



www.steklenik.si

Open: Tue–Sun and holidays  
Summer 11am–6pm  
Winter 11am–5pm  
Break time 2pm–2:30pm  
Location: Greenhouse Tivoli, Ljubljana

Steklenik is a partnership project of Cona Institute and University Botanic Gardens Ljubljana



CONA

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www.cona.si  
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## radioCona: direction SE

15 Jan–13 Mar 2020  
exhibition of 8-channel sound installation

19–23 Jan 2020 FM exhibition (88.8 MHz and online streaming)  
18 Jan 2020 Saturday exhibition opening and guided tour  
21 Jan 2020 live sound event  
radioCona: soundcamp: 2–3 May 2020

In recent years, the activities of radioCona have been strongly influenced by the partnership with the University Botanic Gardens Ljubljana. Therefore, also on this winter occasion, radioCona will enter Steklenik gallery in Tivoli Greenhouse. To sharpen our listening skills and find our place in the context of nature and art, we are uniting two environments: the greenhouse as a space of collection of relocated plants and a gallery of contemporary artworks that are linked with acoustic ecology.

The exhibited artwork will be presented by selected artists in a joint improvisation. The sound basis or basic soundscape will employ bioacoustics sounds, contributed by the artists or by partner institutions in the natural sciences. These institutions and researchers carefully record, select and archive the sounds of nature, animals and plants to use them as the basis for their research.

radioCona will prepare a diverse several-day-long programme and FM exhibition that will be transmitted live via 88.8 MHz and streamed online.

The composition will be prepared by invited music and sound artists who have been actively participating and contributing to connecting science and art with their lucid artistic approach. In this way, they co-create the leading compositions in sound ecology and bioacoustics.

radioCona is a platform for the use of radio frequency in the artistic context. It understands FM frequencies as a public space and researches them through artworks and FM exhibitions. Curators of this edition: radioCona team with guest curator Manja Ristić.

## Luka Prinčič Biotelligence

14 Mar–15 May 2020  
exhibition of 8-channel sound installation

14 Mar 2020 Saturday exhibition opening and guided tour  
17 Mar 2020 live sound event

The sound composition in development stems from the recently suggested paradigm shift in biological science from the domain of social awareness into social-ecological awareness that is researched by Monica Gagliano and collaborators. This is a view on ecological processes that are used by natural organisms in order to collect information about the changing environment to be able to grow. This science-humanities research is expanding the concept of cognition to plants and, by doing so, brings the issues of plant subjectivity, conscious organisms and ethics into the scientific field. The work on sound materials and structures will be based on concrete sound recordings and scientific literature, while the synthesis of sound and musical structures will be directed especially by the processes of speculative fiction and the creative interpretation of possible imaginaries.

The research of biological intelligence is part of the artist's years-long artistic research of generative, technologically-supported systems and impressions of artificial organisms. His traversing of disciplines of music, moving images, socially conscious electromagnetism and critical creative use of technologies has also always flirted with the search for autonomy and intelligence in different technological configurations. In the given project, the biological aspect is a set of new vectors which brings additional layers and new knowledge into the established directions of the artist's creation.

Luka Prinčič is a musician, sound and media artist, engineer and DJ who creates electrofunk, breakbeat, noise, drone and experimental music. He is a permanent collaborator of Emanat Institute and head of the independent net label Kamizzdat.

## AnimotMUZIK II

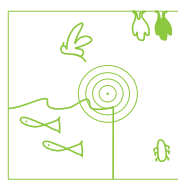
Curation: Katarina Radaljac  
Composition: Tilen Lebar

16 May–3 Jul 2020  
a cross-species musical cycle

16 May 2020 Saturday exhibition opening and guided tour  
19 May 2020 live sound event  
26 May 2020 live sound event  
2 Jun 2020 live sound event

After the successful first edition of animotMUZIK we continue with the cycle also in 2020. The zoomusiological cycle animotMUZIK is a sound research and cross-species interaction experiment that encourages participating artists to interact and create together with non-human animals and question the established ways of musical expression. In a series of concert evenings, several different musicians will improvise to the same music, created from the sound and music of animals. A guest composer will prepare a composition. Musicians will be encouraged to respond to the prepared composition and establish an indirect sound interaction with non-human animals to find their own interpretation of heard sounds.

The cycle animotMUZIK opens new ways of performing, collaborating and listening among individuals of humankind and beyond it. Concerts will be followed by a lecture and discussion with performers on the aforementioned themes and experiences during the work process.



## Manja Ristić Sonic Ontology of Negligence

4 Jul–15 Sep 2020  
exhibition of 8-channel sound installation

4 Jul 2020 Saturday exhibition opening and guided tour  
7 Jul 2020 live sound event

The vast number of post-constructional or other spontaneous or simply unresolved interventions that urban development has left behind, are producing landscape-irrelevant but fully habitable spaces for adaptable short life cycle biodiversity. Sometimes fully intentional, but mostly accidental, in their variety from individual neglect to structural or cultural (re)building, these phantom places offer a unique opportunity for the thriving of microorganisms and, due to exposure to rain or other geo conditions, of aquatic flora, amphibians, insect & crustacean larvae. Those spaces are environments we acknowledge as temporary, but they often exist for a prolonged period of time, and although they have seemingly predetermined physical values, the expansion of their bio composition could unexpectedly evolve into wondrous microenvironments relevant for the overall ecosystem. Their accidental creation opens a discussion about the possible ontology of false human intention that eventually enables conditions for the symbiotic cultures to root and reproduce. Observing artificial microenvironments (on the scale from the former quarry abandoned after exhausting the mine, to personal objects placed out of neglect in both private and public spaces) – through the means of sonic ecologies & experimental sound art – composes a meta geometry of creating life out of error.



CONA

STEKLENIK

Gallery for sound, bioacoustics and art



season 2019–2020

## editorial

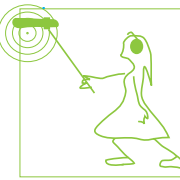
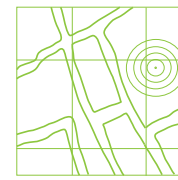
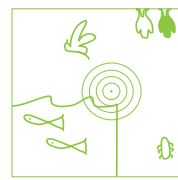
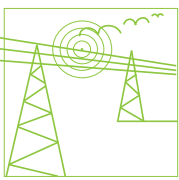
### Art and science

Steklenik, gallery for sound, bioacoustics and art, is an art programme presented in the space of Tivoli Greenhouse. It addresses works that connect art and science practices through the sonic research of nature and the environment. The presented artworks range from bioacoustics and sound ecology, to soundscapes and sound art, etc. They are intended for a curious public, interested in the joint experience of botanic observation and listening to current artworks of the Steklenik programme in this unique venue.

Steklenik is a cross-pollinating space for the creation, research, and presentation of artworks, exhibitions, sound events and accompanying educational events. It offers insight into creative and research processes and addresses a public interested in the cohabitation of the space, the environment, nature and its entities in holistic ecosystems. Through our activities, we research the perception and understanding of these phenomena and the way they are formed via sound and listening. Listening to such artworks in a space intended for the study of botanic biodiversity enriches the experience and enables a connection with nature and art.

With this venue, contemporary art has gained a possibility to affirm the exhibited bioacoustics experts who enter the creation process and contribute their reflections during guided tours. We believe that such a cross-pollinating space is beneficial for the actors of both fields, art and science, while also addressing new publics.

Steklenik gallery's first successful year of activity and the collaboration between the University Botanic Gardens Ljubljana and Cona Institute is behind us. Steklenik has assimilated well into the glass beauty in the middle of Tivoli Park. Tivoli Greenhouse with its architectural and technical concept is an immense source of inspiration for the creation and exhibiting of artworks that employ the component of sound to reveal diverse connections with nature.



## insights

### Thinking challenges of theoretical findings

Science and art are connected with the common intention of researching the unknown. Both fields are based on creativity, as the development of something new always demands a departure from the conventional patterns of thinking; the transformation of abstract ideas into materiality requires thinking out of the box. Steklenik's programme concept is based on combining both science and art and revealing the potentials of their co-habitation. On the one hand, artists might use the abundant scientific sound archives to create their works; on the other, they might translate current scientific questions from the field of ecology into poetic, authored artworks.

Insights into the abundant and also often not fully known world of our biosphere will be supplemented with a selection of relevant and inspiring theoretical segments:

Exhibition openings will be accompanied by short lectures by experts in relation to the themes of the exhibited artworks. In this way, participants will be able to gain another perspective on the artworks.

A series of additional lectures will reveal new insights into scientific and theoretical fields as well as foster and inspire our creativity by drawing interesting connections between the diverse elements of the complex social puzzle.

Each sound exhibition at Steklenik also includes guided tours with a talk or reflection on the artwork in a dialogue with artists, scientists and the public. Guided tours are intended for both the expert and wider public and for all others interested in how a given artist creates and how he or she sees one's own work in relation to acoustic ecology and science.

### opening lectures

### lectures

### guided tours and artist talks

## cultural education

### Steklenik, a space for children, youth and the entire family

To attract interest in different generations in the research and artistic work, we have conceived a diverse programme at Steklenik. The selected content is presented in a way that is tailored to each generation with the goal of attuning the participants' capacities to acoustically sense the environment and to perceive society in connection with nature. Each new exhibition is accompanied by a Saturday family opening. Children can attend the workshops led by artists and pedagogues, while adults can listen to the presentation of the new sound artwork, accompanied by a short lecture by an artist or a scientist.

The workshops connect art and science through acoustic sensing and sound perception of nature and the environment. Children learn about the basic elements of research and artistic work through play. They can participate in making sound and listening, making DIY sound tools, creating stories and enhancing their ability to connect to and collaborate with others. In this way, they also become acquainted with the current artwork exhibited at Steklenik gallery, as in the upcoming season the workshops are again thematically conceived in relation to the work on display. Perhaps a fragment of the interesting, creative and daring might even transform into a bit of self-initiative and entrepreneurial spirit that can co-shape a child's worldview beyond the space of Steklenik gallery.

Guided tours for children, led by artists and pedagogues. Selected artworks and content are presented in an age appropriate way with the goal of attuning children to acoustic ecology and the perception of society in sonic connection with nature.

### workshops 7+

### guided tours 7+

## timeline

### Events at Steklenik

OR poiesis: *KISETSU Quarry*  
14 Sep–15 Nov 2019 exhibition of 8-channel sound installation  
14 Sep 2019 Saturday exhibition opening and guided tour  
17 Sep 2019 live sound event

Martin Eccles: *No. 2: 'no trace'*  
16 Nov 2019–14 Jan 2020 exhibition of 8-channel sound installation  
16 Nov 2019 Saturday exhibition opening and guided tour  
19 Nov 2019 live sound event

radioCona  
18 Jan–13 Mar 2020 exhibition of 8-channel sound installation  
19–23 Jan 2020 FM exhibition (88.8 MHz and www.cona.si)  
18 Jan 2020 Saturday exhibition opening and guided tour  
21 Jan 2020 live sound event  
radioCona: soundcamp: 2–3 May 2020

Luka Prinčič: *Biotelligence*  
14 Mar–15 May 2020 exhibition of 8-channel sound installation  
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animotMUZIK II, cross-species musical cycle  
Curation: Katarina Radaljac  
Composition: Tilen Lebar  
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26 May 2020 live sound event  
2 Jun 2020 live sound event

Manja Ristić: *Sonic Ontology of Negligence*  
4 Jul–15 Sep 2020 exhibition of 8-channel sound installation  
4 Jul 2020 Saturday exhibition opening and guided tour  
7 Jul 2020 live sound event

\*We reserve the right to change the programme.

\*\*Each sound exhibition will be accompanied by additional events. Dates and content will be published later.

## OR poiesis *KISETSU Quarry*

14 Sep–15 Nov 2019  
exhibition of 8-channel sound installation

14 Sep 2019 Saturday exhibition opening and guided tour  
17 Sep 2019 live sound event

A person might live with the belief that advanced technology induces life without meaning and out of sync with the cosmos, but our bodies demonstrate that this is certainly not the case. The sensual, material and discernible link with the world shifts us to the deep border of cognition. For several years, the artist OR poiesis has been engaged in an acoustic and poetic study of an abandoned quarry. At the core of the sound composition we find stone, silence, the poetics of space and the acoustics of a certain place in an expanded, cyclical time, spanning several years. The echo of the stone garden is unburdened with the pace of change that could be forced by the need for monetisation. Precisely stone connects the human with the ancient, authentic, cosmic elements of the world. The intent is to amplify the vibrational qualities of stone, transfer them into the human hearing range and integrate them as an interactive sound-frequency field that resonates with listener's body and consciousness. The artist is interested in the behaviour of different material and biomorphic fields as well as their interference.

In the broad oeuvre of her own artistic practice, OR poiesis explores the modalities of silences and the potentialities that are offered by silent environments to listen to subtle acoustic qualities of substances and the voice. In the past years, she has significantly contributed to the development of interactive, sound and performative art practices. Her sound works document solitudes.

OR poiesis is an artist and researcher in the field of sound, sound perception and poetic performance. She expands the word into the sonorous spheres of time-space poetry. Besides all of the digital dimensions, her central interest is the physical presence of the body.



## Martin Eccles *No. 2: 'no trace'*

16 Nov 2019–14 Jan 2020  
exhibition of 8-channel sound installation

16 Nov 2019 Saturday exhibition opening and guided tour  
19 Nov 2019 live sound event

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

*No. 2: 'no trace'* is part of a broader practice reflecting the experience of the artist in, and walking through, natural environments. Using sound and text he responds to time, distance, movement and place in the landscape. Located at an intersection of fine art, music and poetry, works present embodied experience for contemplation and meditation.

Martin Eccles is an artist and poet who lives in Newcastle upon Tyne in the north-east of England. He qualified in Fine Art from Newcastle University in 2016 and is currently studying for a PhD in Fine Art.

