

II CONA

STOKLENIK

cense

30 ZRS

CUKRARNA

Hoditi-s spremembami Walking-with Changes



Tolpot

Festival korenite
zvočne hoje

Festival of radical
soundwalks

Onkraj poslušanja 2025 Beyond Listening

Simpozij CENSE
CENSE Symposium





HODITI-S SPREMEMBAMI *WALKING-WITH CHANGES*

TO)pot

Festival korenite zvočne hoje

Festival of radical soundwalks

Onkraj poslušanja 2025

Simpozij CENSE

(Srednjeevropska mreža za zvočne ekologije)

Beyond Listening 2025

CENSE Symposium

(Central European Network for Sonic Ecologies)

23.–27. september 2025

23–27 September 2025

Cukrarna, Krajinski park Sečoveljske Soline,
Mestni muzej Ljubljana in javni prostori

Cukrarna, Sečovlje Salina Nature Park,
City Museum of Ljubljana and public spaces

SOUSTVARJALKE IN SOUSTVARJALCI FESTIVALA

Piotr Armianovski
Jaka Bombač
Nikola Drole
Lina Eržen
Anna Friz
Tadej Grum
Tetiana Khoroshun
Anna Khvyl
Neža Knez
Felisa Ko
Zala Kramperšek
Maša Milčinski
Eva Mulej Vrabič (Oka)
Boštjan Perovšek
Ajda Pirtovšek
Martyna Poznańska
Brane Zorman

SOUSTVARJALKE IN SOUSTVARJALCI SIMPOZIJA

Sara Anjo
Maria Balabas
Maja Bjelica
Pia Brezavšček
Cha Caillat
Ádám Darázs
Kristine Diekman
George Edmondson
Mary Edwards
Arthur Enguehard

FESTIVAL CO-CREATORS

Piotr Armianovski
Jaka Bombač
Nikola Drole
Lina Eržen
Anna Friz
Tadej Grum
Tetiana Khoroshun
Anna Khvyl
Neža Knez
Felisa Ko
Zala Kramperšek
Maša Milčinski
Eva Mulej Vrabič (Oka)
Boštjan Perovšek
Ajda Pirtovšek
Martyna Poznańska
Brane Zorman

SYMPOSIUM CO-CREATORS

Sara Anjo
Maria Balabas
Maja Bjelica
Pia Brezavšček
Cha Caillat
Ádám Darázs
Kristine Diekman
George Edmondson
Mary Edwards
Arthur Enguehard

Darko Fritz
John Grzinich
Csaba Hajnóczy
Ida Hiršenfelder (beepblip)
Bálint János Kiss
Eric Leonardson
Hugo Lioret
Kevin Logan
Juan José López Díez
Ben Pagac
Ivan Penov
Carina Pesch (La Pesch)
Karmen Ponikvar
Saška Rakef
Mersid Ramičević
Ján Šolčáni
Rok Šturm
Mike Thompson
Madina Tlostanova
Georgios Varoutsos
Eva Vozárová
Joanna Patrycja Wyrwa

Programski odbor simpozija

Znanstveni svet:

Elena Biserna, Jacek Smolicki, Maja Bjelica

Organizacijski svet:

Irena Pivka, Ida Hiršenfelder (beepblip), Maja Bjelica

Posvetovalni odbor simpozija

Csaba Hajnóczy, Miloš Vojtěchovský, Brane Zorman,
Petra Kapš

Darko Fritz
John Grzinich
Csaba Hajnóczy
Ida Hiršenfelder (beepblip)
Bálint János Kiss
Eric Leonardson
Hugo Lioret
Kevin Logan
Juan José López Díez
Ben Pagac
Ivan Penov
Carina Pesch (La Pesch)
Karmen Ponikvar
Saška Rakef
Mersid Ramičević
Ján Šolčáni
Rok Šturm
Mike Thompson
Madina Tlostanova
Georgios Varoutsos
Eva Vozárová
Joanna Patrycja Wyrwa

Symposium's programme board

Scientific committee:

Elena Biserna, Jacek Smolicki, Maja Bjelica

Organising committee:

Irena Pivka, Ida Hiršenfelder (beepblip), Maja Bjelica

Symposium's advisory board

Csaba Hajnóczy, Miloš Vojtěchovský, Brane Zorman,
Petra Kapš

ORGANIZACIJE

Agencija Republike Slovenije za okolje (ARSO)
CENSE Srednjeevropska mreža za zvočne ekologije

Cona

Cukrarna

Mestni muzej Ljubljana

Ministrstvo za okolje, podnebje in energijo ter

Nacionalni inštitut za biologijo (NIB)

Pomorski muzej – Museo del mare »Sergej Mašera« Piran – Pirano

SOLINE, d.o.o. / Krajski park Sečoveljske soline (KPSS)

UL Akademija za gledališče, radio, film in televizijo

Ustvarjalni laboratorij Krater

Združenje Muzofil

Znanstveno-raziskovalno središče Koper (ZRS Koper)

Producent in organizator festivala *TO* pot je Cona, za galerijo Steklenik v koprodukciji s Cukrarno.

Simpozij *CENSE Onkraj poslušanja 2025: Hoditi-s spremembami* soorganizirata Cona in Znanstveno-raziskovalno središče Koper za Srednjeevropsko mrežo za zvočne ekologije.

ORGANISATIONS

CENSE Central European Network for Sonic Ecologies
City Museum of Ljubljana
Cona
Cukrarna
Krater Creative Laboratory
Maritime Museum "Sergej Mašera" Piran
Ministry of the Environment, Climate and Energy and
Slovenian Environment Agency
Muzofil Association
National Institute of Biology (NIB)
Science and Research Centre Koper (ZRS Koper)
SOLINE, d.o.o. / Sečovlje Salina Nature Park (SSNP)
UL Academy of Theatre, Radio, Film and Television

The producer and organiser of the *TO)pot* festival is Cona, for the Steklenik Gallery, in co-production with Cukrarna.

The symposium *CENSE Beyond Listening 2025: Walking-with Changes* is co-organised by Cona and the Science and Research Centre Koper for the Central European Network for Sonic Ecologies.

KOLEDAR

23. 9. TOREK

16.00–21.00 Cha Caillat, Kristine Diekman, Mary Edwards, Arthur Enguehard, Ida Hiršenfelter (beepblip), Hugo Lioret, Ben Pagac, Ivan Penov, Ján Solčáni, Georgios Varoutsos
plakati poslušanja
Cukrarna, avla

16.00 Eric Leonardson *Vrnitev na obrobje*
peripatetično predavanje, 60 min
Cukrarna, avla

17.00 Csaba Hajnóczy, Adám Darázs *Projekt Terep*
sprehod poslušanja, 120 min
Cukrarna, avla

17.00 in 18.15 Martyna Poznańska *Garden of the Earthly Delights*
zvočni sprehod, 60 min
Park na Ambroževem trgu

18.15 Neža Knez *Sledim*
zvočni sprehod, 60 min
spodnja postaja vzpenjače na Ljubljanski grad

20.00 **TO)pot otvoritev**
Anna Friz *Detunements*
BBtrem (Boštjan Perovšek, Brane Zorman) *tremolo*
zvočna dogodka v živo
Cukrarna, avla

24. 9. SREDA

9.00 **Odprtje Simpozija CENSE**
uvodni nagovor, 30 min
Cukrarna, učilnica

9.00–21.00 Cha Caillat, Kristine Diekman, Mary Edwards, Arthur Enguehard, Ida Hiršenfelter (beepblip), Hugo Lioret, Ben Pagac, Ivan Penov, Ján Solčáni, Georgios Varoutsos
plakati poslušanja
Cukrarna, avla

CALENDAR

23 Sept TUESDAY

- 16.00–21.00 Cha Caillat, Kristine Diekman, Mary Edwards, Arthur Enguehard, Ida Hiršenfelter (beepblip), Hugo Lioret, Ben Pagac, Ivan Penov, Ján Solčáni, Georgios Varoutsos
listening posters
Cukrarna, lobby
- 16.00 Eric Leonardson *Return to the Perimeter*
peripatetic lecture, 60 min
Cukrarna, lobby
- 17.00 Csaba Hajnóczy, Ádám Darázs *Terep Project*
listening walk, 120 min
Cukrarna, lobby
- 17.00 and 18.15 Martyna Poznańska *Garden of the Earthly Delights*
soundwalk, 60 min
Ambrož Square Park
- 18.15 Neža Knez *Following*
soundwalk, 60 min
Ljubljana Castle, lower funicular station
- 20.00 **TO)pot festival opening**
Anna Friz *Detunements*
BBtrem (Boštjan Perovšek, Brane Zorman) *tremolo*
live sound events
Cukrarna, lobby

24 Sept WEDNESDAY

- 9.00 **CENSE Symposium opening**
welcome speech, 30 min
Cukrarna, conference room
- 9.00–21.00 Cha Caillat, Kristine Diekman, Mary Edwards, Arthur Enguehard, Ida Hiršenfelter (beepblip), Hugo Lioret, Ben Pagac, Ivan Penov, Ján Solčáni, Georgios Varoutsos
listening posters
Cukrarna, lobby

24. 9. SREDA

- 9.30 Eva Vozárová *Vreščeči zrak: razglabljanja o novem poletju v Bratislavi*
Juan José López Díez, Rok Šturm *Onkraj slišnega: svet substratnih vibracij*
razprave, 60 min
Cukrarna, učilnica
- 11.00 John Grzinich *ZvočniRoj: insekti*
sprehod poslušanja, 45 min
Cukrarna, glavni vhod
- 12.00 Bálint János Kiss *Onomatopeja in postindustrijska zvočna krajina*
Mersid Ramičević *Vstop v medij terena: prečkanje puste krajine*
razprave, 60 min
Cukrarna, učilnica
- 14.00 Carina Pesch (La Pesch) *Vltava – stanje snemanja*
Kevin Logan, Mike Thompson *Ena ptičica mi je prišepnila: razmislek o delovanju nečloveških bitij in tehnološki kulturi skozi zvočno mimikrijo škorca*
Joanna Patrycja Wyrwa *»Ko neizrekljivo pride na dan ...«*
razprave, 90 min
Cukrarna, učilnica
- 16.00 Martyna Poznańska *Garden of the Earthly Delights*
zvočni sprehod, 60 min
Park na Ambroževem trgu
- 18.00 Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*
zvočni sprehod, 90 min
Spomenik žrtvam vseh vojn
- 18.30 Tetiana Khoroshun, Felisa Ko *VRTATYS'*
zvočni sprehod, 60 min
Severni mestni park
- 20.00 Madina Tlostanova *(De)kolonialnost čutenja: ponovna obravnava dekolonialne aesthesis*
osrednje predavanje, 90 min
Cukrarna, učilnica

24 Sept WEDNESDAY

- 9.30 Eva Vozárová *Screaming Air: Musings on a New Summer in Bratislava*
Juan José López Díez, Rok Šturm *Beyond the Audible: The World of Substrate Vibrations*
paper session, 60 min
Cukrarna, conference room
- 11.00 John Grzinich *AudioSwarm: Insectus*
listening walk, 45 min
Cukrarna, main entrance
- 12.00 Bálint János Kiss *Onomatopoeia and the Post-Industrial Soundscape*
Mersid Ramičević *A Venture into the Field Medium: Traversing the Barren Landscape*
paper session, 60 min
Cukrarna, conference room
- 14.00 Carina Pesch (La Pesch) *Vltava – A State of Recording*
Kevin Logan, Mike Thompson *A Little Bird Told Me: A Reflection on Nonhuman Agency and Technological Culture via the Common Starling's Sonic Mimicry*
Joanna Patrycja Wyrwa *"When the unspeakable is brought to light..."*
paper session, 90 min
Cukrarna, conference room
- 16.00 Martyna Poznańska *Garden of the Earthly Delights*
soundwalk, 60 min
Ambrož Square Park
- 18.00 Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*
soundwalk, 90 min
Monument to the Victims of All Wars
- 18.30 Tetiana Khoroshun, Felisa Ko *VRTATYS'*
soundwalk, 60 min
North City Park
- 20.00 Madina Tlostanova *(De)coloniality of Sensing: Decolonial Aesthetics Revisited*
keynote speech, 90 min
Cukrarna, conference room

25. 9. ČETRTEK

8.30 – 21.30 ***Simpozij na terenu:*** ***hoja in poslušanje v Krajinskem parku Sečoveljske soline*** celodnevna izkustvena aktivnost

9.00 Maja Bjelica *Hoditi-s solinami: esej v poslušanju-z elementi*

razprava v gibanju, 30 min

avtobus za Krajinski park Sečoveljske soline

10.30 Sara Anjo *Hoja do kraja moči*

sprehod poslušanja, 20 min

Krajinski park Sečoveljske soline, Fontanigge

14.30 Karmen Ponikvar *Tiho poje tistim, ki postojijo in prisluhnejo*

sprehod poslušanja, 20 min

Krajinski park Sečoveljske soline, Fontanigge

16.30 George Edmondson *Zvočna solastalgija: prisluškovanje okoljski in kulturni identiteti na Samotraki*

performativno predavanje, 30 min

Krajinski park Sečoveljske soline, Lera

Celodnevno izkustveno dogajanje v okviru *Simpozija na terenu* obsega tudi vodene ogledе parka in Muzeja solinarstva ter predstavitev sodobnega solinarstva. Iz Ljubljane je do Krajinskega parka Sečoveljske soline organiziran skupinski avtobusni prevoz.

26. 9. PETEK

9.00 Srečanje CENSE

sestanek članstva in podporništva Srednjeevropske mreže za zvočne ekologije, 120 min

Mestni muzej Ljubljana, projekcijska dvorana

9.30 Neža Knez *Sledim*

zvočni sprehod, 60 min

spodnja postaja vzpenjače na Ljubljanski grad

11.30 Maria Balabas *Dom je tam, kjer se zgodi poslušanje*

Darko Fritz *H2O Interface*

razprave, 60 min

Mestni muzej Ljubljana, projekcijska dvorana

25 Sept THURSDAY

8.30 – 21.30 *Symposium in the Field:*
Walking and Listening in the Sečovlje Salina Nature Park
full-day experiential activity

9.00 Maja Bjelica *Walking-with the Saltworks: An Essay in Listening-with the Elements*
paper in motion, 30 min
Bus to the Sečovlje Salina Nature Park

10.30 Sara Anjo *Walk to a Place of Strength*
listening walk, 20 min
Sečovlje Salina Nature Park, Fontanigge

14.30 Karmen Ponikvar *It Sings Softly to Those Who Pause to Listen*
listening walk, 20 min
Sečovlje Salina Nature Park, Fontanigge

16.30 George Edmondson *Sonic Solastalgia: Listening to Environmental and Cultural Identity in Samothraki*
performative lecture, 30 min
Sečovlje Salina Nature Park, Lera

Experiential events as part of the *Symposium in the field* also include guided tours of the park and the Museum of Saltmaking, and a presentation of contemporary saltmaking practices. A group bus service is organized from Ljubljana to the Sečovlje Salina Nature Park.

26 Sept FRIDAY

9.00 Meet CENSE
Meeting of the Central European Network for Sonic Ecologies
members & friends, 120 min
City Museum of Ljubljana, projection hall

9.30 Neža Knez *Following*
soundwalk, 60 min
Ljubljana Castle, lower funicular station

11.30 Maria Balabas *Home Is Where Listening Happens*
Darko Fritz *H2O Interface*
paper session, 60 min
City Museum of Ljubljana, projection hall

26. 9. PETEK

- 14.00 Saška Rakef, Pia Brezavšček *Dramaturgija časa kot dejavnik ustvarjanja prostorov odnosnosti, čudenja in uglaševanja*
peripatetično predavanje, 45 min
Gosposka 15
- 15.00 CENSE posluša naprej
sestanek članstva in podporništva Srednjeevropske mreže za
zvočne ekologije, 120 min
Mestni muzej Ljubljana, projekcijska dvorana
- 16.00 Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*
zvočni sprehod, 90 min
Spomenik žrtvam vseh vojn
- 18.00 Eva Mulej Vrabič (Oka), Jaka Bombač *Telesa vode*
zvočni sprehod, 60 min
Petelinji most, Gradaščica

27. 9. SOBOTA

- 10.00 Tetiana Khoroshun, Felisa Ko *VRTATYS'*
zvočni sprehod, 60 min
Severni mestni park
- 12.00 Eva Mulej Vrabič (Oka), Jaka Bombač *Telesa vode*
zvočni sprehod, 60 min
Petelinji most, Gradaščica
- 17.00 Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek *Zid ločuje mrtve od živih*
zvočni sprehod, 60 min
Ljubljansko pokopališče Žale, Cerkev sv. Križa



26 Sept FRIDAY

- 14.00 Saška Rakef, Pia Brezavšček *Dramaturgy of Time as an Agent of Creating Spaces of Relation, Wonder, and Tuning*
peripatetic lecture, 45 min
Gosposka 15
- 15.00 CENSE listening ahead
Meeting of the Central European Network for Sonic Ecologies
members & friends, 120 min
City Museum of Ljubljana, projection hall
- 16.00 Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*
soundwalk, 90 min
Monument to the Victims of All Wars
- 18.00 Eva Mulej Vrabič (Oka), Jaka Bombač *Bodies of Water*
soundwalk, 60 min
Rooster Bridge, Gradaščica

27 Sept SATURDAY

- 10.00 Tetiana Khoroshun, Felisa Ko *VRTATYS'*
soundwalk, 60 min
North City Park
- 12.00 Eva Mulej Vrabič (Oka), Jaka Bombač *Bodies of Water*
soundwalk, 60 min
Rooster Bridge, Gradaščica
- 17.00 Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek *The Wall Between the Dead and the Living*
soundwalk, 60 min
Holy Cross Parish Church at Žale

PROGRAM

To)pot festival radikalne zvočne hoje

Zvočna dogodka v živo

Anna Friz *Detunements*

torek, 23. 9., 20.00

Cukrarna, avla

BBtrem (Boštjan Perovšek, Brane Zorman) *tremolo*

torek, 23. 9., 20.45

Cukrarna, avla

Zvočni sprehodi

Martyna Poznańska *Garden of the Earthly Delights*

torek, 23. 9., 17.00 in 18.15, in sredo, 24. 9., 16.00

Park na Ambroževem trgu

Neža Knez *Sledim*

torek, 23. 9., 18.15, in petek, 26. 9., 9.30

spodnja postaja vzpenjače na Ljubljanski grad

Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*

sreda, 24. 9., 18.00, in petek, 26. 9., 16.00

Spomenik žrtvam vseh vojn

Tetiana Khoroshun, Felisa Ko *VRTATYS'*

sreda, 24. 9., 18.30, in sobota, 27. 9., 10.00

Severni mestni park

Eva Mulej Vrabič (Oka), Jaka Bombač *Telesa vode*

petek, 26. 9., 18.00, in sobota, 27. 9., 12.00

Petelinji most, Gradaščica

Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski,

Ajda Pirtovšek *Zid ločuje mrtve od živih*

sobota, 27. 9., 17.00

Ljubljansko pokopališče Žale, Cerkev sv. Križa

PROGRAMME

To)pot festival of radical soundwalks

Live sound events

Anna Friz *Detunements*

Tuesday, 23 Sept, 20.00

Cukrarna, lobby

BBtrem (Boštjan Perovšek, Brane Zorman) *tremolo*

Tuesday, 23 Sept, 20.45

Cukrarna, lobby

Soundwalks

Martyna Poznańska *Garden of the Earthly Delights*

Tuesday, 23 Sept, 17.00 and 18.15, and Wednesday, 24 Sept, 16.00

Ambrož Square Park

Neža Knez *Following*

Tuesday, 23 Sept, 18.15, and Friday, 26 Sept, 9.30

Ljubljana Castle, lower funicular station

Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*

Wednesday, 24 Sept, 18.00, and Friday, 26 Sept, 16.00

Monument to the Victims of All Wars

Tetiana Khoroshun, Felisa Ko *VRTATYS'*

Wednesday, 24 Sept, 18.30, and Saturday, 27 Sept, 10.00

North City Park

Eva Mulej Vrabič (Oka), Jaka Bombač *Bodies of Water*

Friday, 26 Sept, 18.00, and Saturday, 27 Sept, 12.00

Rooster Bridge, Gradaščica

Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski,

Ajda Pirtovšek *The Wall Between the Dead and the Living*

Saturday, 27 Sept, 17.00

Holy Cross Parish Church at Žale

Onkraj poslušanja 2025: simpozij CENSE

Osrednje predavanja

Madina Tlostanova (*De*)kolonialnost čutenja: ponovna obravnava
dekolonialne aesthesis

sreda, 24. 9., 20.00, Cukrarna, učilnica

Razprave

Maria Balabas *Dom je tam, kjer se zgodi poslušanje*

petek, 26. 9., 11.30, Mestni muzej Ljubljana, projekcijska dvorana

Maja Bjelica *Hoditi-s solinami: esej v poslušanju-z elementi*

četrtek, 25. 9., 9.00, avtobus za Krajinski park Sečoveljske soline

George Edmondson *Zvočna solastalgija: prisluškovanje okoljski in kulturni identiteti na Samotraki*

četrtek, 25. 9., 16.30, Krajinski park Sečoveljske soline, Lera

Darko Fritz *H2O Interface*

petek, 26. 9., 11.30, Mestni muzej Ljubljana, projekcijska dvorana

Bálint János Kiss *Onomatopeja in postindustrijska zvočna krajina*

sreda, 24. 9., 12.00, Cukrarna, učilnica

Kevin Logan, Mike Thompson *Ena ptičica mi je prišepnila: razmislek o delovanju nečloveških bitij in tehnološki kulturi skozi zvočno mimikrijo škorca*

sreda, 24. 9., 14.00, Cukrarna, učilnica

Juan José López Díez, Rok Šturm *Onkraj slišnega: svet substratnih vibracij*

sreda, 24. 9., 9.30, Cukrarna, učilnica

Carina Pesch (La Pesch) *Vltava – stanje snemanja*

sreda, 24. 9., 14.00, Cukrarna, učilnica

Mersid Ramičević *Vstop v teren kot medij: prečkanje puste krajine*

sreda, 24. 9., 12.00, Cukrarna, učilnica

Beyond Listening 2025: CENSE Symposium

Keynote Speech

Madina Tlostanova *(De)coloniality of Sensing: Decolonial Aesthetics Revisited*

Wednesday, 24 Sept, 20.00, Cukrarna, conference room

Papers

Maria Balabas *Home Is Where Listening Happens*

Friday, 26 Sept, 11.30, City Museum of Ljubljana, projection hall

Maja Bjelica *Walking-with the Saltworks: An Essay in Listening-with the Elements*

Thursday, 25 Sept, 9.00, Bus to the Sečovelje Salina Natural Park

George Edmondson *Sonic Solastalgia: Listening to Environmental and Cultural Identity in Samothraki*

Thursday, 25 Sept, 16.30, Sečovelje Salina Natural Park, Lera

Darko Fritz *H2O Interface*

Friday, 26 Sept, 11.30, City Museum of Ljubljana, projection hall

Bálint János Kiss *Onomatopoeia and the Post-Industrial Soundscape*

Wednesday, 24 Sept, 12.00, Cukrarna, conference room

Kevin Logan, Mike Thompson *A Little Bird Told Me: A Reflection on Nonhuman Agency and Technological Culture via the Common Starling's Sonic Mimicry*

Wednesday, 24 Sept, 14.00, Cukrarna, conference room

Juan José López Díez, Rok Šturm *Beyond the Audible: The World of Substrate Vibrations*

Wednesday, 24 Sept, 9.30, Cukrarna, conference room

Carina Pesch (La Pesch) *Vltava – A State of Recording*

Wednesday, 24 Sept, 14.00, Cukrarna, conference room

Mersid Ramičević *A Venture into the Field as a Medium: Traversing the Barren Landscape*

Wednesday, 24 Sept, 12.00, Cukrarna, conference room

Eva Vozárová *Vreščeči zrak: razglabljanja o novem poletju v Bratislavi*
sreda, 24. 9., 9.30, Cukrarna, učilnica

Joanna Patrycja Wyrwa »*Ko neizrekljivo pride na dan ...*«
sreda, 24. 9., 14.00, Cukrarna, učilnica

Peripatetična predavanja in sprehodi poslušanja

Sara Anjo *Hoja do kraja moči*
četrtek, 25. 9., 10.30, Krajinski park Sečoveljske soline, Fontanigge

John Grzinich *ZvočniRoj: insekti*
sreda, 24. 9., 11.00, Cukrarna, glavni vhod

Csaba Hajnóczy, Adám Darázs *Projekt Terep*
torek, 23. 9., 17.00, Cukrarna, avla

Eric Leonardson *Vrnitev na obrobje*
torek, 23. 9., 16.00, Cukrarna, avla

Karmen Ponikvar *Tiho poje tistim, ki postojijo in prisluhnejo*
četrtek, 25. 9., 14.30, Krajinski park Sečoveljske soline, Fontanigge

Saška Rakef, Pia Brezavšček *Dramaturgija časa kot dejavnik ustvarjanja prostorov odnosnosti, čudenja in uglaševanja*
petek, 26. 9., 14.00, Gosposka 15

Plakati poslušanja

Kristine Diekman, Mary Edwards *Deset dobrih let*
Kristine Diekman, Ben Pagac *Sensilla Sanguis*
Arthur Enguehard, Cha Caillat *Fotoetnografija poslušanja kot alternativa v geoznanostih*
Ida Hiršenfelder (beepblop), Hugo Lioret *O kamnu in zavetišču*
Ivan Penov »*Tožba*« – *Ukvarjanje z »mrtvimi« okolji*
Ján Solčáni *Prijateljevo drsenje v norost*
Georgios Varoutsos *Zid miru v Belfastu: poslušanje v razdvojenih prostorih*
torek, 23. 9., 16.00–21.00 in
sreda, 24. 9., 9.00–21.00, Cukrarna, avla

Eva Vozárová *Screaming Air: Musings on a New Summer in Bratislava*
Wednesday, 24 Sept, 9.30, Cukrarna, conference room

Joanna Patrycja Wyrwa *"When the unspeakable is brought to light ..."*
Wednesday, 24 Sept, 14.00, Cukrarna, conference room

Peripatetic Lectures and Listening Walks

Sara Anjo *Walk to a Place of Strength*
Thursday, 25 Sept, 10.30, Sečovlje Salina Natural Park, Fontanigge

John Grzinich *AudioSwarm: Insectus*
Wednesday, 24 Sept, 11.00, Cukrarna, main entrance

Csaba Hajnóczy, Ádám Darázs *Terep Project*
Tuesday, 23 Sept, 17.00, Cukrarna, lobby

Eric Leonardson *Return to the Perimeter*
Tuesday, 23 Sept, 16.00, Cukrarna, lobby

Karmen Ponikvar *It Sings Softly to Those Who Pause to Listen*
Thursday, 25 Sept, 14.30, Sečovlje Salina Natural Park, Fontanigge

Saška Rakef, Pia Brezavšček *Dramaturgy of Time as an Agent of Creating Spaces of Relation, Wonder, and Tuning*
Friday, 26 Sept, 14.00, Gosposka 15

Listening Posters

Kristine Diekman, Mary Edwards *Ten Good Years*
Kristine Diekman, Ben Pagac *Sensilla Sanguis*
Arthur Enguehard, Cha Caillat *A Photo-Ethnography of Listening as Alternative in Earth Sciences*
Ida Hiršenfelder (beepblip), Hugo Lioret *Of Stone and Sanctuary*
Ivan Penov *"Lament" – Engaging with "Dead" Environments*
Ján Solčáni *My Friend's Descent into Madness*
Georgios Varoutsos *Peace Wall Belfast: Listening across Divided Spaces*
Tuesday, 23 Sept, 16.00–21.00, and
Wednesday, 24 Sept, 9.00–21.00, Cukrarna, lobby



O festivalu TO)pot

TO)pot, festival zvočnih sprehodov, koncertov in refleksij, povezuje umetnice¹, teoretičarke, radovedne sprehajalke s prostori, njihovo časovnostjo ter več-kot-človeškimi entitetami. Naslov festivala *hoditi-s spremembami* ponuja uvid v potencial hoje in poslušanja kot dejavnosti, ki pripomoreta h globljim razumevanjem kraja in njegove spreminjajoče se konstante. Sprehajalke vabimo, da preko poslušanja zavzamejo kritično držo razumevanja prostora, v katerega so vraščene (ali pa ta proces zaradi priseljavanja šele poteka) ter prisluhnejo lokalni in globalni krajini.

V času, ko smo ujeti v hiperprodukcijo, lahko prav hoja ponudi alternativo – postanek, tišino in čas za razmislek. Poslušanje prostorov – tako tistih, ki jih naseljujemo tukaj in zdaj, kot tudi tistih, ki doživljajo turbulentne preobrazbe – postane orodje za vzpostavitev nujne distance. Ta distanca ni odmik, temveč v prehitrem času omogoča pozorno, senzibilno in kritično prisluškovanje.

Hoja kot umetniška praksa ne odseva zgolj hodečega telesa, temveč je preko prisluškovanja tudi način vraščanja v okolje. Hodeča umetniška dela, ki nastajajo v dialogu s prostori, odpirajo možnosti za globlje razumevanje časovnosti spreminjajočih se prostorov, v katere smo dan za dnem vpeti. Nekateri zaradi političnih, ekonomskih ali ekoloških razlogov niso več gostoljubni niti lastnim prebivalkam, ki se, premeščene in preseljene, poskušajo ukoreniniti v novih okoljih. A tudi krajine, ki se preoblikujejo pod vplivi človeka in narave, sprejemajo nove vloge. V tem procesu pa se razkriva globoka povezanost in prepletenost med prostori ter njihovimi človeškimi in več-kot-človeškimi prebivalkami. Povezave so tako nujne in soodvisne, da mestoma težko sploh ločimo kraj od prebivalke. Festival skozi umetniška dela odpira vprašanja, kot so: *Kaj se lahko naučimo od bitij, ki že stoletja preživljajo selitve, procese kolonizacije in prilagoditve?*² ali: *Kakšno vlogo ima spomin – tako individualni kot kolektivni – pri razumevanju spreminjajočega se prostora in časa?*³

¹ Ženski spol se nanaša na vse spole v besedilu.

² Irena Pivka, Brane Zorman, *VRToglavi VRT*.

³ Anna Khvy, Piotr Armianovski, *5000 Steps to Peace and Justice / Kyiv–Den Haag*.



About the TO)pot festival

TO)pot, a festival of soundwalks, concerts and critical reflection, brings together artists, theorists and curious walkers in dialogue with spaces, their temporalities and more-than-human entities. The festival's title, *Walking-with Changes*, points to the potential of walking and listening as practices that foster a deeper understanding of place and its shifting constant. Through attentive listening, walkers are invited to adopt a critical approach to the environments they inhabit – or, in the context of migration, are still learning to inhabit – and to attune themselves to both local and global landscapes.

In an era of hyper-production and constant acceleration, walking offers an alternative – a pause, a moment of silence and the space for reflection. Listening to places – both those we inhabit in the present moment and those undergoing turbulent transformation – becomes a means of creating necessary distance. Yet this distance is not about withdrawal; rather, it enables a form of attentive, sensitive and critical listening in a time that moves too quickly.

Walking, as an artistic practice, is not only a reflection of the moving body but also a way of attuning to and embedding oneself within an environment through listening. Walking art created in dialogue with specific spaces opens possibilities for a deeper understanding of the temporality and transformation of the places we inhabit daily. For political, economic or ecological reasons, some environments are no longer hospitable, even to their long-time inhabitants, who find themselves displaced and striving to take root in unfamiliar landscapes. At the same time, these landscapes, shaped by both human and natural forces, are themselves taking on new forms and roles. In this evolving relationship, a profound interconnectedness emerges between spaces and their human and more-than-human inhabitants. In some contexts, these bonds are so intimate and interdependent that the boundaries between place and dweller begin to blur. The festival's artworks pose questions such as: *What can we learn from beings that have endured centuries of migration, colonisation and adaptation?*¹ And: *What role does memory – personal and collective – play in making sense of shifting space and time?*²

¹ Irena Pivka, Brane Zorman, *gardenGOround*.

² Anna Khvyl, Piotr Armianowski, *5000 Steps to Peace and Justice / Kyiv-Den Haag*.



Festival vabi k prisluškovanju z vsemi čuti. Naslavlja idejo veččasovnosti, v kateri se prepletajo preteklost, sedanjost in prihodnost ter paralelne časovnosti istih krajev. S tem se odpira razmislek o tem, kako lahko živimo-s prostori, jih bolje razumemo in vztrajamo tudi takrat, ko postanejo (ne)gostoljubni ali tuji. Kako lahko prevprašamo misel, da je prostor temelj za *dobro vraščen koreninski sistem*⁴ vseh tam živečih bitij in drugih entitet ter da sta medsebojna skrb in soodvisnost ključna elementa za skupno prihodnost?



V okviru festivala *TO)pot* zavod Cona v partnerstvu z Znanstveno-raziskovalnim središčem Koper (ZRS Koper) letos soorganizira simpozij mreže CENSE (Srednjeevropska mreža za zvočne ekologije) *Onkraj poslušanja 2025: hoditi-s spremembami*. Na njem sodeluje več kot 30 znanstvenic, teoretičark, umetnic, avtoric, ki so se prijavile na odprti poziv, na podlagi katerega je programski odbor pripravil izbor, predstavljen v treh formatih: razprave, peripatetična predavanja in plakati poslušanja. Simpozij je integralni del teoretičnega sklopa festivala in artikulira pomen akustične ekologije in hoje.

Cona že tradicionalno organizira terenske aktivnosti (field trip) z namenom *in-situ* poslušanja in zvočnega snemanja, ki jih letos nadgrajuje s celodnevним obiskom Krajinskega parka Sečoveljske soline, kjer bo potekal del programa simpozija (simpozij na terenu).



Letošnji festival *TO)pot* predstavlja kar tri premierna dela, zvočne sprehode, ki so v letu 2025 nastali v produkciji Cone. To so dela Eve Mulej Vrabič (Oka) in Jaka Bombača *Telesa vode*, Neže Knez *Sledim* in Tetiane Khoroshun in Felise Ko *VRTATYS'* ter zvočno delo avtorjev Braneta Zormana in Boštjana Perovška z naslovom *tremolo*.

⁴ Tetiana Khoroshun, Felisa Ko, *VRTATYS'*.



The festival invites you to listen with all your senses. It engages with the concept of multiple temporalities, where past, present and future, as well as parallel temporalities of the same places intertwine. This opens space for reflection on how we *live-with* spaces, how we might come to understand them more deeply, and how we can endure even when they become (in)hospitable or unfamiliar. How can we come to recognise that space is the foundation for a *well-anchored root system*³ – one that sustains all living beings and other entities that dwell there – and that mutual care and interdependence are essential to our shared, more resilient future?



As part of the *TO)pot* festival, Cona, in collaboration with the Science and Research Centre Koper (ZRS Koper), is co-organising this year's CENSE (Central European Network for Sonic Ecologies) symposium: *Beyond Listening 2025: Walking-with Changes*. The event brings together more than 30 scientists, theorists, artists and authors, selected through an open call. The programme committee has curated the symposium into three distinct formats: papers, peripatetic lectures and listening posters. The symposium forms a core part of the festival's theoretical strand, highlighting the significance of acoustic ecology and walking as a method of inquiry and engagement.

Continuing its tradition, Cona is also organising field trips for *in-situ* listening and sound recording. This year, these excursions are enriched by a full-day visit to the Sečovlje Salina Nature Park, which will also host part of the symposium programme (symposium in the field).



This year's *TO)pot* festival presents three premieres of soundwalks produced by Cona in 2025 – *Bodies of Water* by Eva Mulej Vrabčič (Oka) and Jaka Bombač, *Following* by Neža Knez and VRTATYS' by Tetiana Khoroshun and Felisa Ko – as well as *tremolo*, a sound event by Brane Zorman and Boštjan Perovšek.

³ Tetiana Khoroshun, Felisa Ko, VRTATYS'.



Sprehoda *Telesa vode* in *Sledim* sta prispela na odprti poziv festivala *TO)pot* in se povezujeta v skupnem naslavljanju izbranega okoljskega telesa. Umetnica Neža Knez raziskuje nebo v povezavi s proučevanjem, opazovanjem in napovedovanjem vremena. V zvočnem sprehodu bomo sledile vremenskemu balonu in v imaginarnem potovanju po nebu spremljale nenehne spremembe atmosfere. Umetnica Eva Mulej Vrabič (Oka) in umetnik Jaka Bombač tematizirata potovanje, ki ob toku spreminjajoče se reke od pomladnega brbotanja do *gostih mrtvih*⁵ voda prepleta imaginacijo z realnostjo. Voda kot element postane prevodnik domišljjskih podob in podaljšek naših vezivnih tkiv v načinu poslušanja krajine.

Odnos do okolja tematizirata tudi zvočni deli *tremolo* in *Detunements*, ki smo jih uvrstile na uvodni koncertni večer kot otvoritev festivala. Umetnika Boštjan Perovšek in Brane Zorman ter znanstvenik Juan José López Díez so povezali umetniško in znanstveno raziskavo zvočnosti žuželk. Osrednje zanimanje projekta združuje vprašanje zvočnega izraza malih organizmov, ki sooblikujejo svet s subtilnimi vibracijami, in vprašanje o občutljivosti vstopa v razpravo o tretjih krajinah – zapuščenih urbanih območjih, ki jih ne upravljajo urbanistični načrti intenzivne človekove rabe. Kako gostoljubna so ta krhka in minljiva okolja, kakšni organizmi jih naselijo?

Zvočno delo *Detunements* avtorice Anne Friz prinaša sporočilo o razumevanju okolja skozi umetniško raziskavo. Avtorica se sprašuje o pomenu umetniške raziskave v soodvisnosti empirične znanstvene raziskave za razlago sveta, posebej v zvočnem okolju. Preko kritičnega poslušanja zvočnosti industrializacije predela puščavo Atacama v Čilu. Zvočno delo vključuje prisluhe, zvočna popačenja ter maskiranja.

Vodeni sprehod Martyne Poznańske *Garden of the Earthly Delights* razpira načine zaznave in razumevanja veččutne raziskave okolice ter spodbuja telesnost kot sredstvo za komuniciranje z okolico. Tudi to delo poudarja pomen umetniške raziskave. Umetnica pravi, da se tekom sprehoda odmikamo od izključno znanstvenega razumevanja sveta in se približujemo intuitivni, čutni izkušnji.

⁵ Mulej Vrabič, *Telesa vode*.



The soundwalks *Bodies of Water* and *Following* were selected through TO)pot festival's open call and share a common focus on engaging with a selected environmental body. In *Following*, artist Neža Knez explores the sky in relation to the study, observation and forecasting of weather. In her soundwalk, participants follow a weather balloon on an imaginary journey through the sky, experiencing the atmosphere's constant changes. In *Bodies of Water*, artists Eva Mulej Vrabčič (Oka) and Jaka Bombač focus on a journey that weaves imagination with reality along the flow of a changing river – from the babbling of spring waters to *thick dead waters*.⁴ In this work, water becomes a medium for imaginative imagery and an extension of our connective tissues, shaping the way we listen to and engage with the landscape.

The relationship to the environment is also explored in the sound events *tremolo* and *Detunements* which are featured in the festival's opening concert. In *tremolo*, artists Boštjan Perovšek and Brane Zorman, together with scientist Juan José López Díez, combine artistic and scientific research to investigate the sonority of insects. Their project centres on the sonic expressions of small organisms that subtly shape the world through vibrations, while also engaging with the concept of third landscapes – abandoned urban areas untouched by intensive human planning. The work raises questions about the hospitality of these fragile, ephemeral environments and the kinds of organisms that inhabit them.

Anna Friz's *Detunements* offers a reflection on understanding the environment through artistic inquiry. She challenges the relationship between artistic and empirical scientific research in explaining the sonic environment. Through critical listening to the sounds of industrialisation, Friz reimagines the Atacama Desert in Chile, creating a soundwork filled with mirages, sonic distortions and camouflage.

Garden of the Earthly Delights by Martyna Poznańska is a guided listening walk that invites participants to engage in a multisensory exploration of their surroundings, with a focus on bodily awareness as a form of environmental communication. This work also highlights the significance of artistic research. According to the artist, such an approach enables a shift away from purely scientific knowledge towards a more intuitive, sensorial experience.

⁴ Mulej Vrabčič, *Bodies of Water*.



Festival tematsko zaokrožujeta zvočna sprehoda avtoric Tetiane Khoroshun in Felise Ko ter Anne Khvy in Piotra Armianovskega, ki tematizirata (ne)gostoljubnosti prostora, njegovo spreminjanje, razseljevanje in spominjanje kot posledico vojne.

Zvočni sprehod Tetiane Khoroshun in Felise Ko prepleta osebne spomine, sanjave pokrajine in brutalno resničnost vojne v Ukrajini. Kot zvočni sprehod skozi mestni park prepleta realne in nadrealne svetove ter pripoveduje resnične zgodbe skozi miselni svet ranjenega ukrajinskega vojaka.

Anna Khvyl v svojem delu povzema vprašanja: *Kako si zapomniti dogodke, ki bi jih najraje pozabili? Kako pripovedovati zgodbe, o katerih bi najraje molčali? Kako zastaviti vprašanja, na katera se bojimo odgovorov?*

In končno se na festivalu – kako pomensko – predstavljajo mladi kreatorji, ki so si izbrali zahtevno tematiko. Zvočni sprehod skupine študentov Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek poteka na pokopališču. Z zidovi ograjen prostor tematizira čas prehoda, umiranje in smrt.⁶ Občutenja posameznice, ki se znajde v procesu žalovanja v tem intimnem in hkrati tako družbeno reguliranem času.

Festival vabi, da preko prisluškovanja (ne)gostoljubnosti prostorov in ob tem kopici zastavljenih vprašanj preizprašamo naše odnose z okoljem in vsemi vključenimi entitetami in bitji v možnih drugačnih, boljših družbenih, ekoloških in političnih okvirih.

Irena Pivka, Cona

⁶ Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek, *Zid ločuje mrtve od živih*.



To round out the festival programme, we are presenting soundwalks by Tetiana Khoroshun and Felisa Ko and Anna Khvyl and Piotr Armianovski. These two soundwalks explore the (in)hospitality of space – its transformation, displacement and commemoration in the aftermath of war.

The soundwalk by Tetiana Khoroshun and Felisa Ko weaves together personal memories, dreamlike landscapes and the harsh realities of the war in Ukraine. Set as an audio walk through an urban park, it shifts between realistic and surreal worlds, narrating true stories through the mindscape of an injured Ukrainian soldier.

Anna Khvyl and Piotr Armianovski's work distils urgent questions: *How do we remember the events we wish to forget? How do we tell stories we long to keep silent? And how do we dare to ask the questions we fear the answers to?*

Finally, the festival highlights young creators who have chosen a deeply challenging theme. The soundwalk by a group of students comprising Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, and Ajda Pirtovšek takes place in a cemetery. This enclosed space becomes a site to explore transition, dying and death,⁵ capturing the emotions of an individual navigating mourning within this intimate yet socially regulated moment.

The festival invites us to reconsider our relationships with the environment and all its beings and entities, imagining a different and better social, ecological and political framework through attentive listening to the (in)hospitality of spaces and the questions they pose.

Irena Pivka, Cona



⁵ Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek, *The Wall Between the Dead and the Living*.

ZVOČNA DOGODKA V ŽIVO



LIVE SOUND EVENTS





TOREK | 23. 9., 20.00

Cukrarna, avla

Anna Friz *Detunements*

zvočni dogodek v živo

V zadnjih dveh desetletjih umetničine prakse na področju medijskih in transmisijskih umetnosti je Anna razvila strategije kritične razglasitve, kot so poslušanje radijske in transmisijske ekologije, raziskovanje nizkoločljivostne avdiovizualnosti v meglenih obalnih pokrajinah ter uporaba prisluhov, zvočnih popačenj in maskiranja za ustvarjanje dokumentarne fikcije, ki temelji na kritičnem poslušanju zvočnosti industrializiranih delov puščave. Performans nakazuje, da načini razglasitve nizkoločljivostne slišnosti in ustvarjanje ponujajo taktike za spopad z navidez totalizirajočimi narativi globalne sodobnosti, saj priznavajo in sprejemajo soobstoj in očaranost nad več svetovi kot tudi poglobljeno občutenje vsega, kar je prisotno.

Ključne besede: *transmisijske umetnosti, šum, prakse poslušanja, dokumentarna fikcija*



TUESDAY | 23 Sept, 20.00

Cukrarna, lobby

Anna Friz *Detunements*

live sound event

Over the past two decades of practice in media and transmission arts, Anna has undertaken strategies for critical detunement such as listening across radio and transmission ecologies, exploring low fidelity audiovisuality in densely foggy coastal lands and engaging mirage, sonic distortions and camouflage to create docufiction from experience in industrialised sectors of the desert. This performance suggests that detuned modes of low-fidelity listening and creation are tactics against the seemingly totalising narratives of global modernity, affirming the coexistence and enchantments of multiple worlds and a deeper sense of what is present.

Keywords: *transmission arts, noise, listening practices, docufiction*



TOREK | 23. 9., 20.45

Cukrarna, avla

BBtrem (Boštjan Perovšek, Brane Zorman) *tremolo*

zvočni dogodek v živo

Projekt *tremolo* združuje znanstveno raziskovanje vibracijske komunikacije žuželk in umetniško interpretacijo v obliki zvočne umetnosti. Pri tem se umešča v širši ekološki in urbano-prostorski kontekst. Glasbenika z zvočnostjo, ki se širi skozi naravne materiale (listi, veje, zemlja ...) in objekte (zgradbe, ceste, jame ...), razkrivata nevidne, telesne plasti komunikacije, ki je človeškemu ušesu večinoma neslišna. Znanstveno obravnavanje zvočnega materiala je pri tem izrednega pomena, saj je tista osnova, ki daje glasbenikoma verificirani vpogled v zvočno materijo. Nekateri zvoki so pri tem postopku prepoznani kot že obdelani in razvrščeni, marsikateri zvok pa je tudi za znanstvenika popolnoma nov. Velikokrat se karakter približuje že razvrščenim zvokom in ga s pomočjo drugih identifikacijskih postopkov vpišejo kot novega v seznam, velikokrat pa ni docela jasno, če sploh gre za naravni zvočni vir, saj so zvoki pridobljeni v urbani sredini, kjer na njihovo pojavnost vpliva veliko faktorjev. Tako je zmes znanstvenega in umetniškega pristopa pri kreiranju projekta, ko je znanost dobra podlaga za kreacijo zvočni umetnosti, tisto kreativno sodelovanje, ki širši publiki približa kompleksnejšo ustvarjalnost.

Tako *tremolo* ni glasbeno delo, ki ga doživimo le z ušesi, temveč zaradi svojega pristopa predstavlja tudi kompleksen odnos urbanega človeka do življenjskega okolja, ki ga označujemo kot tretjo krajino; to so zapuščena urbana območja, ki jih ne upravljajo urbanistični načrti. So nekakšna vmesna področja, ki so na čakalni listi intenzivne človekove rabe. V tem času pa se na novo vzpostavijo edinstveni habitati z visoko biotsko pestrostjo. Krater v Ljubljani je eden izmed njih.

Idejna zasnova projekta: Boštjan Perovšek, Brane Zorman, Juan José López Díez;
Skladba: BBtrem (Boštjan Perovšek, Brane Zorman); Video: Matej Tomažin; Foto: Matej Tomažin, Jan Dolar (Dolar Media); Originalni posnetki živalskega sveta in urbanih sredin: Juan José López Díez, Boštjan Perovšek, Brane Zorman; Arhiv zvokov živalskega sveta: Nacionalni inštitut za biologijo, Juan José López Díez; Strokovni sodelavec: Juan José López Díez; Partnerja: Nacionalni inštitut za biologijo, Ustvarjalni laboratorij Krater.
Produkcija: Cona 2024/2025.



TUESDAY | 23 Sept, 20.45

Cukrarna, lobby

BBtrem (Boštjan Perovšek, Brane Zorman) *tremolo* live sound event

By merging scientific research on insect vibrational communication with artistic interpretation through sound art, *tremolo* situates itself within a broader ecological and urban-spatial context. Musicians use sonorities transmitted through natural materials – such as leaves, branches and soil – and objects like buildings, roads and caves to reveal hidden layers of communication that are mostly inaudible to the human ear. Scientific analysis of the sound material is crucial, providing musicians with verified insights into the acoustic environment. Some sounds are recognised and classified, while many others are entirely new to scientists. Often, these new sounds resemble classified ones but are identified as distinct through further analysis. At times, it remains unclear whether certain sounds originate from natural sources, as they are recorded in complex urban settings influenced by numerous factors.

This blend of scientific rigor and artistic exploration forms the creative foundation of the project. By combining these approaches, the collaboration brings a richer, more nuanced sound art experience to a wider audience.

Thus, *tremolo* is not just a musical work experienced through sound alone; its approach also reflects the complex relationship between urban dwellers and their habitat – what is known as the third landscape. These are abandoned urban spaces, outside the control of formal urban planning, existing as in-between zones awaiting future development. Meanwhile, these areas serve as unique habitats, fostering high biodiversity. Ljubljana's Krater is a prime example of such a landscape.

Project's conceptual design: Boštjan Perovšek, Brane Zorman, Juan José López Díez;
Composition: BBtrem (Boštjan Perovšek, Brane Zorman); Video: Matej Tomažin; Photo: Matej Tomažin, Jan Dolar (Dolar Media); Original recordings of wildlife and human environments: Juan José López Díez, Boštjan Perovšek, Brane Zorman; Archive of wildlife sounds: National Institute of Biology, Juan José López Díez; Expert associate: Juan José López Díez; Partners: National Institute of Biology, Krater Creative Laboratory.
Production: Cona 2024/2025.

ZVOČNI SPREHODI



SOUNDWALKS





TOREK | 23. 9., 17.00 in 18.15

SREDA | 24. 9., 16.00

Park na Ambroževem trgu

Martyna Poznańska *Garden of the Earthly Delights*

zvočni sprehod

Garden of the Earthly Delights je voden zvočni sprehod aktivnega poslušanja, ki vabi udeležence, da se prepustijo veččutnemu odkrivanju in spoznavanju okolice. Prevprašuje in izpostavlja telesno zaznavanje kot sredstvo komunikacije z okoljem, kar predstavlja odmik od izključno znanstvenega razumevanja in ponuja doživetje intuitivne, čutne izkušnje.

V biti projekta je spoznanje, da nismo edini in še manj najpomembnejši, smo del večjega ekosistema, v katerem imamo svoje mesto. Projekt izpostavlja, kako človeška percepcija – kljub našim fizičnim omejitvam – nosi v sebi znanje o svetu, ki ni človeški. Prepoznavanje vzorcev v rastlinah, živalih in naravnih tvorbah ni naučeno, temveč globoko zasidrano v naši čutni zavesti.

S to izkušnjo udeleženci presežejo pasivno opazovanje in se prepustijo praksam, ki spodbujajo intimnejši in vzajemen odnos z okoljem. Projekt hkrati poudarja užitek, potrebo in nujnost takšne povezanosti. Z vključevanjem zvočnih in vizualnih razpoznavnih točk, značilnih za posamezno prizorišče, udeležence navaja h globlji ekološki ozaveščenosti in spodbuja prepoznavanje ne-človeških načinov razmišljanja in obstoja.



TUESDAY | 23 Sept, 17.00 and 18.15

WEDNESDAY | 24 Sept, 16.00

Ambrož Square Park

Martyna Poznańska *Garden of the Earthly Delights* soundwalk

Garden of the Earthly Delights is a guided active listening walk designed to engage participants in a multisensory exploration of their surroundings. It seeks to emphasise bodily awareness as a means of environmental communication, shifting away from solely scientific knowledge towards an intuitive, sensorial experience.

By embracing our place within the larger ecosystem, this project highlights how human perception – though shaped by our physical limitations – carries an inherent knowledge of the non-human world. Recognising patterns in plants, animals and natural formations is not learnt but deeply embedded in our sensory consciousness.

Through this experience, participants will move beyond passive observation, engaging in practices that encourage an intimate and reciprocal relationship with the surroundings. The project also underscores the pleasure, necessity and urgency of such engagement. By integrating site-specific sonic and visual landmarks, the soundwalk aims to guide participants towards deeper ecological awareness and encourage an acknowledgment of non-human ways of thinking and existing.



TOREK | 23. 9., 18.15

PETEK | 26. 9., 9.30

spodnja postaja vzpenjače na Ljubljanski grad

Neža Knez *Sledim*

zvočni sprehod

Umetnica za izhodišče raziskovanja in zvočnega potovanja izbere vremenski balon, ki se uporablja za meteorološka merjenja in napovedovanje vremena. Vsak dan se po vsem svetu v zrak spusti več kot 800 balonov, ki se, prepuščeni zračnemu tlaku, temperaturi, gostoti, pritisku in vetru, dvigajo v atmosfero.

Atmosferično imaginarno potovanje od tal v ozračje in nazaj se bo začelo pod grajsko vzpenjačo, s katero se bomo povzpeli na Ljubljanski grad. Ko bomo dovolj visoko, bomo odpotovali še dlje. Sledili bomo napetosti in spremembam vse do maksimalne točke raztezanja, ki vodi v prelom – pok in pad. Nato se bomo z vzpenjačo vrnili nazaj pod vzhodno gred.

Štiridesetminutna zvočna kompozicija bo vsebovala zvočne posnetke meteoroloških instrumentov, terenske in studijske posnetke, intervjuje s strokovnjaki na tem področju ter sledenje poti balona z opazovalcem, ki ga spušča, mu sledi in zbira podatke. Sledili bomo metaforičnemu izpustu, dviganju, raztezanju, poku, padanju in pristanku. Temu zvočnemu potovanju bo sledil tudi umetničin glas, ki bo še dodatno preizpraševal trenutke sprememb, transformacij, smeri, hitrosti, gostote, temperatur, vlažnosti, vetrov itn.

Slojevitost zvočnega materiala bo enkrat spominjala na sanje, drugič na dokumentacijo znanstvene discipline. Odražala se bo v intimnih, fizičnih, slušnih in taktilnih dražljajih, ki bodo ustvarjali slojevito senzorično izkušnjo.

Zvočni sprehod *Sledim* je nastal v sodelovanju z Ministrstvom za okolje, podnebje in energijo, Agencijo Republike Slovenija za okolje. Zahvaljujemo se g. Andreju Vugi, g. Blažu Šteru in g. Filipu Štucinu. Zahvaljujemo se tudi ge. Ivani Furač in g. Vjeranu Magjareviću z Državnega hidrometeorološkega zavoda Hrvaške.

Zvočni sprehod *Sledim* je nastal v produkciji zavoda Cone 2025, avtorica je bila izbrana na *Pozivu za nove zvočne sprehode festivala TO)pot*, leta 2024.



TUESDAY | 23 Sept, 18.15

FRIDAY | 26 Sept, 9.30

Ljubljana Castle, lower funicular station

Neža Knez *Following*

soundwalk

The artist takes a weather balloon as the starting point for her research and sonic journey. Used worldwide for meteorological measurements and weather forecasting, over 800 weather balloons are released daily. They rise through the atmosphere, exposed to changing air pressure, temperature, density and wind.

Our atmospheric imaginary journey begins at the entrance to the Ljubljana Castle funicular, which will carry us up to the castle. Once we reach a certain height, we will travel even further – following the tension and transformation of the balloon as it stretches to its breaking point: the sudden burst and fall. Afterwards, we will return by funicular to the foot of the Castle Hill.

The 40-minute sound composition combines recordings from meteorological instruments, field and studio sessions, interviews with experts and the tracking of the balloon's path by an observer who descends, follows and collects data. We will follow the metaphorical journey of release, lifting, stretching, bursting, falling and landing. The sonic experience is guided by the artist's voice, which explores moments of change, transformation, direction, speed, temperature, humidity, wind and more.

The layered soundscape shifts between the dreamlike and the scientific, offering intimate, physical, auditory and tactile stimuli that create a rich, multisensory experience.

The soundwalk *Following* was produced in collaboration with the Ministry of the Environment, Climate and Energy and the Slovenian Environment Agency. Thanks to: Andrej Vuga, Blaž Šter, Filip Štucin, and Ivana Furač, Vjeran Magjarević from the Croatia Meteorological and Hydrological Service.

The soundwalk *Following* was produced by Cona institute in 2025. The author was selected through the *Call for New Sound Walks by the TO)pot festival* in 2024.



SREDA | 24. 9., 18.00

PETEK | 26. 9., 16.00

Spomenik žrtvam vseh vojn

Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*

zvočni sprehod

Kako se spomniti dogodkov, ki jih želite pozabiti? Kako pripovedovati zgodbe, ki jih želite zamolčati? Kako postavljati vprašanja, na katera se bojite odgovorov? Kakšna je vloga zvoka in tišine pri zoperstavljanju nasilju, iskanju pravice in naših poskusih, da bi bili skupaj?

Zvočni sprehod je bil ustvarjen za potep po haaških sipinah. V njem so združeni osebni spomini, zgodovinski spomin kraja in premišljevanja o konceptu mesta miru in pravičnosti.



WEDNESDAY | 24 Sept, 18.00

FRIDAY | 26 Sept, 16.00

Monument to the Victims of All Wars

Anna Khvyl, Piotr Armianovski *5000 Steps to Peace and Justice / Kyiv–Den Haag*

soundwalk

How to remember the events you want to forget? How to tell stories you wish to keep silent about? How to ask questions you are afraid to hear answers to? What is the role of sound and silence in resistance to violence, the search for justice and our attempt to be together?

The soundwalk was created for a journey through the dunes of The Hague. It encompasses personal memories, the historical memory of the place and reflections on the concept of a city of peace and justice.





SREDA | 24. 9., 18.30

SOBOTA | 27. 9., 10.00

Severni mestni park

Tetiana Khoroshun, Felisa Ko VRTATYS'

zvočni sprehod

Zvočni sprehod prepleta osebne spomine, sanjske pokrajine in brutalno resničnost vojne v Ukrajini. Zasnovan kot zvočni sprehod skozi mestni park se izmenjuje med realističnimi in nadrealnimi svetovi – resnične zgodbe pripoveduje skozi miselni svet ranjenega ukrajinskega vojaka. Posvečen je Parku Rastoče knjige in skozi večjezično pripovedovanje (v slovenščini in ukrajinščini) poslušalkam in poslušalcem približa raznolike literarne vire – ukrajinsko baročno poezijo Hryhorija Skovorode, slovensko modernistično prozo Ivana Cankarja, pristno krimskotatarsko pesem Alieja Kendzhe-Alija ter osebna pričevanja in zvočna okolja ljudi, ki trenutno živijo v Ukrajini in na zasedenih ukrajinskih ozemljih. Projekt osvetljuje napetosti med domom in izgnanstvom, koreninami in presaditvijo, preteklostjo in prihodnostjo. Združuje umetniški pristop z dokumentarno natančnostjo in poetično občutljivostjo.

Koncept in glasba: Tetiana Khoroshun; Besedilo in dramaturgija: Felisa Ko; Pripoved v slovenščini: Felisa Ko, Neža Dvorščak, Irena Pivka, Peter Podgoršek, Marko Rafolt; Pripoved v ukrajinščini: Tetiana Khoroshun, Valeriia Chudentsova, Andrii Anisimov, Artem Makshayev, Alla Zahaikevych, Anastasia Alyoshina, Margarita Cherenkof; Fotografije: Aleksandr Lis, Katya Schigo; Svetovanje: Irena Pivka, Brane Zorman; Oblikovanje: Matej Tomažin.

V besedilu zvočnega sprehoda so uporabljeni odlomki in pesmi Hryhorija Skovorode, Ivana Cankarja, Alieja Kendzhe-Alija, Anastasie Alyoshina, Alle Zahaikevych in Margarite Cherenkof.

Projekt podpira »Culture Helps / Культура допомагає«, ki ga izvajata Insha Osvita (UA) in zusa (DE). Sofinancira ga Evropska unija v okviru posebnega razpisa za podporo ukrajinskim razseljenim osebam ter ukrajinskim kulturnim delavcem in ustvarjalcem. Produkcija Cona 2025.



WEDNESDAY | 24 Sept, 18.30

SATURDAY | 27 Sept, 10.00

North City Park

Tetiana Khoroshun, Felisa Ko *VRTATYS'*

soundwalk

The soundwalk weaves together personal memories, dreamlike landscapes and the brutal reality of the war in Ukraine. Conceived as an audio walk through an urban park, it alternates between realistic and surreal worlds – telling the real stories through the mindscape of an injured Ukrainian soldier. Dedicated to the Park Rastoče knjige, through multilingual narration (Slovenian, Ukrainian), *VRTATYS'* sound walk brings to the audience diverse literature resources – Ukrainian baroque poetry by Hryhorii Skovoroda, Slovenian modernist prose by Ivan Cankar, an authentic Crimeantatar poem by Alie Kendzhe-Ali, as well as personal narrations and sound environments from people who are currently in Ukraine and on occupied Ukrainian territories. The project highlights the tensions between home and exile, roots and transplantation, past and future. It merges an artistic approach with documentary precision and poetic sensitivity.

Concept and composition: Tetiana Khoroshun; Writing and dramaturgy: Felisa Ko; Narration in Slovenian: Felisa Ko, Neža Dvorščak, Irena Pivka, Peter Podgoršek, Marko Rafolt; Narration in Ukrainian: Tetiana Khoroshun, Valeriia Chudentsova, Andrii Anisimov, Artem Makshayev, Alla Zahaikevych, Anastasia Alyoshina, Margarita Cherenkof; Photography: Aleksandr Lis, Katya Schigol; Mentors: Irena Pivka, Brane Zorman; Design: Matej Tomažin.

The text of the soundwalk includes excerpts and poems by Hryhorii Skovoroda, Ivan Cankar, Alie Kendzhe-Ali, Anastasia Alyoshina, Alla Zahaikevych and Margarita Cherenkof.

This project is supported by "Culture Helps / *Культура допомагає*" – a project implemented by Insha Osvita (UA) and zusa (DE) and co-funded by the European Union under a dedicated call for proposals to support Ukrainian displaced people and the Ukrainian Cultural and Creative Sectors. Production Cona 2025.



PETEK | 26. 9., 18.00

SOBOTA | 27. 9., 12.00

Petelinji most, Gradaščica

Eva Mulej Vrabič (Oka), Jaka Bombač *Telesa vode* zvočni sprehod

Še preden voda postane nekaj, kar moramo zaščititi, je snov sanjarjenja. V zvočnem sprehodu izhajamo iz zavedanja, da smo tudi sami nekakšna telesa vode in da je naša odgovornost do vode tesno povezana z našo odgovornostjo do tega, kako pomnimo in si predstavljamo svet. Voda kot element postane materialni prevodnik naših domišljjskih podob in podaljšek naših vezivnih tkiv.

Nanašamo se na deli Gastona Bachelarda in Ivana Iljiča, mislecev vode, ki sta trdila, da domišljija ni le zmožnost oblikovanja mentalnih podob, ampak utelešena zmožnost, ki nam omogoča ustvarjalno sobivanje s svetom. Bachelard piše, da je voda »oko sveta«. Ne le zato, ker odseva nebo, ampak ker se v njenih globinah zbirajo fragmenti preteklosti; globoka voda je tihi spomin, utelešeni simbol nenehnega naseljevanja preteklosti v sedanjost.

Potovali bomo od bistrih, pomladnih, rečnih voda, do težjih, gostih, spečih, mrtvih voda. Sprehajali se bomo med spevi, stih, podobami, med časovnostmi različnih teles vode. Po površinskih tokovih v globine rečnih tal; od reke pozabe do jezera spominov. V obdobju nenehnega pretoka informacij, ljudi, valut, prometa, med šviganjem po brzici časa, bomo zgradili začasni pristan pri »mlaki, ki vsebuje ves svet«, v »trenutku sanj, ki vsebuje vso dušo«.

Zvočni sprehod *Telesa vode* je nastal v produkciji zavoda Cone 2025, avtorja sta bila izbrana na *Pozivu za nove zvočne prehode festivala TO)pot*, leta 2024.



FRIDAY | 26 Sept, 18.00
SATURDAY | 27 Sept, 12.00
Rooster Bridge, Gradaščica

Eva Mulej Vrabič (Oka), Jaka Bombač *Bodies of Water* soundwalk

Even before water becomes something we need to protect, it is the stuff of dreams. This soundwalk begins with the awareness that we ourselves are bodies of water and that our responsibility to water is deeply connected to how we remember and imagine the world. Water, as an element, becomes a material conduit for our imagination and an extension of our connective tissues.

We draw on the works of Gaston Bachelard and Ivan Illich, thinkers deeply engaged with water, who argued that imagination is not merely the ability to form mental images but an embodied capacity that enables creative coexistence with the world. Bachelard describes water as the “eye of the world” – not only because it reflects the sky, but because its depths hold fragments of the past; deep water is a silent memory, an embodied symbol of how the past continually inhabits the present.

Our journey moves from clear, lively spring and river waters to heavier, dormant and dead waters. We walk among songs, verses and images, navigating the temporalities of different bodies of water – from surface currents to the riverbed depths; from the river of forgetfulness to the lake of memories. In an era of constant flow – of information, people, currencies and traffic – while navigating the rapids of time, we will build a temporary harbour at the “pool that contains the whole world”, in the “moment of the dream that contains the whole soul”.

The soundwalk *Bodies of Water* was produced by Cona institute in 2025. The authors were selected through the *Call for New Sound Walks by the TO)pot festival* in 2024.



SOBOTA | 27. 9., 17.00

Ljubljansko pokopališče Žale, Cerkev sv. Križa

Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek *Zid ločuje mrtve od živih*

zvočni sprehod

Ko je pogreba konec, se trudimo čim prej pozabiti. Vse namenjam o življenju in ne smrti. Prej in potem za nas ne obstaja. Razen ko se zgodi. Takrat prepuščamo najbližje drugim. Včasih ni bilo tako. Cilj našega zvočnega sprehoda je, da javni prostor odpremo vsemu tistemu, kar ne sme, ne more, noče biti povedano. Začuteno. Zakaj zid ločuje mrtve od živih?

Zvočni sprehod se začne in konča pred cerkvijo sv. Križa na Žalah. Sprehodili se bomo skupaj.

Avtorska ekipa: Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek; Glasba: Jasmin Avdić, Teja Gorenc; Oblikovanje zvoka: Urban Gruden; Mentorstvo: Saška Rakef, Tomaž Gubenšek; Lektura: Mateja Juričan; Fotografija: Tina Urbajs. Produkcija UL AGRFT, partner Cona 2024/2025.

Zvočni sprehod *Zid ločuje mrtve od živih* je del projekta *Smrt – življenje*, ki ga financira Sklad Univerze v Ljubljani za umetniško področje in nastaja v koprodukciji Akademije za gledališče, radio, film in televizijo, Univerza v Ljubljani, ter zavoda Cona.



SATURDAY | 27 Sept, 17.00
Holy Cross Parish Church at Žale

Nikola Drole, Lina Eržen, Tadej Grum, Zala
Kramperšek, Maša Milčinski, Ajda Pirtovšek
The Wall Between the Dead and the Living
soundwalk

After a funeral, we often try to move on quickly. Our world is about life, not death. For most of us, there's no clear before and after – until it happens. Then we leave our loved ones to others. But it wasn't always like this. This soundwalk invites you to face what usually should not – or cannot – be said or that which is left unsaid, but is felt quietly. Why is there a wall between the dead and the living?

The Wall Between the Dead and the Living starts and ends in front of the Holy Cross Parish Church at Žale. We will walk together.

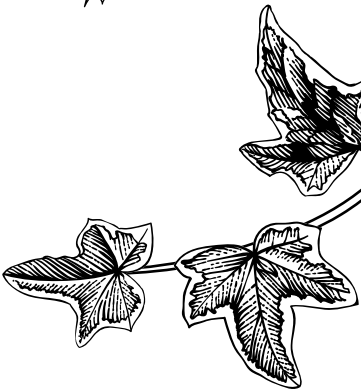
Creative team: Nikola Drole, Lina Eržen, Tadej Grum, Zala Kramperšek, Maša Milčinski, Ajda Pirtovšek; Music: Jasmin Avdič, Teja Gorenc; Sound design: Urban Gruden; Mentors: Saška Rakef, Tomaž Gubenšek; Proofreading: Mateja Juričan; Photo: Tina Urbajs.
Production: UL AGRFT, partner Cona 2024/2025.

The soundwalk *The Wall Between the Dead and the Living* is part of the *Death – Life* project, funded by the University of Ljubljana Fund for the Arts. It is co-produced by the Academy of Theatre, Radio, Film, University of Ljubljana, and Television and Cona institute.

Hoditi-s spremembami
Onkraj poslušanja 2025
Simpozij CENSE



Walking-with Changes
Beyond Listening 2025
CENSE Symposium





»CENSEmaking« ali osmišljanje

Sprehod z mrežo v gibanju

Konec novembra 2023 je v Budimpešti na videz majhen dogodek pokazal, da razpravljanje o naših skupnih zvočnih krajinah in ukrepanje v zvezi z njimi ni le smiselno, temveč tudi nujno. In ob vse večjih negotovostih, konfliktih in podnebnih spremembah morda bolj kot kdaj koli prej. Mnogi se strinjamo, da se stanje našega planeta – skupaj z njegovimi človeškimi in več-kot-človeškimi sobivalci in sobivalkami – izraža prav skozi zvočne krajine. S pozornim poslušanjem teh izražanj odpiramo poti za razumevanje tega stanja in odzivanje nanj.

Toda kaj pravzaprav pomeni prisluhniti stanju sveta? Kakšne odgovornosti izhajajo iz tega, da se uglasimo z njim? Zgolj osveščenost morda ne bo dovolj. Kakšne ukrepe si lahko zamislimo na podlagi uvida, pridobljenega s poslušanjem, ki bi nam lahko pomagali narediti korak naprej – ali morda celo nazaj – k boljšemu razumevanju temeljnih vzrokov za izzive, s katerimi se soočamo?

Dogodek v hladni Budimpešti je bil skrbno ubran z raziskovanjem, kako bi od poslušanja lahko napredovali k vsaj okvirnemu načrtovanju možnih smeri naprej. Ob priznavanju transformativne moči poslušanja smo se hkrati spraševali: ali od njega včasih ne pričakujemo preveč? Katera druga dejanja bi morala uvajati v poslušanje, ga spremljati in mu slediti, da bi lahko prišlo do sprememb, na katere upamo? Kako se je še mogoče lokalno in kolektivno spopasti z vse bolj opaznimi spremembami v naših okoljih onkraj dejanja poslušanja?

Simpozij, ki ga je organizirala Srednjeevropska mreža za zvočne ekologije (CENSE), ni ponujal nobenih neposrednih predpisov – in to tudi ni bil njegov namen. Poslušanje le redko pripelje do končnih sklepov; če kaj, jih postavlja pod vprašaj, odpirajoč nove poti, ki bi sicer lahko ostale neopažene ali bi se zdele prezahtevne. Kljub temu je dogodek za seboj pustil nekaj bolj konkretnega: niz odmevnih razmišljanj, ki potrjujejo pomen poslušanja, refleksij, ki so jih udeleženske in udeleženci odnesli nazaj s seboj v svoje skupnosti, na mokrišča, rečna ustja, v soline, gozdove in druge kraje varstva in skrbništva, od koder so prišli.

Skoraj takoj je simpozij prinesel še en rezultat – nekaj, kar je bilo ob bogastvu izmenjanih pogledov v tistih intenzivnih dneh seveda možno,



CENSEmaking

A walk with the network in motion

A seemingly small event in Budapest in late November 2023 showed that discussing and acting upon our shared soundscapes is not only meaningful but necessary. Amid growing uncertainties, conflicts, and climate transformations, it may, in fact, be more vital than ever. As many of us would agree, it is through soundscapes that our planet – together with its human and more-than-human co-inhabitants – expresses its condition. By attending to these expressions through attentive listening, we open pathways to understanding and responding to that condition. But what does it truly mean to listen to the world's condition? What kinds of responsibilities arise from becoming attuned to it? Awareness alone may not be sufficient. What actions can we imagine that build upon the insights gained through listening, helping us move forward – or perhaps even backward, to better understand the roots of the challenges we face?

That event in chilly Budapest was carefully tuned to explore how we might move beyond listening and sketch, at least tentatively, possible directions forward. However, while acknowledging the transformative power of listening, we also pondered: do we sometimes expect too much from it? What other actions must precede, accompany, and follow listening in order to foster the change we hope for? How can the increasingly palpable transformations across our environments be addressed, locally and collectively, beyond the act of listening itself?

Organised by the Central European Network for Sonic Ecologies (CENSE), the symposium did not seek to offer any direct prescriptions – nor should it have. Listening rarely leads to definitive conclusions; rather, it unsettles them, opening avenues that might otherwise remain imperceptible or inconvenient to pursue. Nevertheless, the symposium left behind something more concrete: a series of resonant reflections affirming that listening matters, reflections which participants carried back into their communities, wetlands, saltworks, estuaries, forests, and other places of care and custodianship from which they had come. Another tangible outcome emerged almost immediately – one that, considering the richness of perspectives shared during those intense days, was, in some ways, inevitable to foresee (or forehear). It became clear that



če ne celo neizogibno, predvideti (ali vnaprej slišati). Namreč spoznanje, da potrebujemo več časa in prostora in tesneje povezano mrežo, da bi lahko vztrajali pri teh vprašanjih in jih predelali. Dogodek *ONKRAJ POSLUŠANJA 2025: HODITI-S SPREMEMBAMI*, ki se tu v Ljubljani odvija vzporedno s festivalom *TO)pot*, si nas tako, medtem ko smo zatopljeni v poslušanje, prizadeva premikati še naprej – počasi in pozorno – tudi v smer onkraj poslušanja.

Rebecca Solnit v svojem navdihujočem delu *Wanderlust* zapiše, da je »hoja, v idealnih razmerah, stanje, v katerem so um, telo in svet usklajeni, kot bi bili trije liki, ki so končno sogovorniki v pogovoru, tri note, ki naenkrat sestavljajo akord.« Posvečati se stanju našega planeta pomeni dovoliti si hoditi z njim. In posledično tudi dovoliti planetu – in različnim načinom, na katere se njegova kompleksnost kaže na lokalni ravni –, da hodi skozi naš um in telo, »ne da bi ga ta popolnoma zasedla«, če znova citiram Solnit.

Katerih načinov poslušanja – in hoje-z – se danes lahko lotimo, če hočemo navdihniti nove perspektive ali oživiti stare, toda pomembne poglede na okoljske spremembe, ki zadevajo vse nas? Kaj bi pomenilo, če bi upočasnili tempo in raje kot hiteli reševati te težave, nekaj časa hodili z njimi in jim naklonili potrebni posluh? Kako bi lahko težave prepričali, naj hodijo z nami, namesto da nas prehitevajo – ali teptajo naše najboljše namene?

Dogodek se osredotoča na hojo kot kritično in ustvarjalno raziskovalno metodo, ki v paru s transformativno močjo poslušanja lahko pomaga razvijati nove načine čutenja in spoznavanja spreminjajočega se sveta okoli nas. Z odprtim pozivom za razprave, peripatetična ali performativna predavanja in plakate poslušanja smo umetnike in umetnice ter znanstvenice in znanstvenike povabili k sodelovanju v širokem, a medsebojno povezanem razponu naslednjih tematik: *hoditi-s spremembami* – ponovni premislek o hoji kot raziskovalni metodi in pristop k poslušanju s stopali; *poslušanje-z disciplinami in onkraj njih* – raziskovanje stičišč umetnosti, znanosti in tehnologije v zvočnih ekosistemih; *vztrajanje-s solastalgijo* – obravnavanje stiske, ki jo povzročajo okoljske spremembe v našem domačem okolju; *resoniranje-z lekcijami antropocena* – soočenje neenakosti, diskriminacije in družbene nepravilnosti; *sobivanje-z več-kot-človeškimi zvočnimi okolji*



we need more time, more space, and a more closely aligned network in order to stay with and work through these questions. Thus, *BEYOND LISTENING 2025: WALKING-WITH CHANGES* – the very event unfolding here in Ljubljana, back-to-back with the *TO)pot* festival – carries the ambition to continue moving us, slowly and attentively, while immersed in the act of listening but also towards its beyond.

Writing in her inspiring *Wanderlust*, Rebecca Solnit suggests that “walking, ideally, is a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord.” To attend to the condition of our planet, is to allow oneself to walk with it. And by implication, to allow the planet – and diverse ways through which its complexities manifest themselves locally – to walk through our minds and bodies, “without being made busy by them”, to quote Solnit once more.

What modalities of listening – and walking-with – can we engage with today to inspire new perspectives, or regenerate old but meaningful ones, on the environmental changes that affect us all? What would it mean to slow down and, rather than rushing to solve these challenges, walk with the troubles and give them the hearing they require? How might we persuade those troubles to walk alongside us, rather than overtaking us – or trampling upon our best intentions?

This event turns to walking as a critical and creative method of inquiry, which – when coupled with the transformative power of listening – may help us develop new modes of sensing and knowing the transforming world around us. Through an open call for papers, peripatetic or performative lectures, and listening posters, we invited artists and scholars to engage with a broad and yet interconnected range of themes, including: *Walking-with changes* – rethinking walking as a method of inquiry and approaching listening with one’s feet; *Listening-with and beyond disciplines* – exploring the convergence of art, science, and technology within sonic ecosystems; *Staying-with solastalgia* – addressing the distress induced by environmental change in our home environments; *Resonating-with lessons from listening to the Anthropocene* – confronting inequality, discrimination, and social injustice; *Being-with other-than-human sonic environments* – engaging ecoacoustics, bioacoustics, and environmental activism; and *Rethinking-with* local and regional, historical



– delovanja ekoakustike, bioakustike in okoljskega aktivizma; ter *premišljevanje*-z lokalnimi in regionalnimi, zgodovinskimi in sodobnimi epistemologijami in etikami okoljske osveščenosti.

Tokratni simpozij zaznamuje tudi pomemben trenutek za skupnost CENSE. Po dogodku v Budimpešti je postalo jasno, da ima mreža CENSE smisel – vendar pa se njen namen lahko ohranja in razvija le, če se umetniki in umetnice, znanstvenice in znanstveniki in aktivisti in aktivistke iz regije zedinimo okoli najbolj perečih vidikov naše sodobne stvarnosti, tako tu kot drugod po svetu. Po Budimpešti in nizu spletnih srečanj smo začeli razmišljati o zapuščini mreže in oblikovati vizijo njene prihodnosti. Skupaj smo prenovili njeno poslanstvo ter v središče postavili varovanje in obnavljanje zvočnih krajin z interdisciplinarnimi dejavnostmi. Po ponovni registraciji mreže v Wrocławu na Poljskem smo zdaj odločeni zgraditi trdne temelje za prihodnja sodelovanja in pobude, kakršna je ta v Ljubljani. Verjamemo, da si glasovi iz naše regije zaslužijo več posluha – zlasti danes, v času geopolitičnih napetosti, bivanjske negotovosti in vse jasnejšega prepoznavanja epistemskega in imperialističnega nasilja, ki je v preteklosti obvladovalo in »discipliniralo« to regijo in ki ga nekateri primerjajo celo s kolonializmom. Ko govorimo o »glasovih«, ne mislimo le na posameznice in posameznike in človeške skupnosti, temveč tudi na nečloveška bitja. Naš glas se ne zoperstavlja drugim glasovom na celini ali po svetu. Čeprav je zahodna Evropa – in Zahod na sploh – zgodovinsko zanemarjala glasove iz srednje in vzhodne Evrope, danes ni več prostora za reakcionarno držo. Naša mreža tako ostaja odprta za vse, ki jih kot nas skrbi za zvočna okolja in posledično za vse njihove akterje – človeške in več-kot-človeške –, za vse, ki sodelujejo pri oblikovanju teh okolij in še zlasti za tiste, ki so bili in so še vedno iz tega izključeni.

Iskreno se zahvaljujemo organizacijski skupini festivala *TO)pot*, ki so povabili simpozij v goste in mu dali prostor znotraj svojega programa zvočnih sprehodov. Vabimo vas, da se nam pridružite v hoji z mrežo CENSE skozi njene nujne preobrazbe. Upamo, da boste ob bogatem naboru predstavitev vstopili v stanje ne le resonance, temveč morda celo produktivne disonance – uglaseni in v kritičnem dialogu z različnimi načini, na katere poslušanje lahko navdihuje pomembno družbeno delovanje.

V imenu odbora CENSE
Jacek Smolicki,
začasni predsedujoči



and contemporary epistemologies and ethics of environmental awareness. The symposium also marks an important moment for the CENSE community. After the event in Budapest, it became clear that CENSE makes sense – but that its purpose can only be sustained and developed if we, as artists, scholars, and activists from the region, unite around the most pressing aspects of our contemporary reality, both here and beyond. Following Budapest, and through a series of online meetings, we began a process of reflecting on the network's legacy while drafting a vision for its future. As a result, we collectively arrived at a renewed mission that places the protection and restoration of soundscapes, through interdisciplinary activities, at its core. After re-registering the network in Wrocław, Poland, we are now committed to building a solid foundation for future collaborations and initiatives – such as this one, in Ljubljana. We believe that voices from our region must be heard more strongly, especially today, amid geopolitical tensions, existential instabilities, and the growing recognition of epistemic and imperialistic violence that has historically disciplined this region – a violence that some liken to a form of colonialism. By “voices”, we mean not only those of individuals and human communities but also those of other-than-human entities. Our voice is not meant to stand in opposition to other voices across the continent or the world. While Western Europe – and the West more broadly – has historically neglected voices from Central and Eastern Europe, we see no space for reactionary attitudes. Therefore, our network remains open to all who share our concerns for acoustic environments and, through them, for all their actors – human and more-than-human – those participating in shaping these environments, and particularly those who have been, and continue to be, excluded from doing so.

With sincere thanks to the organisers of the *TO)pot* festival who invited and made room for the symposium back-to-back with their programme of soundwalks, we invite you to walk with CENSE as it undergoes necessary transformations. Through a rich array of presentations, we hope you will find yourself not only in a state of resonance but also, perhaps, in a state of productive dissonance – attuned to and in critical dialogue with the diverse ways in which listening can inspire meaningful action.

Jacek Smolicki,
Interim Chair
On behalf of the board of CENSE



Simpozij na terenu: hoja in poslušanje v Krajinskem parku Sečoveljske soline

CENSE simpozij *Onkraj poslušanja 2025: hoditi-s spremembami*, umeščen v široke frekvence festivala *TO)pot*, odpira prostor celodnevni izkustveni dogodku, ki ga imenujemo *Simpozij na terenu: hoja in poslušanje v Krajinskem parku Sečoveljske soline*. Zasnovan je z namenom praktičnega naslavljanja simpozijских tematik, ki se razprostirajo med hojo in poslušanjem, dojemanim bodisi kot radovedni raziskovalni metodi bodisi kot izkustvena pristopa, ki dovoljujeta ponovni premislek onkraj disciplin v smer specifičnih epistemologij ter sodobnih perečih tem, kot so neenakost, okoljske spremembe in pripoznavanje več-kot-človeških subjektivnosti. Obenem sta, kakor je zabeleženo v simpozijem pozivu, »hoja-z in poslušanje utelešeni praksi, ki spodbujata ozaveščenost o omejenih zemeljskih virih in uničujočem vplivu človeštva. Tovrstne prakse nas pozivajo k ponovnemu premisleku o odnosih z nečloveškim življenjem, tehnologijo in ekosistemi. Obenem zagovarjajo etični premik in upoštevanje soodvisnosti kot navdih za sobivanje v smer trajnostne prihodnosti.«

Hoja in poslušanje v Krajinskem parku Sečoveljske soline (KPSS) omogočata sprehajalkam in poslušalcem neposredno seznanjanje s parkom, ki je dom raznolike flore in favne, hkrati pa domovanje večstoletne tradicije, ki to biotsko raznovrstnost omogoča – solinarstva.

Danes se solinarstvo sooča s številnimi izzivi, a hkrati vztrajno ohranja naravno-kulturne dediščine ter specifike tega dragocenega prostora. Sečoveljske soline so – hkrati s Strunjanskimi – namreč edine preživele opuščanja, zasipanja in izbrise, ki so jih doživele druge soline Istrskega polotoka. Izkustvo hoje in poslušanja v KPSS tako omogoča soočanja s spremembami, solastalgijo, (ne)gostoljubnimi zvočnimi ekosistemi ter nenazadnje prepoznavanje nesmisla ločnice med naravo in kulturo, ki vztrajno reže v meso solinarske krajine.



Symposium in the Field: Walking and Listening in the Sečovlje Salina Nature Park

The CENSE symposium *Beyond Listening 2025: Walking-with Changes* is placed within the broad frequencies of the TO)pot festival and opens space for a day-long experiential event called *Symposium in the Field: Walking and Listening in the Sečovlje Salina Nature Park*. It is designed to practically address the symposium themes that lie between walking and listening, perceived either as curious research methods or as experiential approaches that allow for a rethinking beyond disciplines towards specific epistemologies and contemporary pressing topics such as inequality, environmental change, and the recognition of more-than-human subjectivities. At the same time, as noted in the symposium's open call, "by walking-with and listening we engage in embodied practices that stimulate awareness of limited planetary resources and humanity's destructive impact, from climate change to biodiversity loss. Such practices urge us to rethink the relationships with non-human life, technology, and ecosystems, advocating for an ethical shift and interdependent approach, to inspire coexistence for more sustainable futures."

Walking and listening in the Sečovlje Salina Nature Park (SSNP) allows walkers and listeners to directly become acquainted with the park, which is home to diverse flora and fauna, and at the same time home to the centuries-old tradition that makes this biodiversity possible – saltworking.

Despite facing numerous challenges, contemporary saltworking persists in preserving the natural-cultural heritage and the specifics of this precious space. The Sečovlje Salina and the Salina of Strunjan are the only ones to have survived the abandonment, coverings, and erasure that other saltworks on the Istrian peninsula have undergone. The experience of walking and listening in the SSNP thus enables us to confront changes, solastalgia, (in)hospitable sound ecosystems and, finally, to recognise the absurdity of the divide between nature and culture that persistently cuts into the flesh of the saltworks' landscape.



Na poti v Sečoveljske soline obiskovalca in obiskovalko v dejavnost solinarstva uvede prispevek *Hoja-s solinami: esej v poslušanju-z elementi*, ki solinarstvo predstavlja kot dejavnost, bistveno prepleteno z elementi – vodo, zrakom, ognjem, zemljo –, ki sploh omogočajo nastajanje solnih kristalov. Sara Anjo in Karmen Ponikvar na terenu vodita dva sprehoda poslušanja, ki spomnita na ozaveščeno hojo in prisotno poslušanje. Predavanje o zvočni solastalgiji in primer grškega otoka Samotrake ponudita razmislek o nekaterih vzporednicah z izkustvom sprememb v Sečoveljskih solinah.

Druge dejavnosti in celodnevno izkustveno dogajanje v okviru *Simpozija na terenu* omogočajo in izvajajo lokalne ustanove: voden ogled nudi družba SOLINE, d.o.o. / KPSS, voden obisk Muzeja solinarstva in uvid v dediščino solinarstva ponuja Pomorski muzej – Museo del mare »Sergej Mašera« Piran – Pirano, sodobno solinarstvo pa predstavi Združenje Muzofil.

Dogajanje *Simpozija na terenu* se snuje tudi v okviru temeljnega raziskovalnega projekta »Zrno soli, kristaliziranje sobivanja: solinarstvo kot izkustvena okoljska modrost«, ki ga izvajamo na Inštitutu za filozofske in religijske študije Znanstveno-raziskovalnega središča Koper. Zahvaljujemo se zavodu Cona in organizaciji CENSE za gostoljubje za izvajanje projektnih vsebin in omogočeno transdisciplinarno sodelovanje na *CENSE simpoziju* ter festivalu *TO)pot*.

Maja Bjelica,
Inštitut za filozofske in religijske študije, ZRS Koper



On the way to the Sečovlje Salina Nature Park, the presentation *Walking-with the Saltworks: An Essay in Listening-with the Elements* introduces the activity of saltworking as one that is fundamentally intertwined with the elements (water, air, fire, earth), which ultimately enable the formation of salt crystals. In the field itself, two listening walks, held by Sara Anjo and Karmen Ponikvar, remind us of conscious walking and present listening. Finally, a paper on sonic solastalgia and the case of the Greek island of Samothraki offers a reflection on some parallels with the experience of changes in the Sečovlje saltworks.

Other activities and experiential happenings at the *Symposium in the Field* are provided and facilitated by local institutions: a guided tour is provided by the company SOLINE, d.o.o. / SSNP, a guided visit to the Museum of Salt-Making and an introduction to the heritage of saltworking is offered by the Maritime Museum "Sergej Mašera" Piran, and a presentation of contemporary saltworking is facilitated by Muzofil Association.

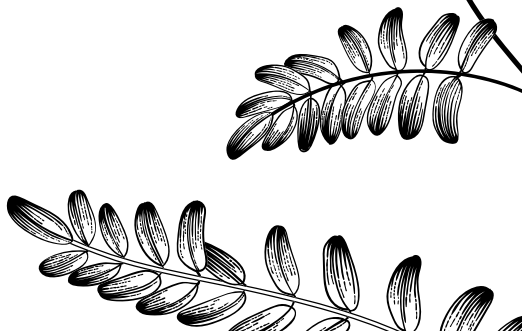
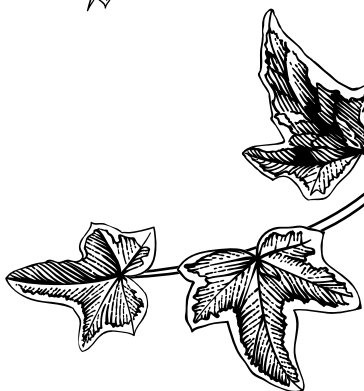
The *Symposium in the Field* is also prepared within the framework of the basic research project "Grain of Salt, Crystallising Cohabitation: Salt-Making as Experiential Environmental Wisdom," which is being implemented at the Institute for Philosophical and Religious Studies of the Koper Scientific and Research Center (ZRS Koper). We would like to thank Cona Institute and the CENSE organisation for their hospitality in implementing the parts of the project and enabling transdisciplinary cooperation at the 2025 *CENSE Symposium* and the *TO)pot* festival.

Maja Bjelica,
Institute for Philosophical and Religious Studies, ZRS Koper

RAZPRAVE



PAPERS





SREDA | 24. 9., 20.00

Cukrarna, učilnica

Madina Tlostanova (*De*)kolonialnost čutenja: *ponovna obravnava dekolonialne aesthesis*

osrednje predavanje

Kolonialnost zaznavanja vpliva na sodobne/kolonialne načine oblikovanja sveta, ki vodijo v ponovno vzpostavljanje ločnice med naravo in kulturo ter v prevlado vizualnosti in predstavnosti nad drugimi načini zaznavanja in izkušanja, kot so zvok, vonj ali dotik. Vse več je kritičnih umetniških praks, ki poskušajo vnovič vzpostaviti dekolonialne oblike lastnega obstoja (ang. *re-existence*) skozi zaznavno izkušnjo (*aesthesis*), z obnavljanjem in posodabljanjem marginaliziranih čustvenih vzgibov ter postavljajoč v ospredje medsebojno prepletena ekokritična vprašanja in kritike tehnološke kolonialnosti. Ti premiki načenjajo tradicionalne dekolonialne agende in jih širijo v celovitejši kritični pogled v prizadevanjih za rešitev kompleksnosti krize, v kateri živimo.

Ključne besede: *kolonialnost čutenja, dekolonialna aesthesis*



WEDNESDAY | 24 Sept, 20.00

Cukrarna, conference room

Madina Tlostanova *(De)coloniality of Sensing: Decolonial Aesthetics Revisited*

keynote speech

Coloniality of sensing informs the modern/colonial ways of worlding leading to reinstatement of the nature/culture divide and the predominance of visibility and representation over other modes of perception and engagement such as sound, smell or touch. There is a growing number of critical art forms attempting decolonial re-existence through aesthetics, revamping these marginalised affective impulses as well as bringing forward the intertwined ecocritical concerns and the critique of technological coloniality. These shifts are eroding and broadening the traditional decolonial agendas in the direction of a more comprehensive critical outlook striving to address the complexity of the crisis we inhabit.

Keywords: *coloniality of sensing, decolonial aesthetics*



PETEK | 26. 9., 11.30

Mestni muzej Ljubljana, projekcijska dvorana

Maria Balabas *Dom je tam, kjer se zgodi poslušanje*

performativno predavanje

Kaj pomeni biti doma? Ali lahko prakse poslušanja povežemo s širšim občutkom doma? V prispevku povezujem koncept ekozofije Arneja Næssja s prakso zvočnih sprehodov in prakso povezanega poslušanja, kakor ga razume in razvija Abigail Gardner, da bi podala lastno interpretacijo pojma ruralnega futurizma (Leandro Pisano).

Zagovarjam stališče, da zvočni sprehodi, ki jih izvajamo z namenom ustvarjanja novih povezav in novih čustvenih krogotokov, lahko prispevajo k razvoju izhodišč za večplastno dožemanje vezi med ljudmi in naravnim okoljem ter s tem k širjenju ideje ruralizma. Raziskujem občutke pripadnosti – gospodinjstvu, naravnemu okolju, skupnosti, osebi ali živalim –, ki izhajajo iz praks povezanega poslušanja in zvočnih sprehodov, in preučujem, kako le-ti prispevajo h globljemu razumevanju koncepta ekozofije. Ruralni futurizem bom obravnavala tudi z vidika občutljivega procesa čustev in vrednot, ki se odražajo tudi v zvočnih praksah.

Ključne besede: *ekozofija, ruralizem, zvočni sprehod*



FRIDAY | 26 Sept, 11.30

City Museum of Ljubljana, projection hall

Maria Balabas *Home Is Where Listening Happens*

performative lecture

What it means to be at home? Can we connect practices of listening with an extended feeling of being home? In this paper, I will connect Arne Næss's concept of ecosophy with the practice of soundwalking and that of connected listening as understood and developed by Abigail Gardner in order to provide a personal interpretation of the notion of rural futurism (Leandro Pisano). I argue that soundwalking practised with the intention of creating new connections and new affective circuits can advance the premises for a multilayered perception of the bonds between humans and the natural environment, contributing to the expansion of the concept of ruralism. I explore the feelings of belonging – to a household, to a natural environment, to a community, to a person or to animals – that arise from the practices of connected listening and soundwalking and how they contribute to a deeper understanding of the concept of ecosophy. Further, I will address rural futurism as a sensible process of affects and values also reflected in sound practices.

Keywords: *ecosophy, ruralism, soundwalk*





ČETRTEK | 25. 9., 9.00

Avtobus za Krajinski park Sečoveljske soline

Maja Bjelica *Hoditi-s solinami: esej v poslušanju-z elementi*

razprava v gibanju

Esej je usmerjen v raziskovanje specifičnih elementov solinarstva v Sečoveljskih solinah. Ta pokrajina, v kateri že stoletja domuje tradicija pridobivanja soli, predstavlja ekosistem sobivanja med človekom in več-kot-človeškimi bitji ter elementi. V zadnjih desetletjih je solinarska dejavnost korenito upadla, kar je privedlo do nepovratnih sprememb v krajini.

V predstavitvi raziskujemo solinarstvo na križišču polj okoljske antropologije, ekoetnografije, ekofenomenologije in etike poslušanja – področij, na katerih sta tako hoja kot poslušanje prisotni kot relacijski praksi in raziskovalni metodi.

Z izkušanjem *poslušanja-z* in utelešanjem *hoje-z* si bomo skušali in skušale predstavljati, kako zvenijo štirje elementi (voda, ogenj, zrak in zemlja), ko kristalizirajo v sol.

Ključne besede: *poslušanje-z, hoditi-z, solinarstvo, filozofija elementov, Sečoveljske soline*

Raziskava in predstavitev eseja sta rezultata raziskovalnega projekta »Zrno soli, kristaliziranje sobivanja« (J6-50196) in raziskovalnega programa »Mejna področja« (P6-0279), ki ju financira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS).



THURSDAY | 25 Sept, 9.00

Bus to the Sečovlje Salina Nature Park

Maja Bjelica *Walking-with the Saltworks: An Essay in Listening-with the Elements*

paper in motion

This essay is oriented towards the exploration of specific elements of saltworking in a particular environment in southwestern Slovenia, the Sečovlje Saltworks. This region has been home to salt production for centuries and functions as an ecosystem of cohabitation among humans and more-than-human beings and elements. In recent decades, saltworking has declined drastically, which has led to several irreversible changes in this landscape.

In this presentation, saltworking is explored in the fields of environmental anthropology, ecoethnography, ecophenomenology and the ethics of listening, where both walking and listening are present as relational practices and as research methods.

With experiencing *listening-with* and embodying *walking-with* we will be attempting to imagine the sound of the four elements (water, fire, air and earth) crystallising into salt.

Keywords: *listening-with, walking-with, saltworking, elemental philosophy, Sečovlje Saltworks*

This research and paper presentation is funded by the Slovenian Research and Innovation Agency (ARIS) through the research project "Grain of Salt, Crystallising Cohabitation" (J6-50196) and the research programme "Liminal Spaces" (P6-0279).



ČETRTEK | 25. 9., 16.30

Krajinski park Sečoveljske soline, Lera

George Edmondson *Zvočna solastalgija: prisluškovanje okoljski in kulturni identiteti na Samotraki*

performativno predavanje

Predstavitev raziskuje koncept »zvočne solastalgije« s pomočjo terenskega dela, opravljenega na grškem otoku Samotraki, kjer se skozi spremenljivo okoljsko in kulturno zvočno krajino razkrivajo globoke vezi med krajem, spominom in identiteto. Z uporabo metod *hoje-z* in *poslušanja-z* dokumentiram, kako se prebivalci istovetijo z naravnimi zvoki svojega okolja – valov, vetrov, kozjih zvoncev – in kako ti kot odmevi zazvenijo v njihovih mislih. Predavanje vabi udeleženske in udeležence k razmisleku o tem, kako se gibanje, prostor in poslušanje prepletajo ter ustvarjajo priložnosti za motrenje čustvenih in ekoloških razsežnosti zvoka v prehajanju.

Ključne besede: *zvočna ekologija, solastalgija, okoljsko poslušanje, akustični spomin, participatorni zvok*



THURSDAY | 25 Sept, 16.30

Sečovlje Salina Nature Park, Lera

George Edmondson *Sonic Solastalgia: Listening to Environmental and Cultural Identity in Samothraki* performative lecture

This presentation explores the concept of “sonic solastalgia” through fieldwork conducted on the Greek island of Samothraki, where shifting environmental and cultural soundscapes reveal deep connections between place, memory, and identity. Drawing on *walking-with* and *listening-with* methods, I document how residents relate to the natural sounds of their environment – waves, wind, goat bells – and how these become imagined echoes in the mind. This lecture invites participants to consider how movement, place, and listening intersect, creating opportunities to reflect on the emotional and ecological dimensions of sound in transition.

Keywords: *sonic ecology, solastalgia, environmental listening, acoustic memory, participatory sound*



PETEK | 26. 9., 11.30

Mestni muzej Ljubljana, projekcijska dvorana

Darko Fritz *H2O Interface*

razprava

Na razstavi *H2O Interface*, ki jo je kuriral Darko Fritz, sodelujejo Leah Barclay, Karla Brunet, Nigel Helyer, Toni Meštrovič, Dijana Protič, Robertina Šebjanič, Sofia Crespo in Feileacan McCormick. Avtorice in avtorji raziskujejo vlogo vode v antropocenu in poudarjajo njene povezave tako s človeškimi kot z nečloveškimi entitetami. Navdahnjena z delom *Parlament stvari* Bruna Latoura, razstava izpodbija tradicionalne ločnice med naravnimi in družbenimi pojavi. Latourov koncept spodbuja k ponovnemu razmisleku o človeških in nečloveških akterjih kot delu večjih, hibridnih mrež. V tem kontekstu voda nastopa kot aktivna udeleženka v tovrstnih, medsebojno povezanih sistemih. V razstavi se zvočne ekologije poudarjajo kot ključno sredstvo, ki povezuje vse elemente antropocena. Zvočna umetnost pojasnjuje odnose med živimi organizmi, vodo in predmeti ter izpostavlja zapletene medsebojne povezave, ki oblikujejo naše okolje. S tem multidisciplinarnim pristopom projekt razvija diskurz o vodi in jo predstavlja kot dinamično silo v medsebojno povezanih ekosistemih.

Ključne besede: voda, zvočna umetnost, zvočni sprehod, instalacija, Leah Barclay, Karla Brunet, Nigel Helyer, Toni Meštrovič, Dijana Protič, Robertina Šebjanič, Sofia Crespo, Feileacan McCormick, Pula



FRIDAY | 26 Sept, 11.30

City Museum of Ljubljana, projection hall

Darko Fritz *H2O Interface*

paper

The *H2O Interface* exhibition, curated by Darko Fritz, features artists Leah Barclay, Karla Brunet, Nigel Helyer, Toni Meštrovič, Dijana Protić, Robertina Šebjanič, Sofia Crespo, and Feileacan McCormick. It explores the role of water in the Anthropocene, highlighting its connections to both human and non-human entities. Inspired by Bruno Latour's *Parliament of Things*, the exhibition challenges traditional boundaries between natural and social phenomena. Latour's concept encourages a rethinking of human and non-human actors as part of larger, hybrid networks. In this context, water is seen as an active participant in these interconnected systems. The exhibition emphasises sound ecologies as a crucial medium connecting all elements of the Anthropocene. Sound art is used to amplify the relationships between living organisms, water, and objects, highlighting the complex interconnections that shape our environment. Through this multidisciplinary approach, the project expands discourse on water, presenting it as a dynamic force within interconnected ecosystems.

Keywords: *water, sound art, soundwalk, installation, Leah Barclay, Karla Brunet, Nigel Helyer, Toni Meštrovič, Dijana Protić, Robertina Šebjanič, Sofia Crespo, Feileacan McCormick, Pula*



SREDA | 24. 9., 12.00

Cukrarna, učilnica

Bálint János Kiss *Onomatopeja in postindustrijska zvočna krajina*

razprava

Številni zvoki moderne zvočne krajine so za zgodovino nekaj novega in kot taki tudi za človeško uho. Antropofonija se je močno razširila zaradi elektromehanske in digitalne tehnologije (npr. motoriziranega prometa, sistemov izmeničnega toka). Kljub temu jeziki ohranjajo sposobnost tvorjenja besed, ki se nanašajo na nove zvoke iz okolja, npr. z onomatopejami, kot so piskanje, brnenje, drdranje itn. Da bi raziskal, kako se je posnemanje zvokov razvijalo s spreminjanjem zvočne krajine, sem preučil šest urbanih zvočnih virov (sireno, avtomobil, ventilator itd.) in v finskem jezikovnem korpusu KORP v9 identificiral dvanajst onomatopejskih glagolov, razširjenih med govorečimi za posnemanje glasov, ki jih omenjeni viri oddajajo. Glagole sem nato analiziral z vidika etimologije in v kontekstu rabe, da bi osvetlil jezikovne prilagoditve. Študija je pokazala, da jezik na splošno raje reciklira že obstoječe glagole s pomenskimi premiki, ki temeljijo na metaforični razširitvi in/ali zvočno-čustvenih podobnostih, kot pa da bi ustvarjal nove.

Ključne besede: *onomatopeja, izrazno besedišče, uralski jeziki, postindustrijska zvočna krajina*



WEDNESDAY | 24 Sept, 12.00

Cukrarna, conference room

Bálint János Kiss *Onomatopoeia and the Post-Industrial Soundscape*

paper

Many of the sounds of the modern soundscape are new to history and as such to the human ear. Anthropophony has expanded greatly thanks to electromechanical and digital technology (e.g., motorised traffic, AC systems). Still, languages maintain their ability to refer to new environmental sounds; e.g., by onomatopoeia such as beeping, buzzing, rattling, etc. In order to investigate how sound imitation has evolved along these changes in the soundscape, I examined six urban sound sources (siren, car, fan, etc.) and identified twelve onomatopoeic verbs that language users use to imitate the sounds they make based on Finnish language corpus KORP v9. I then analysed the verbs in terms of etymology and usage contexts to shed light on the linguistic aspects of this adaptation. Broadly, the study showed that languages choose to recycle already existing verbs, by carrying out semantic shifts based on metaphoric extension and/or aural-affective resemblance, rather than creating new ones.

Keywords: *onomatopoeia, expressive vocabulary, Uralic languages, post-industrial soundscape*



SREDA | 24. 9., 14.00

Cukrarna, učilnica

Kevin Logan, Mike Thompson *Ena ptičica mi je prišepnila: razmislek o delovanju nečloveških bitij in tehnološki kulturi skozi zvočno mimikrijo škorca*
performativno predavanje

Projekt *Ena ptičica mi je prišepnila* se vključuje v porajajočo se razpravo o etiki snemanja in prevajanja nečloveških vrst ter sporazumevanja z njimi. V dinamiko moči med snemalko in snemanim subjektom se vmešava zvočno sodelovanje s ščebetanjem (skupnosti) škorcev (*Sturnus vulgaris*), ki naseljujejo največji londonski javni trg, Lincoln's Inn Fields. Škorci so znani po tem, da posnemajo oglašanje drugih ptic in neptičje zvoke, kot so trobljenje avtomobilskih hup, zvonjenje mobilnih telefonov in človeški govor. Njihov mojstrski mimezis odpira vprašanja o tem, kako so škorci udeleženi v ustnih zgodovinah človeških soustvarjalcev zvoka. Kakšna je škorčja etika? Se škorci sploh ukvarjajo z etiko? Z mešanico performativnih in spekulativnih praks, med katerimi je tudi spremenljiva zborovska delavnica v sodelovanju s škorci, Logan in Thompson raziskujeta, kje se začne in konča delovanje ljudi in nečloveških bitij.

Ključne besede: večvrstne epistemologije, postčloveška etika, zvočna mimikrija, medvrstna etnografija





WEDNESDAY | 24 Sept, 14.00

Cukrarna, conference room

Kevin Logan, Mike Thompson *A Little Bird Told Me:
A Reflection on Nonhuman Agency and Technological
Culture via the Common Starling's Sonic Mimicry*

performative lecture

The *A Little Bird Told Me* project engages with the nascent debate on the ethics of recording, translating, and communicating with non-human species. The power dynamic between recorder and recorded is troubled via sonic collaborations with a chattering (community) of Common Starlings (*Sturnus vulgaris*) inhabiting Lincoln's Inn Fields, London's largest public square. Starlings are known for their mimicry of other birds and non-avian sounds, such as car alarms, mobile ringtones, and human speech. The species expert mimesis raises questions about how they participate in the oral histories of their human co-sounders.

What are the Starlings' ethics? Do Starlings do ethics?

Through a mix of performative and speculative practices, including an unstable choral workshop in collaboration with Starlings, Logan and Thompson explore where the agency of people and nonhumans begins and ends.

Keywords: *multispecies epistemologies, post-human ethics, sonic mimicry, interspecies ethnography*



SREDA | 24. 9., 9.30

Cukrarna, učilnica

Juan José López Díez, Rok Šturm *Onkraj slišnega: svet substratnih vibracij*

performativno predavanje

Raziskovanje zvokov, ki se v naravnem in urbanem okolju prenašajo po zraku, je spodbudilo razvoj ekoakustike. Toda ob slišnih zvočnih krajinah, ki smo jih zdaj že vajeni snemati in razčlenjevati, obstaja še ena, manj očitna plast: svet vibracij, ki se prenašajo preko substrata – t. i. vibracijska krajina.

Tovrstne vibracije, ki jih z našimi čutili neposredno ne zaznavamo, so ključnega pomena za številne živali, zlasti žuželke. Medtem ko ima človek morda posluh za zvočno krajino, imajo mnoge živali enako močan posluh za vibracijsko krajino. Ta starodavni sistem sporazumevanja je zaznamoval zgodnje evolucijske interakcije in morda smo zanj še vedno dovzetni tudi mi, čeprav niti sami ne moremo reči ali razumeti, do kakšne mere.

Na performativnem predavanju bomo predstavili ekotremologijo – disciplino, ki preučuje substratne vibracije z namenom odkrivanja ekoloških procesov in njihovega potenciala za podporo varstveni biologiji. Po znanstvenem predavanju bomo prisluhnili posnetkom različnih slovenskih vibracijskih krajin, ki so nastali med našo raziskavo.

Ključne besede: *biotremologija, vibracijska krajina, substrat, vibriranje, ekotremologija*



WEDNESDAY | 24 Sept, 9.30

Cukrarna, conference room

Juan José López Díez, Rok Šturm *Beyond the Audible: The World of Substrate Vibrations*

performative lecture

Our focus on airborne sounds in both natural and urban settings has spurred the growth of ecoacoustics. However, while we're accustomed to recording and analysing these audible soundscapes, there's another, less obvious layer: the world of substrate-borne vibrations, or the "vibroscape".

These vibrations are not directly perceptible to our senses, yet they are critical for many animals, especially insects. While we might tune into the soundscape, many animals are equally attuned to the vibroscape. This ancient communication system shaped early evolutionary interactions, and we might still be attuned to it to some degree that we can't even understand.

In this performative lecture, we will introduce ecotremology, a discipline focused on studying these substrate-borne vibrations to uncover ecological processes and that could support biological conservation. After our scientific lecture, we will listen to different Slovenian vibrosapes recorded during our research.

Keywords: *biotremology, vibroscape, substrate, vibration, ecotremology*



SREDA | 24. 9., 14.00

Cukrarna, učilnica

Carina Pesch (La Pesch) *Vltava – stanje snemanja* razprava

Hkrati s predvajanjem odlomkov iz svoje skladbe, prikazovanjem fotografij s potovanja in predstavljanjem svojih izsledkov La Pesch prevede primerek klasične glasbe iz 19. stoletja v raziskovalni, sodobni čezvrstni pristop. Osredotoči se na tri obrate, do katerih je prišlo v obdobju od B. Smetane do danes: 1. Kateri dogodek ali dogodki so omogočili bolj odprte pristope h komponiranju in vključevanje tudi več-kot-človeških bitij v ta proces? La Pesch raziskuje vlogo živali v glasbi od trenutka, ko se je Johnu Cageu na nastopu leta 1952 spontano pridružil pes, in pripoveduje o tem, kako je njen pes spremenil njeno skladanje. 2. Skozi primerjavo svoje skladbe s Smetanovim izvirnikom ilustrira razlike med komponiranjem orkestralne glasbe s programskim načrtom in komponiranjem s terenskimi posnetki. 3. Predlaga ustrezen narativni obrat v konkretni glasbi, akustični ekologiji in terenskem snemanju, saj je neizogibno pristranski umetnik vedno udeležen v vsakem pristopu k vsakemu okolju, to specifično perspektivo pa bi bilo treba jasno izpostaviti in s tem omogočiti njeno prevpraševanje.

Ključne besede: *terensko snemanje, zgodovina komponiranja, drugo-kot-človeško, narativni obrat, subjektivnost*



WEDNESDAY | 24 Sept, 14.00

Cukrarna, conference room

Carina Pesch (La Pesch) *Vltava – A State of Recording* paper

La Pesch plays excerpts of her composition, shows images of the journey, and talks about her findings while translating a piece of classical music from the 19th century to an explorative, cross-species contemporary approach. She focuses on 3 turns since Smetana:

1. What had to happen to allow more open approaches as well as the inclusion of other-than-human beings in composition. She explores the role of animals in music since the 1st dog spontaneously joined a performance of John Cage in 1952, and talks about the way her dog changed her composition. 2. She demonstrates the differences of composing for orchestral instruments with a programmatic agenda and composing with field recordings by comparing her composition to Smetana's original. 3. She suggests a due narrative turn in *Musique Concrète*, *Acoustic Ecology*, and field recording, because the necessarily biased artist is always present in any approach to any environment and this specific perspective should be made transparent in order to be questioned.

Keywords: *field recording, composition history, other-than-human, narrative turn, subjectivity*



SREDA | 24. 9., 12.00

Cukrarna, učilnica

Mersid Ramičević *Vstop v teren kot medij: prečkanje puste krajine*

razprava

Izhodišče za moja prevpraševanja je zapuščeno območje solin ob Ulcinju, najjužnejšem črnogorskem obmorskem mestu. Izhajajoč iz statične krajine v kontekstu gledališča, ki se premika s povezovanjem vozlišč in redefinicijo odnosov med njimi, se sprašujem, kako naj razumemo teren, kadar proces humanizacije nanj ne deluje več. Kako je teren človeku dostopen, dojemljiv, če ni oblikovan, in čigava estetska merila veljajo v tem primeru? Je pusta pokrajina res tako prazna, kot jo vidimo, ali je v njej kaj bolj elementarnega? Ojačane zvočne iteracije s praga okoljskih kontingenc predstavljam kot podlago za tezo, da je določeno stanje zapuščenosti funkcionalno v smislu, da se je prav zaradi odsotnosti človeških akterjev novo območje dediščine razvilo v habitat. Terenski sprehod, za razliko od terenskega dela, ni obremenjen z antropocentrično intencionalnostjo.

Ključne besede: *terenski obhod, humanizacija, opuščенost, dostopnost*



WEDNESDAY | 24 Sept, 12.00

Cukrarna, conference room

Mersid Ramičević *A Venture into the Field as a Medium: Traversing the Barren Landscape*

paper

The wasteland of Ulcinj Salina, adjacent to the southernmost Montenegrin coastal town, acts as the point of departure for my concerns. In keeping with an immobile landscape in the context of theatre that moves as nodes are connected and relationships are redefined, I ask what is to be understood when the field is no longer shaped by the process of humanisation. How is the field accessible if it is not designed, and whose aesthetic notions apply in this case? Is the barren landscape as empty as it is seen, or are there more elementary notions? Conceived through the amplified sonic iterations at the thresholds of environmental contingency, I consider a certain state of abandonment functional as a new heritage site that has evolved into a habitat due to the absence of human actors. The fieldwalk, unlike fieldwork, is unencumbered by anthropocentric intentionality.

Keywords: *fieldwalk, humanisation, abandonment, accessibility*



SREDA | 24. 9., 9.30

Cukrarna, učilnica

Eva Vozárová *Vreščeči zrak: razglabljanja o novem poletju v Bratislavi*

performativno predavanje

V novem stanovanjskem kompleksu nedaleč od središča Bratislave so spokojno tišino meščanskega življenja pred nekaj leti zmotili nepričakovani vsiljivci: škržati.

Cicada orni – za to mesto tuja vrsta – si je tu, kot so potrdili entomologi, ustvarila prvo stalno kolonijo. Njihovo oglušujoče cvrčanje je spremenilo zvočno krajino vročih popoldnevov in naznanilo premik k novi podnebni stvarnosti. Blaga poletja so preteklost; zdaj je čas skrajnosti, spremlja jih vreščanje škržatov kot opozorilo.

Predavanje pripoveduje zgodbo o zvočnem odkritju, do katerega je prišlo nekega lenobnega poletnega popoldneva. Raziskuje neubranost med krajem in zaznavanjem, spominom in podnebjem ter zvokom in kulturo. Trenutek čudenja in svarjenja.

Ključne besede: *škržat, podnebna kriza, Bratislava*



WEDNESDAY | 24 Sept, 9.30

Cukrarna, conference room

Eva Vozárová *Screaming Air: Musings on a New Summer in Bratislava*

performative lecture

In a new residential complex near Bratislava's city centre, the quiet comfort of middle-class life was disrupted a few summers ago by an unexpected intruder: the cicadas.

Cicada orni – a species foreign to this city – established its first permanent colony here, as confirmed by entomologists. Their deafening cry changed the soundscape of hot afternoons and signalled a shift towards a new climate reality. The gentle summers of the past are gone; extremes are here, with the cicadas' scream as a wake-up call. This lecture tells the story of an acoustic discovery made while wandering the city one lazy summer afternoon. It explores dissonances between place and perception, memory and climate, sound and culture. A moment of wonder, and of warning.

Keywords: *cicada*, *climate crisis*, *Bratislava*



SREDA | 24. 9., 14.00

Cukrarna, učilnica

Joanna Patrycja Wyrwa »Ko neizrekljivo pride na dan ...«

razprava

»Ko neizrekljivo pride na dan, postane politična gesta.« Ta izjava Annie Ernaux je izhodišče za predstavitev, ki se osredotoča na to, kako lahko študije zvoka podpirajo ali razgrajujejo ekopolitične urbane diskurze. V središču razmisleka je podgana – simbolna zaščitnica te predstavitve – kot utelešenje podzemlja, skritega in marginaliziranega. Podgana tu ni samo žival, je tudi metafora za »temno« plat urbanega življenja, ki jo – namesto da bi jo priznali kot soobstoječo – obravnavamo kot »grožnjo življenju«. Statistični podatki o urbani akustiki kažejo, da med zvoki prevladujejo hrup, veter, ptičje petje in pasji lajež. Po drugi strani pa so zvoki, ki jih povezujemo z obrobjem – z infrastrukturo, odpadki, gibanjem »nezaželenih« oblik življenja – v raziskavah in razpravah le redko kdaj omenjeni. Odrinjeni so onkraj meja vidnosti in slišnosti. V predstavitvi zastavljam vprašanje: kaj spregledamo in česa ne slišimo, kadar oblikujemo predpostavke za raziskovanje zvočne krajine?

S pojmom »temne zvočne krajine« (po modelu temne ekologije - T. Morton) lahko opišemo prav to področje skritih, spregledanih, neželenih zvokov – ki pa niso nujno tudi nepomembni. Nasprotno, razkrivajo lahko globlje mehanizme izključevanja, predsodkov in oblasti nad prostorom. V tem kontekstu postane človeška akustična ekologija – veda, ki preučuje človeško zaznavanje zvokov v povezavi z okoljskimi procesi – zanimivo raziskovalno področje. Kar nas pripelje do naslednjega vprašanja: kaj lahko pridobimo, če se naučimo prisluhniti tistemu, kar je bilo doslej preslišano ali spregledano? Ali nam vključitev »temnih« zvokov lahko omogoči širše razumevanje mesta in njegovih okoljskih odnosov? Podgane živijo v odpadkih potrošništva, prilagajajo se našim sistemskim napakam in so neme priče in udeleženke katastrof.

Ključne besede: *etika, človeška akustična ekologija, temna zvočna krajina, odpornost, človeško stanje*



WEDNESDAY | 24 Sept, 14.00

Cukrarna, conference room

Joanna Patrycja Wyrwa *"When the unspeakable is brought to light ..."*

paper

"When the unspeakable is brought to light, it becomes political." This statement by Annie Ernaux serves as the starting point for this presentation, which focuses on how sound studies can sustain or deconstruct eco-political urban discourses. At the centre of this reflection is the rat – the symbolic patron of this presentation – as the embodiment of the underground, the hidden, the marginalised. Here, the rat is not just an animal, but a metaphor for the "dark" side of urban life, which, instead of being recognised as coexisting, is treated as an "enemy of life". Statistics on urban acoustics show that the dominant themes are noise, wind, birdsong and dogs barking. Meanwhile, sounds associated with the margins – with infrastructure, waste, the movement of "unwanted" forms of life – are rarely present in research and discussions. They are pushed beyond the boundaries of both visibility and audibility. The presentation asks the question: what do we overlook and what do we not hear when constructing assumptions for research on soundscape?

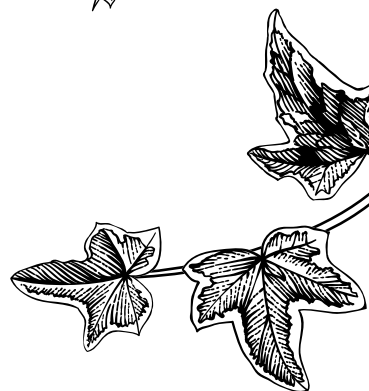
The concept of "dark soundscape" (from dark ecology, T. Morton) can describe precisely this sphere of hidden, overlooked, unwanted – but not necessarily irrelevant – sounds. On the contrary, they can reveal deeper mechanisms of exclusion, prejudice and control of space. In this context, human auditory ecology – a field that studies human perception of sounds in relation to ecological processes – becomes an interesting field of study. This leads to the questions: What can we gain if we learn to listen to what has been inaudible or overlooked until now? Can the inclusion of "dark" sounds broaden our understanding of the city and its ecological relationships? Rats live in the waste of consumerism, adapt to our systemic failures and are silent witnesses and participants in catastrophes.

Keywords: *ethics, human auditory ecology, dark soundscape, resilience, human condition*

PERIPATETIČNA PREDAVANJA IN SPREHODI POSLUŠANJA



PERIPATETIC LECTURES AND
LISTENING WALKS





ČETRTEK | 25. 9., 10.30

Krajinski park Sečoveljske soline, Fontanigge

Sara Anjo *Hoja do kraja moči*

sprehod poslušanja

Hoja do kraja moči je umetniški prispevek, v katerem avtorica raziskuje hojo kot politično-somatsko prakso, pri kateri telo vstopa v odnos z ozemljem, ekosistemom in kolektivno prisotnostjo, v svojem bistvu pa ponuja kraj za javna srečevanja – začasno skupnost.

Projekt se odvija skozi prakso, ki temelji na treh osnovnih dejanjih: dihanju, hoji in mirovanju. K njim pristopa kot h »koreopolitičnim« gestam – gibom s politično in poetično močjo, ki oblikujejo človekovo zavest o sebi v povezavi s krajem. Ta dejanja, poleg običajne funkcije, ki jo imajo, odpirajo prostor za poglobljen razmislek in vabijo sodelujoče k drugačnemu naseljevanju svojih teles in pozornejšemu poslušanju krajin, skozi katere se gibljejo. S tem *Hoja do kraja moči* postane vaja v navzočnosti, preusmerjanju zaznavanja in ponovnem vzpostavljanju skupnega gibanja kot estetske in politične geste.

Ključne besede: *politično-somatska praksa, dihanje, hoja, mirovanje, preusmerjanje zaznavanja*



THURSDAY | 25 Sept, 10.30

Sečovlje Salina Nature Park, Fontanigge

Sara Anjo *Walk to a Place of Strength*

listening walk

Walk to a Place of Strength is an artistic proposal that explores walking as a political-somatic practice, engaging the body in relation to territory, ecosystem and collective presence. At its core, it offers a space for public encounter – a temporary community.

The project unfolds through a practice structured around three fundamental actions: breathing, walking and being still. These gestures are approached as “choreopolitical” agents – movements that carry political and poetic force, shaping awareness of the self in connection to place. Beyond their habitual function, these actions open a space for deep reflection, inviting participants to inhabit their bodies differently and to listen more closely to the landscapes they move through. In doing so, *Walk to a Place of Strength* becomes a practice of presence, of reorienting perception, and of reclaiming the act of moving – together – as an aesthetic and political gesture.

Keywords: *political-somatic practice, breathing, walking, being still, reorienting perception*



SREDA | 24. 9., 11.00

Cukrarna, glavni vhod

John Grzinich *ZvočniRoj: insekti*

sprehod poslušanja

Sprehod poslušanja je vabilo ljudem, da počastimo najstarejša zveneča bitja na Zemlji. Kako bi lahko utelesili zvočni in družbeni značaj teh insektov? Predlagam, da z uprizarjanjem izraznega roja insektov – ki bo zadonel v zvokih kobilic in škržatov – spomnimo, da moramo biti pozorni nanje (in do njih) ter jim prisluhniti, kadar se pojavijo v vsakoletnih sezonskih ciklih.

ZvočniRoj: insekti je izvirna zvočna kompozicija, ki temelji na zvokih insektov in se izvaja kolektivno. *ZvočniRoj* je na voljo v formatu participatorne performativne prostorske difuzije, ki združuje družbeno poslušanje in gibanje s ciljem, da bi vsi udeleženci in udeleženke skupaj ustvarili koherentno zveneče telo. Vsi ste toplo vabljeni, da se pridružite roju.

Ključne besede: *insekti, rojenje, kolektivno, izvajanje, prostorsko*



WEDNESDAY | 24 Sept, 11.00

Cukrarna, main entrance

John Grzinich *AudioSwarm: Insectus*

listening walk

This work invites us humans to pay tribute to the oldest sounding beings on earth. By what means could we embody the sonic and social character of these insects? I propose that by enacting an expressive insect swarm in a way that resonates with sounds of katydids, cicadas and grasshoppers, we remind ourselves to be attentive to them by listening with them as they emerge during their annual seasonal cycles.

AudioSwarm: Insectus is an original audio composition based on field insect sounds that is to be performed collectively. *AudioSwarm* is offered in a participatory performative spatial diffusion format that combines social listening and movement to create a coherent sounding body by all who are present. Everyone is warmly invited to join the swarm.

Keywords: *insects, swarming, collective, performing, spatial*





TOREK | 23. 9., 17.00

Cukrarna, avla

Csaba Hajnóczy, Ádám Darázs *Projekt Terep*

sprehod poslušanja

Projekt Terep (ki je poznan tudi kot »virtualni ulični glasbenik«) je navdahnilo raziskovanje naravnih in mestnih zvočnih krajin, ustvarjanje in/ali predvajanje in spletno zajemanje terenskih posnetkov ter kompozicijsko in improvizacijsko delo z njimi.

Ključne besede: zvočna krajina, »virtualni ulični glasbenik«



TUESDAY | 23 Sept, 17.00

Cukrarna, lobby

Csaba Hajnóczy, Ádám Darázs *Terep Project*

listening walk

Terep Project (also known as “virtual street musician”) is inspired by exploring natural and urban soundscapes, making and/or broadcasting, and capturing online, field recordings and working with them compositionally and improvisationally.

Keywords: *soundscape, “virtual street musician”*



TOREK | 23. 9., 16.00

Cukrarna, avla

Eric Leonardson *Vrnitev na obrobje*

peripatetično predavanje

Vrnitev na obrobje je zvočni sprehod v razširjeni resničnosti (ang. *augmented reality*), oblikovan kot peripatetično predavanje. Izkušnja je zasnovana za uporabo na mobilni napravi sprehajalca ali sprehajalke in uporablja preko GPS-a sprožen signal za usklajitev virtualnih zvočnih elementov s fizičnim okoljem. Projekt vključuje odprtokodne podatke, etnografske intervjuje in izvirno zvočno oblikovanje – ustvarjeno tako iz arhivskih kot novonastalih gradiv –, ki omogočajo raziskovanje narativov družbenega nadzora in sorodstvenih odnosov. Glasovi, ki govorijo pretežno v angleščini in predstavljajo pripovedovalce, poslušalko in poslušalca izmenično vodijo oziroma preizkušajo. Čeprav je izkušnja pretežno slušna, vključuje tudi interaktivne vizualne elemente, kot so digitalni zemljevidi in zaznavanje gibanja, s čimer ustvarjajo multimodalni vmesnik, ki se odziva na geste, lokacijo in gibanje.

Ključne besede: *zvočni sprehod, pripovedovanje zgodb, javni podatki*



TUESDAY | 23 Sept, 16.00

Cukrarna, lobby

Eric Leonardson *Return to the Perimeter*

peripatetic lecture

Return to the Perimeter is an augmented reality (AR) soundwalk conceived as a peripatetic lecture. Designed for use with a participant's own mobile device, the experience employs GPS-triggered audio to spatially align virtual sound elements with the physical environment. The project integrates open-source data, ethnographic interviews and original sound design – drawn from both archival and newly created materials – to explore narratives of social control and relational kinship. Spoken voices, primarily in English, function as narrative agents – alternately guiding or challenging the listener. Although predominantly auditory, the experience incorporates interactive visual elements, including digital maps and motion sensing, creating a multimodal interface responsive to gesture, location and movement.

Keywords: *soundwalk, storytelling, public data*



ČETRTEK | 25. 9., 14.30

Krajinski park Sečoveljske soline, Fontanigge

Karmen Ponikvar *Tiho poje tistim, ki postojijo in prisluhnejo*

sprehod poslušanja

Kako slišati onkraj zvoka in kaj pomeni naučiti se poslušati na različne načine?

Na podlagi akustične epistemologije, spekulativne filozofije zaznavanja ter stanj zbranega poslušanja želim preučiti poslušanje kot kompleksno dejanje s poudarkom na raznolikosti slišanja tega, kar je izraženo kot instanca, ki je hkrati individualna in kolektivna. Udeleženci in udeleženke bodo usmerjeni k načinom izvajanja sprehoda, pristopanja k prostorom in zaznavanja njihove okolice in zvokov, pri čemer bodo raziskovali pojme poglobljenega poslušanja onkraj golega prepoznavanja zvočnih virov.

Ključne besede: *stanja zbranega poslušanja, harmonični prostori, zaznavanje, skrb*



THURSDAY | 25 Sept, 14.30

Sečovlje Salina Nature Park, Fontanigge

Karmen Ponikvar *It Sings Softly to Those Who Pause to Listen*

listening walk

How to hear beyond sound and what does it mean to learn how to listen diversely?

Drawing from acoustic epistemology, speculative philosophy of perception and notions of focused listening states, I aim to explore listening as a complex act, with emphasis on multiplicity in hearing that, which is being expressed as an instance that is both individual and collective at the same time. Participants will be given a set of instructions to perform and engage with the space and its s(urr)ounding, exploring the notions of deep listening beyond identification of the sonorous sources.

Keywords: *focused listening states, harmonic spaces, perception, care*



PETEK | 26. 9., 14.00

Gosposka 15

Saška Rakef, Pia Brezavšček *Dramaturgija časa kot dejavnik ustvarjanja prostorov odnosnosti, čudenja in uglaševanja*

peripatetično predavanje

Prispevek podaja razmislek o dramaturgiji časa kot dejavniku ustvarjanja prostorov odnosnosti, čudenja in uglaševanja z ekološkimi svetovi. Predavanje izhaja iz raziskave za projekt »Glasni nemi svet«, pri katerem avtorici sodelujeta. Dramaturgija časa je zamišljena v kontekstu ekološke koreografije zvočnega sprehoda, namenjenega skupnemu poslušanju najmlajših in njihovih odraslih spremljevalcev in spremljevalk. Prispevek je zasnovan kot izkušnja potopitve v zvočne krajine zunanjega sveta, kot igra poslušanja in uglaševanja z njenimi kompozicijami, s ciljem spodbujanja razmisleka o tem, kako ustvarjati prostore za novo osredotočenost na življenje. Spraševali se bomo, kako kompozicijski elementi, ki temeljijo na načinih bivanja in zaznavanja pri najmlajših, lahko gradijo dramaturgije s podaljšano časovnostjo in nelinearnim doživljanjem časa ter odpirajo relacijske prostore za nečutne izkušnje ekoloških (ne)jezikovnih, polifoničnih narativov.

Ključne besede: *dramaturgija časa, čudenje, okolje, odnosnost, otroci, poslušanje*



FRIDAY | 26 Sept, 14.00

Gospoka 15

Saška Rakef, Pia Brezavšček *Dramaturgy of Time as an Agent of Creating Spaces of Relation, Wonder, and Tuning*

peripatetic lecture

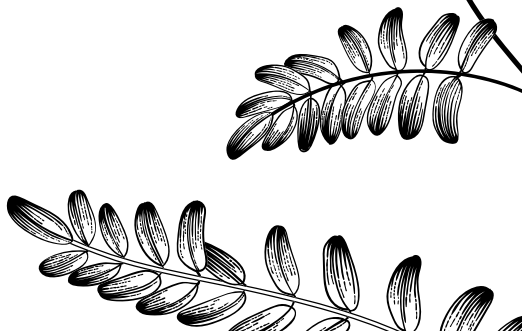
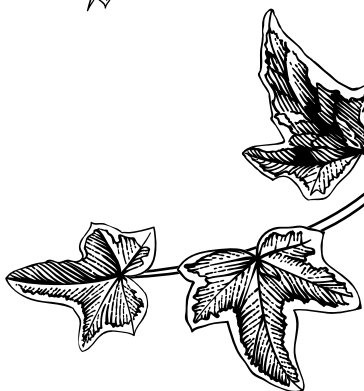
The contribution reflects on the dramaturgy of time as an agent of creating spaces of relation, wonder and tuning in with environmental worlds. It derives from the research for the project "The Loud Silent World", on which the authors are collaborating. The dramaturgy of time is thought through in the context of the ecological choreography sound walk designed for the shared listening of the youngest and their significant adults. The contribution is structured as an experiential immersion into soundscapes of the outside world, as a game of listening in and tuning with its compositions to reflect on how to create spaces for new attentiveness to life. We will ask how the compositional formants that are based on the ways of being and perceiving of the youngest, can build dramaturgies through extended temporalities and non-linear experiences of time and open relational spaces for intangible experiences of environmental (non)linguistic, polyphonic narratives.

Keywords: *dramaturgy of time, wonder, environment, relationality, children, listening*

PLAKATI POSLUŠANJA



LISTENING POSTERS





TOREK IN SREDA | 23. 9., 16.00–21.00 in 24. 9., 9.00–21.00

Cukrarna, avla

Kristine Diekman, Mary Edwards *Deset dobrih let*

Deset dobrih let je domiselni zvočni sprehod, temelječ na dendrologiji, bioakustiki in prisluškovanju notranjemu življenju dreves. Njegova zgodba ustvarja iluzijo, da čas in prostor drsita, se širita ali krčita skozi kompozicijo zvočne krajine.

Kristine Diekman, Ben Pagac *Sensilla Sanguis*

Projekt *Sensilla Sanguis* raziskuje bioakustične energije v multisenzoričnem svetu členonožcev, ki prenašajo patogene organizme, z namenom dognati zdravstvene in družbene vplive v skupnem okolju. Razmere, v katerih živijo človeške populacije v prizadetih skupnostih, vplivajo na vsakodnevne prakse do te mere, da je lahko nekaj tako preprostega, kot je hoja zunaj, nevarno. S solastalgijo v mislih se sprašujemo, kako se v teh okoliščinah spremenijo koncepti ali občutki doma? Ali lahko skupaj z vrstami členonožcev soustvarimo prilagoditve?

Arthur Enguehard, Cha Caillat *Fotoetnografija poslušanja kot alternativa v geoznanostih*

Vizualna etnografija dveh poslušanj seizmičnih podatkov v zvočnem prikazu z volonterскими geologi. Fotografsko raziskovanje poslušanja kot alternativne in ekozofske metodologije v seizmologiji.

Ida Hiršenfelder (beepblip), Hugo Lioret *O kamnu in zavetišču*

Zvočne sledi lignitne pokrajine, opustošene z dnevnim kopom ob Hambaškem gozdu. Montaža liminalnih prostorov med gozdom in njegovo zapleteno zvočno krajino, antropogenimi zvoki, smrtno tišino rudnika in igriščem za golf, ki naj bi – ironično – pripomoglo k obnovi krajine.



TUESDAY AND WEDNESDAY | 23 Sept, 16.00–21.00, and 24 Sept, 9.00–21.00
Cukrarna, lobby

Kristine Diekman, Mary Edwards *Ten Good Years*

Ten Good Years is an imaginative soundwalk drawing on dendrology, bioacoustics and listening to the inner life of trees, whose narrative yields the illusion of time and space slipping, extending or contracting through its soundscape composition.

Kristine Diekman, Ben Pagac *Sensilla Sanguis*

Sensilla Sanguis explores bioacoustic energies in the multisensory world of pathogen-carrying arthropods to understand the health and societal impacts in the shared environment. The conditions in which human populations live in affected communities impact daily practices to such an extent that something as simple as walking outside may be unsafe. With solastalgia in mind, we ask, how are concepts or feelings of home changed in these circumstances? Can we co-create adaptations with arthropod species?

Arthur Enguehard, Cha Caillat *A Photo-Ethnography of Listening as Alternative in Earth Sciences*

A visual ethnography of two listening sessions of audified seismic data with voluntary geologists. A photo-exploration of listening as an alternative and ecosophical methodology in seismology.

Ida Hiršenfelder (beepblip), Hugo Lioret *Of Stone and Sanctuary*

Sonic traces of lignite landscape devastated by open-pit mining at Hambacher Forest. Montage of liminal spaces between the forest with its intricate soundscape, the anthropogenic noises, the dead silence of the pit and the golf course ironically intended for its restoration.



TOREK IN SREDA | 23. 9., 16.00–21.00 in 24. 9., 9.00–21.00

Cukrarna, avla

Ivan Penov *»Tožba«* – *Ukvarjanje z »mrtvimi«* okolji

V skladbi *»Tožba«*, ki raziskuje ekologijo gozdnih okolij, prizadetih od požara, se terenski posnetki prepletajo z violončelom in živo elektronsko glasbo. Požgane gozdove skladba preiskuje kot zvočne prostore, hkrati pa ponazarja žalovanje in okrevanje

Ján Solčáni *Prijateljevo drsenje v norost*

Plakat poslušanja raziskuje, kako lahko nenehen infrastrukturni hrup železnice kvarno vpliva na duševno zdravje in vsakdanje življenje. Urbana zvočna okolja prikaže kot prizorišča družbene nepravilnosti.

Georgios Varoutsos *Zid miru v Belfastu: poslušanje v razdvojenih prostorih*

V zahodnem Belfastu stojijo t. i. zidovi miru – kompleksne strukture iz cementa, kovine, vrat in zidnih poslikav. Čeprav se že dlje časa pogovarjajo o tem, da bi zidove odstranili, ti ostajajo krhek del mestne krajine, ki oblikuje vsakdanje življenje, omejuje gibanje in otežuje komunikacijo med skupnostmi. Projekt s poudarkom na zvoku kot sredstvu za razmislek, empatijo in povezovanje raziskuje, kako lahko umetniška praksa prispeva k preoblikovanju konfliktov in medkulturnemu razumevanju. Poslušalce in poslušalke vabi k drugačnemu naseljevanju prostora in k razmisleku, kako lahko poslušanje preoblikuje naše dojemanje kraja, zgodovine in skupnosti v razdvojenih okoljih.



TUESDAY AND WEDNESDAY | 23 Sept, 16.00–21.00, and 24 Sept, 9.00–21.00
Cukrarna, lobby

Ivan Penov *“Lament” – Engaging with “Dead” Environments*

Investigating post-wildfire ecologies, the music in *“Lament”* weaves field recordings, cello and live electronics to explore burnt woods as a sonic space, and express grief and healing.

Ján Solčáni *My Friend’s Descent into Madness*

This listening poster explores how the relentless infrastructural noise of a railway can affect mental health and everyday stability. It illustrates urban sound environments as sites of social injustice.

Georgios Varoutsos *Peace Wall Belfast: Listening across Divided Spaces*

In West Belfast, the Peace Wall stands as a complex structure of cement, metal, gates, and murals. While conversations continue around dismantling such walls, they remain a fragile part of the city’s landscape, shaping daily life, restricting movement, and limiting communication between communities. By focusing on sound as a tool for reflection, empathy, and connection, the project explores how artistic practice can support conflict transformation and cultural understanding. It invites listeners to inhabit space differently, and to consider how listening can reshape our perceptions of place, history, and community in divided environments.

Avtorji in avtorice

Zvočna dogodka

Anna Friz je radijska, zvočna in medijska umetnica, ki se v svojem delu osrediča na prostor signalov, krajine, transmijske ekologije in kritične fikcije. Na mednarodni sceni je prisotna od leta 1998. Anna je Guggenheimova štipendistka za leto 2023 in dobitnica nagrade Karl Sczuka za leto 2024. Je izredna profesorica za film in digitalne medije na Kalifornijski univerzi v Santa Cruzu.

Juan José López Díez je biotremolog z globoko radovednostjo do vibracijske komunikacije žuželk. Navdušuje ga uporaba zvoka za ustvarjanje in izmenjavo znanja ter premostitev vrzeli med umetnostjo in znanostjo.

Boštjan Perovšek, umetnik, skladatelj in oblikovalec zvoka, sklada eksperimentalno elektroakustično glasbo. Njegova posebnost je ustvarjanje bioakustične glasbe, ki temelji na zvokih živali, posebej žuželk. Sodeluje s skupinama Jata C in SAETA, ustvarja tudi glasbo za film, gledališče, performanse in multimedijske instalacije ter zvočne krajine za muzeje in galerije.

Brane Zorman, intermedijski umetnik, skladatelj, zvočni manipulator, producent in kurator. Zvočna dela komponira za gledališče, intermedijske in plesne predstave. Elektronsko akustične solo skladbe in improvizacije z domačimi in tujimi umetniki izvaja v prostorskem zvoku. V odnosu do zvoka in prostora razvija različne strategije, tehnike, dinamične in interaktivne module, snema in reintrepetira zvočne krajine in z uporabo sofisticiranih orodij kreira elektronske in akustične zvočne skulpture.

Authors

Live sound events

Anna Friz is a radio, sound and media artist whose works dwell on signal space, land and transmission ecologies, time perception and critical fictions. She has presented work internationally since 1998. Anna is a 2023 Guggenheim Fellow and received the Karl Sczuka Prize in 2024. She is an associate professor of Film and Digital Media at the University of California, Santa Cruz.

Juan José López Díez is a biotremologist driven by a profound fascination for insect vibrational communication. He is passionate about using sound as a medium for knowledge creation and exchange, bridging the gap between art and science.

Boštjan Perovšek is an artist, composer and sound designer known for his experimental electroacoustic music. He specialises in bioacoustic compositions based on animal sounds, particularly those of insects. He collaborates with the groups Jata C and SAETA and creates music for film, theatre, performances, multimedia installations and soundscapes for museums and galleries.

Brane Zorman is an intermedia artist, composer, sound manipulator, producer and curator. He creates sound compositions for theatre, intermedia and dance performances, and performs electroacoustic works and spatial sound improvisations in collaboration with both local and international artists. His practice explores the relationship between sound and space through diverse strategies, techniques and interactive modules. He records and reinterprets soundscapes, using advanced tools to craft electronic and acoustic sound sculptures.

Zvočni sprehodi

Piotr Armianovski je ukrajinski umetnik, performer in režiser iz Donecka, ki trenutno živi in dela v Kijevu. V svojem delu se osredotoča na raziskovanje tem, kot so spomin, izguba in družbeni konstrukti vsakdanjega življenja, ki jih predstavlja v videih, performansih in virtualni resničnosti.

Jaka Bombač je filozof, raziskovalec, kritik in performer. Njegovo delo se osredotoča na raziskovanje različnih izvedbenih formatov, v katerih se prepletajo gib, zvok in govor. V akademskem svetu preučuje predvsem utelešene pristope k filozofiji in psihologiji. Išče tudi nove načine in kontekste predajanja teoretskih idej, od podkastov do potopitvenih predavanj.

Tetiana Khoroshun je skladateljica, zvočna umetnica in performerka iz Ukrajine. V akustični in elektroakustični glasbi, gledaliških in dokumentarnih performansih naslavlja teme spomina, prostora in časa.

Anna Khvyl je ukrajinska zvočna umetnica, skladateljica in raziskovalka, ki živi in dela v Haagu. V svojem delu raziskuje vlogo zvoka v aktih spominjanja in komemoracije ter kolektivni izkušnji. Z *in-situ* performansi ustvarjačasne nomadske akustične skupnosti.

Neža Knez raziskuje hibridne formate, ki združujejo diskurzivne in poetične principe umetniške prakse, pri čemer nanje gleda kot neločljive od vsakdanjega življenja. Zanimajo jo odnosi in difrakcije, ki nastajajo pri strukturiranju oblik, naj gre za gibljive slike, zvok, jezik ali mešane medijske instalacije. Osredotoča se na minorne, nevidne, krhke procese znotraj medijev in materialov.

Felisa Ko, znana tudi kot Maiia Kovalenko, je pisateljica in jezikoslovka, ki ustvarja v slovanskih jezikih in angleščini. V svojem delu se osredotoča na preučevanje notranjega sveta posameznika, ki ga opisuje v različnih besedilih, med drugim tudi kratkih zgodbah in romanih.

Eva Mulej Vrabič (Oka) je vokalistka, performerka, producentka, dj-ka in zvočna umetnica. Njeno delo se giba med elektro-akustično, ambientalno in eksperimentalno glasbo s poudarkom na poetiki glasu. Raziskuje tonalne kvalitete melodij, besed in zvokov ter z različnimi inštrumenti, predmeti in terenskimi posnetki ustvarja intimen zvočni svet.

Soundwalks

Piotr Armianovski is a Ukrainian artist, performer and director from Donetsk, now based in Kyiv. His work explores memory, loss and social constructs of everyday life through video, performance and virtual reality.

Jaka Bombač is a philosopher, researcher, critic and performer. His work explores diverse performance formats that interweave movement, sound and speech. In his academic practice, he focuses on embodied approaches to philosophy and psychology. He also experiments with new ways of communicating theoretical ideas, from podcasts to immersive lectures.

Tetiana Khoroshun is a composer, sound artist and performer from Ukraine. She explores themes of memory, space and time through acoustic and electroacoustic music, as well as theatrical and documentary performances.

Anna Khvyl is a Ukrainian sound artist, composer and researcher based in The Hague. Her work explores the role of sound in acts of commemoration and collective experience, creating temporary nomadic acoustic communities through site-specific performances.

Neža Knez explores hybrid formats that blend discursive and poetic approaches to artistic practice, considering them inseparable from daily life. Her work investigates the relationships and interactions within forms such as moving images, sound, language and mixed media installations. She focuses on subtle, often invisible and fragile processes within media and material.

Felisa Ko also known as **Maiia Kovalenko**, is a writer and a linguist working in Slavic languages and English, exploring the inner world of individuals. Felisa is working with several kinds of texts, including short stories, novels and more.

Eva Mulej Vrabč (Oka) is a vocalist, performer, producer, DJ and sound artist. Her work spans electro-acoustic, ambient and experimental music, with a focus on the poetics of the voice. Using a variety of instruments, objects and field recordings, she explores the tonal qualities of melodies, words and sounds to create intimate, immersive soundscapes.

Martyna Poznańska je interdisciplinarna umetnica, ki dela v različnih medijih in žanrih. Njena praksa vključuje aktivno poslušanje in terenske zvočne posnetke, pri tem pa uporablja tudi različna vizualna orodja, kot so video, instalacije, lastno telo, risba, pa tudi delavnice poslušanja in zvočne sprehode. Na vprašanja, povezana s podnebno krizo, se odziva s preučevanjem simbiotskih odnosov med človeškimi in nečloveškimi bitji, neskončnimi prepletanji med nami ter načini, kako prepoznati njihovo notranjo naravo.

Nikola Drole je študent magistrskega študija Oblike govora na UL AGRFT. Diplomiral je na UL FDV, smer Komunikologija – medijske in komunikacijske študije. Deluje na področju uprizoritvenih umetnosti, predvsem kot igralec in povezovalac. Sodeloval je s produkcijsko hišo Bunker v Stari mestni elektrarni ter z ansamblom SNG Drama Ljubljana.

Lina Eržen je magistrska študentka scenaristike na UL AGRFT, avtorica mednarodno nagrajenega kratkega filma *Mine dan, začne se jutro* in prejemnica Grossmannove nagrade za scenarij za kratki film *Izbira*.

Tadej Grum je diplomirani študent novinarstva. Sedaj obiskuje prvi letnik magistrskega študija novinarstva in opravlja diferencialne izpite za študij radijske režije. Prakso je delal na Valu202 in sodeluje pri projektih UL AGRFT.

Zala Kramperšek je diplomirana novinarka in študentka na magistrskem programu Oblike govora na UL AGRFT. Ustvarjala je za časopis Mladina, Koridor+ in RadioŠtudent. Kot voditeljica je sodelovala na več prireditvah, soustvarjala pripovedovalske dogodke in predstave, posnela je tudi več zvočnih knjig. Delovala je kot selektorica otroških gledaliških predstav v sklopu festivala JSKD.

Maša Milčinski, diplomirana slovenistka in komparativistka, na UL AGRFT študira Oblike govora. Kot pravopisna lektorica je sodelovala z MMC RTV Slovenija, kot pravorečna lektorica je delala na Radiu Slovenija in v SLG Celje, trenutno sodeluje z Loškim odrom.

Ajda Pirtovšek je diplomirana igralka. Nastopila je v več kratkih filmih in predstavah. Redno sodeluje s festivalom Mladi levi v Stari mestni elektrarni ter z Beletrininim festivalom Fabula. Je avtorica drame *Avtoportret nevidne hiše ali kako je pozvonilo, ko me ni bilo doma*.

Martyna Poznańska is an interdisciplinary artist who works with different media across genres. This includes the practice of active listening and field recording in tangent to working with various visual tools such as video, installation, her own body and drawing, as well as listening workshops and soundwalks. Responding to issues related to climate crises, she has been exploring the symbiotic relations between human and non-human beings, the endless entanglements between us and how to acknowledge their intrinsic character. She has performed and exhibited internationally.

Nikola Drole is a Master's student in Speech Forms at UL AGRFT. He holds a degree in Media and Communication Studies from the UL FDV. Nikola works primarily in the performing arts as an actor and facilitator. He has collaborated with Bunker Institute production organisation at the Old Power Station and with the ensemble of the SNT Drama Ljubljana.

Lina Eržen is a Master's student in Screenwriting at UL AGRFT and the author of the internationally award-winning short film *Day Passes, Morning Begins*. She received the Grossmann Award for Best Original Screenplay for the short fiction film *A Choice*.

Tadej Grum holds a degree in Journalism and is currently pursuing a Master's in the same field, while also completing differential exams for the Radio Directing programme at UL AGRFT. He completed an internship at Val 202 and is involved in UL AGRFT projects.

Zala Kramperšek is a journalist and a Master's student of Speech Forms at UL AGRFT. She has worked with *Mladina* magazine, *Koridor+* portal and Radio Študent. She has appeared as a presenter at various events, co-created storytelling performances and recorded several audiobooks. She was also a selector of children's theatre performances for the JSKD festival.

Maša Milčinski holds a degree in Slovenian Studies and Comparative Literature and is currently studying Speech Forms at UL AGRFT. She has worked as a speech and pronunciation editor for MMC RTV Slovenia and as a language editor for Radio Slovenia and Celje City Theatre. She currently collaborates with Loški Oder, a performing arts theatre in Škofja Loka.

Ajda Pirtovšek is a stage actor and performer, a graduate of UL AGRFT. She has appeared in numerous short films and theatre productions and is a regular collaborator with the Mladi Levi Festival at the Old Power Station as well as Beletrina's Fabula Festival. She wrote the play *Self-Portrait of an Invisible House or How the Doorbell Rang When I Was Not Home*.

Simpozij

Sara Anjo je plesalka, ki eksperimentira s partiturami in koreografskimi kompozicijami. Njeno delo je v dialogu z zunanjimi prostori, krajinami in naravnim okoljem, pri čemer zastavlja vprašanja: Kaj nas spodbuja h gibanju? Kam se premikamo?

Maria Balabas je radijska producentka, zvočna umetnica in raziskovalka zvoka, ki živi in dela v Bukarešti. Ustvarja glasbeno eksperimentalne radijske oddaje, njeni dokumentarci in številni prispevki so bili nominirani na različnih mednarodnih tekmovanjih. Umetniško delo je predstavila tako na samostojnih kot skupinskih razstavah. Razvija lastno umetniško prakso in promovira prakso zvočnih sprehodov kot del romunske umetniške scene, predvsem s projektom *Sunete care umblă* (Zvoki, ki hodijo), potujočimi festivali in manjšimi kulturnimi iniciativami po vsej državi.

Maja Bjelica je znanstvena sodelavka Inštituta za filozofske in religijske študije Znanstveno-raziskovalnega središča Koper. Njeno raziskovalno delo se osredotoča na etiko poslušanja in proučevanje solinarstva v okviru okoljske (post)humanistike.

Pia Brezavšček je kulturna delavka, glavna urednica revije *Maska*, dvojezične revije za sodobne uprizoritvene umetnosti, publicistka, teatrologinja in dramaturginja. Je filozofinja in umetnostna zgodovinarica in doktorska kandidatka na Filozofski fakulteti Univerze v Ljubljani.

Cha Caillat je dokumentarna fotografinja, ki pri svojem delu združuje fotografijo in etnografska opažanja.

Ádám Darázs je diplomiral na oddelku za klasično kitaro na Univerzi Széchenyi István v Györu. Sodeloval je v številnih produkcijah sodobne glasbe in improvizacij. Ukvarja se s terenskim snemanjem. Je sodelavec festivala sodobne glasbe *Transparent Voice*.

Kristine Diekman je medijska umetnica in pedagoginja, ki dela na področju odzivnih medijev, zvoka, risbe, dokumentarnega in eksperimentalnega filma ter družbeno angažirane umetnosti. Ustvarja zvočna dela na prelomnicah umetnosti, znanosti, bioakustike in biotremologije.

Juan José López Díez je raziskovalec na Nacionalnem inštitutu za biologijo v Ljubljani. Proučuje vibracijsko komunikacijo pri žuželkah in si prizadeva približati njihov svet ljudem.

Symposium

Sara Anjo works in the dance field as a dancer, experimenting with scores and choreographic compositions. She works in relation to outdoors, landscapes and natural environments, asking: what moves us? Where are we moving?

Maria Balabas is a radio producer, sound artist, sound researcher based in Bucharest. She creates many radio shows dedicated to experiment in music and has had documentaries and features nominated for several international competitions. Her artistic work has been featured in personal or group exhibitions. She develops a personal practice and advocates for soundwalking in Romanian art territory through the project *Sunete care umblă* (Sounds That Walk), travelling festivals and small cultural initiatives around the country.

Maja Bjelica is a Research Associate at the Science and Research Centre Koper's Institute for Philosophical and Religious Studies. She focuses her research on the ethics of listening and explores saltworking in the realm of environmental (post)humanities.

Pia Brezavšček is a cultural worker, editor-in-chief of the performing arts journal *Maska*, publicist, reviewer, teatrologist and dramaturge. She studied art history and philosophy and is a PhD candidate in Philosophy at the Faculty of Arts at the University of Ljubljana.

Cha Caillat is a documentary photographer, combining photography and ethnographic observations.

Ádám Darázs graduated from the Classical Guitar Department at the Széchenyi István University in Győr. He has participated in numerous contemporary music and improvisational productions, and works with field recordings. He is a collaborator of the *Transparent Voice* contemporary music festival.

Kristine Diekman is a media artist and educator working in responsive media, sound, drawing, documentary and experimental film, and social practice art. She creates sonic works at bleeding edges of art, science, bioacoustics and biotremology.

Juan José López Díez is a researcher at the National Institute of Biology in Ljubljana. He studies insect vibrational communication and aims to bring the world of insects closer to humans.

George Edmondson je zvočni umetnik in raziskovalec, ki skozi participatorne prostorske prakse poslušanja preučuje zvočni spomin, etnografijo in okoljske spremembe.

Mary Edwards je interdisciplinarna skladateljica in umetnica okoljskega zvoka. Njena dela obravnavajo teme časovnosti, minljivosti, nostalgije in naravnega sveta, ki nastopajo v vseh njenih delih.

Arthur Enguehard piše doktorsko disertacijo na temo poslušanja v seizmologiji z naslovom *Listening to the (E)arth: Hybridizing sonic arts and geosciences, production of knowledge and sensitization toward environment*.

Darko Fritz je umetnik, kustos in raziskovalec, ki se pri svojem delu osredotoča na preučevanje »Novih tendenc« in zgodnjo digitalno umetnost. Je avtor knjige *Digitalna umetnost na Hrvaškem 1968–1984* ter ustanovitelj in od leta 2006 programer Sive) (cone / grey) (area – prostora za sodobno in medijsko umetnost.

John Grzinich je avdiovizualni umetnik, ki živi in dela v Estoniji. Njegovo delo združuje zvok, gibljive slike ter *in-situ* instalacije, s katerimi raziskuje zaznavanje zvoka in prostora ter išče resonance med ljudmi in kraji. V zadnjem času Grzinich v svojih performativnih in zvočnih delih, ki združujejo zemeljska delovanja, razširjene prakse poslušanja in participatorno angažiranost, prevprašuje naša antropocentrična dojemanja sveta.

Csaba Hajnóczy (Kontroll Csoport, Kampec Dolores ipd.) aktivno sodeluje v sodobni/alternativni glasbeni sceni že od zgodnjih osemdesetih. Svoje trenutne raziskave in dejavnosti posveča akustični ekologiji, kjer se ukvarja s terenskim komponiranjem in improvizacijo.

Ida Hiršenfelder (beepblip) je zvočna umetnica iz Ljubljane. Ustvarja prostorske kompozicije, v katerih raziskuje zvočno ekologijo v jezikih nečloveških živali, delovanje neorganskih drugih in poslušanje neslišnih zvokov.

Bálint János Kiss je doktorski študent Moholy-Nagy univerze umetnosti in oblikovanja v Budimpešti. Jedro njegovega raziskovanja in ustvarjanja predstavlja urbana zvočna krajina, izvorno ozadje njegovega dela pa je humanistika.

Eric Leonardson je zvočni umetnik iz Chicaga, soustanovitelj in predsednik organizacije Midwest Society for Acoustic Ecology ter izredni profesor za umetnost in tehnologijo/zvočne prakse na Art Institute of Chicago.

George Edmondson is a sound artist and researcher exploring sonic memory, ethnography and environmental change through participatory and place-based listening practices.

Mary Edwards is a composer and environmental sound artist whose interdisciplinary practice encompasses themes of temporality, impermanence, nostalgia and the natural world that recur throughout her work.

Arthur Enguehard is working on a PhD about listening in seismology, entitled *Listening to the (E)arth: Hybridizing sonic arts and geosciences, production of knowledge and sensitization toward environment*.

Darko Fritz is an artist, curator and researcher specialising in New Tendencies and early digital art. He authored *Digital Art in Croatia 1968–1984*. Founder and programmer of grey) (area, a contemporary and media art space, since 2006.

John Grzinich is an audio-visual artist based in Estonia. His work integrates sound, moving images and site-specific installations to explore perceptions of sound and space, seeking resonances between people and places. Grzinich's recent focus questions our anthropocentric views through performative and fixed media works by combining earthly agencies, expanded listening practices and participatory engagement.

Csaba Hajnóczy (Kontroll Csoport, Kampec Dolores, etc.) has been an active participant in the contemporary/alternative music scene since the early 1980s. His current research and activity is in the field of acoustic ecology, in the spirit of which he is engaged in field-based composition and improvisation.

Ida Hiršenfelder (beepblip) is a sound artist based in Ljubljana, making spatial compositions exploring sound ecology in non-human animal languages, agency of non-organic others, and listening to the inaudible sounds.

Bálint János Kiss is a PhD candidate at Moholy-Nagy University of Art & Design Budapest. The urban soundscape is at the core of his research and creative output. His original background is in the humanities.

Eric Leonardson, a Chicago-based audio artist, is co-founder and President of the Midwest Society for Acoustic Ecology, and Professor, Adjunct in Art and Technology/Sound Practices at the School of the Art Institute of Chicago.

Hugo Lioret je zvočni umetnik in doktorski raziskovalec, ki živi in dela v Parizu. Ukvarja se s sociomuzikološkimi akcijsko-raziskovalnimi projekti, ki temeljijo na bioinspiraciji.

Kevin Logan je umetnik, raziskovalec in pedagog, ki živi in dela v Londonu. Njegovo delo prestopa meje različnih disciplin in vključuje instalacije, zvok, giblјive slike in performans.

Ben Pagac je entomolog, glasbenik in neodvisni producent, ki živi v Annapolisu, Maryland, ZDA. Ustvarja zvočna dela na prelomnicah umetnosti, znanosti, bioakustike in biotremologije.

Ivan Penov je elektroakustični skladatelj. Njegova dela navdihujejo naravna in ruralna okolja.

Carina Pesch (La Pesch) deluje kot zvočna in vokalna umetnica, avtorica, režiserka in kustosinja na področjih radia, skladateljstva, instalacij, performansov in umetnosti hoje. Njena dela plujejo med pripovedjo in zvokom.

Karmen Ponikvar je zvočna umetnica, ki trenutno študira zvok na Inštitutu za sonologijo v Haagu na Nizozemskem. Skozi mikrotonalne zvočne strukture, skulpture prostorskih imaginarijev in spekulativne filozofije zaznave raziskuje intimen odnos med zvokom, prostorom in krajem.

Saška Rakef je dramaturginja in režiserka, zaposlena na Radiu Slovenija, raziskovalka izkušenj, ki jih sproži zvok. Pomemben del njenega opusa predstavljajo projekti, ki nastajajo na presečišču radijske in gledališke umetnosti, pa tudi tisti, ki temeljijo na raziskovanju in prevajanju radiofonskih načel in/ali načel glasbene kompozicije v režijske in dramaturške postopke in postopke pisanja za gledališče in radio.

Mersid Ramičević je skladatelj, ki živi in dela v Göteborgu. Njegovo delo vključuje partiture, prostorsko zasnovane kompozicije in kompozicije na nosilcih zvoka. Osredotoča se na alteriranje operativnih pogojev spominov ustvarjajoče materialnosti.

Ján Solčáni je kurator, zvočni umetnik in teoretik, ki ga navdušuje raziskovanje kulture s pomočjo zvoka.

Rok Šturm je raziskovalec na Nacionalnem inštitutu za biologijo v Ljubljani. Proučuje vibracijsko komunikacijo pri žuželkah in si prizadeva približati njihov svet ljudem.

Hugo Lioret is a sound artist and PhD researcher based in Paris, pursuing a sociomusicological action-research project based on bio-inspiration.

Kevin Logan is an artist, researcher and educator based in London, UK. His work engages cross-disciplinary fields and incorporates installation, sound, moving-image and performance.

Ben Pagac is an entomologist, musician and independent producer living in Annapolis, Maryland. He creates sonic works at bleeding edges of art, science, bioacoustics and biotremology.

Ivan Penov is an electroacoustic composer. His artworks are inspired by natural and rural contexts.

Carina Pesch (La Pesch) works as a sound and voice artist, author, director and curator in the fields of radio, composition, installation, performance and the walking arts. Her works oscillate between narration and sound.

Karmen Ponikvar is a sound artist, currently studying sound at the Institute of Sonology in The Hague. Through microtonal sonic structures, sculptures of spatial imaginaries and speculative philosophies of perception, she explores the intimate relationships between sound, space and place.

Saška Rakef is a playwright and director, employed at Radio Slovenia, explorer of sound invoked experience. Important parts of her oeuvre are projects that are created at the intersection of radio and theatre art, as well as those that are based on the research and translation of radiophonic principles and/or principles of musical composition into directing and dramaturgical procedures and writing procedures for theatre and radio.

Mersid Ramičević is a Gothenburg-based composer whose work includes scored, spatialised and fixed media compositions. He focuses on altering the operatic conditions of memory-generating materiality.

Ján Solčáni is a curator, sound artist and theorist passionate about exploring culture through sound.

Rok Šturm is a researcher at the National Institute of Biology in Ljubljana. He studies insect vibrational communication and aims to bring the world of insects closer to humans.

Mike Thompson je raziskovalec na področju oblikovanja in predavatelj na ustanovi Goldsmiths Univerze v Londonu. V svojem delu uporablja participatorne oblikovalske metodologije za raziskovanje kompleksnosti materialne participacije. Kritično preučuje resnične in zamišljene odnose v prepletenosti med človeškim in nečloveškim ter spodbuja ekološke perspektive.

Madina Tlostanova je feministična teoretičarka in pisateljica ter profesorica študij spolov na Univerzi v Linköpingu. Njena raziskovalna področja vključujejo dekolonialnost, postsocialistično izkušnjo in kritične študije prihodnosti.

Georgios Varoutsos je zvočni in medijski umetnik, raziskovalec in pedagog iz Montreala. V svojem delu raziskuje identiteto, spomin in urbana okolja z uporabo participatornih metod in metod prostorskega odziva.

Eva Vozárová je kustosinja, performerka in raziskovalka, ki se osredotoča na zvočno umetnost in intermedijsko umetnost. Je soustanoviteljica kolektiva ooo (www.zdruzenie.ooo), ki deluje v Bratislavi na Slovaškem.

Joanna Patrycja Wyrwa preiskuje metapsihično in geofizično prisotnost skozi raziskovanje, multimedijske in skupnostno usmerjene projekte, s poudarkom na prostorski pravičnosti, zvočnih ekologijah in medvrstni skrbi v Wrocławu in širše.

Srednjeevropska mreža za zvočne ekologije (CENSE) je mreža raznolikih glasov s področij umetnosti, znanosti in aktivizma. Mreža si prizadeva za večjo ozaveščenost o dogajanjih na družbenem in kulturnem področju Srednje Evrope (in širše), s posebnim poudarkom na okoljskih preobrazbah in njihovih daljnosežnih učinkih. Mreža CENSE je bila ustanovljena leta 2018 na mednarodni konferenci v Budimpešti. Od takrat so potekale še tri konference: na Češkem (*Murmurs Mundus*) leta 2019, na Poljskem (*Drugo življenje posnetih zvokov*) leta 2020 in na Madžarskem (*Onkraj poslušanja: delovanje, umetnost in okolje*) leta 2023.

Mike Thompson is a design researcher and lecturer at Goldsmiths, University of London. His work employs participatory and making-led design methodologies to explore the intricacies of material participation, critically examining the real and imagined relations within human–nonhuman entanglements and promoting ecological perspectives.

Madina Tlostanova is a feminist thinker and fiction writer, professor of gender studies at Linköping University. Her interests include decoloniality, the post-socialist human condition and critical future studies.

Georgios Varoutsos is a sonic and media artist, researcher and educator from Montreal. His work explores identity, memory and urban environments through participatory and site-responsive methods.

Eva Vozárová is a curator, performer and a researcher focusing on sound art and intermedia art. She co-founded Collective ooo (www.zdruzenie.ooo) based in Bratislava, Slovakia.

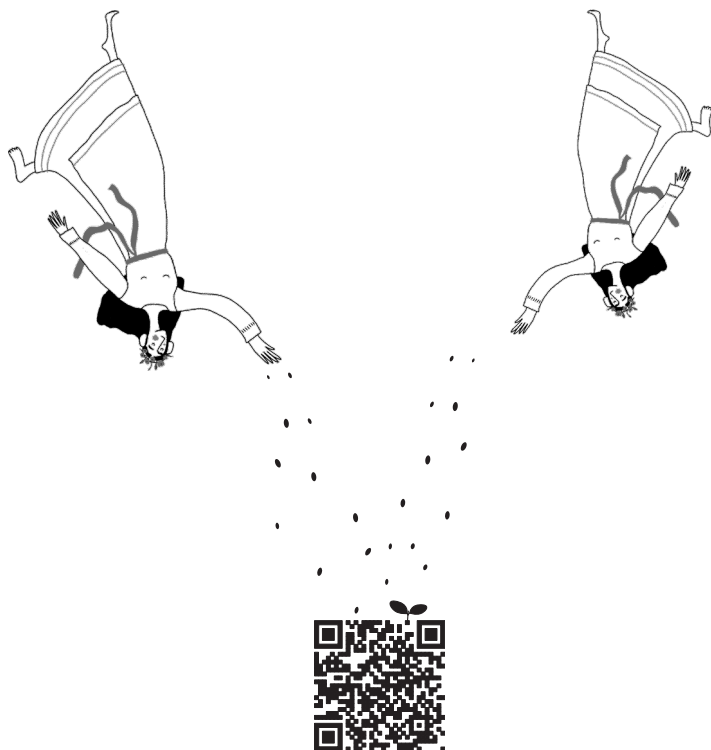
Joanna Patrycja Wyrwa explores meta-psychical and geo-physical presence through research, multimedia and community-based projects, focusing on spatial justice, sound ecologies and interspecies care in Wrocław and beyond.

The Central European Network for Sonic Ecologies (CENSE) is a network of diverse voices from the fields of arts, science and activism. The network works towards an increased awareness of developments in the social and cultural spheres of Central Europe (and beyond) with a particular focus on environmental transformations and their wide-ranging effects. CENSE was established in 2018 during an international conference in Budapest. Since then, three further conferences have taken place in the Czech Republic (*Murmurs Mundus*) in 2019, in Poland (*The Second Life of Recorded Sounds*) in 2020, and in Hungary (*Beyond Listening: Agency, Art, and the Environment*) in 2023.

Sejalke, zelena sodelovanja festivala TO)pot

Festival TO)pot je na zeleni poti. Obiskovalce vabimo, da se ustavite v festivalskem *Zelenem kotičku* in obiščete spletno stran Cone, zavihek *Sejalke*, kjer lahko dobite informacije o aktivnostih zelenega prehoda.

Vabimo vas tudi, da nam zaupate vaš način prihoda na dogodke. Podatke bomo uporabili za meritev ogljičnega odtisa festivala.



Sejalke, Green Collaborations of the TO)pot festival

The TO)pot festival is going green. Visitors are encouraged to stop by the festival's *Green Corner* or to explore the *Sejalke* section on the Cona website, where information is available about activities supporting a green transition.

We also invite you to share how you travel to the events, as this data will help us measure and reduce the festival's carbon footprint.



II CONA

STEKLENIK

TO)pot festival korenite zvočne hoje

Produkcijska ekipa: Brane Zorman, Irena Pivka, Matej Tomažin, Karmen Ponikvar, Alja Petric
Koordinacija za Cukrarno: Alenka Trebušak

Tehnična podpora: Brane Zorman in tehnična ekipa Cona, Martin Lovšin in
tehnična ekipa Cukrarne

Odnosi z javnostmi: Matej Tomažin (Cona), Mojca Podlesek (Cukrarna)

Partner festivala: Mestna galerija Ljubljana

Partnerji zvočnih sprehodov: UL Akademija za gledališče, radio, film in televizijo, Nacionalni
inštitut za biologijo, Ustvarjalni laboratorij Krater, Ministrstvo za okolje, podnebje in energijo ter
Agencija Republike Slovenije za okolje (ARSO)

Koproducent festivala: Cukrarna

Festival v produkciji in organizaciji: Cona, za galerijo Steklenik

Onkraj poslušanja 2025 Simpozij CENSE

Simpozij CENSE organizirata zavod Cona in Znanstveno-raziskovalno središče Koper, Inštitut za
filozofske in religijske študije. Dogodek poteka pod okriljem Srednjeevropske mreže za zvočne
ekologije (CENSE).

Simpozij na terenu: hoja in poslušanje v Krajinskem parku Sečoveljske soline, celodnevno izkustveno
dogajanje simpozija podpirajo in izvajajo družba SOLINE, d.o.o / Krajinski park Sečoveljske soline,
Pomorski muzej – Museo del mare »Sergej Mašera« Piran – Pirano in Združenje Muzofil.

Soorganizacijo simpozija CENSE *Onkraj poslušanja 2025: Hoditi-s spremembami* je finančno
podprla Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije
v okviru temeljnega raziskovalnega projekta »Zrno soli, kristaliziranje sobivanja: solinarstvo kot
izkustvena okoljska modrost« (J6-50196), ki ga izvaja Znanstveno-raziskovalno središče Koper.

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TO)POT festival korenite zvočne hoje (2025 ; Ljubljana)

Hoditi s spremembami = Walking with changes : TO)pot : Festival korenite zvočne hoje = Festival of radical
soundwalks : Onkraj poslušanja 2025 = Beyond Listening 2025 : Simpozij CENSE (Srednjeevropska mreža za zvočne
ekologije) = CENSE Symposium (Central European Network for Sonic Ecologies) : 23.-28. september 2025, Cukrarna,
Krajinski park Sečoveljske Soline, Mestni muzej Ljubljana in javni prostori = 23-28 September 2025, Cukrarna, Sečovlje
Salina Nature Park, City Museum of Ljubljana and public spaces / [urednici Irena Pivka, Maja Bjelica ; uvodna besedila
Irena Pivka, Jacek Smolicki, Maja Bjelica ; prevod v angleščino in slovenščino Melita Silič in Petra Berlot Kubner ; ilustracija
Jovana Djukić]. - 1. izd. - Ljubljana : Cona, zavod za procesiranje sodobne umetnosti, 2025. - (Knjižna zbirka Steklenik)

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TO)pot festival of radical soundwalks

Production: Brane Zorman, Irena Pivka, Matej Tomažin, Karmen Ponikvar, Alja Petric

Coordination for Cukrarna: Alenka Trebušak

Technical support: Brane Zorman and the Cona support team, Martin Lovšin and Cukrarna technical team

Public relations: Matej Tomažin (Cona), Mojca Podlesek (Cukrarna)

Festival partners: Ljubljana City Gallery

Soundwalks partners: Academy of Theatre, Radio, Film and Television, University of Ljubljana, National Institute of Biology, Krater Creative Laboratory, Ministry of the Environment, Climate and Energy and the Slovenian Environment Agency

Festival coproduction: Cukrarna

Festival produced and organised by: Cona, for the Steklenik Gallery.

Beyond Listening 2025 CENSE Symposium

The CENSE *Symposium* is produced by Cona Institute, co-organised by the Science and Research Centre Koper, Institute for Philosophical and Religious Studies, and facilitated by the Central European Network for Sonic Ecologies (CENSE).

Symposium in the Field: Walking and Listening in the Sečovelje Salina Nature Park, the whole-day experiential happening of the symposium is supported and implemented by the company SOLINE, d.o.o. / the Sečovelje Salina Nature Park, Maritime Museum "Sergej Mašera" Piran and Muzofil Association.

The CENSE Symposium *Beyond Listening 2025: Walking-with Changes* is financially supported by the Slovenian Research and Innovation Agency (ARIS) through the research project "Grain of Salt, Crystallising Cohabitation: Salt-Making as Experiential Environmental Wisdom" (J6-50196), implemented at the Science and Research Centre Koper.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



Javna agencija za raziskovalno-razvojalne
in inovacijske dejavnosti Republike Slovenije

CUKRARNA



UNIVERZA V LJUBLJANI
Akademija za glasbeno, umetno, filmsko in kulturno

KRATER



NACIONALNI INŠTITUT ZA BIOLOGIJO
NATIONAL INSTITUTE OF BIOLOGY



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA OKOLJE,
PODNEBJE IN ENERGIJO

II CONA

STEKLENIK

Hoditi-s spremembami

TO)pot festival korenite zvočne hoje
Onkraj poslušanja 2025 Simpozij CENSE

Urednici: Irena Pivka, Maja Bjelica

Uvodna besedila: Irena Pivka, Jacek Smolicki, Maja Bjelica

Soustvarjalke in soustvarjalci festivala: Piotr Armianowski, Jaka Bombač, Nikola Drole, Lina Eržen, Anna Friz, Tadej Grum, Tetiana Khoroshun, Anna Khvyl, Neža Knez, Felisa Ko, Zala Kramperšek, Maša Milčinski, Eva Mulej Vrabič (Oka), Boštjan Perovšek, Ajda Pirtovšek, Martyna Poznańska, Brane Zorman
Soustvarjalke in soustvarjalci simpozija: Sara Anjo, Maria Balabas, Maja Bjelica, Pia Brezavšček, Cha Caillat, Adám Darázs, Kristine Diekman, George Edmondson, Mary Edwards, Arthur Enguehard, Darko Fritz, John Grzinich, Csaba Hajnóczy, Ida Hiršenfelter (beepblip), Bálint János Kiss, Eric Leonardson, Hugo Lioret, Kevin Logan, Juan José López Díez, Ben Pagac, Ivan Penov, Carina Pesch (La Pesch), Karmen Ponikvar, Saška Rakef, Mersid Ramičević, Ján Solčáni, Rok Šturm, Mike Thompson, Madina Tlostanova, Georgios Varoutsos, Eva Vozárová, Joanna Patrycja Wyrwa

Znanstveni svet odbora simpozija: Elena Biserna, Jacek Smolicki, Maja Bjelica

Organizacijski svet odbora simpozija: Irena Pivka, Ida Hiršenfelter (beepblip), Maja Bjelica

Posvetovalni odbor simpozija: Csaba Hajnóczy, Miloš Vojtěchovský, Brane Zorman, Petra Kapš

Prevod v angleščino in slovenščino ter lektura: Melita Silič in Petra Berlot Kužner

Urejanje in lektura angleškega jezika: Jana Renée Wilcoxon

Uredniška podpora: Karmen Ponikvar

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Cona, 2025. www.cona.si | www.steklenik.si



Walking-with Changes

TO)pot festival of radical soundwalks ***Beyond Listening 2025 CENSE Symposium***

Editors: Irena Pivka, Maja Bjelica

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Festival Co-Creators: Piotr Armianowski, Jaka Bombač, Nikola Drole, Lina Eržen, Anna Friz, Tadej Grum, Tetiana Khoroshun, Anna Khvyl, Neža Knez, Felisa Ko, Zala Kramperšek, Maša Milčinski, Eva Mulej Vrabčič (Oka), Boštjan Perovšek, Ajda Pirtovšek, Martyna Poznańska, Brane Zorman
Symposium Co-Creators: Sara Anjo, Maria Balabas, Maja Bjelica, Pia Brezavšček, Cha Caillat, Adám Darázs, Kristine Diekman, George Edmondson, Mary Edwards, Arthur Enguehard, Darko Fritz, John Grzinich, Csaba Hajnóczy, Ida Hiršenfelter (beepblop), Bálint János Kiss, Eric Leonardson, Hugo Lioret, Kevin Logan, Juan José López Díez, Ben Pagac, Ivan Penov, Carina Pesch (La Pesch), Karmen Ponikvar, Saška Rakef, Mersid Ramičević, Ján Solčáni, Rok Šturm, Mike Thompson, Madina Tlostanova, Georgios Varoutsos, Eva Vozárová, Joanna Patrycja Wyrwa

Symposium's programme board scientific committee: Elena Biserna, Jacek Smolicki, Maja Bjelica

Symposium's programme board organising committee: Irena Pivka, Ida Hiršenfelter (beepblop), Maja Bjelica

Symposium's advisory board: Csaba Hajnóczy, Miloš Vojtěchovský, Brane Zorman, Petra Kapš

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Cona, 2025. www.cona.si | www.steklenik.si



Park Tivoli
Tivoli Park

PRIZORIŠČA V LJUBLJANI

- 1 Cukrarna
- 2 Mestni Muzej Ljubljana / Gosposka 15
- 3 Park na Ambroževem trgu
- 4 spodnja postaja vzpenjače na Ljubljanski grad
- 5 Spomenik žrtvam vseh vojn
- 6 Severni mestni park
- 7 Petelinji most, Gradaščica
- 8 Ljubljansko pokopališče Žale, Cerkev sv. Križa

VENUES IN LJUBLJANA

- Cukrarna
Mestni Muzej Ljubljana / Gosposka 15
Ambrož Square Park
Ljubljana Castle, lower funicular station
Monument to the Victims of All Wars
North City Park
Rooster Bridge, Gradaščica
Holy Cross Parish Church at Žale



Železniška postaja Ljubljana
Ljubljana Railway station

Ljubljanski grad
Ljubljana Castle

PRIJAVA NA DOGODKE
EVENT REGISTRATION



Za udeležbo na določenih aktivnostih festivala in simpozija je
potrebna predhodna registracija.

Registration is required for some festival and symposium activities.

www.cona.si
www.steklenik.si