

Saturday, 18 Jan from 18:33, / Day 1

World nesting in her footsteps

beepblip: **Noise for Strings** (21:29)

A live performance archive, the 30th edition of IGNOR – Platform for Literature, Sounding and Performance. It is based on the album Noise for Strings, Vol 1. It also contains fragments of spoken word from my old radio archive and words of wise women I've interviewed over 10 years ago. Special thanks to Duba Sambolec, Cessile, Kira O'Riley, Nyuju Stumpy Brown, Guerrilla Girls, the ladies of Letea. Some of the field recordings were captured at Danube Delta during Sonic Future Residencies, 2019.

Marija Balubdžić Umbra: **Posle** (3:52)

Short piece 'Posle' plays with turning the sonic field inward and towards the surface of a cardiac microphone, staying close to its membrane. The recorded material is further animated in terms of texture and ambiance, and dramatized in Umbra's waveform counterpoint style, putting the personal, solitary aspect of the sound art practice in the spotlight.

Anamaria Pravicencu & Regina Ionescu: **Mara's Neck** (9:47)

Voice sings itself or it sings you. A voice is haunting you, it is calling you, it shouts at you. A voice like yours, but you don't own it. A voice from the mouth, the chest, the throat. A hidden voice that sings you, speaks you, you know it and you lose it. Another voice is balancing reflexively in-between window frames, looking towards a distant possibility, a calm, playful, friendly possibility. The possibility of a voice that stayed locked in the past and is now awoken. A voice that urges you towards exploration and transgression, a voice of multiple worlds. A shifted voice, a shouting voice, an upper voice, a voice like a breath behind the ear. The sound piece "Mara's Neck" was a commission by the Recent Art Museum (MARE) in Bucharest for the exhibition "Dream Girls" in March 2019. A 17-minute version of the piece is part of the museum's permanent collection.

Manja Ristić: **Dance of the Psychopomp** (12:40)

Field recordings, hydrophone recordings, electricity and instruments (bass guitar, violin, objects, AM frequencies, etc.) carry potent imprints of the places or situations in which they occur. Those sonic memories are creators of a new reality, and are calling to an intimate journey across the vast dreamscapes of subconscious. From the sound art collection *Ateh & the Astral Ramblers*, self-released in December, 2018.

Marija Šumarac: **Walking** (5:05)

This composition was inspired by the Hilbert curve which is a continuous fractal space-filling curve, first described by the German mathematician David Hilbert in 1891. This curve is used by devices which help blind people in their daily activities by describing their surrounding with sound. My goal was to show how a usual day might sound like for them with such a device.

Bojana Šaljić Podešva: **VIDEN** (39:49)

The soundscape of 100 km long and up to 4 km wide Curonian Spit could be described as all-permeating noises of sea and wind that are drilling into other sound layers. They mix with human noises that are also 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 the management of the spit can also be observed from another perspective, as the influence of vegetal on human. Steklenik, 2019

Teodora Stepančić: **guitars streets resonances** (22:59)

Guitars, streets, resonances – guitars play a melody quietly; one keeps on repeating the melody, the other drifts away slowly, gets lost in the resonance... sine tones gently create harmony... a door opens and the guitars are on the street.

Jasna Jovičević: **Gayatri Mantra** (4:24)

From the album "The Sound of Birds", artistic outcome of a social movement that took place in Serbia from 2013-2015, during the public campaign for protection of endangered doves from illegal hunt, focused on the Nature Park "Palić" – Special Nature Reserve "Ludaško Lake" in Vojvodina. Initiative succeeded in forming a coalition and fostered a legal initiative for changing the law.

Robertina Šebjanič, beepblip, Manja Ristić: **EarthSea** (13:42)

Three sound performers deeply emerged in exploring environmental sound and bioacoustics meet for the first time in an improvisational session, inspired by Earth Stories (Ursula K. Le Guin). Archive of the FriForma series – performance in Osmoza, Ljubljana, November, 2019.

Human error

Toni Dimitrov: **Metal Kratovo** (10:59)

Part of the compilation "Another Bean Sits tough Right Ahead Controlling Tender," published by the German label Attenuation circuit.

Roberto Vodanović: **I Turn Back on My Steps, My Steps Turn Back Too** (6:02)

Sometimes, I walk. Then a sound emerges, then a colour occurs, then a smell appears. Memory feedback. And I walk. Sometimes.

Saša Spačal and Jan Turko: **Plastic_ity** (12:08)

Bio-artist Saša Spačal addresses the oppressing impact of human progress on ecology. The work entitled *Plastic_ity* highlights the problem of microplastic in the soil. In collaboration with Jan Turko, who is in charge of the sound, and under the guidance of doctor of Biomedicine Mirjana Švagelj, the artist created a sound layout that tells the story of the porosity of the soil and its inhabitants. Steklenik, 2018

PonTon: **LED** (5:45)

Composed by juxtaposing the field recording of stones being thrown at the frozen lake of Ada Ciganlija – with Benjolyne synth mirroring. Field recording by Marko Jevtić and Dragana B Stevanović.

Miron Ghiu: **cracked noises with lots of delays** (9:55)

The track is composed and recorded live, with some minimal cuts here and there. My basic sources of inspiration are: nature, technology, art. I use Ableton Live 10 with lots of maxmsp addons, KONTAKT plus various controllers as well as Adobe Audition.

Ronald Panza: **Zvučne razglednice Hercegovine** (Čapljina 01– 0:22, Čapljina 02 – 0:30)

Soundcards of Herzegovina is an art & educational module conducted by OKC Abrašević, Mostar. Designed for young people from five Herzegovina cities, who were learning how to work with equipment, listen to their surroundings and ultimately – choose the sound material that by their opinion best describes their immediate environment.

Trohi: **chini i spokoistvie** (4:05)

This piece is composed of various field recordings, mainly processed via a tape recorder. It has two parts, as its name suggests – in English translation it means *plates and calmness*.

Manja Ristić: **Harmony** (6:09)

The track is inspired by the field recording of a morning spent with friends in Pupnatska Luka (little bay situated on the west side of Korčula Island). Caught by the rain in an early summer, we found hideaway on the terrace of a closed beach bar. From the sound art collection *Feather & the Brisk Clogs*, self-released in December, 2019.

Ivan Čkonjević: **Prostornost** (57:08)

Prostornost (Spatiality) is based on amplified object such as: plywood, trowels, sticks and wires. By using different effects Ivan is transposing their inner (physical sound-transmitting) space into contemplating soundscapes. Sound design by Igor Čubrilović. Self-released in January, 2018.

Igor Stangliczky, Marko Paunović, Manja Ristić: **Living Room at Lenga**

Concert for the pines, Inner Island (26:07)

Archive from the performance at Lenga (pine forest next to an abandoned open quarry, Korčula Island). *Inner Island* is a concert initiative hosting site-specific (improvisational, ambient & live soundscape processing) performances.

Sunday, 19 Jan from 18:33, / Day 2

Sound / Space / Memory fields

Bojan Gagić: **the silence behind us** (47:09)

Silence behind us is a work of 12 field recordings from 12 mine fields in Croatia. The work was recorded during a span of one year, then presented at the Contemporary Arts Museum in Zagreb, under the curatorial of Leila Topić. As an installation, the work was embedded on old tape recorder mag tapes, which had a date of expiration just about at the time when mine fields were laid out (1991-1994). The field recordings themselves are simple, with no unusual content whatsoever, showing that the nature seems uncompromised, seemingly with no obvious danger lurking in the space.

Ana Gnjatović: **Light Trains** (2:12)

Inspired by Pierre Schaeffer's *Etude aux Chemins de Fer*, Light Trains (2012) keeps the original structure of the first part of the composition, but explores the audio associations we ascribe to trains and railway stations in the 21st century. The piece combines field recordings from today's French railway stations.

Rastko Lazić: **Sukau Rainforest Night 11052019** (5:11)

A field recording of the rain forest that is rapidly disappearing to make space for the industrial palm oil plantations. What remains of the forest is still strong and magical.

Jovana Ivanac: **Wanderings** (4:05)

Wanderings is a search for memory of what preceded the fall. Also, it is a search for a way home. Without wings. Just walking.

Sound_00 + Lefterna: **Collab 03** (18:25)

Field recording & ambient work by Toni Dimitrov & Boban Ristevski, long time collaborators who have a significant amount of issues on various formats and with many international labels. As an aesthetic, the whole concept of this collaborative project stretches from noisy corners of the sound spectrum to drone debris of the vastly different musical approaches.

Boštjan Perovšek: ***Bugs, a Walrus and a Door*** (31:00)

The composition is based on the original track *Bugs, a Walrus and a Door Whirl in a Circle Dance from 1986* (8-channel version, 30 minutes). The sound material is composed from various sounds of bugs combined with sounds of a walrus and a door. Different sounds of bugs were very inspirational for the artist. In his work he uses recordings of Dr Matija Gogala, who gave him 80-hour-long recordings of bugs on mag tape, from which he abstracted 20 distinct patterns. Steklenik, 2018.

Sašo Puckovski Noitu: ***Eastern Railway Terminus Interiors*** (14:14)

Originally recorded during a sound walk inside the Keleti Pályaudvar railway station back in November 2014, while waiting for the Budapest to Belgrade overnight train connection. *Eastern Railway Terminus Interiors* is an impressionistic sound piece conducted from fragments of the original field recordings, while also juxtaposed and re-interpreted by an alternate, heavily manipulated versions of the original sound sources. The result can be perceived as an embodied, yet highly disjunctive aural fly-through within the extraordinary interior acoustics of the immersive Keleti Pályaudvar terminal. A sonic juxtaposition between real and altered state of hearing – a state one might experience during an act of a highly focused, first-person, site-specific listening.

sonic matter: ***Automobilići Kališ*** (2:51)

Field recording of a drive with a semi-automatic car that you can find in vintage amusement parks. One such example is situated at the Kalemegdan Fortress in Belgrade, hosting young generations for several decades. "sonic matter" is a field recording collective from Belgrade. It involves collaborative field recording sessions, educational formats, sound walks, sound mapping & label publishing.

OR poiesis: ***KISETSU Quarry*** (31:00)

Stone connects the human with the ancient, authentic, cosmic elements of the world. The intent is to amplify the vibrational qualities of the stone, transfer them into the human hearing range and integrate them as an interactive sound-frequency field that resonates with a listener's body and consciousness. The artist is interested in the behaviour of different material and biomorphic fields as well as their interference.

Marko Paunović: ***Vatra Zemlja Vazduh Svetlost Voda*** (47'33)

The work is created around the symbolic meaning of natural elements, through extensive manipulation of 4-channel tape recorder mag tapes (pre-recorded) and reverberated & looped audio fragments, enriched with field recordings of Korčula Island, Istanbul and Paris. The work consists of found sounds taken from the personal archive of Raša Vujić (Nagra, 9cm/sec) as well as Christmas chants from the St Dionys in Bammental, Germany.

Lukatoyboy: ***160527-160714 (Obama Landing in Hiroshima)*** (1:13:56)

Beside his prolific improvised concert archive based on real-time sampling of various objects, toys, voices, using feedback, analogue synthesizers, electromagnetic coils, radio transmitters etc., Lukatoyboy aka Luka Ivanović also has a vast field recording archive from many of his journeys around the globe. This is one of those moments, when he found himself among people waiting for the first USA presidential visit to the site of Hiroshima.

Monday, 20 Jan from 18:33, / Day 3

All about water

Svetlana Maraš: **Soudscape Cabinet** (1:44)

Electro-mechanical devices are subtly interacting with water in various ways to create a seemingly randomized flow of events. Listening experience is an amalgamate of various real-life situations, a hybrid of Western Baroque and Japanese gardens and our inevitable every-day interactions with water. In this piece by Svetlana Maraš, a critical look at the mimesis as a principle should arouse your mind as you experience the work where the superposition of technology with natural material such as water, creates tension without an utopian resolution – this is not a replica of nature, this is a musical composition realized by purely technical means.

Korčula Soundmap: **Hydrophone Buried inside the New Sand Behind the Bernardi's Monument** (11:56)

Korčula Soundmap was realized in 2018, it includes extensive mapping of the island's biodiversity as well as human impact on it. The map includes 55 sound points divided into 7 chapters. On this particular location JrF hydrophone was buried inside the sand right behind the amphitheatre and anti-fa monument constructed by famous Croatian designer & architect Bernardo Bernardi.

Manja Ristić: **Zvučne razglednice Hercegovine (Neretva, Mostar)** (03:52)

As a guest of the Improzor concert series run by OKC Abrašević from Mostar, Manja Ristić visited several sites by the Neretva river. This is a JrF hydrophone recording which was included in the final selection of Soundcards of Hercegovina, released in 2017.

Ivo Vičić **Undersea** (20:25)

A series of underwater (undersea) recordings captured in the span of several years. Recorded in both stereo and mono technique. Recorded in winter and spring. Recorded in Croatia, Adriatic Sea.

sonic matter: **Sea Pool at Lenga Crab Playing with Hydrophone** (10:12)

Lenga open air quarry is situated on the South-East side of the Korčula Island, nearby Lumbarda Village. It is completely taken over by nature and is hardly recognizable as an ex stone-cutting site. Apart from many square shaped pools left scattered around, which serve as a perfect home for small fish, algae and crustaceans.

Korčula Soundmap: **Broken Ewer in Depolo Street** (6:55)

Segment from a soundmap realized in 2018, the moment when JrF hydrophone was placed inside a broken ewer left on the balcony over the span of many months, slowly developing micro biodiversity on its own. Out of this sonic revelation the sound art collection *The Struggle of Man* took shape.

Silba Soundmap: **Vele Stene Vitar** (5:43)

The composition transcends two sound memories: JrF contact microphone gently placed against the wind at Vele Stene (a remote bay on Silba Island in North Adriatic) and JrF hydrophone placed inside Andre's barrier (town of Korčula, South Adriatic). The barrier was recently devastated by a huge tide and unusually strong south wind. Piano samples are delivered by French pianist Olivier Maurel. Silba Soundmap is a project realized through the SEA – Silba Environment Art Residency (2019).

Silba Soundmap: **Potsukmarak** (16:58)

Potsukmarak is a popular town beach and promenade on the Silba Island. Recording was captured on September 11th, 2019, as a birthday present for Romanian sound artist Anamaria Pravencu. Silba Soundmap is a project realized through the SEA – Silba Environment Art Residency (2019).

Avala Soundmap: **Oasis Bee Forest** (5:53)

Avala Soundmap deals with the fast-vanishing landscape of Avala Mountain located in the suburbs of Belgrade. The locale is suffering from the impact of infrastructural projects (mostly leisure & entertainment commercial developments). The impact is not acknowledged nor monitored despite Avala's rich biodiversity as well as cultural & historical significance.

sonic matter: **Račišće Village Beach Hydro in the Pebbles** (5:32)

Račišće Village is situated on the North-East side of Korčula Island. The recording was captured not far from the Church of Our Lady built in 1682 with a JrF hydrophone.

sonic matter: **Frog Mix Avala** (5:44)

JrF hydrophone place inside a pond near-by Oasis Lake, at the foothill of Avala. The pond was crowded with young and yet to be hatched frogs!

sonic matter: **Rock Crevice Strong Maestral – Hydrophone** (3:23)

Rock crevice filled with sea water appeared as an interesting place to examine stone-water-wind resonance. Location is Max Vanka's Gallery, town of Korčula.

Korčula Soundmap: **Andre's Barrier Under the West Tower** (10:59)

JrF hydrophone placed inside Andre's Barrier (town of Korčula, South Adriatic). The barrier was recently devastated by a huge tide and unusually strong south wind. Korčula Soundmap was realized in 2018.

sonic matter: **Bačva Bay Hydrophone** (15:03)

Bačva Bay is a tiny bay on the West of the Korčula Island. Once wild and remote, nowadays a place of an illegal beach bar that brought plastic, concrete, glass debris and noise. JrF hydrophone.

Svetlana Maraš: **Wasser** (0:31)

Wasser is a musical device represented in the form of installation, but also as a multichannel composition that uses the sound of water as the main material. Water is set in motion in 6 different ways in 6 separate water tanks by the use of electro-mechanical devices which were pre-programmed to work in the given way at given intervals. Each water compartment is amplified with a microphone. *Wasser* is a musical automaton that generates sonic events in a completely organized manner, creating an immersive and hybrid soundscape. Combining nature and technology, we are delving into a multitude of meanings that the sound of water holds within as a musical construct.

sonic matter: **Oluk 4.44** (4:44)

Field recording of a guttural singing in polyrhythmic phrases for exactly 4 minutes and 44 seconds. Location: Zuce Village, Avala, Serbia.

Urban dreamscapes

Igor Stangliczky: **MM2016 FIREWORKS DUB** (10:01)

Composed using 4 individual recordings of NYE fireworks and celebration sounds from the docks surrounded by numerous cruise ships, docked nearby or at the island of Madeira, 2015-2016. Field recordings by Igor Stangliczky and Hrvoje Pelicarić.

Maria Ponce: **Metro D.F. 2010** (2:06)

This piece is a rhythmic soundscape of Mexico City's subway. Mexico City's key sounds travel in this medium of transport. Every day, at any time.

Manja Ristić: **The Walk** (5:55)

Bass guitar, AM radio noise, found sounds & objects all in a whirl around field recording – a walk down the main tourist point of interest “Iode” in the old town of Korčula. Unpublished.

Yoana Robova: **It Is a bit Crowded** (3:00)

I was thinking what would it be like if a couple of synthesizers were also some kind of animals in a tiny forest with a lot of birds, a monkey and a camel.

Simina Oprescu: **Deeper Surroundings** (20:12)

Deeper Surroundings is a mix with a take on the sound type characteristics, a *mélange* between acousmatic, soundscape and field recording. So, we have this *mélange* of present reality and fiction-like sound, that is closer to our thoughts. But what do we do when we need to build a sound based on our emotions? From where do we start? The first and the most important rule is paying attention to your listening. Are you aware of what you hear? Keep that in mind, in order to make yourself sensitive to your surroundings.

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

Sound Disposition / Crystal Gardens is a meditation on randomness and accuracy, two unsolved questions that arise when observing crystal forms in time. It talks about the tension between mathematical constant and unexpected ingenuity that may lead to singularity, but may remain forever seemingly random. Steklenik, 2019.

Maria Papadomanolaki: **London Ravenscourt Park November, 2015** (12:30)

The soundwalk was recorded on November 23rd, 2015 in Ravenscourt Park, West London as a part of my research in that area of West London where I have been living for almost three years. The recording documents my focus in amplifying the acoustics of the park, its textures, cavities and social activities through my transience, footsteps and interactions. I am particularly interested in exploring how ways of personal listening and remembering influence how we create place through sound, and how soundwalks offer an opportunity to unlock our inherent capacities to hear, listen and critically inhabit.

Maria Ponce: **No Bird Song** (5:22)

Electroacoustic piece based on Dr Hansjoerg Kunc's research, QUB. His study shows how noise pollution affects birds in terms of pairing, habitat and their singing. My intention with the piece was to do the exact opposite. Birds singing loud to “pollute” our ears.

sonic matter: **Inés & Perros Locos** (0:55)

Collage of small, big & medium wild and domesticated dogs, living in the neighbourhood of Voždovac in Belgrade.

Rastko Lazić & Manja Ristić: **Inner Island Vrnik** (46:49)

Rastko Lazić and Manja Ristić met at the tiny Vrnik Island in South Adriatic, playing concert for the local audience. Concert was hosted by Parisian sculptor Adriana Popović, daughter of the late Serbian painter Ljuba Popović. Live soundscape processing, found objects, midi Casio recorder, violin, guitar, DIY stone marimba, crickets, children, the sea.

Mirian Kolev & Manja Ristić: ***Within Many*** (6:47)

Collection of ambient tracks (Further East, 2018) by Bulgarian guitarist Mirian Kolev merged with soundscape compositions by Manja Ristić concludes in the track *Within Many*, inspired by a field recording taken from a skyscraper in Belgrade facing the famous Marakana Stadium. The voices of thousands of people cheering and singing during Arsenal – Red Star football match, October, 2017.

Tuesday, 21 Jan from 18:33, / Day 4

Live from Steklenik

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

ICEmeltings (21:41)

Sounds that cut the silence. Especially when the natural processes (sudden temperature changes) thicken – ice breaking. At the same time, these sounds are the ones that raise many questions about the atmosphere, climate change, ecology and sound ecology and sensitize the listener through the audio medium. Exactly this winter soundscape is put under the artist's "binoculars". Steklenik, 2019.

Manja Ristić: ***Introduction to Sound & Listening as a Psychoenergetic Agencies*** (1:00:00)

lecture

I would like to bring fundamental traits of sound & listening in close relation with pivotal physical, physiological and psychological body functions. With acknowledging both psycho-physical and bioenergy dynamics, my final effort is to highlight the possible roll of sound & listening in better comprehending of the overall human experience: of oneself, and the all-pervading environment.

JataC: ***Bibaret JC210120*** (45:00)

live sound event

In the performance, they will listen to creatures that have the ability of complete body metamorphosis and co-habit with other species in a co-dependency. They will employ auditory cognition to introduce their own, artistic insight in the form of speculative thought and creativity around the theme of our close co-existence with bugs and other arthropods. Steklenik 2019.

Martin Eccles: ***No. 2: 'no trace'*** (1:47:00)

No. 2: 'no trace' examines the interplay of walking and human senses. Walking in the river is walking as touching. Vision, hearing and balance are blunted; the use of two poles turns the walker into a quadruped; it is only this that allows movement with any confidence at all. Progress is guided by the sense of touch through the feet and, through poles, the hands. The boulder-strewn riverbed is uneven: sunken branches snag at the walkers' boots, balance is uncertain, walking is slow, and there is no discernible rhythm. The assumption that a walker can place one's foot in the direction one is going is questioned; unseen rocks twist the feet in or out, compromising the ability to bear weight and to balance.

Brane Zorman ***Erde unter Berlin*** (1:00:00)

Is it an evening stroll? Is it a building site? Is it an endurance test? Is it a secret gathering? Is it a military march? and if so....what would be the next step?

Wednesday, 22 Jan from 18:33, / Day 5

Flickering

sonic matter: **Vrnik Quarry Mother & Son** (5:21)

Field recording of a mother with a 6-year-old son sound-meditating inside the ruins of a Roman quarry on the Vrnik Island. Tibetan bowl, stone rain, found sound, crickets, birds, voices.

sonic matter: **Tram no. 10 Ride from Dorćol to Autokomanda, Belgrade** (22:49)

Interior of a tram on a long ride through the centre of Belgrade becomes self-induced "radio drama" prodded with hidden sonic narratives of an iron monster in motion through the noisy town, but also with the gentle details of a kid yawning, random conversations, phone talks... Winter 2018.

Tina Kozin, Bojana Šaljić Podešva, Saša Rakef: **IDEN** (40:29)

Electro-acoustic radio opera entitled *I den* uses the case of temporary geographical phenomena of Curonian Spit, listed as UNESCO World Heritage, to reverse the relation between vegetal and human to a deep time of complex and interdependent, society/community, established by a long-lasting geological and biological evolution. Beyond the discourse of human dominance.

Manja Ristić: **Lost in Gyration** (6:01)

JrF hydrophone buried in the gravel on the outskirts of Vrnik Village, South Adriatic. The track belongs to *Ateh & the Astral Ramblers* sound art collection, self-released in December, 2018.

Irena Pivka, Brane Zorman: **WALKING the Aphelion** (30:47), **WALKING the Perihelion** (26:50)

WALKING the Aphelion delays and shifts the soundscape within the same location and the same transitioned path. It is focused on the spatial actualization of a place, while enhancing the awareness of the place through auditory experience. The sound image was recorded with binaural microphones on the evening of July 4th, 2016 (at the moment when the Earth reaches the point known as Aphelion – an extreme point in Earth's rotation around the Sun). In January, 2017 soundwalk sequel is produced: *WALKING the Perihelion*. It was recorded at the time when Earth reached the oppositional extreme point on its rotation around the Sun. Soundwalks were recorded in the Tivoli Park, Ljubljana in order to research perception of a city park as an urban sonic ecology landscape within different time-frames of listening.

Manja Ristić: **Non-existent Planetary Field Remixed** (30:28)

In the form of a mixtape, piece is built around single drone-like ambient, structured as a gently pulsating sonic meditation. Originally piece is a quadraphonic installation. It is composed of field recordings, site specific interventions, improvisational sequences (piano, balloon, box & stones played by Manja Ristić; cello played by Ivana Grahovac). January, 2017.

Avala Soundmap: **Black Forest South-East** (25:32)

Southern hills of the Avala Mountain are covered with dense pine and oak forests, being a perfect hide-away for birds. Soundmap deals with a fast-vanishing landscape due to commercial and infrastructural projects in the suburbs of Belgrade.

sonic matter: **Dunav Zemunski Kej Hydrophone** (13:41)

JrF hydrophone put down at Zemun's river bank (Danube's North within the Belgrade city map). The locale has many river boat pubs and it is heavily exposed to river traffic. Despite horrible water pollution we can hear various bioacoustics of the fish and the river bed crustaceans.

Silba Soundmap: ***Dobre Vode Walk over Thick Algae Carpet*** (3:03)

Dobre vode beach was one of the most popular artistic camp sites in the 1970-s Yugoslavia. It was an open hippy commune frequently visited by some of later-to-become prolific Yugoslav artist & musicians. Silba Soundmap is a project realized through the SEA – Silba Environment Art Residency, run by Mavna Association from Split. Project includes sound mapping of the island, collection of sound art & photo scores (2019).

Silba Soundmap: ***Bells for the Deceased*** (19:29)

Field recording of a funeral walk for the deceased citizen of Silba Island, with honourable bells. The soundwalk took place in Septembre, 2019, it follows the counter direction of a funeral – from the graveyard to the church situated in the village. Silba Soundmap is a project realized through the SEA – Silba Environment Art Residency.

Silba Soundmap: ***Legendary Lastovo Boat Docking at Silba Port*** (3:21)

Soundscape composition built around a field recording of a famous 50 yearold ship *Lastovo*. The ship operates all-through the year, often facing severe weather in the winter time, but never betraying island residents and their needs for supplies and commuting. In this composition, the ship is docking at the Silba Island. Septembre, 2019.

Lukatoyboy: ***160527-184621 Hiroshima – Abe & Obama Wreaths Mobbed by Visitors*** (27:16)

Beside his prolific improvised concert archive based on real-time sampling of various objects, toys, voices, using feedback, analogue synthesizers, electromagnetic coils, radio transmitters etc., Lukatoyboy aka Luka Ivanović also has a vast field recording archive from many of his journeys around the globe. This is one of those moments, when he found himself among people protesting during the first USA presidential visit to the site of Hiroshima.

Miron Ghiu: ***Journey to the End of the World Party*** (17:13)

The track is composed and recorded live, with some minimal cuts here and there. My basic sources of inspiration are: nature, technology, art. I use Ableton Live 10 with lots of maxmsp addons, KONTAKT plus various controllers as well as Adobe Audition.

Manja Ristić: ***Before Sunrise*** (10:13)

Closing track of the sound art collection Ateh & the Astral Ramblers, self-released in Decembre, 2018.

sonic matter: ***Life and Death of a Vineyard Cricket, Act One*** (44:34)

The hypnotic chorus of vineyard crickets in the early autumn grabbed all my attention. I decided to get to know one particular cricket, which was hanging all alone away from the bunch in the Cebalo-Popić vineyard close to the village road. His stamina and unusual round intonation were very appealing. This is the sonic story of his life and death in three acts. Overall recording is 133 min. long, in which one can hear acoustics of the overall Lumbarda field, once a water territory, nowadays the home of the intriguing endemic white grape variety called *Grk* (Greek).

Thursday, 23 Jan from 18:33, / Day 6

Sound bodies

sonic matter: **Pržina Bay at Night** (26:04)

Vela Pržina bay is one of the most magical sites on the South-West side of the Korčula Island. Long sand beach hidden in wide and deep bay is a perfect home of sonic sea waves, especially musical at night when there is no human activity what-so-ever.

Korčula Soundmap: **Water for Fire Tank, Forest Above Town** (3:50)

What sound can we find inside a water tank for firefighters placed in the forest for emergency fire extinguishing? A round concrete tank that collects rain and often ends up filled with random debris – a home of a mosquito larvae colony.

Brane Zorman: **INSECTA Cantata** (23:24)

The score *INSECTA Cantata* presents, analyses and synthesizes 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. AnimotMUZIK, Steklenik, 2019.

Vida Vatovec: **Interaction on INSECTA Cantata I** (23:34)

Artist predominantly interacted with sounds through imitation, due to which Vatovec expanded the saxophone playing techniques. AnimotMUZIK, Steklenik, 2019.

Gašper Livk: **Interaction on INSECTA Cantata II** (23:38)

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. AnimotMUZIK, Steklenik, 2019.

Mauricio Valdés San-Emeterio: **Interaction on INSECTA Cantata III** (23:24)

Artist used techniques based on the sound object catalogue, along which he searched for the possible relations with his instrument, for extensions and sounds that could blend with them. AnimotMUZIK, Steklenik, 2019.

sonic matter: **Salt Pit Glogovac** (23:21)

Interior of a salt pit on the remote rocks of Glogovac (Korčula Island), once an open stone cutting site, now a hideaway with perfect sunsets facing Lastovo Island and the open sea towards Italy.

sonic matter: **From Inside the Ruins of Vrnik Island** (31:28)

How does a sea wave feel inside the rocky ruins of the Vrnik Island?

Korčula Soundmap: **Sea Waterpolo Pool KPK, Fish Playing with Hydrophone** (6:55)

JrF hydrophone recording inside the Korčula's famous salt-water public pool. Usually crowded, the place of community gathering and youth education was this time quiet enough, so the curious fish could approach an alien object and experiment with it. KPK (Korčula Swimming & Water Polo Club) won the 1979 European Championship.

sonic matter: **Wind in an Oak Tree Avala** (23:55)

Wind trapped in an oak tree, the foothill of Avala Mountain near Belgrade. Early spring. The track belongs to the field recording collection *City Meanders*, released by sonic matter in December, 2019.

Sonic Anatomy: ***Silent Tears*** (28:06)

One of the first sound art projects by Manja Ristić, an ambient track formed by experimenting with speed and reverb modulations. Ambient is following introspection and inner dynamics, while calling for passivity in melancholic atmosphere.

sonic matter: ***Life And Death of a Vineyard Cricket, Act Two*** (44:46)

The hypnotic chorus of vineyard crickets in the early autumn grabbed all my attention. I decided to get to know one particular cricket, which was hanging all alone away from the bunch in the Cebalo-Popić vineyard close to the village road. His stamina and unusual round intonation were very appealing. This is the sonic story of his life and death in three acts. Overall recording is 133 min. long, in which one can hear acoustics of the overall Lumbarda field, once a water territory, nowadays the home of the intriguing endemic white grape variety called *Grk* (Greek).