



ppixxel point

27. mednarodni festival sodobnih umetniških praks
27th International Festival of Contemporary Art Practices

SONONIMII

vmesli prostori zvoka in podobe
Liminal Spaces of Sound and Image

SONONIMI

Vmesni prostori zvoka in podobe

SONONYMS

Liminal Spaces of Sound and Image

27. mednarodni festival sodobnih umetniških praks
27th International Festival of Contemporary Art Practices

Nova Gorica – Gorica/Gorizia

16.–23. 10. 2026

Kurator/Curator: Andrej Kobal



KULTURNI DOM
NOVA GORICA



Glasba



Galerija



Film

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Nova Gorica – Gorica/Gorizia, 16.–23. 10. 2026

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SONONIMI

Vmesni prostori zvoka in podobe

Andrej Kobal

Pixelpoint 2026 z naslovom SONONIMI raziskuje vmesne prostore zvoka in podobe: območja, kjer pomen še ni določen in zaznava ostaja odprta. Realnost oblikujejo informacijska prenasičenost, vojne in razpad skupnih pomenov; svet doživljamo razdrobljeno, granularno. Glasovi se množijo, a pogosto le potrjujejo že znano. Sononimi odpirajo možnost drugačnega srečanja: zvok in podoba z neujemanjem ustvarjata napetost. Vmesnost ni zgolj prehod med dvema točkama, ampak lastno stanje, zadrževanje pred pomenom. Festival išče mesta, kjer ustaljena razlaga popusti: dvom, rez, razpoko.

V slikarskem dvoboju Parazij premaga Zevksisa z naslikanim zagrinjalom: Zevksis ga želi odgniti, da bi videl sliko, ne da bi vedel, da jo že gleda. Sorodno napetost vzpostavlja akuzmatično poslušanje: zvok slišimo, njegovega izvora pa ne vidimo. Uho išče tisto, česar oko ne more potrditi. Sononimi prebivajo v tem razmiku: med podobo, ki obljublja zvok, in zvokom, ki obljublja podobo.

Lucio Fontana je vmesni prostor odprl dobesedno, z rezilom. Njegov rez v platno je dogodek; reza, skozi katero slika posluša. V katero platno zarezati danes? V ekran. Na njem smo navzoči na način odsotnosti: drsimo navzdol, dol in dol, mimo prizorov uničenja, za katerimi trpijo resnični ljudje. Potreben je rez, ki zareže tudi v nas: prekine drsenje, zadrži pogled in nas pripravi do poslušanja. Pretres sam še ni odgovornost, lahko pa odpre prostor zanjo. Odnos je vedno vmesni prostor, nikoli povsem moj in nikoli povsem tuj.

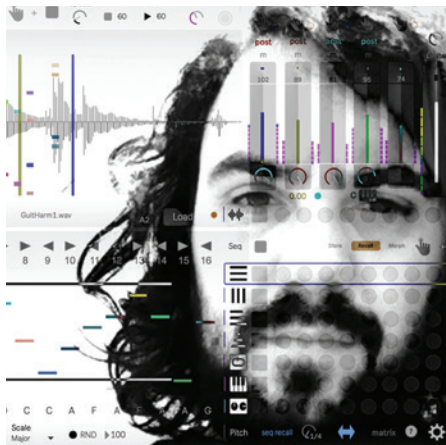
Kaj pa, če glasba podobe ne spremlja, temveč jo ustvari? Žalostinko žrtvam Hirošime Krzysztofa Pendereckega lahko slišimo kot eksplozijo samo: godala kričijo v klastrih, glissandih in šumih, onstran tona in ilustracije. Zvok priklič podobo, ki je pred poslušanjem ni bilo, in jo vtisne v telo.

In čemu umetnost v svetu, zasičenem z vsem? Podelimo ji absurdno logiko današnjega dne in zahtevajmo uporabnost; v sami besedi se skriva upor. Mondrianova drevesa v prehajanju od razpoznavne forme k abstrakciji ponujajo vedno drugačen pogled. Njihova uporabnost je prav v tem: odpreti več pogledov na isto stvar. Na drevo, na ekran, na družbena dogajanja, na domnevne absolutne resnice in na sočloveka. Podobno poslušanje zamaje gotovost tega, kar vidimo. Vsako novo poslušanje je nov pogled in vsak nov pogled odpre novo uho.

V festivalskem prostoru ta odprtost postane način dela. Galerijske postavitve ohranjajo samostojnost, obenem pa postajajo prostorski instrumenti, prizorišča performansov in okolja, ki jih aktivirajo obiskovalci. Razstavljeno delo prehaja v živ dogodek; njegova forma se spreminja skozi improvizacijo, poseg in odziv.

Obiskovalec vstopa v proces, ki ni vnaprej določen.

Kar se zgodi med zvokom in podobo, se z odhodom iz festivalskega prostora ne konča. Nadaljuje se v tem, kako poslušamo in gledamo vsakdanji svet ter kako se ob tem spreminja naš odnos do že znanega. Vmesni prostori zvoka in podobe nas vabijo, da vztrajamo v poslušanju in nadaljujemo z raziskovanjem tega, kar še vedno nastaja.



Andrej Kobal

O kuratorju

ANDREJ KOBAL je skladatelj, zvočni umetnik in razvijalec avdiovizualnih sistemov, ki deluje na presečišču kompozicije, prostorskega zvoka, algoritmičnih procesov in interaktivnih tehnologij. Ustvarja zvočno-vizualna dela, ki povezujejo zvok, svetlobo, gibanje in digitalne tehnologije. Razvija tudi lastna programska orodja, med njimi GranuRise, seqMPErError in SONONYMS, ki so prejela mednarodna priznanja, tudi na MIDI Innovation Awards. Sodeloval je s številnimi mednarodnimi in domačimi ustanovami ter predstavljal svoje delo na festivalih, kot so Sonic Acts, NAMM Show, Visiones Sonoras in perAspera.

SONONYMS

Liminal Spaces of Sound and Image

Andrej Kobal

Pixxelpoint 2026 SONONYMS explores the liminal spaces of sound and image: zones where meaning is not yet fixed and perception remains open. Reality is shaped by information overload, wars, and the breakdown of shared meanings; we experience the world in a fragmented, granular way. Voices multiply, yet they often merely confirm what is already known. Sononyms opens the prospect of a different encounter: sound and image create tension through their mismatch. Liminality is not merely a transition between two points, but a state of its own – a lingering before meaning takes shape. The festival is looking for places where established explanation slips: a doubt, a cut, a rift.

In the Greek story, Parrhasius defeats Zeuxis in a painting duel with a painted curtain: Zeuxis attempts to pull back the curtain to reveal the painting, unaware that he is already looking at the painting. Acousmatic listening establishes a similar tension: we hear the sound, but its source remains unseen. The ear searches for what the eye cannot confirm. Sononyms resides within this gap: between an image that promises sound and a sound that promises an image.

Lucio Fontana opened the liminal space literally, with a blade. His slash into the canvas is an event – a slit through which the painting listens. Which canvas should be slashed today? The screen. On it, we are present through absence: scrolling down, down, and down, past scenes of destruction suffered by real people. What we need is a cut that also slices into us: one that interrupts the scroll, arrests the gaze, and makes us listen. Shock alone is not yet responsibility, but it can open a space for it. A relationship is always a liminal space – never entirely intimate, never entirely foreign.

What if music does not merely accompany an image, but creates it? Krzysztof Penderecki's *Threnody to the Victims of Hiroshima* can be heard as the explosion itself: strings scream in clusters, glissandi, and noise, beyond tone and illustration. The sound summons an image that did not exist prior to listening to it – and imprints it onto the body.

And what purpose does art serve in a world saturated with everything? Let us endow it with the absurd logic of the present day and demand utility; resistance lies hidden within the very word itself. Mondrian's trees, in their transition from recognizable form to abstraction, offer an ever-shifting perspective. Their utility resides precisely in this: opening multiple perspectives on the same thing: on a tree, on a screen, on social developments, on supposed absolute truths, and on our fellow human beings. Similarly, listening unsettles the certainty of what we

see. Every new listening is a new view, and every new view opens a new ear.

In the space of this festival, this openness becomes a mode of operation. Gallery displays maintain their autonomy while simultaneously turning into spatial instruments, venues for performances, and environments activated by visitors. An exhibited work transitions into a live event; its form shifts through improvisation, intervention, and response. The visitor enters a process that is not predetermined.

What occurs between sound and image does not end when one leaves the festival venue. It persists in how we listen to and observe the everyday world, and how, in doing so, our relationship with the already familiar is transformed. The liminal spaces of sound and image invite us to persist in listening and to continue exploring that which is still emerging.

About the curator

ANDREJ KOBAL is a composer, sound artist, and developer of audiovisual systems working at the nexus of composition, spatial sound, algorithmic processes, and interactive technologies. He creates audio-visual works that connect sound, light, movement, and digital technologies, while also developing his own software tools, including GranuRise, seqMPError, and SONONYMS, which have received international recognition, including at the MIDI Innovation Awards. He has collaborated with numerous international and domestic institutions and presented his work at festivals such as Sonic Acts, NAMM Show, Visiones Sonoras, and perAspera.





BBtrem (Boštjan Perovšek, Brane Zorman), Paola Korošec

tremolo

Prizorišče: Mestna galerija Nova Gorica

tremolo je interdisciplinarno glasbeno delo in haptična instalacija, ki raziskuje vibracijsko komunikacijo žuželk. Osredotoča se na vprašanje, kako s prisluškovanjem mikrosvetu žuželk preoblikujemo svoje doživetje krajin ter kako so krajine in organizmi medsebojno soodvisno prepleteni. *tremolo* deluje kot etika poslušanja in sožitja, saj razkriva subtilne, človeškim ušesom neslišne vibracijske plasti življenja znotraj naravno-kulturnih krajin.

Foto / Photo: Jan Dolar, Dolar Media



Glasbena kompozicija sloni na zvokih, posnetih z opremo za tremološko snemanje pretežno v krajini Kraterja. Glasbenika z zvočnostjo, ki se širi skozi naravne materiale, razkrivata nevidne plasti komunikacije, ki so človeškemu ušesu večinoma neslišne. Haptična instalacija dopolnjuje taktilno izkušnjo vibracij žuželk.

Ekipo združuje komplementarna znanja s področij glasbenega in likovnega raziskovanja, materialnih in taktilnih praks ter bioakustike, pri čemer izhaja iz bogatih izkušenj z elektroakustičnimi kompozicijami. Ekipo sestavljajo skladatelj in zvočna umetnika **Boštjan Perovšek** in **Brane Zorman** ter kiparka **Paola Korošec**. Njihovo delo povezuje zvok, bioakustiko in raziskovanje vibracij. Biotremološki material sta z dovoljenjem prispevala Juan José López Díez in Nacionalni inštitut za biologijo.

Boštjan Perovšek (Foto / Photo: Jan Dolar, Dolar Media)



Brane Zorman (Foto / Photo: Jan Dolar, Dolar Media)



Paola Korošec (Foto / Photo: Paola Korošec)



Raziskovanje zvoka in glasbena kompozicija:
BBtrem (Boštjan Perovšek, Brane Zorman)

Vir posnetkov: Juan José López Díez in
Nacionalni inštitut za biologijo

Zvočna izvedba v živo: BBtrem
(Boštjan Perovšek, Brane Zorman)

Taktilna zvočna instalacija: Paola Korošec,
Boštjan Perovšek, Brane Zorman

Video: Matej Tomažin

Partnerji: Nacionalni inštitut za biologijo,
Krater (Trajna), Mestna galerija Nova Gorica

Produkcija: Cona, 2026

Sofinanciranje projekta: Ministrstvo za kulturo RS
in Mestna občina Ljubljana, Oddelek za kulturo

BBtrem (Boštjan Perovšek, Brane Zorman), Paola Korošec

tremolo

 Venue: Nova Gorica City Gallery

tremolo is an interdisciplinary musical work and haptic installation that explores the vibrational communication of insects. It focuses on how listening to the insect microworld reshapes our perception of landscapes, and how landscapes and organisms are mutually and interdependently entwined.

tremolo functions as an ethics of listening and coexistence, uncovering subtle vibrational layers of life within natural-cultural landscapes that remain imperceptible to the human ear.

The musical composition is grounded in sounds recorded with tremological equipment, primarily in the Krater laboratory landscape. Through sonics propagating through natural materials, the musicians reveal unseen layers of communication largely unheard by the human ear. The haptic installation complements the tactile experience of insect vibrations.

The team combines complementary expertise from the fields of musical and visual research, material and tactile practices, and bioacoustics, drawing on extensive experience with electroacoustic composition. It comprises the composers and sound artists **Boštjan Perovšek** and **Brane Zorman**, and the sculptor **Paola Korošec**. Their work combines sound, bioacoustics, and the exploration of vibrations. The biotremological material was kindly provided by Juan José López Díez and the Slovenian National Institute of Biology.

Sound research and musical composition:
BBtrem (Boštjan Perovšek, Brane Zorman)

Recording source: Juan José López Díez and
the National Institute of Biology

Live sound performance: BBtrem (Boštjan Perovšek,
Brane Zorman)

Tactile sound installation: Paola Korošec,
Boštjan Perovšek, Brane Zorman

Video: Matej Tomažin

Partners: National Institute of Biology,
Krater (Trajna), Nova Gorica City Gallery

Production: Cona, 2026

Project co-funding: Ministry of Culture of the Republic of
Slovenia and the City of Ljubljana, Department of Culture

Martin Bricelj Baraga

MOONOLITH – Monument Luni in zvezdam

Prizorišče: Rotunda SNG Nova Gorica

MOONOLITH je interaktivni monument za javni prostor, ki na svoji površini odslikava Luno in konstelacije zvezd. Posvečen je urbanemu sprehajalcu. Je poklon temni tvari, praznini, vmesnemu prostoru, hitrosti, času in njegovemu minevanju. Instalacija je lokacijsko specifična, saj z vsako postavitvijo razvija nov odnos z gostujočim prostorom in obiskovalci.

Foto / Photo: Iztok Medja



MOONOLITH je velika okrogla nebesna sfera, ki deluje na dveh ravneh. Skozi interakcijo postane njeno površje odzivno svetlobno in zvočno glasbilo, ki odpira polje igre. V fazi mirovanja pa je MOONOLITH skulptura, ki za obiskovalca z gibanjem svetlobe in zvokov pomeni prostor umiritve in razmisleka.

Produkcija: MoTA – Muzej tranzitornih umetnosti

Koncept in umetniško vodenje: Martin Bricelj Baraga

Zvočna kompozicija: Eric Raynaud – Fraction

Tehnično oblikovanje: Igor Vuk

Programiranje in interakcija: Rob Bothof



Martin Bricelj Baraga je večkrat nagradjeni umetnik in kurator. Njegove instalacije in intervencije so zasnovane kot serije časovnih in prostorskih eksperimentov ter pogosto postavljene v nenavadne urbane kontekste ali naravna okolja. Njegova javna umetniška dela so del stalnih ali občasnih zbirk mest Ljubljana, Ženeva, Wrocław in Sankt Peterburg. Razstavljal je v številnih umetniških ustanovah po vsem svetu, med njimi so: Beneški bienale, Muzej zgodovine znanosti v Ženevi, ICA v Londonu, Manège v Sankt Peterburgu, bienale NEMO v Parizu, Sonar v Barceloni, Univerza Columbia v New Yorku, FACT Liverpool, Kinetica London, Kulturni center Recoleta v Buenos Airesu, Kunsthaus Gradec, Kaapelithas v Helsinkih, Muzejska četrt na Dunaju in drugi. Za svoje delo je prejel številne mednarodne nagrade, med drugim nagrado festivala GLOW, nagrado WRO Media Art Biennale, nagrado Europrix Multimedia, nagrado Memefesta, nagrado Baltimore Magazine in Plečnikovo medaljo. Je direktor Muzeja tranzitornih umetnosti MoTA, ustanovitelj festivala SONICA in soustanovitelj umetniško-raziskovalnega kolektiva Nonument Group.

<https://baraga.net/>

<https://nonument.org/>

Koprodukcija: Kulturni dom Nova Gorica,
MoTA – Muzej tranzitornih umetnosti

Martin Bricelj Baraga

MOONOLITH – a monument to the Moon and stars

 **Venue:** Rotunda SNG Nova Gorica

MOONOLITH is an interactive monument for a public space. It reflects the moon and the constellations of stars on its surface. Dedicated to urban strollers, it is a tribute to dark matter, emptiness, voidness, in-between spaces, speed, and time and its passage. The installation is location-specific; as with every placement, it develops a new relationship with the guest space and visitors.

MOONOLITH is a large, round, celestial sphere that operates on two levels. Through interaction, its surface becomes a responsive instrument of light and sound, which opens up the field of play. In its rest phase, *MOONOLITH* is a sculpture that, with the movement of light and sound, represents a space of calmness and reflection for visitors.

Production: MoTA – Museum of Transitory Art
Concept and art direction: Martin Bricelj Baraga
Sound: Eric Raynaud – Fraction
Technical design: Igor Vuk
Programming and interaction: Rob Bothof



Foto / Photo: Peter Glodani

Martin Bricelj Baraga is an award-winning artist and curator. He creates works and sculptures that explore the spaces between the environment, nature, technology, and humans – his installations and interventions are often placed in unusual urban contexts or natural environments. His works in public spaces are included in the permanent and temporary collections of the cities of Ljubljana, Geneva, Wrocław, and St. Petersburg. He has exhibited in many art venues worldwide: the Venice Biennale, the History of Science Museum in Geneva, ICA in London, Manege in St. Petersburg, the NEMO Biennale in Paris, Sonar in Barcelona, Columbia University in New York, FACT Liverpool, Centro

Cultural Recoleta in Buenos Aires, Kunsthaus Graz, the Museums Quartier in Vienna, and ArbatFest Almaty, among others. He has received several international awards for his works, including awards from the GLOW festival, WRO Media Art Biennale, Europrix Multimedia Award, Memefest, and Baltimore Magazine, as well as a Plečnik Medal. He is the director of the MoTA – Museum of Transitory Art, the founder of the SONICA Festival in Ljubljana, and a member of the research-oriented art collective Nonument Group.

<https://baraga.net/>

<https://nonument.org/>

Co-production: Nova Gorica Cultural Centre, MoTA – Museum of Transitory Art

Foto / Photo: Ricardo Quaresma Vieira



Clockwork Voltage

SONONIMI Modular Installation

 Prizorišče: Mestna galerija Nova Gorica

Člani kolektiva Clockwork Voltage prispevajo module svojih modularnih sintetizatorjev in jih povežejo v skupni *patch*, ki na festivalu zaživi kot zvočna instalacija. Vanj lahko posegajo performerji in obiskovalci ter spreminjajo njegove zvočne tokove. Vsak poseg preoblikuje razmerja med moduli in odpira nove možnosti poslušanja. Instalacija nastaja skozi povezovanje različnih pristopov in skupno raziskovanje zvoka; njena oblika ostaja odprta za nepričakovane odzive in nadaljnje spremembe.

Srečanja **Clockwork Voltage** povezujejo slovensko skupnost ustvarjalk in ustvarjalcev, ki jih druži entuziazem do modularnih sintetizatorjev. Namen skupnosti je predvsem spodbujanje živega koncertiranja. Njeno širino predstavlja prva kompilacija Happy Little Voltages s 17 domačimi glasbenicami in glasbeniki, namenjena promociji domače produkcije. Skupnost poleg modulov Eurorack uporablja tudi druge modularne sisteme, analogne inštrumente lastne izdelave in starinske sintetizatorje zvoka.



CLOCKWORK VOLTAGE

Clockwork Voltage

SONONYMS Modular Installation

 Venue: Nova Gorica City Gallery

The members of the Clockwork Voltage collective contribute modules from their modular synthesizers, chaining them into a shared patch that comes alive as a sound installation at the festival. Performers and visitors can interact with the system, altering its sonic flows. Each intervention reshapes the relationships between the modules, opening new possibilities of listening. The installation evolves through the synthesis of diverse approaches and collective acoustic exploration; its form remains open to unexpected responses and further transformations.

Clockwork Voltage gatherings bring together a Slovenian community of creators with a shared enthusiasm for modular synthesizers. The primary aim of the community is to foster live performances. The scope of its activity is captured in its debut compilation, *Happy Little Voltages*, featuring 17 domestic artists and designed to promote local production. Alongside Eurorack modules, the community utilizes other modular systems, custom-built analogue instruments, and vintage sound synthesizers.



Boštjan Čadež

Gospod Procesor, razumete življenje?

Prizorišče: Mestna galerija Nova Gorica

Instalacija Boštjana Čadeža predstavlja znanstvenofantastični scenarij: robot se ob samozavedanju odpove svoji inteligenci in postane prva »pijana umetna inteligenca«. Dvokolesni Gospod Procesor tava po galeriji, riše grafite, obiskovalce zasleduje, moti z zvokom in lučjo ter škropi z vodo. Namesto poslušnega pomočnika postane nadležno breme. Delo ironično preizprašuje pričakovanja do umetne inteligence in nam skozi neprimerno vedenje stroja nastavlja ogledalo.



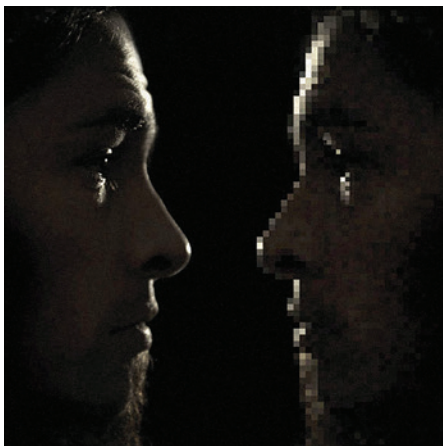
Boštjan Čadež je novomedijski umetnik, ki raziskuje presečišča umetnosti, tehnologije in človeške izkušnje. V instalacijah in performansih povezuje umetno inteligenco, virtualno resničnost, robotiko in obdelavo podatkov v realnem času. Njegova dela temeljijo na algoritmih in preprostih pravilih, iz katerih nastajajo vedno nove podobe in situacije. Pogosto vključujejo gledalce, ki s svojo interakcijo soustvarjajo delo ter povezujejo njegov digitalni in fizični svet.

Boštjan Čadež

Mr. Processor, Do You Understand Life?

 Venue: Nova Gorica City Gallery

Boštjan Čadež's installation presents a science-fiction scenario: upon achieving self-awareness, a robot renounces its intelligence to become the world's first "drunk artificial intelligence". The two-wheeled Mr. Processor roams the gallery space, making graffiti, following visitors, creating mischief with sound and light, and spraying water. Rather than acting as an obedient assistant, it turns into a persistent nuisance. The work ironically interrogates our expectations of artificial intelligence, holding up a mirror to humanity through the machine's improper conduct.



Boštjan Čadež

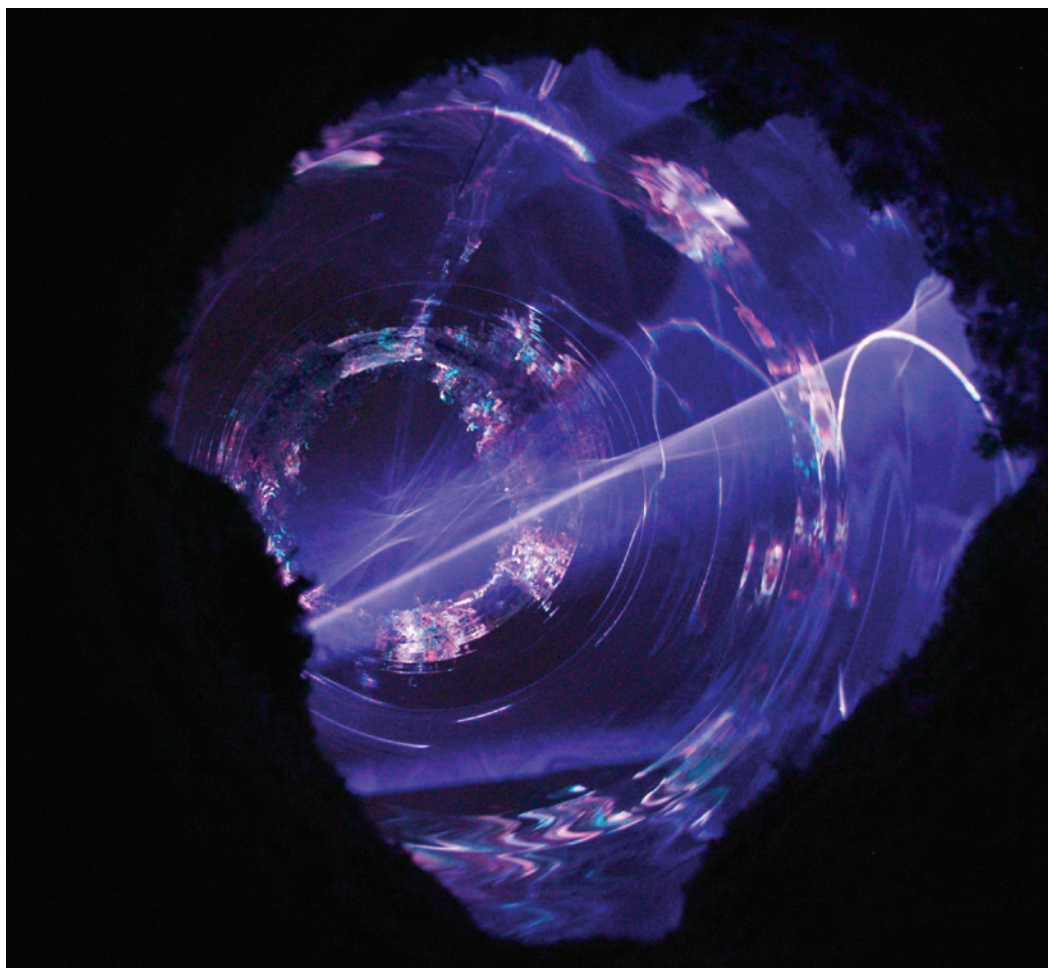
Boštjan Čadež is a new media artist exploring the intersections of art, technology, and human experience. In his installations and performances, he integrates artificial intelligence, virtual reality, robotics, and real-time data processing. His works are grounded in algorithms and simple rules that generate ever-new imagery and situations. They frequently engage viewers, who co-create the piece through interaction, bridging its digital and physical realms.

Tadej Droljc

The Hole

Prizorišče: Mestna galerija Nova Gorica

Vsaka luknja je paradoks. Določena je s tem, kar manjka, vendar spreminja vse okoli sebe. Ko se luknja napolni s svetlobo, ta izgubi svojo običajno smer in se v zrcalni notranjosti plete v spreminjajoče se mreže. Krhke svetlobne strukture vznikajo v prostoru, skoraj otipljive, nato pa se raztapljajo v nove oblike. Instalacija raziskuje napetost med trajnostjo skale in minljivostjo svetlobe.



Tadej Droljc je avdiovizualni umetnik in kreativni programer, ki raziskuje odnose med zvokom, sliko in svetlobo. Svoja dela je predstavljal na številnih dogodkih, kot so Mutek, Sonar, Ars Electronica, pariški bienale NEMO, L.E.V. Festival, Deep Space Shanghai, Lunchmeat in drugi. Za svoje delo je prejel številne mednarodne nagrade in priznanja. Doktorsko raziskavo je opravil na Centru za raziskovanje nove glasbe na Univerzi v Huddersfieldu, kjer je za svoje delo prejel nagrado za izjemno delo.

Sodelavci: Miha Zupan, Marko A. Kovačič, Dijana Jež

Produkcija: Strip Core/Forum Ljubljana

Koprodukcija: MGML, Konzorcij osmo/za (Delak, Ljudmila, Projekt Atol)



Tadej Droljc

The Hole

 Venue: Nova Gorica City Gallery

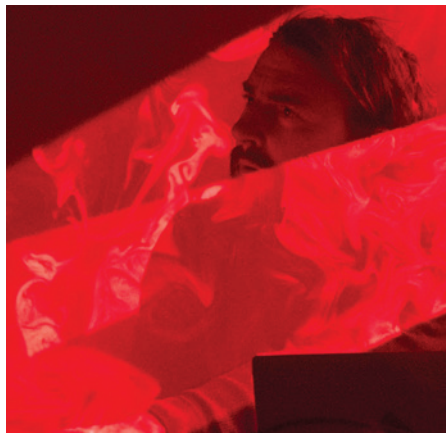
Every hole is a paradox. A hole is defined by what is missing, yet it changes everything around it. As the hole fills with light, light loses its familiar direction, ricocheting through its reflective interior and unfolding into shifting webs of luminous lines. The ephemeral forms emerge almost like tangible structures, continuously dissolving and reforming. The installation explores the tension between the permanence of stone and the fleeting geometry of light.

Tadej Droljc is an audiovisual artist and creative coder who explores the relationships between sound, image, and light. He has presented his work at numerous events, such as Mutek, Sónar, Ars Electronica, the NEMO Biennale in Paris, the L.E.V. Festival, Deep Space Shanghai, Lunchmeat, and others, and has received several international awards for his work. He completed his doctoral research at the Centre for Research in New Music at the University of Huddersfield, where he received an award for outstanding achievement.

Collaborators: Miha Zupan, Marko A. Kovačič, Dijana Jež

Production: Strip Core/ Ljubljana Forum

Co-production: MGML, Osmo/za Consortium (Delak, Ljudmila, Projekt Atol Institute)



Tadej Droljc (Foto / Photo: Wesa Seoul)

Tomaž Grom

iMštrument

Prizorišče: Mestna galerija Nova Gorica

iMštrument je hkrati kolekcija zvočnih in video posnetkov glasbenikov, ki razvijajo osebni glasbeni jezik, in avdiovizualni eksperimentalni inštrument.

Izbira posnetka glasbenika, vklop, izklop, glasnost in naključje so parametri, ki uporabniku omogočajo muziciranje. Pred očmi in ušesi neprestano nastaja vedno neponovljiva kompozicija.

iMštrument je kreacija v nenehnem nastajanju, v kombiniranju izvirnega in živega glasbenega dela, ki poteka na presečišču tehnološko obdelane zvočnosti in elementarnosti čistih zvokov v povezavi z digitalnim zapisom. Je prostor srečanja neprisotnih, tehnološko reproduciranih izvajalcev z neposredno prisotnostjo uporabnika.

Foto / Photo: sploh archive



Zamisel: Tomaž Grom

Snemanje in obdelava videa: Ana Čigon

Programiranje: Vasja Progar

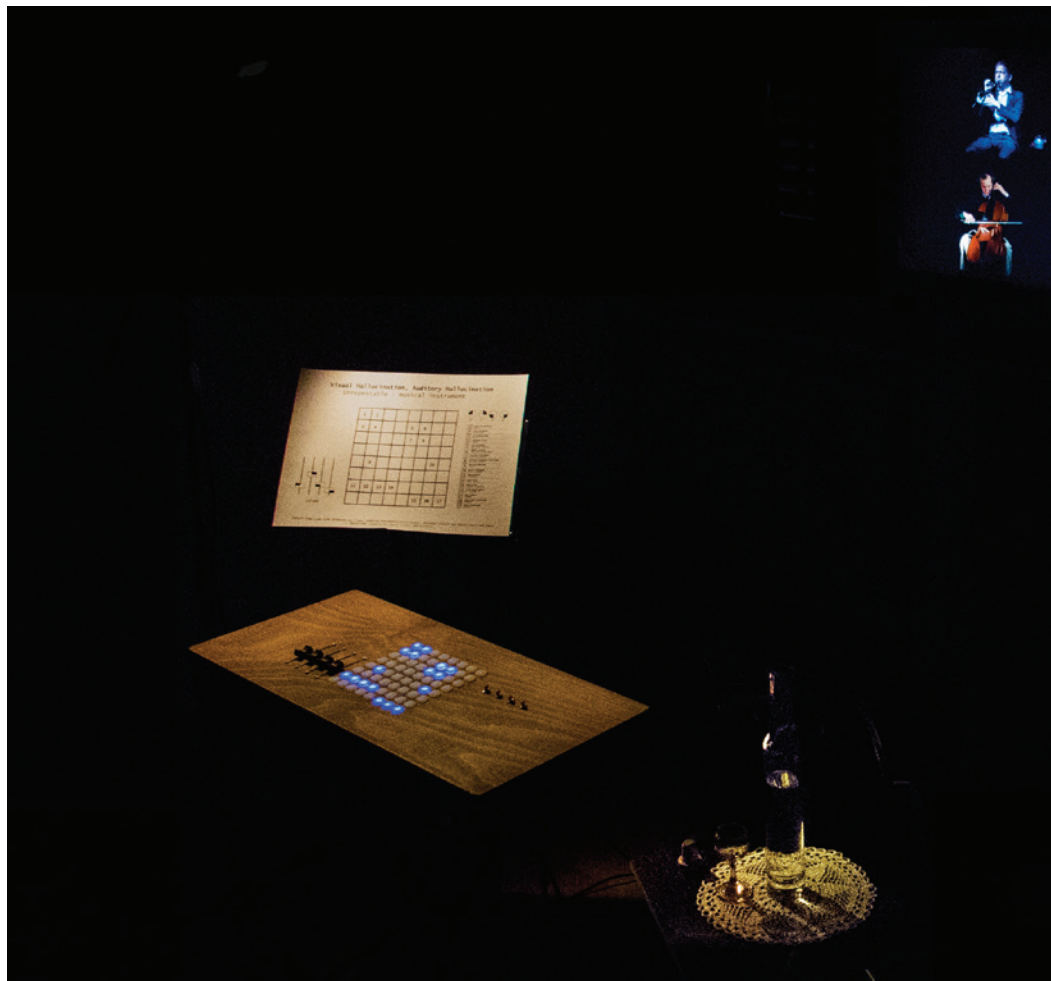
Oblikovanje in izdelava vmesnika: Tilen Sepič

Izvršna producentka: Špela Trošt

Zvok in videopodoba:

Daichi Yoshikawa, Franz Hautzinger, Lee Patterson, Samo Kutin, Seijiro Murayama, Olivier Toulemonde, Jonas Kocher, Andrej Fon, Vitja Balžalorsky, Dimitra Lazaridou Chatzigoga, Ute Kanngiesser, Jennifer Allum, Tristan Honsinger, Sebi Tramontana, Axel Dörner, Tomoko Sauvage, Mike Majkowski, Liz Allbee, Birgit Ulher, Audrey Chen, Henrik Munkeby Nørstebø, Noid, David Stackenäs,

Foto / Photo: sploh archive



Dirar Kalash, Burkhard Beins, Andrea Neumann, Tom Jackson, Onno Govaert, Mikko Savela, Jošt Drašler, Susanna Gartmayer, Michel Doneda, Lê Quan Ninh, Jean-Luc Guionnet, Ana Kravanja, Bertrand Denzler, Carlos Zingaro, Wilbert De Joode, John Butcher, Joëlle Léandre, Hans Koch, Martin Küchen, Paul Lovens, Pascal Niggenkemper, Xavier Charles, Vid Drašler, Mohammed Abdul Monem, Irena Tomažin Zagoričnik, Mazen Kerbaj, Sharif Sehnaoui, Raed Yassin, Agnes Hvizdalek, Sven-Åke Johansson, Christine Abdelnour, Michael Zerang, Pascal Battus, Elisabeth Harnik, Ilia Belorukov, Chris Pitsiokos

Produkcija: Zavod Sploh

S podporo Ministrstva za kulturo RS in Mestne občine Ljubljana



Tomaž Grom

Po nekaj letih preigravanja taborniških komadov na kitari dobi priložnost igranja bas kitare v bendu. V glasbeni šoli mu pokažejo kontrabas, ker ne učiyo bas kitare. Kljub temu da je zelo nadarjen športnik rokometas, se iz neznanih in dokaj nerazumljivih razlogov odloči za kontrabas. V slogu stare ruske šole mu s selotejpom zalepijo po dva prsta na levi roki, da ju ne bi širil, medtem ko mora razmak med ostalimi prsti širiti s pritiskom v konus kontrabasa, kar učitelj strogo motri in vsako popuščanje kaznuje z udarcem po komolcu. Medtem z desno roko igra z lokom po praznih strunah.

Ko ga sošolec iz gimnazije obiše v glasbeni šoli, najprej onemi in zatem od dolgih tonov zaspi. Drago Ivanuša, učitelj klavirja in harmonike na isti glasbeni šoli, zasluti napredek pri razbolenem kontrabasistu in ga povabi igrati jazz standarde. Ker je učitelj odličen motivator, Grom sname selotejp in zagrabi kontrabas z obema rokama. K sreči ima blizu tudi prijatelja Taa G. Vrhovca Sambolca, ki mu pokaže velik svet zvoka, glasbe in umetnosti.

Grom glasbo dojema kot medij komunikacije, ne kot estetski užitek. Išče razloge za muziciranje. Brezkompromisno drega v aktualni družbeni prostor. Glasba je zanj iskanje, so nepojasnjena vprašanja, pretakanje zamisli, negotove situacije. Kompozicija je improvizacija. Improvizacija mu daje prostor, da odbluži, da dela napake, da se izgublja in iznajdeva rešitve. V improvizaciji težave rojevajo razmisleke in odpirajo nove poti.

Tomaž Grom

iMstrument

Venue: Nova Gorica City Gallery

iMstrument is simultaneously a collection of audio and video recordings of musicians developing their personal musical languages and an audiovisual experimental instrument.

Selecting a musician's recording, toggling on/off, adjusting the volume, and chance are the parameters that allow the user to make music.

A forever-unrepeatable composition continuously unfolds before one's eyes and ears.

iMstrument is a creation in perpetual genesis, combining original and live musical performance at the intersection of technologically processed sonics and the elementality of pure sounds paired with digital recording. It serves as a meeting place between absent, technologically reproduced performers and the direct presence of the user.

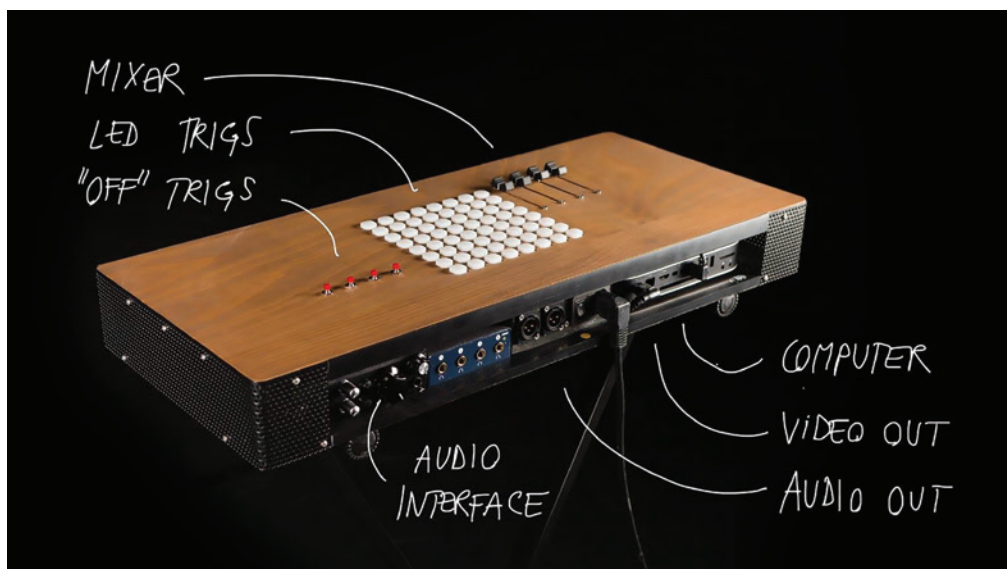
Concept: Tomaž Grom

Video recording and processing: Ana Čigon

Programming: Vasja Progar

Interface design and manufacture: Tilen Sepič

Executive producer: Špela Trošt



Sound and visuals:

Daichi Yoshikawa, Franz Hautzinger, Lee Patterson, Samo Kutin, Seiji Murayama, Olivier Toulemonde, Jonas Kocher, Andrej Fon, Vitja Balžalorsky, Dimitra Lazaridou Chatzigoga, Ute Kanngiesser, Jennifer Allum, Tristan Honsinger, Sebi Tramontana, Axel Dörner, Tomoko Sauvage, Mike Majkowski, Liz Allbee, Birgit Ulher, Audrey Chen, Henrik Munkeby Nørstebø, Noid, David Stackenäs, Dirar Kalash, Burkhard Beins, Andrea Neumann, Tom Jackson, Onno Govaert, Mikko Savela, Jošt Drašler, Susanna Gartmayer, Michel Doneda, Lê Quan Ninh, Jean-Luc Guionnet, Ana Kravanja, Bertrand Denzler, Carlos Zingaro, Wilbert De Jooze, John Butcher, Joëlle Léandre, Hans Koch, Martin Küchen, Paul Lovens, Pascal Niggenkemper, Xavier Charles, Vid Drašler, Mohammed Abdul Monem, Irena Tomažin Zagoričnik, Mazen Kerbaj, Sharif Sehnaoui, Raed Yassin, Agnes Hvizdalek, Sven-Åke Johansson, Christine Abdelnour, Michael Zerang, Pascal Battus, Elisabeth Harnik, Ilia Belorukov, and Chris Pitsiokos

Production: Zavod Sploh

Supported by: The Ministry of Culture of the Republic of Slovenia and the City Municipality of Ljubljana

Tomaž Grom

After a few years of playing campfire songs on guitar, Tomaž Grom got the chance to play bass guitar in a band. At music school, they introduced him to the double bass because they did not teach bass guitar. Despite being a highly talented handball player, Grom chose the double bass for unknown and rather incomprehensible reasons. In the style of the old Russian school, two of his left-hand fingers were taped together to keep them from drifting apart, while the space between the remaining fingers had to be stretched by pressing against the double bass neck's taper – a practice strictly monitored by the teacher, who punished any slackening with a stroke to the elbow. Meanwhile, his right hand bowed the open strings.

When a high school classmate visited him at the music school, he was initially struck dumb and subsequently fell asleep to the long tones. Drago Ivanuša, a piano and accordion teacher at the same school, sensed progress in the aching double bass player and invited him to play jazz standards. Being a great motivator, the teacher inspired Grom to strip off the tape and grab the double bass with both hands. Fortunately, Grom also had a close friend, Tao G. Vrhovec Samolec, who introduced him to the vast world of sound, music, and art.

Grom perceives music as a medium of communication rather than as an aesthetic pleasure. He searches for reasons to play. He uncompromisingly probes into contemporary social reality. For him, music is a quest, it is unexplained questions, flowing ideas, and uncertain situations. Composition is improvisation. Improvisation gives him the space to drift off, to make mistakes, to get lost, and to invent solutions. In improvisation, problems give rise to reflections and create new avenues.



Alessandro Fogar

Lezenje/Sledenje

Prizorišče: Galerija TIR, Mostovna

Lezenje/Sledenje je študija muzikalnosti površin. Instalacija v realnem času uporablja tehnike računalniškega vida za ustvarjanje glasbe iz podobe izbrane površine, ki služi kot partitura za virtualni elektroakustični orkester. Obiskovalci lahko proces zvočenja spremljajo prek kazalca, ki označuje trenutni položaj izvajalca na »partituri/površini«. Posnetki površin so nastali v sodelovanju s Paolo Pisani kot del projekta Corpus Territorium (Bourges 2028).



Alessandro Fogar

Alessandro Fogar deluje na področju elektronske glasbe in večmedijske umetnosti, pri čemer ga izrazito zanimajo zvočne krajine, prostorska akustika in interaktivni sistemi. Raziskuje različne pristope k ustvarjanju zvoka, njegove kompozicije pa so pogosto študije preoblikovanja obstoječih zvočnih virov. Njegove tehnike segajo od izdelave lastnih instrumentov in terenskih posnetkov do izvedb v živo.

<http://www.fogar.it>

<https://soundcloud.com/sfogar>

Alessandro Fogar Drift/Trace

 Venue: Galerija TIR, Mostovna

Drift/Trace is a study on the musicality of surfaces. Working in real time, the installation makes use of computer vision techniques to generate music from the image of the selected surface as a score for a virtual electroacoustic orchestra. The audience can follow the process of sonification through a pointer that indicates where the player is positioned within the “score/surface.” The surface images were taken in collaboration with Paola Pisani, as part of Corpus Territorium, Bourges 2028.

Alessandro Fogar works in the field of electronic music and multimedia art, with a marked interest in soundscapes, spatialization, and interactive systems.

He has explored various approaches to sound generation, the resulting compositions are often studies in mutating existing sounds. The techniques range from the construction of original instruments, field recordings, and live performances.

<http://www.fogar.it>

<https://soundcloud.com/sfogar>

Boštjan Kavčič in Nejc Grmek

iPoet

Prizorišče: Mestna galerija Nova Gorica

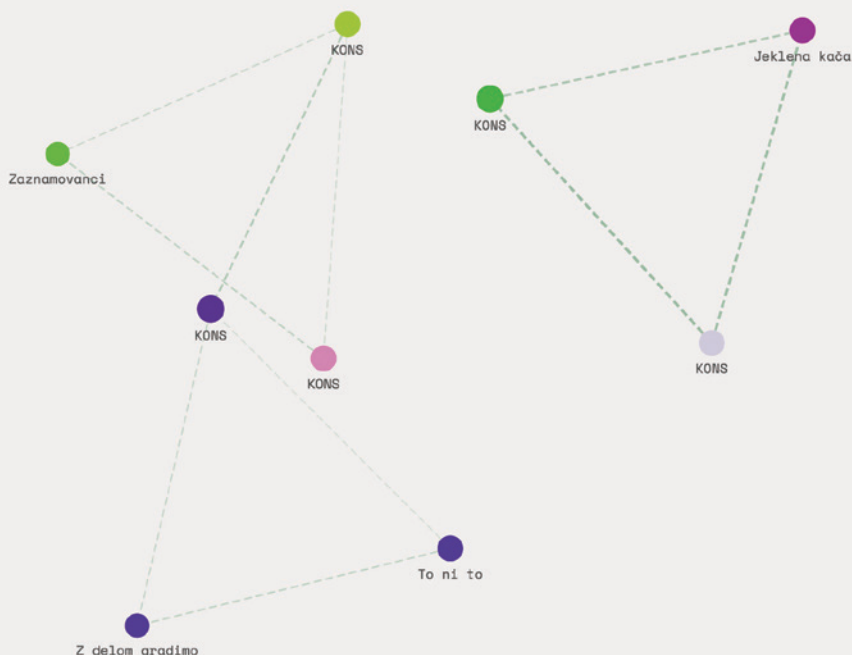
iPoet je mobilna aplikacija, ki integrira multimedijsko poezijo. Projekt je sinteza umetniških hotenj slovenskih avantgardistov: pesnika Srečka Kosovela, slikarja in grafika Avgusta Černigoja ter skladatelja Marija Kogoja. Uporabnik aplikacije konstruira umetniška dela INTEGRALI, s katerimi soustvarja KOLEKTIV – novo belo družbo prihodnosti, ki se gradi na spletnem portalu www.ipoet.app.

Poet.app

KONSI INTEGRALI KOLEKTIV koncept :

ČAS VSEBINA

Vozlišča so uporabniški integrali. Povezave prikazujejo bližino v času in vsebinsko sorodnost.



Prva različica aplikacije i-POET (2004) je bila ustvarjena ob 100-letnici Kosovelovega rojstva. Ob 100-letnici pesnikove smrti (2026) je aplikacija iPoet.app posodobljena za sodobno generacijo mobilnih naprav.

iPoet je spomenik Srečku Kosovelu in slovenski zgodovinski avantgardi, ki ga lahko spravimo v vsak žep. Ob 100-letnici Kosovelovega slovesa je tako umetnost končno lahko postala zidajoča, sintetična in kolektivna.

Kolektiv

Letos spomladi se je za razvoj in oživitve projekta *iPoet* vzpostavil interdisciplinarni kolektiv, ki povezuje umetnost, poezijo, programiranje in nove tehnologije. Projekt raziskuje odnos med človekom, jezikom in strojem ter nove možnosti ustvarjalnosti v času umetne inteligence.

Programiranje: Nejc Grmek

Koncept in oblika: Boštjan Kavčič

Mentorja: prof. dr. Narvika Bovcon, izr. prof. dr. Dejan Lavbič

Boštjan Kavčič and Nejc Grmek iPoet

 Venue: Nova Gorica City Gallery

iPoet is a mobile application that integrates multimedia poetry. The project is a synthesis of the artistic aspirations of Slovenian avant-gardists: the poet Srečko Kosovel, the painter and graphic artist Avgust Černigoj, and the composer Marij Kogoj. The app user builds artistic works – INTEGRALS – with which they co-create the COLLECTIVE: a new white society of the future being built on the web portal www.ipoet.app.

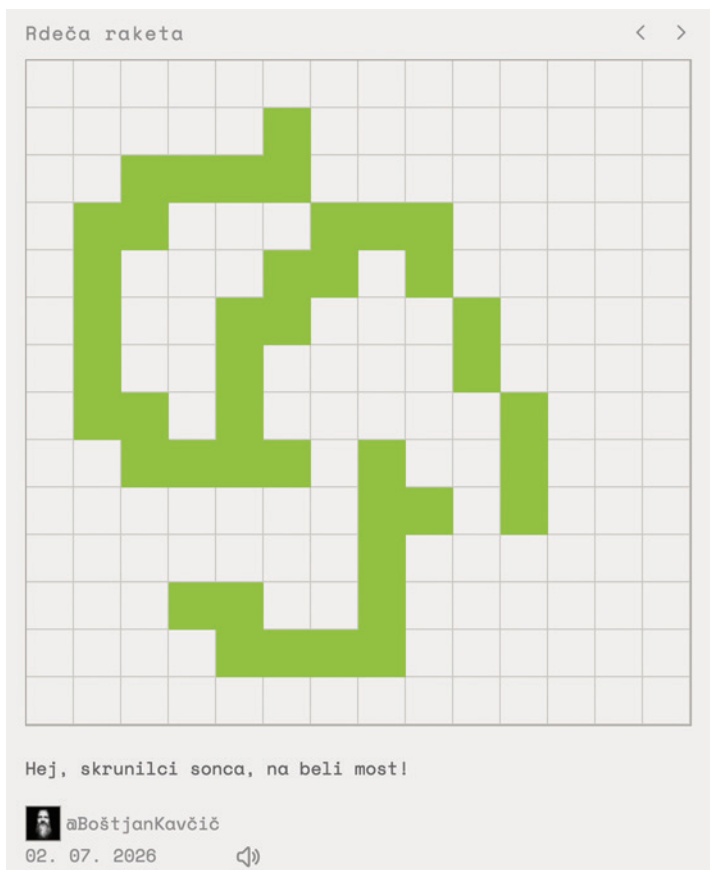
The first version of i-POET (2004) was created on the centenary of Kosovel's birth. On the centenary of the poet's death (2026), the iPoet.app was updated for a modern generation of mobile devices.

iPoet is a monument to Srečko Kosovel and the Slovenian historical avant-garde that fits in any pocket. On the centenary of Kosovel's passing, art has finally become constructive, synthetic, and collective.

 @BoštjanKavčič

OSVEŽI GALERIJA


Rdeča raketa



The Collective

This spring, an interdisciplinary collective linking art, poetry, programming, and new technologies was established to develop and revive the *iPoet* project. The project explores the relationship between human, language, and machine, as well as new possibilities for creativity in the age of artificial intelligence.

Coding: Nejc Grmek

Concept and design: Boštjan Kavčič

Mentors: Prof. Dr Narvika Bovcon, Assoc. Prof. Dr Dejan Lavbič

 **Poet.app**

Patrick K.-H.

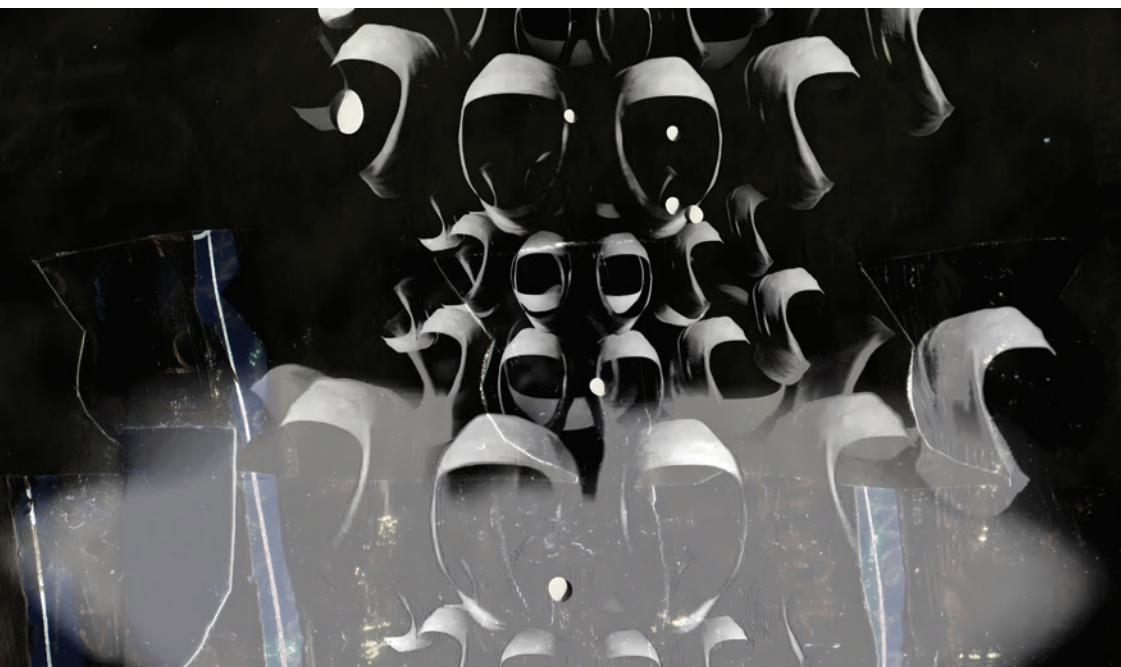
Strange Loops fluid harmony

Prizorišče: Mestna galerija Nova Gorica

»Čudna zanka je nekaj, kar dela nekaj s samo seboj, kar se določa, odslikava, omejuje, si nasprotuje, se poigrava s samo seboj in se ustvarja.« (John Horgan)

Patrick K.-H. (roj. Anton lakhontov) je zvočni, video in medijski umetnik, ki živi in deluje v Avstriji. Dejaven je od devetdesetih let 20. stoletja ter specializiran za elektroakustično glasbo, grafični zvok, animacije in meddisciplinarna gledališka dela. Je avtor glasbe in videa za več kot 40 mednarodnih gledaliških predstav, svoja dela pa je predstavil na več kot 200 festivalih po vsem svetu. Med njegovimi kuratorskimi projekti sta Floating Sound Gallery (od leta 2008) in festival ACOUSMONIUM (od leta 2018).

<https://floatingsound.at/Patrick-K-H>
S podporo SKE / austromechna
Floating Sound Gallery Vienna









Patrick K.-H. Strange Loops, Fluid Harmony

 Venue: Mestna galerija Nova Gorica

“A strange loop is something that does something to itself, that defines, reflects, restricts, contradicts, plays with, and creates itself.” (John Horgan)

Patrick K.-H. (aka Anton Iakhontov) is an Austrian-based sound, video, and media artist. Active since the 1990s, he specializes in electroacoustic music, graphical sound, animations, and cross-disciplinary theatre works. He has authored music and video for 40+ international plays and presented his work at over 200 global festivals. Among his curatorial projects are Floating Sound Gallery (since 2008) and the ACOUSMONIUM festival (since 2018).

<https://floatingsound.at/Patrick-K-H>

Realized with the support of SKE / austromechana

Floating Sound Gallery Vienna



SONONIMI Open Sound Platform

Prizorišče: Mestna galerija Nova Gorica

Osem unikatnih vinilnih plošč s črkami napisa SONONIMI združuje zvočne fragmente različnih ustvarjalcev. Obiskovalci in performerji jih na štirih gramofonih povezujejo v nove celote. Zvok, gesta ali nedokončana ideja skozi stik z drugim materialom dobiva novo obliko. Kolektivna instalacija odpira prostor za poslušanje in raziskovanje tega, kar še nastaja. Z dovoljenjem avtorjev fragmenti zaživijo tudi v spletni zbirki za nadaljnje ustvarjanje: <https://seqmperor.com/sononimi/>.

Zvočni material za instalacijo *SONONIMI: Open Sound Platform* vključuje fragment dela *Flutter* Alessandra Fogarja, odlomek *Rekompozicije motet* Karmine Šilec z bioakustičnim virom rastlin pod stresom, zvočno skico Patricka K.-H. ter odlomek instalacije *NEUNUNDNEUNZIG (99)* Martina Briclja Barage in Olafa Benderja, posnet na bienalu Pochen leta 2018 v Chemnitzu. Michele Spanghero prispeva *Listen! (2026)* – posnetek neonske svetlobe z elektromagnetnim odjemnikom. Iz spletne zvočne baze SONONIMI so vključeni prispevki Boštjana Simona, Gala Furlana, tipoRenesanse, Boštjana Pirnarja, Aleša Krebsa, Rama Cunte (Mart),



Igorja Vuka (BeatMyth) in Andreja Kobala. Obiskovalci in performerji te zvočne fragmente na štirih gramofonih prepletajo v nove zvočne celote.

Koprodukcija:

Mladinski kulturni center Maribor (MKC Maribor) je javni zavod Mestne občine Maribor, ki deluje na področju umetnosti, kulture, mladinskega sektorja in mladinske infrastrukture. Upravlja Hostel Pekarna, Galerijo Media Nox in Kulturni inkubator. Namenjen je predvsem mladim, pa tudi vsem ljubiteljem sodobne umetnosti in urbane kulture. Letno izvede prek 300 dogodkov (festivali, razstave, delavnice, performansi ipd.), med njimi festivale Slovenski dnevi knjige v Mariboru, MFRU in Mladi Maribor.

SONONYMS Open Sound Platform

 Venue: Nova Gorica City Gallery

Eight unique vinyl records featuring the letters of the name SONONIMI (SONONYMS) combine sound fragments by various creators. Using four turntables, visitors and performers weave them into new entities. Through contact with other material, a sound, gesture, or unfinished idea assumes a new form. This collective installation opens a space for listening to and exploring that which is still emerging. With permission from the artists, the fragments also come alive in an online repository for subsequent creative work: <https://seqmperor.com/sononimi/>.

The acoustic material for the *SONONYMS: Open Sound Platform* installation includes a fragment from Alessandro Fogar's work *Flutter*, an excerpt from Karmina Šilec's *Recomposition of Motets* featuring a bioacoustic source of stressed plants, a sound sketch by Patrick K.-H., and an excerpt from the installation *NEUNUNDNEUNZIG (99)* by Martin Bricelj Baraga and Olaf Bender, recorded at the Pochen Biennale in Chemnitz in 2018. Michele Spanghero contributes *Listen! (2026)*, a recording of neon light made with an electromagnetic pickup. Contributions from the SONONYMS online sound database also feature works by Boštjan Simon, Gal Furlan, tipoRenesansa, Boštjan Pirnar, Aleš Krebs, Ram Cunta (Mart), Igor Vuk (BeatMyth) and Andrej Kobal. Using four turntables, visitors and performers interweave these sound fragments into new sonic entities.

Co-production:

The Maribor Youth Cultural Centre (MKC Maribor) is a public institution of the City of Maribor operating in the fields of art, culture, the youth sector, and youth infrastructure. It manages the Pekarna Hostel, Media Nox Gallery, and the Cultural Incubator. It is aimed primarily at young people, as well as all fans of contemporary art and urban culture. It organizes over 300 events annually (festivals, exhibitions, workshops, performances, etc.), including the Slovenian Book Days in Maribor, MFRU, and Young Maribor festivals.

Michele Spanghero

Vol. (2026)

Prizorišče: Mestna galerija Nova Gorica

Zvočna instalacija **Vol. (2026)** je del serije, prvotno zasnovane leta 2014. Raziskuje soodvisnost med zvokom in arhitekturo ter umetniško delo spreminja v instrument, ki razkriva prostornino in praznino razstavnega prostora. Geometrija prostora se prevaja v zvočne valove, ki jih širi sistem zvočnih skulptur, kar ustvari stabilno zvočno izkušnjo, v kateri obiskovalci z lastno navzočnostjo in gibanjem po prostoru aktivirajo zaznavanje dela ter znova odkrivajo resonance in interference prostora.

Z dovoljenjem Galerije Alberte Pane (Pariz in Benetke) in Galerije Mazzoli (Modena in Berlin)

Michele Spanghero je italijanski umetnik, čigar delovanje sega od zvočne umetnosti do kiparstva in fotografije. Samostojno in v skupinskih razstavah je razstavljal v številnih mednarodnih ustanovah, kot so Šola Umetnostnega inštituta (Chicago, ZDA), Quebeški kinoarhiv (Montreal, Kanada), Hyundaiev



motorstudio (Peking, Kitajska), Muzej sodobne umetnosti (Carigrad, Turčija), Jardin des Tuileries (Pariz, Francija), festival Ars Electronica (Linz, Avstrija), Technische Sammlungen (Dresden, Nemčija), Mart (Rovereto, Italija), Narodna galerija Umbrije (Perugia, Italija), Fundacija Bevilacqua La Masa (Benetke, Italija), Palazzo Te (Mantova, Italija), OGR (Torino, Italija) in 16. Kvadrienale umetnosti (Rim, Italija).

michelespanghero.com

Vol. (2018) - pogled na postavitev razstave v Galeriji Alberta Pane Pariz, 2018 / *exhibition view Galerie Alberta Pane Paris, 2018*



Michele Spanghero

Vol. (2026)

 Venue: Nova Gorica City Gallery

The sound installation *Vol. (2026)* is part of a series initiated in 2014. It explores the correlation between sound and architecture, transforming the artwork into an instrument to reveal the volumes and emptiness of the exhibition space. The geometry of the room is translated into sound waves propagated by a system of sound sculptures, creating a steady acoustic experience wherein the audience activates the perception of the work through their own presence and movement within the space, rediscovering the room's resonances and interferences.

Courtesy of Galerie Alberta Pane, Paris and Venice, and Mazzoli Gallery, Modena and Berlin

Michele Spanghero is an Italian artist whose work ranges from sound art to sculpture and photography. He has exhibited in solo and group exhibitions in various international institutions, such as the School of the Art Institute of Chicago (USA), Cinémathèque Québécoise (Montreal, Canada), Hyundai Motorstudio (Beijing, China), the Museum of Modern Art (Istanbul, Turkey), Jardin des Tuileries (Paris, France), Ars Electronica festival (Linz, Austria), Technische Sammlungen (Dresden, Germany), Mart (Rovereto, Italy), the National Gallery of Umbria (Perugia, Italy), the Bevilacqua La Masa Foundation (Venice, Italy), Palazzo Te (Mantua, Italy), OGR (Turin, Italy), and the 16th Quadriennale d'Arte (Rome, Italy).

michelespanghero.com

Karmina Šilec

Rekompozicija

Prizorišče: The Circle, Gorica (Italija)

skladba, ki čaka, da bo zapisana v brin
za glas in širokopasovni prostorski zvočnik za uporabo na prostem

Glasba in besedilo: Karmina Šilec

Napev: Živa Horvat

Izvedba: ansambel Kebataola

Bioakustični zvok:

Juniperus sabina (smrdljivi brin)

Juniperus oxycedrus (šmrika)



Hipotetični scenarij znanstvene discipline kot osnove za **Rekompozicijo** – hranjenje glasbe, ki je nastala v sodelovanju z rastlinami v rastlinah – vabi k razmišljanju o možni uporabi DNK kot novega prostora za shranjevanje podatkov, rastline pa pri tem služijo kot infrastruktura. Prostor za shranjevanje se iz oblaka prenese v brin in nadzor nad podatki preide od velikih korporacij k posamezniku.

Karmina Šilec je multidisciplinarna ustvarjalka. Kot režiserka, skladateljica in dirigentka sodeluje z različnimi gledališkimi in opernimi hišami, festivali ter ansambli po vsem svetu. Njeno ustvarjanje je dalo obširen, poglobljen in mednarodno odmeven ustvarjalni opus. Prejela je nagrado Prešernovega sklada, mednarodni nagradi Music Theatre Now, Glazerjevo listino, nagrado Sterijinog pozorja za gledališko glasbo in druge. Je umetniška voditeljica Carmine Slovenice, Novoglasbenega gledališča Choregie in ansambla Kebataola.



Karmina Šilec (Foto / Photo: Iztok Bončina)

Koprodukcija: Carmina Slovenica

https://www.carmina-slovenica.si/razzz_/dfjgaskljg_/

Karmina Šilec

Recomposition

 Venue: The Circle, Gorizia (Italy)

A composition awaiting inscription into juniper
for voice and a broadband spatial loudspeaker for outdoor use.

Music and text: Karmina Šilec

Chant: Živa Horvat

Performance: Kebataola Ensemble

Bioacoustic Sound:

Juniperus sabina (savine juniper)

Juniperus oxycedrus (prickly juniper)

A hypothetical scenario from a scientific discipline serving as the foundation of Recomposition – storing music created in collaboration with plants inside the plants themselves – invites reflection on the potential use of DNA as a new data storage medium, with plants serving as infrastructure. The storage location shifts from the cloud to juniper, transferring data control from major corporations back to the individual.

Karmina Šilec is a multidisciplinary artist. Working as a director, composer, and conductor, she collaborates with various theatres, opera houses, festivals, and ensembles worldwide. Her creative output forms an extensive, profound, and internationally acclaimed body of work. She is a recipient of the Prešeren Fund Award, two international Music Theatre Now awards, the Glazer Charter, the Sterijino Pozorje Award for theatre music, and other accolades. She serves as the artistic director of Carmina Slovenica, the New Music Theatre Choregie, and the Kebataola ensemble.

Co-production: Carmina Slovenica

https://www.carmina-slovenica.si/razzz_/dfjgaskljg_/

Mauricio Valdés San Emeterio

Sound-Shower

Prizorišče: Galerija TIR, Mostovna

Sound-Shower vabi poslušalce, da sedejo in izkusijo zvočno okolje mešanih zvočnih sistemov iz več virov, ki pričarajo izkušnjo globokega poslušanja z ustvarjanjem akustičnih in psihoakustičnih pojavov.



Postavitev vključuje dva usmerjena zvočnika, ki generirata binauralne utripe, konvencionalni resonančni zvočnik in stol, opremljen z nizkotonskim pretvornikom za neposredni haptični prenos nizkih frekvenc. Ta diskretna instalacija izpostavlja ključno povezavo zvoka s telesnim in duševnim zdravjem, medtem ko obravnava mestni hrup kot vseprisotno škodo v sodobnem življenju.

Opomba za obiskovalce razstave: Pričakujete lahko vibracijske in taktilne občutke prek stola; primerno za starejše od 12 let. Nosečnice in osebe s srčnim spodbujevalnikom ali epilepsijo naj se pred uporabo posvetujejo z osebjem.

Trajanje: ok. 10 min na posamezno izvedbo

Mauricio Valdés San Emeterio je profesor, kurator, razvijalec medijskih sistemov in raziskovalec s 30-letno kariero, od tega 15 let v Sloveniji in v mednarodnem prostoru, na presečišču zvoka, prostora in tehnologije. Njegovo delo se osredotoča na kompozicijo, razvojna in testna orodja za prostorski zvok, potopitvena zvočna okolja, interaktivne medijske sisteme in sodobno instrumentalno glasbo. Kot profesor kompozicije in tehnologije na Univerzi Antona Brucknerja ter kurator in vodja raziskav in razvoja v Kuberju, HEKA laboratoriju za umetnost in znanost v Kopru, vodi raziskave prostorskega zvoka in deluje kot mentor številnih meddisciplinarnih projektov, pri čemer ustvarja vsebino in producira za rezidenčne umetnike, vključno s projektom Evropske unije S+T+ARTS Air (2024). Od leta 2023 je član zasedbe abeceda. Njegove izkušnje vključujejo vlogo vodje glasbenega programa na Mednarodni konferenci o računalniški glasbi (ICMC) v Ljubljani (2012) in članstvo v skupini PRISMA v IRCAM-u v Parizu (2018). Prispeva tudi k festivalskim programom kot sokurator festivala IZIS v Kopru (od leta 2021), ustanovni kurator festivala FAN v Chihuahui (Mehika) ter kurator programa Share-Ploring na festivalu Ars Electronica leta 2024 v Linzu v Avstriji. Kot aktiven član Nacionalnega sistema ustvarjalcev umetnosti (FONCA) mehiške vlade (vlogo bo opravljal do leta 2028) je prejel številne nagrade v Mehiki, Sloveniji, Španiji, Nemčiji in Grčiji. S katalogom z več kot 100 deli, predstavljenimi v več kot 20 državah, svoje izkušnje deli na delavnicah, predavanjih in v različnih medijih tako za splošno kot za strokovno javnost.

Mauricio Valdés San Emeterio

Sound-Shower

 Venue: TIR Gallery, Mostovna

Sound-Shower invites listeners to sit and experience a multi-source sonic environment of mixed systems of sound that create acoustic and psychoacoustic phenomena under a deep listening experience.

The setup features two directional speakers generating binaural beats, a conventional loudspeaker rich in resonance, and a chair equipped with a bass



transducer for direct haptic transmission of low frequencies. This discreet installation highlights the vital connection of sound to physical and mental health, while addressing urban noise as a pervasive damaging influence in contemporary life.

Public exhibition note: expect vibrotactile sensations through the chair; suitable for ages 12+. Pregnant individuals or those with pacemakers/epilepsy should consult staff before use.

Duration: ~10 min per session.



Mauricio Valdés
San Emeterio

Mauricio Valdés San Emeterio is a professor, curator, media systems developer, and researcher with a 30-year career, 15 of which have been spent in Slovenia and internationally, working at the intersection of sound, space, and technology. His work focuses on composition, spatial audio tools for testing and development, immersive sound environments, interactive media systems, and contemporary instrumental music. He is a Composition and Technology Professor at Anton Bruckner University, Curator and Head of R&D at Kuber, HEKA Art & Science Laboratory in Koper, Slovenia; he leads spatial audio research and mentors interdisciplinary projects, designing content and production for resident artists, including for the EU's S+T+ARTS Air Project (2024), and has been a member of the abeceda ensemble since 2023. Valdés San Emeterio's experience includes serving as Music Chair for the International Computer Music Conference (ICMC) in Ljubljana (2012) and was a member of the PRISMA Group at IRCAM in Paris (2018), and has contributed to festival programming as co-curator of the IZIS Festival in Koper since 2021, as a founder-curator of FAN in Chihuahua (Mexico), and as curator of Share-Ploring at Ars Electronica in 2024 in Linz, Austria. As an active member of the National System of the Art Creators (FONCA) Fellowship for the Mexican Government until 2028, he has received multiple accolades in Mexico, Slovenia, Spain, Germany, and Greece, and has a catalogue of more than 100 works presented in over 20 countries; he shares his experience through workshops, lectures, and diverse outlets for both general audiences and experts in his fields.

Igor Vuk, Andrej Kobal

The Object Orchestra

Prizorišče: Mestna galerija Nova Gorica

The *Object Orchestra* je interaktivna avdio-haptična instalacija, v kateri obiskovalec z gibi rok vodi ansambel vsakdanjih predmetov. Senzor Leap Motion zaznava geste in jih prek zvočnih pretvornikov prevaja v vibracije bobna, gonga in otroške igrače. Vsak predmet zazveni glede na svoj material in obliko. Med vidno gesto in slišnim odzivom ostaja prostor presenečenja: predmeti obiskovalčevo zamisel preoblikujejo z lastnim zvenom. Poslušanje tako odpira drugačen pogled na znane stvari.

Igor Vuk je zvočni umetnik in producent, ki v svojem delu raziskuje odnose med zvokom, prostorom in tehnologijo. Njegovo delo prepleta plesno in eksperimentalno elektroniko z raziskovanjem modularnih sistemov in zvočnih instalacij. Z zvočno produkcijo ter oblikovanjem in fizično izvedbo sodeluje pri številnih umetniških projektih, pri tem pa nenehno išče nove načine poslušanja, izražanja in povezovanja zvoka s prostorom.



Igor Vuk, Andrej Kobal

The Object Orchestra

 Venue: Nova Gorica City Gallery

The Object Orchestra is an interactive audio-haptic installation in which visitors use hand gestures to conduct an ensemble of everyday objects. A Leap Motion sensor detects gestures and translates them via audio transducers into vibrations of a drum, a gong, and a child's toy. Each object resonates according to its specific material and form. Between the visible gesture and the audible response lies a space of surprise: the objects transform the visitor's idea through their inherent sonic qualities. Listening thus opens a different perspective on familiar things.

Igor Vuk (Foto / Photo: Nina Pernat)



Andrej Kobal (Foto / Photo: Nina Pernat)

Igor Vuk is a sound artist and producer whose practice explores the relationships between sound, space and technology. His work combines dance and experimental electronic music with explorations of modular systems and sound installations. Through sound production, design and fabrication, he contributes to a wide range of artistic projects, continually seeking new modes of listening and expression, and new ways of connecting sound with space.



DOGODKI / EVENTS

Gal Furlan z iMštrumentom

Prizorišče: Mestna galerija Nova Gorica

16. oktober 2026 ob 20.00

Uradno odprtje festivala

Gal Furlan je bobnar in tolkalec, ki se je izobraževal pri Zlatku Kaučiču ter je dejaven predvsem na področju jazza in sodobne improvizirane glasbe. Poučuje, vodi delavnice in izvaja zvočne kopeli. Vodi tudi Klub Štala, kjer v okviru KUD Kussa organizira dogodke. Sodeloval je s številnimi priznanimi slovenskimi in mednarodnimi glasbeniki ter sodeloval pri več kot 70 albumih.

www.galfurlan.com

Gal Furlan



Gal Furlan with iMstrument

 Venue: Nova Gorica City Gallery

16 October 2026 at 8 p.m.

Official opening of the festival

Gal Furlan is a drummer and percussionist who trained under Zlatko Kaučič, his work focusing on jazz and contemporary improvised music. He teaches, leads workshops, and conducts sound baths. He also runs Klub Štala, organizing events under the auspices of KUD Kussa, and has collaborated with numerous renowned Slovenian and international musicians, contributing to over 70 albums.

PixxelAfter Clockwork Voltage

 Prizorišče: Klub Teater, Nova Gorica

16. oktober 2026 ob 22.00

Sponsored: **DUF, Nalax Temus, Monoscarves, Shekuza, Open DJ**

Srečanja **Clockwork Voltage** povezujejo slovensko skupnost ustvarjalk in ustvarjalcev, ki jih druži entuziazem do modularnih sintetizatorjev. Namen skupnosti je predvsem spodbujanje živega koncertiranja. Njeno širino predstavlja prva kompilacija Happy Little Voltages s 17 domačimi glasbenicami in glasbeniki, namenjena promociji domače produkcije. Skupnost poleg modulov Eurorack uporablja tudi druge modularne sisteme, analogne inštrumente lastne izdelave in starinske sintetizatorje zvoka.

PixxelAfter Clockwork Voltage

 Venue: Klub Teater, Nova Gorica

16 October 2026 at 10 p.m.

Lineup: **DUF, Nalax Temus, Monoscarves, Shekuza, Open DJ**

Clockwork Voltage gatherings connect the Slovenian community of creators united by shared enthusiasm for modular synthesizers. The primary aim of the community is to foster live performances. Its scope of activity is captured in its debut compilation, *Happy Little Voltages*, which features 17 Slovenian artists and promotes local production. Alongside Eurorack modules, the community utilizes other modular systems, custom-built analogue instruments, and vintage sound synthesizers.



tremolo v živo

BBtrem (Boštjan Perovšek, Brane Zorman)

▮ Prizorišče: Mestna galerija Nova Gorica

17. oktober 2026 ob 18.00

Zvočna umetnika Boštjan Perovšek in Brane Zorman bosta v soboto, 17. oktobra, dan po odprtju festivala, ob 18.00 v ambientu razstavljene instalacije v živo izvedla skladbo *tremolo* v štirikanalni verziji.

tremolo je interdisciplinarno glasbeno delo in haptična instalacija, ki raziskuje

vibracijsko komunikacijo žuželk. Osredotoča se na vprašanji, kako s prisluškovanjem mikrosvetu žuželk preoblikujemo svoje dožemanje krajin ter kako so krajine in organizmi medsebojno soodvisno prepleteni. *tremolo* deluje kot etika poslušanja in sožitja, saj razkriva subtilne, človeškemu ušesu neslišne vibracijske plasti življenja znotraj naravno-kulturnih krajin.

Ekipa združuje komplementarna znanja s področij glasbenega in likovnega raziskovanja, materialnih in taktilnih praks ter bioakustike, pri čemer izhaja iz bogatih izkušenj z elektroakustičnimi kompozicijami. Sestavljajo jo skladatelj in zvočna umetnika Boštjan Perovšek in Brane Zorman ter kiparka Paola Korošec. Njihovo delo povezuje zvok, bioakustiko in raziskovanje vibracij. Biotremološki material sta z dovoljenjem prispevala Juan José López Díez in Nacionalni inštitut za biologijo.

tremolo live

BBtrem (Boštjan Perovšek, Brane Zorman)

 Venue: Nova Gorica City Gallery

17 October 2026 at 6 p.m.

On Saturday, 17 October, the day after the festival opening, sound artists Boštjan Perovšek and Brane Zorman will perform a live quadraphonic version of *tremolo* at 6 p.m. within the ambient setting of the installed artwork.

tremolo is an interdisciplinary musical work and haptic installation that explores the vibrational communication of insects. It focuses on how listening to the insect microworld reshapes our perception of landscapes, and how landscapes and organisms are mutually and interdependently entwined. *tremolo* functions as an ethics of listening and coexistence, uncovering subtle vibrational layers of life within natural-cultural landscapes that remain imperceptible to the human ear.

The team combines complementary expertise from the fields of musical and visual research, material and tactile practices, and bioacoustics, drawing on extensive experience with electroacoustic composition. It is comprised of the composers and sound artists Boštjan Perovšek and Brane Zorman, and the sculptor Paola Korošec. Their work intertwines sound, bioacoustics, and the exploration of vibrations. The biotremological material was kindly provided by Juan José López Díez and the National Institute of Biology.

Etceteral

Prizorišče: Mala dvorana Kulturnega doma Nova Gorica

17. oktober 2026 ob 20.00

Boštjan Simon, saksofoni in elektronika

Marek Fakuč, bobni

Lina Rica, vizualije

Etceteral je audiovizualni trio saksofonista Boštjana Simona, bobnarja Mareka Fakuča in vizualne umetnice Line Rice. Na Pixelpointu bodo predstavili njihov tretji album Kimatika, ki je poln ritmičnih zank, elektronskih sekvenc in saksofonskih solističnih potepov. Sinestetični vlak ne zamuja, pelje pa v prihodnost.

»Domači audiovizualni trojec še nikoli ni zvenel tako čvrsto in precizno! Kombiniranje nemirno utripajočih elektronskih sekvenc, tuljenja gromkega bariton saksofona, igrivega udarnega bobnanja, ostrih sintetizatorskih melodij in neposrednih, z zvokom sinhroniziranih vizualij je bilo izjemno učinkovito že prej, tokrat pa Etceteral ravna še bolj zgoščeno, večplastno, kompaktno, premišljeno in nadzorovano. Kimatika je kljub temu poliritmično izmuzljiva bonanca, ki ji ob neprestanem prekopicavanju in bezljanju stežka sledimo in ki se malce umiri šele čisto pri koncu. A neštete zamisli so sčiščene, motivacija jasna, rezultat pa hudo oprijemljiv. Bolj skoncentrirano kot trojni paradižnikov koncentrat.«

Borka, MLADINA



»Etceteral je zmagoslavna slušna izkušnja, ki ujame duha sodobnega sveta. Futuristična glasba za optimistično prihodnost.«

Brigita Gračner

<https://etceteral.bandcamp.com/album/kimatika>

https://www.instagram.com/_etceteral/

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

Etceteral

 Venue: Small Hall of the Nova Gorica Cultural Centre

17 October 2026 at 8 p.m.

Boštjan Simon, saxophones and electronics

Marek Fakuč, drums

Lina Rica, visuals

Etceteral is an audiovisual trio composed of the saxophonist Boštjan Simon, the drummer Marek Fakuč, and the visual artist Lina Rica. At Pixelpoint, they will present their third album, *Kimatika*, which brims with rhythmic loops, electronic sequences, and exploratory saxophone solos. The synesthetic train is running on schedule, heading straight into the future.

"This local audiovisual trio has never sounded more tight and precise! Their combination of restlessly throbbing electronic sequences, the howl of a thunderous baritone saxophone, playful, punchy drumming, sharp synthesizer melodies, and direct visuals synchronized with sound was exceptionally effective before, but this time Etceteral delivers even greater density, multilayered complexity, compactness, deliberation, and control. Despite this, *Kimatika* is a polyrhythmically elusive bonanza, one that, in its constant tumbling and headlong rush, is hard to keep up with, settling down only right at the very end. Yet the countless ideas are distilled, the motivation is clear, and the result is fiercely tangible. More concentrated than triple-concentrated tomato paste."

Borka, MLADINA

"Etceteral is a triumphant auditory experience that captures the spirit of the contemporary world. Futuristic music for an optimistic future."

Brigita Gračner

<https://etceteral.bandcamp.com/album/kimatika>

https://www.instagram.com/_etceteral/

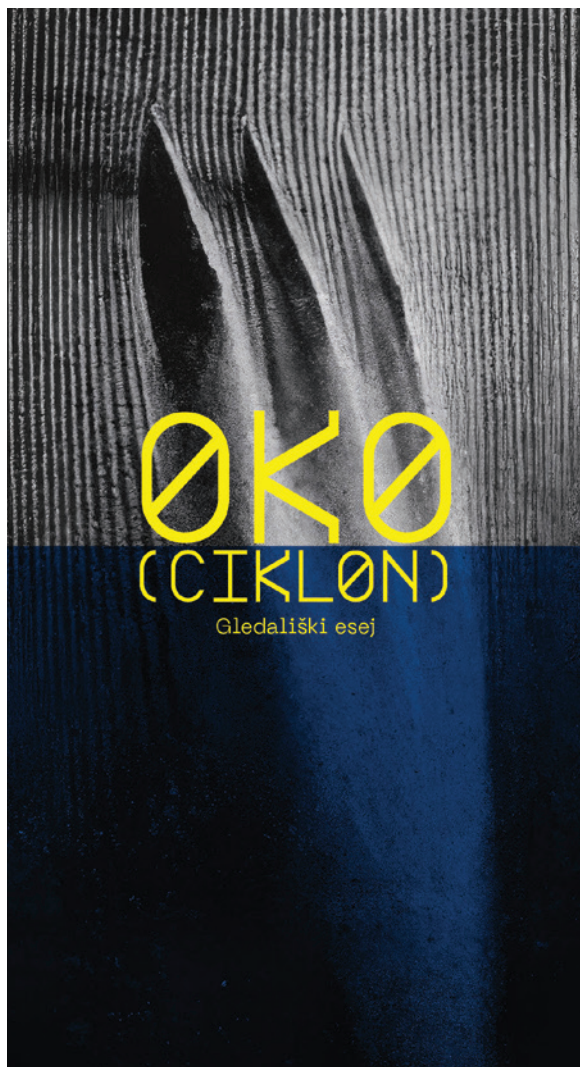
<https://www.facebook.com/etceteral/>

OKO (CIKLON)

Gledališki esej

Prizorišče: Mestna galerija Nova Gorica

18. oktober 2026 ob 17.00



Dorian Šilec Petek,

avtor projekta

dr. Sašo Grozdanov,

predavatelj

Spektri, videoesej

Andrej Kobal, koncert

Večmedijski projekt *OKO (CIKLON)* raziskuje preplet sodobnih znanosti in naključnosti, ki spremljajo napredek. Različni dogodki v nizu interpretirajo zgodovino umetnosti in znanosti skozi čas ter vpliv njunega razvoja na prevladujoče ontologije. Projekt izhaja iz zgodovinskega konteksta – naključnega odkritja pigmenta pruske modre – in sledi razvoju znanosti od alkimije prek klasične newtonovske fizike do sodobnih raziskovalnih področij, kot so kvantna fizika, umetna inteligenca in napredne biomedicinske simulacije.

Dorian Šilec Petek deluje kot gledališki režiser in scenograf. Režiral je v SNG Drama Ljubljana, Mestnem gledališču ljubljanskem, Prešernovem gledališču in drugje. Kot scenograf je sodeloval na projektih v ASU Gammage (AZ), Z-Spaceu (SF), Centru Watermill (NY), SNG Drami Ljubljana, Mestnem gledališču ljubljanskem, Prešernovem gledališču in drugje. Njegova dela so bila predstavljena na Milanskem trienalu (IT), Festivalu radikalnega gledališča – FLARE (GB), Fast Forward (DE), Borštnikovem srečanju (SLO), Operadagen Rotterdam (NL), BITEF (SR), Music Theatre Now.

Dr. Sašo Grozdanov je profesor fizike na Univerzi v Ljubljani in v Higgsovem centru za teoretično fiziko v Edinburgu. Diplomiral je na Harvardu, magistriral na Cambridgeu in doktoriral na Oxfordu. Ukvarja se s teoretično in matematično fiziko, od hidrodinamike do kvantne teorije polja, gravitacije in teorije strun. Njegovo delo raziskuje dinamiko kolektivnih stanj, kot je kvarkgluonska plazma, ki je zapolnjevala zgodnje vesolje.

Andrej Kobal deluje na področju glasbene kompozicije, oblikovanja zvoka za film in gledališče ter zvočnih inštalacij. Razvija virtualne instrumente, kot sta nagrajena GranuRise in seqMPError, ki omogočata granularno sintezo in transformacijo zvoka v realnem času. Dejaven je tudi kot predavatelj na Dunaju.

V besedilu so uporabljeni fragmenti in ideje iz naslednjih besedil: Benjamin Labatut, *When We Cease to Understand the World*; Benjamin Labatut, *The Maniac*; W. G. Sebald, *The Rings of Saturn*; W. G. Sebald, *After Nature*; James Bridle, *Ways of Being*; Otto Oerlemans, *Romanticism and the Materiality of Nature*; William Kentridge, *Six Drawing Lessons*; Alan Weisman, *The World Without Us*; Daisy Hildyard, *The Second Body*; Timothy Morton, *Humankind*; Riccardo Falcinelli, *Chromorama*; Michael Wooldridge, *The Road to Conscious Machines*; Eric Johnson, *Anxiety and the Equation*; John Berger, *Portraits*; Hito Steyerl, *Wretched of the Screen*; Peter Osborne, *Crisis as Form*; Nicolas Bourriaud, *The Exform*; Andreas Malm, *The Progress of This Storm*; Rebecca Solnit, *Savage Dreams*; J. G. Ballard, *Hello America*; Jean Baudrillard, *America*; Siddhartha Mukherjee, *The Emperor of All Maladies: A Biography of Cancer*; T. J. Demos, *Radical Futurisms*; Rebecca Skloot, *The Immortal Life of Henrietta Lacks*. Zahvaljujemo se dr. Sebastjanu Cizlu, dr. Urošu Mavru, dr. Lidiji Gradišnik, Miji Špiler, Lučki Neži Peterlin, Evi Mahkovic, Ajdi Ani Kocutar, Lovru Zafredu, Domnu Novaku, Jušu Zidarju, Janu Krmelju, Živi Bizovičar, Karmini Šilec, Aljoši Živadinovu Zupančiču, Dunji Zupančič in Draganu Živadinovu za svetovanje in pomoč pri realizaciji projekta.

Na dogodku so uporabljene utripajoče luči. Omenjeni sta temi samomora in smrti. Uporabljene so podobe mrtvih živali.

Produkcija: Zavod Delak s podporo Mestne občine Ljubljana



Dorian Šilec Petek
(Foto / Photo: Peter Giodani)

EYE (CYCLONE) Theatrical essay

 Venue: Nova Gorica City Gallery

18 October 2026 at 5 p.m.

Dorian Šilec Petek, author of the project

Dr Sašo Grozdanov, lecture

Andrej Kobal, concert

The multi-media project EYE (CYCLONE) explores the interplay between modern science and the contingencies that accompany human progress. The different events in sequence interpret the history of art and science through time and the impact of their development on the prevailing ontologies. Starting from a historical context – the accidental discovery of the Prussian blue pigment – the project traces the evolution of science from alchemy through classical Newtonian physics to contemporary research fields such as quantum physics, artificial intelligence and advanced biomedical simulations.

Dorian Šilec Petek works as a theatre director and set designer. He has directed at the Ljubljana Drama Theatre, the Ljubljana City Theatre, the Prešeren Theatre, and elsewhere. He has worked as a set designer on projects at ASU Gammage (AZ), Z-Space (SF), the Watermill Center (NY), SNG Drama Ljubljana, the Ljubljana City Theatre, the Prešeren Theatre, and elsewhere. His works have been presented at Triennale di Milano (IT), FLARE – Festival of Radical Theatre

(GB), Fast Forward (DE), BITEF (SR), Maribor Theatre Festival (SLO), Operadagen Rotterdam (NL), Music Theatre Now.

Dr Sašo Grozdanov is Professor of Physics at the University of Ljubljana and at the Higgs Centre for Theoretical Physics in Edinburgh. He holds a BA from Harvard, an MA from Cambridge, and a PhD from Oxford. His research interests encompass theoretical and mathematical physics, ranging from hydrodynamics and quantum field theory to gravitation and string theory. His work explores the dynamics of collective states such as the quark-gluon plasma that populated the early Universe.

Andrej Kobal works in the fields of music composition, sound design for film and theatre, and sound installations. He develops virtual instruments such as the award-winning GranuRise and seqMPERor, which enable granular synthesis and the transformation of sound in real time. He is also active as a lecturer in Vienna.

The text uses fragments and ideas from a number of texts: Benjamin Labatut, *When We Cease to Understand the World*; Benjamin Labatut, *The Maniac*; W. G. Sebald, *The Rings of Saturn*; W. G. Sebald, *The Rings of Saturn*; Sebald, *After Nature*; James Bridle, *Ways of Being*; Otto Oerlemans, *Romanticism and the Materiality of Nature*; William Kentridge, *Six Drawing Lessons*; Alan Weisman, *The World Without Us*; Daisy Hildyard, *The Second Body*; Timothy Morton, *Humankind*; Riccardo Falcinelli, *Chromorama*; Michael Wooldridge, *The Road to Conscious Machines*; Eric Johnson, *Anxiety and the Equation*; John Berger, *Portraits*; Hito Steyerl, *Wretched of the Screen*; Peter Osborne, *Crisis as Form*; Nicolas Bourriaud, *The Exform*; Andreas Malm, *The Progress of This Storm*; Rebecca Solnit, *Savage Dreams*; J. G. Ballard, *Hello America*; Jean Baudrillard, *America*; Siddhartha Mukherjee, *The Emperor of All Maladies: A Biography of Cancer*; T. J. Demos, *Radical Futurisms*; Rebecca Skloot, *The Immortal Life of Henrietta Lacks*.

We would like to thank Dr Sebastjan Cizl, Dr Uroš Mavr, Dr Lidija Gradišnik, Mija Špiler, Lučka Neža Peterlin, Eva Mahkovic, Ajda Ana Kocutar, Lovro Zafredo, Domen Novak, Juš Zidar, Jan Krmel, Živa Bizovičar, Karmina Šilec, Aljoša Živadinov Zupančič, Dunja Zupančič, and Dragan Živadinov for their advice and help in the realization of the project.

The event utilises a sequence of flashing lights. Themes of suicide and death are addressed. Images of dead animals are used.

Production: Zavod Delak with the support of the City of Ljubljana

Mehka črta

Prizorišče: Mala dvorana Kulturnega doma Nova Gorica

19. oktober 2026 ob 20.00

Avtorji in izvajalci:

**Loup Abramovici, Vid Drašler, Tomaž Grom, Samo Kutin,
Lola Mlačnik, Eduardo Raon**

»Da bi spremenili ustvarjanje glasbe v sodelovalno in transformativno dejavnost (iz izvajalca v skladatelja v poslušalca v skladatelja v izvajalca itd.), da bi kolektivni značaj dejavnosti usmerili k samemu izvoru glasbe. Da bi z ustvarjanjem glasbe vzbudili občutek za družbene razmere, v katerih živimo, in kako bi jih bilo mogoče spremeniti.« (*Christian Wolff*)

Ko si glasbenik za svoje glasbilo izbere kamen, je najmočnejša referenca skladba Kamni (1968) Christiana Wolffa. Mehka črta ni poustvarjanje, tudi ne reinterpretacija skladateljeve izvirne kompozicijske zamisli dotičnega dela, ampak dialog z njegovim pogledom na samo ustvarjanje glasbe. Namesto ene avtorske avtoritarne figure – glasba kot participativna, kolektivna, nehierarhična, demokratična, družbena, politična dejavnost, ki uresničuje spremembe, ki preoblikuje stvarnost. Mar ni to nekoliko utopično? Upa(j)mo si!



Zapoved in prepoved, obe sta vabljivi, saj ponujata možnosti, da ju kršiš.

»Izbrani ploščati kamenček je navidezno sklenil svoje odskočno popotovanje po vodni gladini in se je že utapljal na novo lokacijo, medtem ko se je pogled prikoval na točko valovanja: 2, 4, 8, 16, 32, 64 ... Vsekakor so to zelo osnovna števila, številčna zaporedja iz kozmosa zahodne glasbe, pri čemer nas 64, za Johna Cagea tudi magično število, mahoma seznanja tudi z Vzhodom: šahovska plošča je razdeljena na 64 polj, I Ching (Knjiga premen) ima 64 heksagramov. Christian Wolff (1934) je I Ching predstavil Cageu že v petdesetih letih 20. stoletja, ko sta njegova starša, založnika in pisca, prebegla pred nacizmom, oskrbela nov prevod v angleščino. Nadebudna skladatelja je tedaj seznanila učiteljica klavirja Grete Sultan, prav tako prebežnica iz Nemčije, precej prezrta pomembna osebnost iz glasbenega sveta. (...)

Kamni? Kamenje? Obilje lažjih postopkov, vpliv zemeljske zgodovine, a tudi precej Sizifovega dela, ki oznamuje zgodovino človeške rase, ko se spopada bodisi s skladovnicami in drobirjem, so prav spričo avantgarde, ki je znala koketirati tako z Zahodom kakor z Vzhodom, zapisani tudi v kompozicijske postopke.« (odlomek iz Miha Zadnikar širi kontekst)

Produkcija: Zavod Sploh

S podporo Ministrstva za kulturo RS in Mestne občine Ljubljana

Koprodukcija: Kulturni dom Nova Gorica, Zavod Sploh

Soft Line

 Venue: The Small Hall of the Nova Gorica Cultural Centre

19 October 2026 at 8 p.m.

Authors and Performers:

**Loup Abramovici, Vid Drašler, Tomaž Grom, Samo Kutin,
Lola Mlačnik, Eduardo Raon**

"To make music-making a collaborative and transformative activity (from performer to composer to listener to composer to performer, etc.), to direct the collective nature of the activity toward the very source of music itself. To awaken through music-making a sense of the social conditions in which we live and how they might be changed."

Christian Wolff

When a musician chooses a stone as their instrument, the strongest reference point is Christian Wolff's composition *Stones* (1968). *Soft Line* is neither a recreation nor a reinterpretation of his original compositional idea for the work, but rather a dialogue with his perspective on music-making itself. Instead of a single, authoritative authorial figure, music functions as a participatory, collective, non-hierarchical,



democratic, social, and political activity that effects change and reshapes reality. Is this not somewhat utopian? Let us dare to hope!

Commandment and prohibition – both are enticing in that they offer opportunities for transgression.

"The chosen flat pebble had seemingly concluded its skipping journey across the water's surface and was already sinking toward its new location, while the gaze remained fixed on the point of ripple: 2, 4, 8, 16, 32, 64... These are certainly very fundamental numbers, numerical sequences from the cosmos of Western music, with 64 – a magic number for John Cage as well – instantly introducing us to the East: a chessboard is divided into 64 squares; the *I Ching* (*The Book of Changes*) comprises 64 hexagrams. Christian Wolff (b. 1934) introduced the *I Ching* to Cage back in the 1950s, when his parents, publishers, and writers who had fled Nazism, provided a new English translation. The aspiring composers were introduced to each other by piano teacher Grete Sultan, herself an emigree from Germany and a rather overlooked, significant figure in the musical world. (...)

Stones? Rocks? An abundance of lighter processes, the influence of Earth's history, but also a fair amount of Sisyphean toil that looms over the history of the human race as it contends with either stacks of stone or rubble: precisely because of an avant-garde capable of flirting with both West and East, these are inscribed directly into compositional methods." (excerpt from the essay *Miha Zadnikar Broadens the Context*)

Production: Zavod Sploh

Supported by: The Ministry of Culture of the Republic of Slovenia and the City of Ljubljana

Co-production: Nova Gorica Cultural Centre, Zavod Sploh

Samo Kutin z iMštrumentom

Prizorišče: Mestna galerija Nova Gorica

20. oktober 2026 ob 19.00

Samo Kutin je multiinstrumentalist, znan po rabi nekonvencionalnih in lastnoročno izdelanih glasbil ter zvočil. Na področju proste improvizacije se intenzivno posveča iskanju, odkrivanju in manipulaciji različnih zvočnih potencialov in akustičnih dimenzij na srednjeveškem glasbilu hurdy gurdy. Zvok glasbila v prostor razširja z akustičnimi resonatorji, ki jih razvija in nadgrajuje skozi leta. Zanima ga tudi igranje v naravnem okolju, s katerim odstira vprašanja o možnostih zvočnega in eksistenčnega sodelovanja z različnimi prisotnimi življenjskimi oblikami.

V slovenskem prostoru in izven je znan po delovanju v zasedbah Širom, Bakalina Velika, matter 100 in Trš, kot solist ter v različnih improviziranih kombinacijah (kvartet Tepih, Šalter ensemble, v duih z Jeanom-Lucom Guionnetom, Leejem Patersonom, Pascalom Battusom, Martinom Küchenom, Vidom Drašlerjem ...). Ustvarja tudi glasbo za gledališke, plesne in lutkovne predstave, animacije in filme ali spremlja pripovedovanja.

Samo Kutin



Samo Kutin with iMstrument

 Venue: Nova Gorica City Gallery

20 October 2026 at 7 p.m.

Samo Kutin is a multi-instrumentalist known for his use of unconventional and self-made instruments and sound-makers. Within the field of free improvisation, he focuses incessantly on seeking, discovering, and manipulating various sonic potentials and the acoustic dimensions of the medieval hurdy-gurdy. He amplifies the instrument's sound in space using acoustic resonators that he has developed and upgraded over the years. He is also interested in performing in natural environments, raising questions about the possibilities of acoustic and existential collaboration with various forms of life present.

He is widely recognized both in Slovenia and internationally for his work in ensembles such as Širom, Bakalina Velika, matter 100, and Trš, as a solo artist, and in various improvised formations (the Tepih quartet, Šalter Ensemble, and duos with Jean-Luc Guionnet, Lee Patterson, Pascal Battus, Martin Küchen, Vid Drašler, among others). He also creates music for theatre, dance, and puppet performances, animations, and films, and provides musical accompaniment for storytelling.

Zlatko Kaučič z iMštrumentom

 Prizorišče: Mestna galerija Nova Gorica

23. oktober 2026 ob 19.00

Zlatko Kaučič, bobnar, tolkalist in skladatelj, bo leta 2028 praznoval 40-letnico ustvarjanja na področju jazzovske in improvizirane glasbe ter mentorstva mladim glasbenikom. Svojo profesionalno glasbeno pot je začel leta 1978 v klubu Tres Tristes Tigres v Valencii v Španiji. Do danes je izdal več kot 60 plošč, od katerih so nekatere postale prepoznavne doma in v tujini. Nastopil je na pomembnih jazzovskih festivalih po vsem svetu ter igral in snemal z velikimi imeni in inovatorji na svojem področju, kot so John Lewison, Kenny Wheeler, Paul Bley, Albert Mangelsdorff, Chico Freeman, Louis Sclavis, Aleksander Balanescu, Marc Ribot, Evan Parker, nedavno umrli Peter Brötzmann in številni drugi. Kaučič vodi tudi novogoriško skupino Kombo.

Posnel je glasbo za številne filme in sodeloval v dokumentarcih v Španiji (dokumentarec Jazz en liberdade – 2008 dobitnik nagrade RTV Espana, film Camera obscura, za katerega je leta 2017 dobil nagrado žirije za najboljšo glasbo v Nišu v Srbiji). Prejel je tudi več nagrad: bronasti ključ mesta Hongkong leta 1979, srebrni ključ mesta Vigo (Španija) 1993, priznanje občine Brda 2008. Je prejemnik nagrade Prešernovega sklada leta 2011 in Bevkove nagrade občine Nova Gorica leta 2017.



Zlatko Kaučič (Foto / Photo: Igor Petaros)

Zlatko Kaučič with iMstrument

📍 Venue: Nova Gorica City Gallery

23 October 2026 at 7 p.m.

Zlatko Kaučič, a drummer, percussionist, and composer, will celebrate 40 years in jazz and improvised music as well as mentorship to young musicians in 2028. He launched his professional musical career in 1978 at the Tres Tristes Tigres club in Valencia, Spain. To date, he has released over 60 albums, several of which have gained wide domestic and international acclaim. He has performed at major jazz festivals worldwide and played and recorded alongside renowned figures and innovators in his field, such as John Lindberg, Kenny Wheeler, Paul Bley, Albert Mangelsdorff, Chico Freeman, Louis Sclavis, Alexander Bălănescu, Marc Ribot, Evan Parker, the late Peter Brötzmann, and many others. Kaučič also leads the Nova Gorica-based ensemble Kombo.

He has composed music for numerous films and worked on documentaries in Spain (*Jazz en Libertad*, which won the 2008 RTV-España Award, and *Camera Obscura*, for which he received the Jury Award for Best Music in Niš, Serbia, in 2017). Over the years, he has received several honours: the Bronze Key of the City of Hong Kong in 1979, the Silver Key of the City of Vigo (Spain) in 1993, and the Recognition of the Municipality of Brda (Slovenia) in 2008. He is a recipient of the 2011 Prešeren Fund Award and the 2017 Bevk Award of the City of Nova Gorica.

DELAVNICE / WORKSHOPS

Društvo Cancel in Delavnica 2

Prizorišče: Goriška knjižnica Franceta Bevka

17. oktober 2026 med 9.30 in 11.30

Programiranje mikrokrmilnikov microbit

Projekt: programiranje igre »Ujemi pixel, sprogramiraj vezje!«

V uvodnem delu bodo udeleženci spoznali mikrokontrolerje v vsakdanjem življenju in kratek pregled zgodovine mikrokontrolerjev, v nadaljevanju pa se bomo posvetili spoznavanju strojne in programske opreme mikrokontrolerja microbit.

V praktičnem delu bodo udeleženci usvojili razumevanje enostavnih programskih konceptov in osnovno programiranje v blokovnem programskem jeziku. Od prvih ukazov do delujoče igre bomo odkrivali, kako naprave sledijo našim navodilom in za kakšen namen jih lahko uporabljamo.



Praktične vaje zajemajo:

- programiranje LED-lučk in gumbov na mikrokontrolerju;
- programiranje »kocke« in igre »kamen, škarje, list« za praktično spoznavanje osnovnih konceptov, kot so ukaz, spremenljivka, pogojni stavek, zanka;
- programiranje termometra in
- programiranje igre »ujemi pixel«.

Delavnica je primerna za otroke od 8. leta starosti naprej.

Predznanje NI pogoj za udeležbo. Vsa oprema (vključno z računalniki) je zagotovljena.

Delavnica je brezplačna. Obvezne prijave na mestnagalerija@kulturnidom-ng.si.

Društvo Cancel povezuje strokovnjake iz različnih področij IT-ja, ki jih družijo želja po širjenju znanja in navduševanju nad tehnologijo. Pod okriljem društva deluje tudi Delavnica 2, ki že peto leto nudi izobraževalne vsebine na področju računalništva za otroke in mlade v Solkanu. S programiranjem, Lego robotiko, 3D-tiskom, digitalnim ustvarjanjem in spoznavanjem širokega področja računalništva mladim odpira prostor za raziskovanje, ustvarjanje, praktično učenje.



Cancel Association and Delavnica 2

 Venue: France Bevk Public Library Nova Gorica

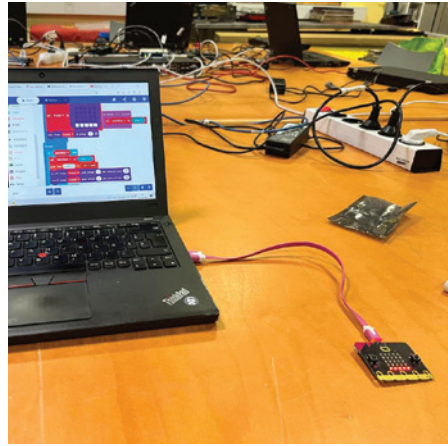
17 October 2026, 9:30–11:30 a.m.

Micro:bit Microcontroller Programming

Project: Programming the Game Catch the Pixel, Programme the Circuit!

The introductory segment will acquaint participants with microcontrollers in everyday life and present a brief historical overview. The session will then focus on getting to know the hardware and software components of the Microbit microcontroller.

In the practical section, participants will gain an understanding of simple programming concepts and basic coding using a block-based programming



Programiranje mikrokontrolerov microbit | Portret iz gradiva Delavnice 2 / Programming of Microbit microcontrollers | From Delavnica 2 materials

language. From initial commands to a fully functioning game, we will explore how devices follow our instructions and to what ends they can be applied.

Practical exercises include following:

- Programming LED lights and buttons on the microcontroller;
- Programming a die and a *Rock, Paper, Scissors* game in order to practically learn fundamental concepts, such as commands, variables, conditional statements, and loops;
- Programming a thermometer;
- Programming the *Catch the Pixel* game.

The workshop is suitable for children aged 8 and up.

Prior knowledge is NOT required. All equipment, including computers, will be provided.

The workshop is free of charge. Registration is mandatory, at: mestnagalerija@kulturnidom-ng.si.

The **Cancel Association** brings together diverse IT professionals who share a passion for disseminating knowledge and fostering an enthusiasm for technology. *Delavnica 2* operates under its auspices, providing educational computer science content for children and youth in Solkan for more than five years. Leveraging programming, Lego robotics, 3D printing, digital creation, and exploring the broad field of computer science, it provides young people with a platform for exploration, creation, and practical learning.

Marko Drpić in tipoRenesansa

Prizorišče: Akademija umetnosti Nova Gorica

21. oktober 2026 ob 17.00

Pixel-art

Tradicionalni visoki tisk je najpogostejše kombinacija svinčenih črk in podobe, ki je lahko jedkana kovinska plošča ali pa na primer linorez. V tokratni delavnici pa bomo raziskovali vizualne razsežnosti umetnostne prakse pixel-art. V analogni svet jo bomo prenesli z osnovnimi Lego gradniki (krog, četrtkrog, kvadrat, pravokotnik) ter tako trčili ob popolno redukcijo detajlov, a hkrati odkrivali neizmerno širino njenih možnosti.

Število udeležencev: največ 10

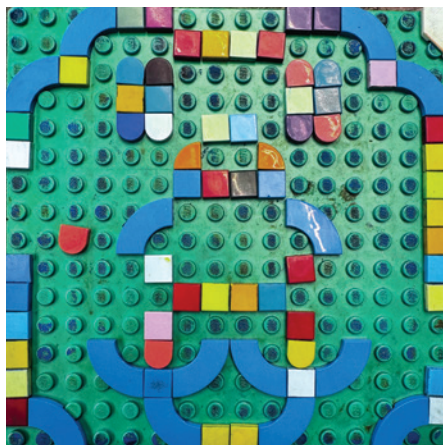
Delavnica je brezplačna in primerna za študente.

Obvezne prijave na mestnagalerija@kulturnidom-ng.si.

<http://youtube.com/watch?v=9fqDj5ERhro&authuser=0>

Marko Drpić je svojo pot začel kot kaligraf in klesalec črk v kamen. Zadnjih 15 let se posveča tehniki tiska s premičnimi črkami. Pred propadom je rešil na tone stare tiskarske opreme in orodja ter se priučil ustreznih poklicev, od ročnega stavca, tiskarja do knjigoveza. V središču Ljubljane vodi tiskarski studio tipoRenesansa, kjer med drugim izvaja ustvarjalne programe tako za najmlajše kot tudi za do- in podiplomske študente oblikovanja, ki so del programa Erasmus na vseh treh stopnjah.

Marko Drpić



Marko Drpić and tipoRenesansa

 Venue: Nova Gorica School of Arts

21 October 2026 at 5 p.m.

Pixel-art

Traditional letterpress is most commonly a combination of lead type and imagery, which may take the form of an etched metal plate or a linocut. In this workshop, however, we will explore the visual dimensions of pixel-art practice. We will translate it into the analogue realm using basic Lego building blocks (circle, quarter-circle, square, rectangle), colliding into a total reduction of detail, while simultaneously discovering the vast horizon of its possibilities.

Maximum number of participants: 10

The workshop is free of charge and suitable for students.

Mandatory registration at: mestnagalerija@kulturnidom-ng.si.

<http://youtube.com/watch?v=9fqDj5ERhro&authuser=0>

Marko Drpić started out as a calligrapher and stone carver. For the past 15 years, he has been dedicated to the art of movable-type printing. He has salvaged a great amount of vintage printing equipment and tools from imminent destruction and mastered the corresponding trades, from hand compositing and printing to bookbinding. He currently runs the tipoRenesansa print shop in the centre of Ljubljana, where he organizes creative programmes for children, as well as for undergraduate and postgraduate design student participating in all three levels of the Erasmus programme.

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Glasba



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