

## ACOUSTIC COMMONS

#acousticcommons

<http://acousticcommons.net/>

CONA

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## Soundcamp 2020

Online festival - part of the project Acoustic Commons

from 5AM UTC+1 on Saturday 2 May to 6AM on Sunday 3 May

link will be published on the [www.cona.si](http://www.cona.si)

### *Commissioned works*

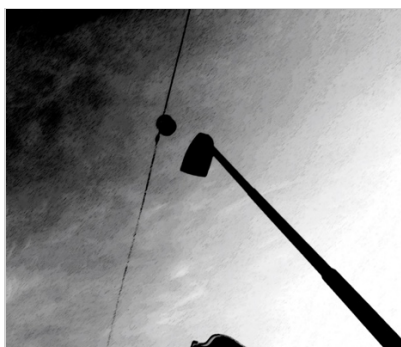
#### Colin Black *Dreaming Backwards Through Morning*



By juxtaposing recordings of dawn from my childhood farm in Australia with the sounds of my local street in Ljubljana (where I currently live), this new work is intended as a pluralistic form of geospatial autoethnography and geography. This new work explores how, through my increased mobility, one place (with its history, stories, culture and even elements of its soundscape) can be virtually superimposed onto another place and how that can deconstruct notions of a fixed place and time. With the further augmentation of musical composition, this work aims to encompass issues relating to memory, place, migration, dislocation and even ownership. Moreover, the work is intended to raise questions, that includes how this type of reconceptualisation of place can also impact on notions of identity, both personal and national.

#### Irena Pivka *EchoWalk*

*Ljubljana, 19.4.2020*



I am walking through the emptied city surrounded by the invisible noose of the quarantine. The morning bustle of the city is suspended. Quiet streets, silent squares, lone crossroads of interrupted paths, uncertain future. Through this gift of time we have been given and which has been pulling us away from the over stressed, frightened society, the potential of free time has been opened up. To decide to be alone and remain focused. The steps echoing in the silent urban landscape. Walking as solace. A peaceful morning walk. I listen to the noises of the city, to the river's waves, the birds in the sky, the rustling of the leaves in the morning breeze ... before the restless day ahead of me starts.

## Manja Ristić *slip between them almost*

*Belgrade, 17. – 21. 4.2020*



Fragments of the past – memories, suddenly trapped in an eclectic reality of Belgrade's curfew, are confronted with sonic imprints of the home, anxiety and restless repetitions, as days go by with the same uncertainty amidst a hostile society.

## Brane Zorman *Metal Pole Woodpeckers*

*Ljubljana, city centre, the pedestrian zone, a four road crossroads with three pedestrian crossings, six lighting columns*

*Thursday, 4 April 2020, 8:30 pm Recording with binaural and quadro microphones*



The pulsation of two different rhythmical structures is filling the silence in a sustained, steady, monotonous and persistent manner, rebounding from the concrete ground and walls of nearby buildings.

The task these structures perform is very simple. They signal to the pedestrians and cyclists that they have two options: "Stop – wait" and "Move on".

There are no pedestrians, no cyclists – there were none before as well.

## *Live commissioned sound streamed performances*

### beep *Anthropic Frequencies*

*Location: 45°55'44.53"N 14°28'11.48"E*



The piece is composed of field recordings in the electromagnetic and audio range with pulsations and crackling under high voltage transmission lines. It is a contemplation on silence and an interplay between the serenity of the surrounding forests and fields and EMF noise pollution. It poses the question: On what level of intelligence do these systems operate?

## OR poiesis **Seasonal Paths**

Location: 46°34'16.79" N 15°38'55.72" E

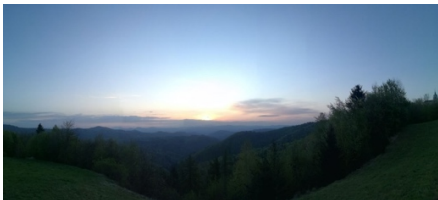
*intimate radio, live stream with radio aporee ::: field radio  
chrono-spatial poetry sonor*



My profound interest in exploited areas is rooted in the modalities of silence, aural conditions that accompany silent territories - *terrere* (Lat.) - “a place from which people are warned off”. In the current global COVID-19 pandemic, we are witnessing silence everywhere in urban landscapes. A frightening silence - benevolent for nature, which is taking over the places vacated by people to regenerate, but seemingly hostile to humans, triggering emotions based on terror.

## Luka Prinčič **SCDAWNREM20**

Location: 46°01'27.4"N 14°43'54.3"E



SCDAWNREM20 is a live improvisation using SuperCollider, live environment atmosphere sound and CC-licensed field recordings. It will be performed from the most eastern part of the municipality of Ljubljana, where we remain in lockdown due to the pandemic. The location is elevated enough to afford a good view of the sunrise. The sound broadcast will happen roughly during civil twilight, starting at 45 minutes before sunrise.

## Robertina Šebjanič: **Talks with Grey Heron**

*Over and underwater sound sketches of the Ljubljanica river*

Locations: 46°02'44.7"N 14°30'19.9"E, 46°02'20.8"N 14°30'40.6"E



The planes, the trains, the ships have stopped. For the time being, COVID-19 has suspended this unbearable noise of ours. The grey heron is searching for food on a river bank. We often sit together there and observe the water. I with my hydrophone immersed under the surface of the water and the heron keeping a sharp eye on the fish that have spread in these waters, having become accustomed to the noise of the boats. When the fog concealing the future will have lifted, I hope we will be able to keep an open and attentive ear to what the animals we coexist with have to say. The heron and I – we think about the pangolin finally able to walk in its natural environment without having to worry about ending up on someone's plate.

## ***Bats vs Corona, discussion***

Slovenian Association for Bat Research and Conservation and international partners  
Moderated by Katarina Radaljic



Since the outbreak of the COVID-19 pandemic, scientists have been trying to answer questions about the origin of the virus. While there is no definite evidence to support any answers, different speculations and interpretations based on thus far available data have appeared in the public. One of the most common is the speculation that the virus was passed to humans from bats. Bats are therefore becoming increasingly vilified and presented in the media as a sort of public enemy. This speculation is often also well-received by the people (who are forced to stay at home, full of doubts and worries), because it is tangible and, at a first glance, very simple. As soon as we find the thing to blame, we can simply eliminate it and our problems will be gone. This kind of reasoning is quite often based on insufficient information or on information that is presented incorrectly or ambiguously. And since false information can hurt the perception of bats – as they are already getting intentionally hunted and killed – we have invited a group of experts to speak about bats and address the question of the alleged transmission of COVID-19 from bats to humans. We will talk about the major role bats play in maintaining a balanced ecosystem, about why it is important to protect the species, but we will also address the prejudice, fears and myths associated with these nocturnal animals as well as talk about simplified populist ideas and how science and expertise are ignored in the current global situation, all of which can lead to impulsive, rash decisions and strategies. We will try to find ways to inform the people and the media as objectively as possible about the research on the possible connections between bats and COVID-19 carried out thus far and, to wrap the discussion, also take audience questions.

### **Colophon Soundcamp 2020 – the part produced by CONA**

Organization: Brane Zorman and Irena Pivka

Promotion: Katarina Radaljic

Translation: Katja Kosi

Pictures: artists' archive

Production: Cona, institute for contemporary arts processing

Partners: network Acoustic Commons - Full of Noises (Barrow, Cumbria), Locus Sonus (Aix-Marseille), Soundcamp (London), Hellenic Mediterranean University (Kreta) and Cyberforest (Tokyo).

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