka se bomo z avtorico pogovarjali, njeni deli *Soj* za flavto in klarinet in *TR e e s* za bas flavto in bas klarinet pa bosta izvedli **Anja Brezavšček Clift** in **Valentina Štrucelj**.

Urška Pompe (1969) je diplomirala na ljubljanski *Akademiji za glasbo* iz kompozicije v razredu profesorja Daneta Škerla, podiplomski študij pa je nadaljevala na *Akademiji za glasbo Franz Liszt* v Budimpešti (kompozicija, komorna igra in solfeggio) in pozneje na *Akademiji za glasbo* v švicarskem Baslu (kompozicija). Izpopolnjevala se je na mnogih mojstrskih tečajih uglednih mentorjev, med katerimi naj posebej omenimo Györgya Kurtága, Briana Ferneyhougha in Jonathana Harveyja. Od leta 1997 je predavateljica na *Akademiji za glasbo* v Ljubljani.

Urška Pompe: Filigree threads

*Urška Pompe's compositions do not convey many tones, but - as an acoustic phenomena - they are refined creations. They often stem from poetry and create fragile but meaningful tensions with limited sound means. Urška Pompe is a composer of miniature gestures, filigrees that leave plenty of sound space in her often quiet, translucent music. This is why she is most often heard as an author of works for smaller chamber ensembles and solo works, and a similar way of colour stringing and creating tensions between refined nuances can also be found in her rare works for the orchestra (compositions *Near* and *Šir*, which combine the sound of saxophone and an orchestra). On the festival, we will immerse in the composer's thought and listen to her pieces *Soj* and *TR e e s* in interpretation by **Anja Brezavšček Clift** and **Valentina Štrucelj**.*

***Urška Pompe** (1969) studied composition with Dane Škerl at the Ljubljana Academy of Music, and continued her postgraduate studies at the Franz Liszt Academy of Music in Budapest (composition, chamber music and solfeggio), and later at the Basel Academy of Music (composition). After that she attended a series of masterclasses by renowned mentors, including György Kurtág, Brian Ferneyhough and Jonathan Harvey. Since 1997 she is a lecturer at the Ljubljana Academy of Music.*

Christina Kubisch: Oblak

[otvoritev razstave]

Delo *Oblak* (2011/2017) je zvočna skulptura, izdelana na kraju samem z več sto metrov rdeče električne žice. Gre za večkanalno kompozicijo, ki jo obiskovalci poslušajo z uporabo prilagojenih slušalk, s katerimi raziskujejo skriti akustični svet zvočnih kabelskih struktur. V vsakem kanalu je različna kompozicija elektromagnetnih valov, poslušalci pa jih lahko zmiksajo po svoje: te naprave, ki jih je razvila umetnica, vsebujejo magnetne tuljave, ki sprejemajo magnetna polja, ki krožijo v kabelskih zankah in jih naredijo slišne. Ko se obiskovalci gibljejo po instalaciji, kaotični električni napeljavni, *oblaku*, ki visi v galeriji, sprožijo zvoke kablov in jih spajajo v neomejeno število novih kombinacij.

Oblak ni zgolj didaktična vizualizacija fizikalnega principa indukcije. Nasprotno, ta proces jemlje za izhodišče. Delo stimulira glasbene kompozicije v živo. Avtorica pravi: "Osnovna ideja teh zvočnih prostorov je omogočiti gledalcu/poslušalcu dostop do njegovih individualnih prostorov časa in gibanja. Glasbeno sekvenco lahko skozi poslušalčevo gibanje doživimo v vedno novih različicah. Obiskovalec postane 'mešalec', ki lahko individualno sestavi svojo skladbo in sam določi časovni okvir. Vsako gibanje, še tako rahel obrat glave, ima za posledico različne sekvence tonov."

Kubisch je serijo *Oblak* začela leta 2011, še preden je izraz postal modna beseda za način shranjevanja podatkov. Tudi njene participativne zvočne skulpture se navezujejo na teme shranjevanja in dostopa, a to počnejo na teatralen način, obiskovalce spreminjajo v aktivne poslušalce, ki si nenehno prizadevajo, da bi z gibanjem, ležanjem na tleh ali zgolj s preprostim obračanjem glave priklicali in ustvarili nove zvočne impresije.

19. 9. 2019, 20.00, ŠKUC Gallery

Christina Kubisch: Cloud

[exhibition opening]

Cloud (2011/2017) is a sound sculpture made on site using a several hundred meters of red electrical cable. It is a multi-channel composition that visitors listen to by wearing customized magnetic headphones to explore the hidden acoustic world of sonic cable structures. Each channel has a different composition of electromagnetic waves, and listeners can mix them in their own way: these devices, developed by the artist, contain magnetic coils that receive magnetic fields circulating in cable loops and make them audible. As visitors move around the installation, around this chaotic electrical wiring, which is literally a cloud hanging in the gallery, they trigger the sounds of cables and mix them into an unlimited number of new combinations.

Cloud is not simply a didactic visualization of the physical principle of induction. On the contrary, it takes this process as a point of departure. The work stimulates live musical compositions, as the artist's description of the work explains: "The basic idea of these sound spaces is to provide the viewer/listener access to his own individual spaces of time and motion. The musical sequences can be experienced in ever-new variations through the listener's motion. The visitor becomes a 'mixer' who can put his piece together individually and determine the time frame for himself. Every movement, even a slight turn of the head, results in different sequences of tones".

Kubisch started her series Clouds in 2011, before the term became a buzzword for a type of data storage. Uncannily, however, her participatory audio sculptures also relate to these topics of storage and access, yet they do so in a theatrical way, turning visitors into active listeners who are constantly seeking to retrieve and mix new sonic impressions by bending down, lying on the floor, or simply turning their heads.

Prehajanja s Christino Kubisch: Štiri desetletja umetniškega ustvarjanja

Christina Kubisch (1948) je nemška skladateljica, pionirka zvočnih umetnosti, performativna umetnica, profesorica in flavtistka. Njeno delo izkazuje umetniško širino, ki jo lahko označimo kot 'sinteza umetnosti': odkrivanje akustičnega prostora in dimenzije časa v vizualni umetnosti na eni strani ter redefiniranje odnosov med materialom in obliko na drugi. Njene skladbe so večinoma elektroakustične, pisala pa je tudi za orkestre.

Študirala je slikarstvo, glasbo in elektroniko. Kot umetnica je opozorila nase v sredini sedemdesetih let prejšnjega stoletja s svojimi zgodnjimi deli, koncerti, performansi in multimedijskimi instalacijami; njeni deli iz tega časa sta, denimo, multimedijski performansi *Two and Two* (1977) in minimalistična kompozicija *Tempo Liquido* (1979). Ob prelomu v osemdeseta je začela v svojih zvočnih instalacijah uporabljati elektromagnetno indukcijo: njeno delo *Il Respiro del Mare* (1981) predstavlja začetek njene kariere zvočnega inženiringa, saj je prav z njim razvila sistem elektromagnetne indukcije zvoka. Vse odtlej nenehno izpopolnjuje svojo prakso uprizarjanja učinkov brezžičnih elektromagnetnih prenosov. Od leta 1986 dodaja v svoja zvočna dela tudi svetlobo kot umetniški element. V tem času je ustvarila kompozicije *On Air* (1984), *Iter Magneticum* (1986) in *Night Flight* (1987). Leta 1990 je začela ustvarjati svoja prva dela s sončno energijo. Leta 1994 je ustvarila instalacijo *Sechs Spiegel*, ki sodi med njena najbolj znana dela: v njem uporablja arhitekturne proporce znamenite nemške Ludvikove cerkve, da bi določila ritem ponovitev in pavz pri vibriranju pivskih kozarcev. Leta 1996 je začela s *Projektom Clocktower*, v katerem je aktivirala uro na zvoniku, ki že dolgo ni bila v uporabi: zvoke je ustvarjala tako, da je z različnimi predmeti zvonila in udarjala po zvonovih ure. Leta 2003 je začela z *Električnimi sprehodi*, ki so nekakšen voden ogled skozi mesto, v tiste predele, ki predstavljajo zanimive zvočne krajine; udeleženci ob tem dobijo posebne slušalke. Ves čas svojega ustvarjanja sodeluje z različnimi glasbeniki - med drugim je leta 2018

posnela skupno ploščo z Anneo Lockwood, *The Secret Life of the Inaudible*.

Christina Kubisch bo s kombinacijo predavanja in performansa predstavila štiri desetletja svojih zvočnih projektov in raziskovanja 'skritih' zvokov. Avtorica bo predstavila zvočne vzorce in kratke videe o delu v trajanju "*Electrical Walks*", ki sega v več kot petnajst let elektromagnetnih raziskav v mestih. Drugi del večera bo potekal ob predstavitvi dela *The Secret Life of the Inaudible* iz leta 2018 in albuma *The Cat's Dream* iz leta 1987.

Traversing with Christina Kubisch: Four Decades of Artistic Creativity

Christina Kubisch (1948) is a German composer, pioneer of sound art, performative artist, professor and flautist. Her work displays an artistic development which is often described as the "synthesis of arts": the discovery of acoustic space and the dimension of time in the visual arts on the one hand, and a redefinition of relationships between material and form on the other. Her compositions are mostly electroacoustic, but she has written for ensembles as well.

Christina Kubisch studied painting, music and electronics. As an artist she gained recognition in the mid-1970s with her early works including concerts, performances and multimedia installations; her works during that time are, for example, a live multimedia performance *Two and Two* (1977) and a minimalist composition *Tempo Liquido* (1979). At the turn of the 1980s she began to use electromagnetic induction in her sound installations: her work *Il Respiro del Mare* (1981) began her sound engineering career, as with it she developed a system for an electromagnetic sound induction. Since then she has been constantly refining her practice of staging the effects of wireless electromagnetic transmissions. Since 1986 she has been adding light as an artistic element to her work with sound. During that time, she created the pieces *On Air* (1984), *Iter Magneticum* (1986) and *Night Flight* (1987). In 1990, she began creating her first works with solar energy. In 1994, she created an installation *Sechs Spiegel* which is one of her most famous pieces: the piece uses the architectural proportions of the German building *Ludwigskirche* to determine the rates of repetitions and pauses in vibrating drinking glasses. In 1996, she began *The Clocktower Project* in which she reactivated a clocktower that had long been out of commission: she created and recorded sounds for the project by ringing, striking, hammering and brushing the bells of the clock with different objects. In 2003, she began with her *Electrical Walks* projects: the walks are a sort of guided tour through a city, where participants are given special headphones, designed by Kubisch, and directed to parts of the

city that have interesting soundscapes. Throughout her career, she has collaborated with various musicians - including Annea Lockwood, resulting in the CD *The Secret Life of the Inaudible* in 2018.

At *Topographies of sound*, Christina Kubisch will showcase four decades of her sound projects and exploration of 'hidden' sounds through a combination of lecture and performance. The author will present audio samples and short video clips about the ongoing work *Electrical Walks*, representing more than fifteen years of electromagnetic research in cities. The second part of the evening will feature a live mix of a piece of *The Secret Life of the Inaudible* from 1987 and a live mix of a piece of the album *The Cat's Dream* from 1987.

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