

## NEW WORKS FOR TOURING (with Slovenian Artists)

### KARMINA ŠILEC: DATA GARDEN

for robotic installation, multichannel sound installation and 3 singers

an interdisciplinary work at the intersection of music and visual arts which invites reflection on the interdependence of nature, humankind and technology.

#### VIDEO LINK

GARDEN

IMAGES

**Keywords:** *human rights; abortion; cyborg post-plants; nonhuman agency; relationships between knowledge, power, control; political ecology; more-than-human*

We enter the project through sounds generated by abortive plants. Now, speculatively, we hear them. Understanding plants as active participants in the process of creating music offers a new perspective on nature and our role within it. This technology-driven installation weaves together contemporary theories of naturalism and raises questions about forming alliances with non-human beings. The starting point is the increasing permeation of human daily life by high technologies and the gradual virtualization of the real, which, in complex interaction with other factors, leads to an intensification of the post-Enlightenment crisis of Western humanism and anthropocentrism.

**Form:** The project can be performed as a live show or as an audiovisual installation

Performers: 3 singers (Kebataola ansamble) + microrobotic Garden installation

**Duration:** up to 70 minutes

**Sound:** The essence of music of this ethnobotanical sound event comes from the sounds generated by abortive plants and their electronic interpretations / multi-channel electronic music immersive spatial soundscape

**Installation:** Garden plants are speculative organisms, unreal phantasmal entities, metaphysical apparatuses that function without their own will: cyborg post-plants. Micro-robotics, which brings plants to life, is an active co-creator of the installation's dynamics. They function as organisms that raise questions of control, autonomy, coexistence, and future ecosystems, where the organic and the technological are no longer separate but intertwined.

Garden is a sound garden planted with waves in plant bodies – with sounds generated from abortive, emmenagogue, and contraceptive plants. Understanding plants as active participants in the process of creating music reveals a new perspective on nature and our role in it.

Garden is a garden of plants that do not grow, do not breathe, do not wither; but are still part of a nature. Their presence, exposure, and ability to be part of the environment is sustainable. They are artificially created and vividly present. Their life derives from a code. The robotic mechanism is a spiritual prosthesis, a machine that does not produce a function, but a

metaphor. In micro-robotic choreography, the movement of plants has no biological meaning – it is a process that places them in the role of post-natural entities. These anti-plants are ontological hybrids that replicate nature. Their movement is programmed, and the tension between controlled movement and symbolic autonomy creates bodies without sovereignty, bodies under control. When they move, but are not alive, they are a body without a voice – and that is precisely why they gain power. They draw attention to the relationships between knowledge, power, control, and nature.

Today, as more and more new prohibitions on abortion reappear, the risky and, due to ignorance, very dangerous use of abortive plants is also returning. The use of plants was once a form of folk knowledge and thus a form of women's autonomy over their own bodies. The loss of this knowledge is not only a natural consequence of modernization, but also the result of medical institutionalization and patriarchal, political, and ideological structures that have taken away women's control over reproductive practices.

**Space:** multifunctional stage, gallery space, industrial facility, etc. (8 x 6 m is required for installation).

**Sound:**

Speakers:

9 x Active Full-range Loudspeakers\*\*

1 x JBL4 (or similar)\*\*

2x small speakers \*\*

In case of LIVE performance:

Mic:

4 x mics (in case of live) \*

Digital table\*

**Video:**

1 x projector of it high luminosity

2 x moving head projector

**Light:** depending on the venue

**CS touring team for live show:**

Karmina Šilec, author

Dorian Silec Petek, co-author & scenographer

Danilo Ženko, sound designer

Jernej Ženko, microrobotic manipulation

ensemble Kebataola (3 singers)

Živa Horvat, co-author and technical support

Andrej Hajdinjak, light designer OR local

**CS touring team for installation set up**

Karmina Šilec, author

Dorian Silec Petek, co-author & scenographer

Jernej Ženko, microrobotic manipulation

Danilo Ženko, sound designer  
Andrej Hajdinjak, light designer OR local technician

**BABA** Wanted and unwanted daughters  
for female voices, extended instruments, electronics

[Wanted and unwanted daughters](#)

[IMAGES](#)

[VIDEO](#)

Keywords: *identity; human rights; transgender; crossdressing; otherness*

BABA is inspired by the sworn virgins – the women who, after taking vows of chastity, adopt a man's name and identity, wear men's clothes, do men's work, smoke, drink rakia, play the gusle ... and join the men's world. The music theatre will draw on anthropological research on this practice to develop a multi-faceted performative form. BABA explores the world of officially last sworn virgin in Montenegro, Stana. The project discusses Stana through the lens of otherness and the institution of sworn virgins, questioning whether becoming a man is an act of violence or salvation. BABA project re-examines the roles of women in the past and present through the lens of a central idea: how does a woman function in a world where the privileges of public life are largely reserved for men? It addresses issues of social gender, control of the female body through concepts of purity, the glass ceiling for women in public life, and women's use of male means as a category of success.

**Performers:** ensemble Kebataola, Karmina Šilec

**Sound:** live vocal music, extended gusle - one string instruments, live electronics

**Space:** multifunctional stage, gallery spaces, industrial facility, etc.

**CS touring team for live show:**

Karmina Šilec, author

Dorian Silec Petek, scenographer

Danilo Ženko, sound designer

ensemble Kebataola (6 performers)

Andrej Hajdinjak, light designer OR local

**PROJECT MODELS (performers - TBD)**

**KARMINA ŠILEC: BORING SHEEP THAT HAVE BEEN CHANGING THE WORLD**

documentary opera

[VIDEO LINK](#)

## OVIS

### IMAGES

*Keywords: animal rights; political ecology; biopolitics; posthumanism; multispecies relations; animal studies; history from below; economy; meta museum*

It examines the global system that has emerged because of and around something as seemingly innocent as a sheep. Yet it turns out that the sheep lies at the very heart of the cultures around which the first civilizations were built, a trajectory that, through the Middle Ages, the Renaissance, and the modern era, leads to the global domination of capital as we know it today. If we feel that the current political order is inevitable, the history of the world through the sheep offers a micro-reading of a world that is, on the one hand, random, on the other, unconscious, and on the third, highly planned.

**Form:** The project can be performed as a live show or as an audiovisual installation

Performers: 1 dancer, 2 actors, 1 pipe player, 4 singers  
local mixed choir

**Sound:** sound installation, live music

**Installation:** several video screens, sheep installation, sheep museum (optional)

**Space:** multifunctional stage, gallery spaces, industrial facility, etc.

**Technical and production requirements:**

The project is suitable for various presentation formats, such as a live event or gallery installation.

Costs for presentation depend on format - live event or installation.

## **Op. 2: HOMO FABER**

cross disciplinary opera

for musicians and craftsman

[VIDEO LINK](#)

[LINK](#)

[IMAGES](#)

*Keywords: craftsmanship; handcraft; embodied knowledge; material culture; choreography of labour; hand and mind; ethnography; social history; sustainability; cultural heritage; hybrid performance; poetic documentary; tradition*

Op. 1: Homo Faber blurs the traditional boundaries between craft /craftsmanship and contemporary art. The work understands the various elements (sound, movement, image) that arise in craftsmanship as inspirations for the development of an inclusive composition. It includes unusual combinations of sound elements, juxtapositions of fragments of human activities from the past and present, and creates visual and sonic interactions through dialogues of music and words, analogue and digital sounds, historical and contemporary elements. The project is guided by the idea of linking seemingly unrelated media: music and sounds generated by work and tasks intertwine, layer and create a complex sonic event.

Op. 1: homo faber is a hybrid work, a musical-visual project that breaks down the boundaries between disciplines and aims to create a space for opening up thoughts, perceptions, experiences. The performance combines different forms of expression: the performance of various jobs and tasks, singing, words, images; their changing fusion creates different levels of meaning.

**Performers:**

Karmina Šilec (music /direction), 2 multiinstrumentalists (Izidor Leitinger SI, Boštjan Gombač SI)  
Workcrafts: 6 or more local (wood, stone, metal...)

**Sound:** live instruments, vocal music, electronic, sounds of workstations

**Installation:** handcraft stations / working space

**Space:** multifunctional stage, gallery spaces, industrial facility, etc.

**TECH:**

2 x movie light grip stands with light fixtures

4 x video projectors

2 x projection screens: min 5 x 3 m

chairs 15, wooden stools, tables, vaulting horses

tools, objects

Light Design: TBD

Sound design: TBD

**CS touring team**

Karmina Šilec (music /direction)

2 multiinstrumentalists (Izidor Leitinger SI, Boštjan Gombač SI)

Dorian Šilec Petek, scenographer

Danilo Ženko, sound designer

Andrej Hajdinjak, light designer OR local

## IN DEVELOPEMENT

### GARDEN

(Cukrarna Ljubljana, november 2027)

for mixed choir, microrobotic garden installation, multichannel sound installation

*A work that invites reflection on the interdependence of nature, humanity, and technology, and on the transformation of subjectivity in the post-humanist era*

With its emphasis on the "sound of plants", GARDEN is a space for reflection, empathy, and connection, exploring how artistic practice can contribute to transforming our understanding of society—how listening transforms our perception of nature, history, and community. By pointing to a »lost past«, to garden of paradise, from which (wo)man was expelled Garden

examines human vulnerability to various beliefs and the danger of the close connection between authority, ideology, and technology. It questions the social pressures that shape us and influence our decisions, encouraging us to reflect on social norms and the possibilities of transcending them.

With its emphasis on the "sound of plants", GARDEN is a space for reflection, empathy, and connection, exploring how artistic practice can contribute to transforming our understanding of society—how listening transforms our perception of nature, history, and community. By pointing to a »lost past«, to garden of paradise, from which (wo)man was expelled Garden examines human vulnerability to various beliefs and the danger of the close connection between authority, ideology, and technology. It questions the social pressures that shape us and influence our decisions, encouraging us to reflect on social norms and the possibilities of transcending them.

### **THE NEW GRAND TOUR**

electroacoustic music, voice, choir  
(TBD, from 2027 on)

The project takes as its starting point reflections on travel in the era of a climate apocalypse and the mobilization of the aesthetics of the wild. The project enters the space between the ideas of travel and decay, between nostalgia and progress; a space of great competition among imaginations. It is inspired by the Svalbard archipelago, where contemporary travelers increasingly make pilgrimages with the desire to “see a part of the world before it disappears.” In the 18th century, the *Grand Tour* was a journey to the centers of civilization—Rome, Florence, Napoli, Paris—where a young aristocrat “encountered the classical heritage” and was shaped into a cultured person. It was a journey of self-affirmation, aesthetic refinement, and social capital. Svalbard and similar destinations evoke a new Grand Tour, where the traveler, instead of admiring the ruins of the past, seeks the ruins of the future. They no longer travel in search of ideals, but to witness their demise. This form of the new Grand Tour opens up a conceptual framework: it involves the transformation of the Enlightenment idea of travel as education and aesthetic refinement into a contemporary search for subjective catastrophe and global loss.

Encountering such landscapes of brutal nature evokes a fascination and amusement that visitors (consciously or unconsciously) wish to experience. The NGT project explores what kind of place is created by so many imaginations that depend on visual representations, diverse narratives, and mass participation—all these voices throughout time? Where is the *Gesamtkunstwerk* of technological-spectacular adventurism leading our society?

The project is conceived as an episodic “Nordic noir” that weaves a conceptual web between geopolitical themes and local, minute, everyday events. Its agent is nature. Moral, political, and social questions remain for viewers to ponder long after the end of the “final episode.” Accompanied by music and utilizing multimedia approaches—video, sound, archival material, installations, and speculative technology—this interdisciplinary project opens up a space for reflecting on the future: in the cracking of ice, in a selfie on the ice, in a cruise ship sailing past a vanishing landscape. The work layers pseudo- or meta-action, folk art, and utopian and dystopian

elements and materials created in the process of developing a meta-composition (music, sound art, visual works, etc.).

Musically, the project is inspired by the travelogue Coryat's Crudities: Hastily gobbled up in Five Months' Travels, published in 1611. Coryat's book greatly popularized the idea of the Grand Tour, contains what is likely the earliest English translation of the legend of William Tell, and even introduced the use of forks to England. The work is particularly significant because it provides exceptional details about the activities of the Venetian School, one of the most important musical movements in Europe. It includes a detailed description of a ceremony at the Church of San Rocco in Venice and the music of Giovanni Gabrieli, Bartolomeo Barbarini, and others.

Visually, the work is also inspired by Inigo Jones, the first Vitruvian architect, credited with introducing the revolving stage and the proscenium arch to English theater, as well as a cicerone and guide on the Grand Tour.

## COLONIA DIGNIDAD

for mixed choir, electronic, instrumentalists (or orchestra if possible)

(TBD from 2028 on)

(CD) Colony of Honour is a music theatre, a composition with a dynamic sense of sound. The performance is driven by music, which in CD played a key role in the manipulation of the colons and the world - in domination, control, punishment and propaganda - but also as a comfort and an anchor of spirituality for the colons. Colonia Dignidad ("Dignity Colony") was an isolated colony established in post-World War II Chile by emigrant Germans which became notorious for the internment, torture, and murder of dissidents during the military dictatorship of General Augusto Pinochet in the 1970s while under the leadership of German emigrant preacher Paul Schäfer.

CD is a space of absence. It is about what we do not see - and what we choose not to see. The horror is invisible but hidden, which is why it is all the more striking when CD shows where dehumanisation leads. Whether it is the victims of Pinochet's camps, the 7 October attack or the people of Gaza, all are victims of dehumanisation. That is why the CD is a sensitive investigation into the ordinary existence of people involved in horrific crimes, which forces us to look at the everyday reality behind the unforgivable brutality. It establishes a situation that is oppressive, it concentrates on the relationship between a society that did not know and a politics that did not want to know. It is an echo of cruelty and of our attitude towards it.

The CD is stylistically detached, matching the detachment of the perpetrators and leaving room for an emotional response from the audience. The CD reflects on the actions of "ordinary people" and the changes that did not disappear at the same time as the end of the reign of the National Socialists, of some dictators, of some social orders in Europe or somewhere on the other side of the world. It asks the questions of *how it could have come to be what it has come to be, what came first, banality or evil*, speaks of denial and presents a document of a great defeat. The perversions that the colons endure transcend oblivion and are something most insidious and

timeless. We cannot distance ourselves from Schaefer's (and others') actions, nor from the world's pretence that it did not see it. The CD is yet another indication of the human capacity for (self-)justification of cruelty.

The CD certainly requires the moral imagination of its audience, and therefore seeks to serve as a portal to challenge viewers to transform themselves from observers into participants and to confront the enduring truth that we are all capable of recognising evil when we see it, even if it is preferable to look the other way.