

## **Kumulus Morpho - SONO FIGURES SOCIETY - project description**

«Kumulus Morpho» is a collaborative, cross-disciplinary concert piece created by SONO FIGURES SOCIETY. It will be performed three nights, from the 18.04-20.04.2023, at Bådteatret i Nyhavn, København Kommune.

SONO FIGURES SOCIETY is the newly founded group of the two Copenhagen based artists, composer/performer Marte Røyeng and vocalist/composer Sarah Buchner. They met over their shared fascination for contemporary puppet theater and experimental sound, aiming to contribute through cross-disciplinary artistic innovation within the Copenhagen scene for experimental music.

The piece targets young adults and grown-ups, as well as elderly people. The piece is created equally inviting for Copenhagen's experimental music audience, as well as the Copenhagen theater audience. It therefore generates breadth and activity in Copenhagen's cultural landscape, through creating space to connect different audiences and scenes with each other.

The performance is part of the platform *Ubåden*, where Bådteatret makes their space available for new artistic works and explorative projects of professional and upcoming artists. As part of *Ubåden*, we ourselves take care of most aspects of the performance – ticket sales, bar sale, technical arrangements and cleaning. PR is done in collaboration with Bådteatret.

Our five day period at Bådteatret contains two production rehearsal days and three concert nights, where the piece is performed. With an open bar in the foyer at the beginning and ending of the presentation. The production is possible to be executed by a small team. The piece will be composed and performed by SONO FIGURES SOCIETY (Marte Røyeng and Sarah Buchner). Additionally, there will be a sound engineer consulting at the rehearsals and a light engineer working on the two days production rehearsal and all three concerts. In the performance, sound tech will be operated by the performers as part of the piece. Lastly there will be a person volunteering at the bar and ticket sale.

For the event there is an admission charge of 100 dkk. Some of the concert fees are applied for, to be funded by the Norsk komponistforening (NO). Bådteatret is able to provide us the location for the rehearsal days as well as the concert nights for free, as part of the *Ubåden* sponsoring.

### **Promotion**

The concert targets both a music audience and theater audience, which creates opportunities to promote to several different networks within the Copenhagen performing arts scene. Bådteatret participates with PR for the performance through their newsletter, website, a banner and flyer, plus Facebook event. We are invited to upload promo materials to Bådteatret's Instagram profile. Promotion towards print media and in public spaces with posters, plus additional advertisement in social media, will be carried out by us. The event will be registered in online event calendars and portals via the Tereba database.

### **The performance**

The piece «Kumulus Morpho» is an investigation into the shift of body perception in the philosophy of the 16th century in Europe. Focusing on the development from perceiving the mind and body as a whole entity, into the distinction of the body as a working mechanism that needs to be disciplined and controlled, and the mind as the part that needs to rise above the sinful state of the animal-like anatomy. And how this conclusion created the theory that paved the way into a century of witch hunts and colonial exploitation.

We understand puppets as mechanisms that come alive through movement and sound. They therefore present a perfect medium to examine this topic artistically. The self-built puppets transform their shape throughout the piece, by being deconstructed, rearranged, transformed – from body, to

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instrument, to apparatus. All tied together by non-verbal sound worlds, partly performed live and partly pre-composed with electronic sounds and recordings of objects.

The piece creates a peculiar, poetic, searching world with mixtures of the abstract and surreal with concrete associations in both the visual and sounding signs and gestures. What forces shape the identity of the continually re-composed puppets? Does the sound have power over the movements we see, or is it the other way around? Who has power over the bodies and the sounds they make?

As musicians working with puppetry, we draw on practices from the field of “composed theater”, a term that can be linked to composers and directors such as Georges Aperghis, Manos Tsangaris, Carola Bauckholt, Christoph Marthaler, Robert Wilson and Heiner Goebbels. This practice is about musicalisation of theater elements, allowing compositional thinking with musical concepts, forms and composition techniques to inform working methods when adding non-sound-materials to a musical piece. In our concert, we are inspired by this concept when composing the movements and sounds, seeking a balanced blend between the importance of the puppets’ visual appearance and of the sonic manifestation of them. Our concern is making the visual expression from the puppets, scenography and lighting become an extension of the musical sounds emerging from voices, objects and speakers. Working from a musical vantage point, we aim to create a concert form that utilises the expressive life-giving that can result from merging live sound and movement from our own bodies with the animation of inanimate puppet bodies. The audience is invited to join an exploration into hearing through seeing, and seeing through hearing.