

Simon Macuh: *Walks for Awareness*

I started doing *Walks for Awareness* in a form of artistic expression as a series of workshops in Celje in March 2014. The idea that stimulated me originates from a simple presentation that Anna Friz has given on her visit in Ljubljana in 2013 and I immediately saw an opportunity to upgrade the listening of space in *Walks*. As a sculptor I see the event as a social sculpture that includes – not only human – but also all living and non-living elements in space. Artifact is now a phenomenon that is created with an awareness of sensory stimulation of our senses and it should be preserved on an aesthetic level (eidos, Husserl, Heidegger) in order to stay in direct relation with the World. *Walks* are also a meditation with a therapeutic effect. *Walks for Awareness* cohere social sculpture, ecology in enclosed space as a whole.

The broadcast is a recording of a soundwalk that took place on February 28 at 5pm in Tivoli Park.

<https://www.facebook.com/sprehodi>

Agapea (Saša Spačal): *Cycles*

Cycles sem natural and eternal, however their constat metamorphosis is never the same. Cycles follow their own trajectory of evolutions and emergences as strings of moments. Moments are sliced, lived and experienced, almost materialized in experience. Experience that can perceive a cycle, hower only thought can follow a trajectory from the past through the present moment into the future.

<http://www.agapea.si>

Andraž Magajna: *U cik zore* (23min 59sec)

U cik zore is a sound interpretation of the night on the break of day. It includes a field recording, guitar sounds, and fragments of the two. By focusing on sound currents with the 24-hour daily cycle, the composition presents a conglomerate of geophonic, biophonic, and anthropophonic glimpses of the break of day.

Jan Turk / Marko Batista: *Cave Astronauts* (40min)

The author's intention is to upgrade their sound work that is based on recording process and sound implementation within the 'site-specific' acoustic space of the wild natural cave. Exploiting the acoustic properties and characteristics of the natural habitat authors identify as the primary compositional element and the environment for the emergence of the specific electro-acoustic composition. Through the process artists will make several sound recordings inside the cave...

<http://www.project-data.info>

Kaja Kraner/Alja Lobnik/Katja Kosi: *Moving in the Monotony of Walking: A critical take on the performance Senzasenso by Jan Rozman***Dušan Zidar: *Noise from system***

What can we learn from the native and pre-objective? The knowledge of Amazon tribes, imparted by Yanomami shaman Davi Kopenawa and written with the words of Western Europeans by Bruce Albert, states that the Yanomami culture does not own books and libraries. Their "archive" is the existing Amazon world with all the symbolic meanings. Therefore, the loss of their habitat as the final effect of brutal deforestation and road building can be comparable to the loss of electricity, which maintains the paralel digital system and its vitality in the Western civilization.

<http://www.zidardusan.si/>

OR poiesis (alias Petra Kapš): *Aural memory, time vortex_flux* 41.00

Performative poetry, text *Nišit hivotrv v ohu*, sound topography of the rivers Drava (Maribor) in Spree (Plänterwald, Berlin), stream Kokedera (Kyoto), Studenice

Besides the sonority of running water, hearing itself is often associated with trance. Aural memory, time vortex_flux is focusing on attentiveness, hearing, and premonition, interweaving them with memory. The fluid ephemerality of captured voices is heard through the vacuum of the deaf ear within the idiom of rivers and the intimate atmosphere of poetry.

<http://orpoiesis.blogspot.com/>