

THE
SYMPATHETIC
METABOLISM
OF AN
SLAND.

VISITATIONS

PROJECT BY
JENNY GRÄF SHEPPARD
AND K!ART ENSEMBLE

LONGING
JOURNEYING
LANDING
ENTERING
ARRIVING
DEPARTING
RETURNING

Visitations

Visitations er et nyt musikdramatisk værk af den København-baserede kunstner Jenny Gräf Sheppard. Værket er bestilt af **KIART Ensemble for ny musik og performancekunst** samt **KLANG** - Copenhagen Experimental Music Festival og vil få premiere på KLANG Festival d. 14 Juni 2025. Værket er struktureret som en bådture til Ungdomsøen nær København, en flere timer lang stedsspecifik performance, der kombinerer musik og teatraliske elementer på øen, og rejsen tilbage.

ABSTRAKT

Jenny Gräf Sheppards nye værk *Visitations* er en komposition for performance af lyd, tekst og bevægelse (af både performere og besøgende). Værket udforsker øen som figurativt og geologisk element. Struktureret gennem de forskellige faser af en tur til en ø, inkorporerer værket tekst af digteren/dramaturg Stephanie Barber og stedsspecifik forskning, der bevæger de besøgende gennem stadier af afstand, længsel, drømme, nåen, absorbering og frigørelse - metaboliske trin i en rejse til og fra en ø, og en forhandling af grænser med skiftende definitioner.

De lydmæssige og rytmiske aspekter af båden, kystlinjen og øens indre ligger til grund for kompositionen af værkets musik, bevægelse samt talte og skrevne sprog. Værket består i sin helhed af 7 "sætter", hvor publikum bevæger sig gennem forskellige stadier af *Visitations*: længslen, rejsen, landingen, indtræden, ankomst, afrejse, hjemrejsen. Stephanie Barbers tekst, *The Sympathetic Metabolism of an Island*, danner udgangspunkt for værkets tekstlige element. Både i en trykt turistguide til øen og som libretto gennem værkets stadier. Musikere, der arbejder med specielt designede lydskulpturer/instrumenter, og traditionelle instrumenter såsom slagtøj, messing- og træblæseinstrumenter, skaber lyd gennem hele rejsen til øen og tilbage.

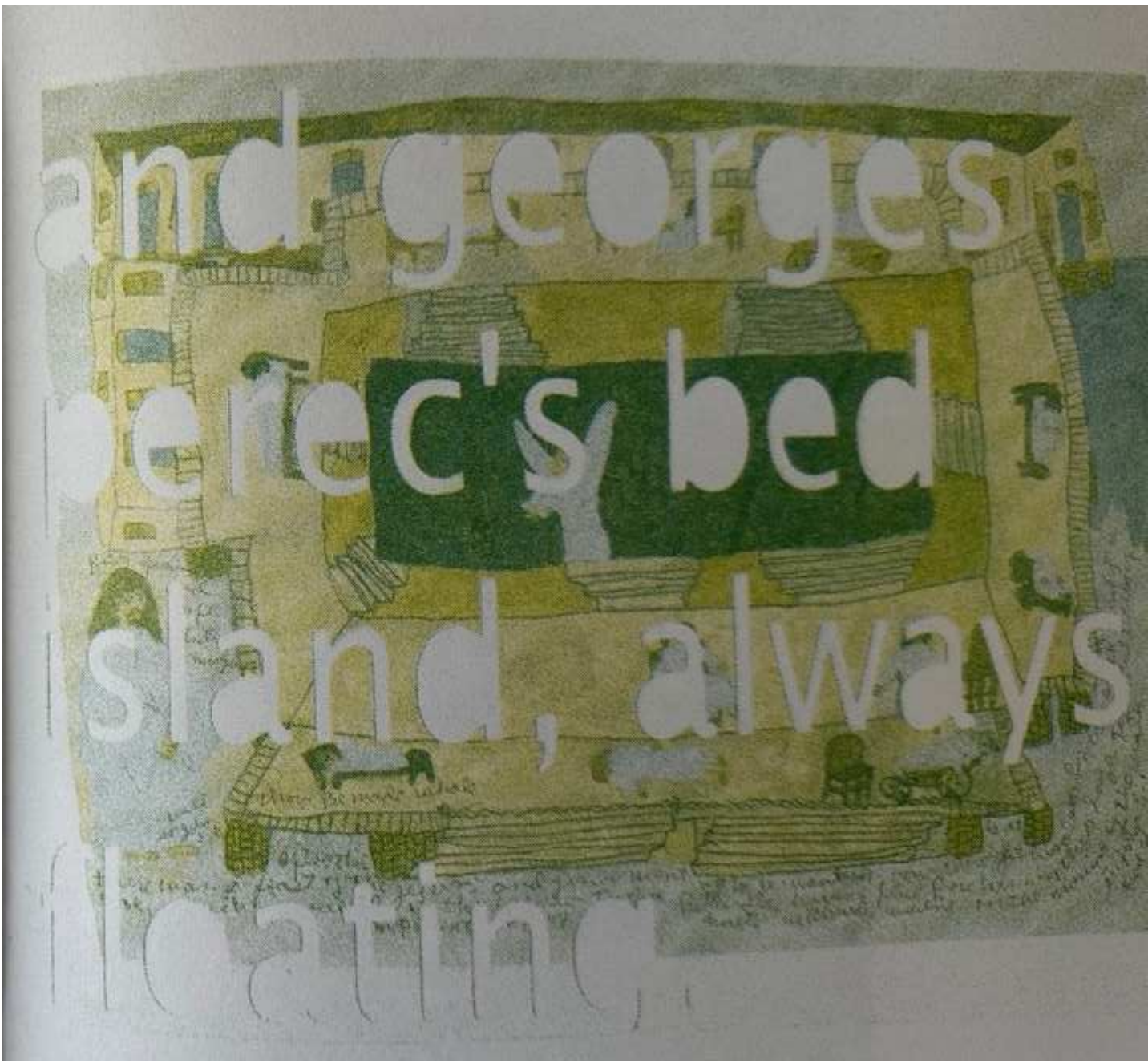
Forskellige relationer, der danner afstand eller nærhed gennem sprog, lyd og koreografi af bevægelser (af både publikum og performere), artikuleres og ungdomsøens eksisterende rytmer og lyde bliver inkorporeret i kompositionen af værket.

SCENOGRAFI

Værket er en oplevelse af transformation. De designede kostumer, lydskulpturer/instrumenter og performernes (og publikums) bevægelser arbejder hen imod at artikulere grænser, afstand og overgange. Performernes bevægelser og scenografien skabes gennem brugen af store flagrende sejl-lignende materialer, som er en lydskulptur/instrument, som publikum og musikere manipulerer i dele af forestillingen både på båden og på land. Materialet har sin egen lyd i relation til vinden, såvel som lydproducerende materialer, der er knyttet til det, såsom kontaktmikrofoner og små klokker. Håndteringen af de store sejl-lignende materialer bliver til en koreografi af bevægelser, der inkorporerer publikum i værket gennem deres egen bevægelse, håndtering af materialet, bevægelse omkring det eller mellem sejlene.

SYNOPSIS

Visitations



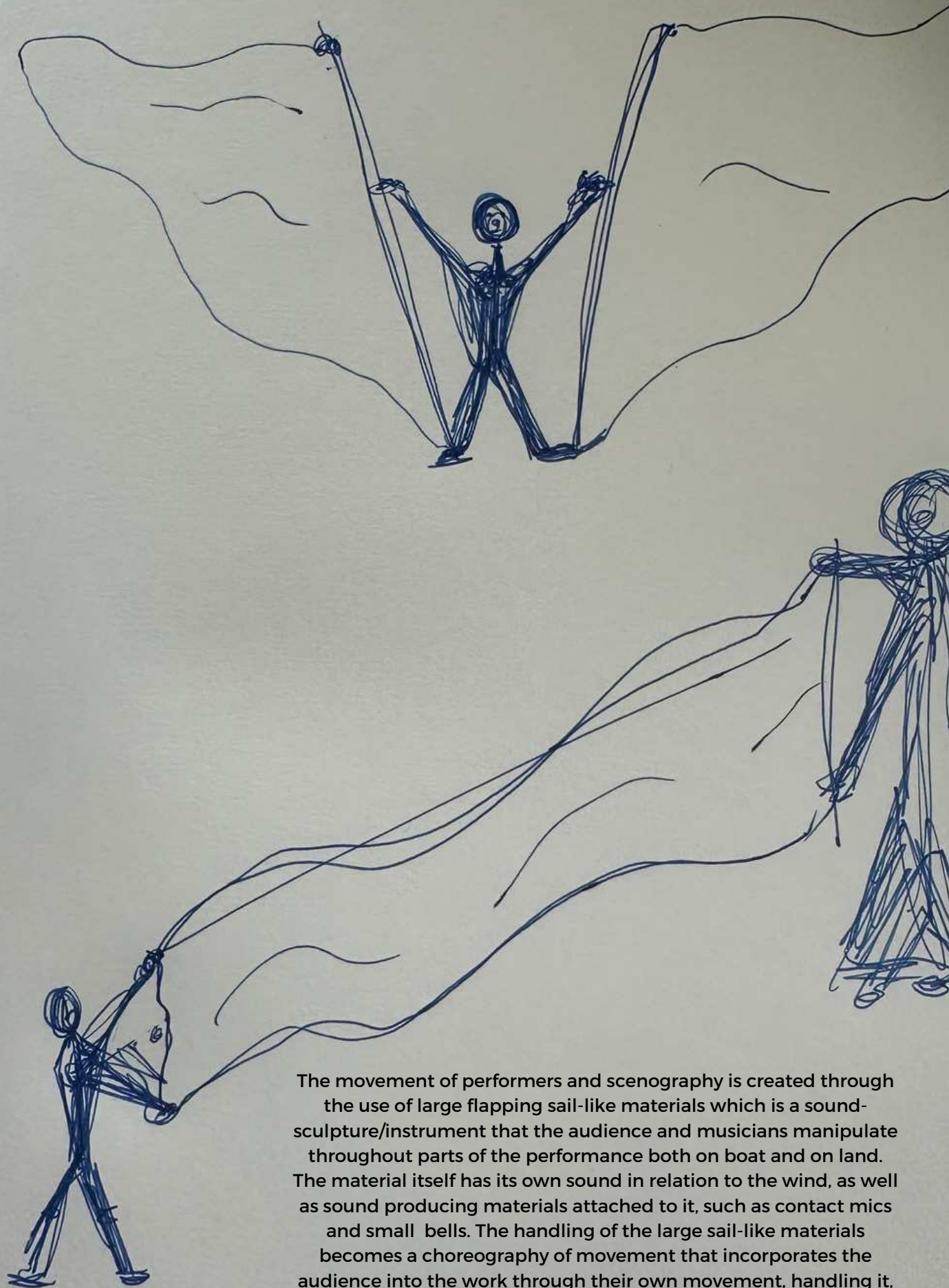
Visitations

Visitations is a new cross disciplinary work by **Jenny Gräf Sheppard** that uses composed sound, movement (of performers and audience) to deal with island as figuration and geological feature. As figuration, it captures ideas of longing, distance, otherness, protective seclusion or punitive isolation, inclusion or exclusion. The relations and interdependencies that define an island occur through a kind of boundary crossing, an ebb and flow of tides that sustain its borders as a landmass in a body of water. The performance invites visitors to attend to the thresholds between these various relations between inside/outside as they participate in a visitation of an island. The audience's own relational positioning in the transition to island is the visual backdrop to the work.

Live performance of sound and movement in this work enacts a constant negotiation of borders that are both water-tight and permeated by a relation between that which is contained and that which is not. By examining the perspective of an island through its longings, its reservations, exchanges and transformations, this work moves the audience through a sequence of compositional frameworks over the course of several hours in a journey to, within and from an island. The composition incorporates texts by poet and artist Stephanie Barber and political theorist Jane Bennett, using aspects of their works that articulate the porous membrane of borders and how outside/inside is entwined with sympathies big, small, geographical or nationalistic. This piece is an attempt to create close attention in the "visitors" to their own exchanges and transformations as they approach and leave the island. Using the musical, textual, and choreographed language of approach, visitation, and departure, the drama of an island unfolds.

A variety of elements such as text, attentional scores and sonic-musical cues for the audience create the setting for this durational work. A short artist poem book by artist Stephanie Barber Each serves to invoke in the audience a constant assessment of whether they exist inside or outside of a given framework.

Mock-up for Visitations
instruments / sand-sculptures

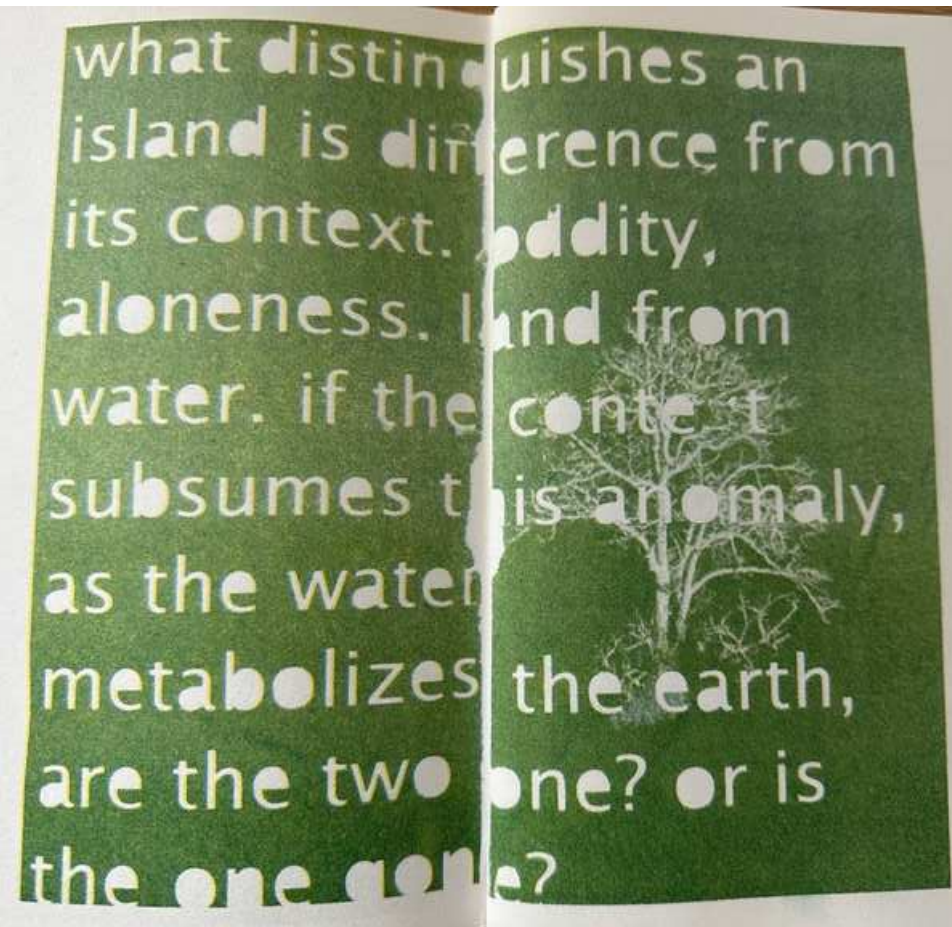


The movement of performers and scenography is created through the use of large flapping sail-like materials which is a sound-sculpture/instrument that the audience and musicians manipulate throughout parts of the performance both on boat and on land. The material itself has its own sound in relation to the wind, as well as sound producing materials attached to it, such as contact mics and small bells. The handling of the large sail-like materials becomes a choreography of movement that incorporates the audience into the work through their own movement, handling it, moving around it, or between sails.

in-progress score

The outline of the work-in-progress score, which also serves as the printed traveler's guide for the visitor's journey to the island. The score is structured on a 7 part journey accompanied by a libretto with text taken from Stephanie Barber's *The Sympathetic Metabolism of an Island*.

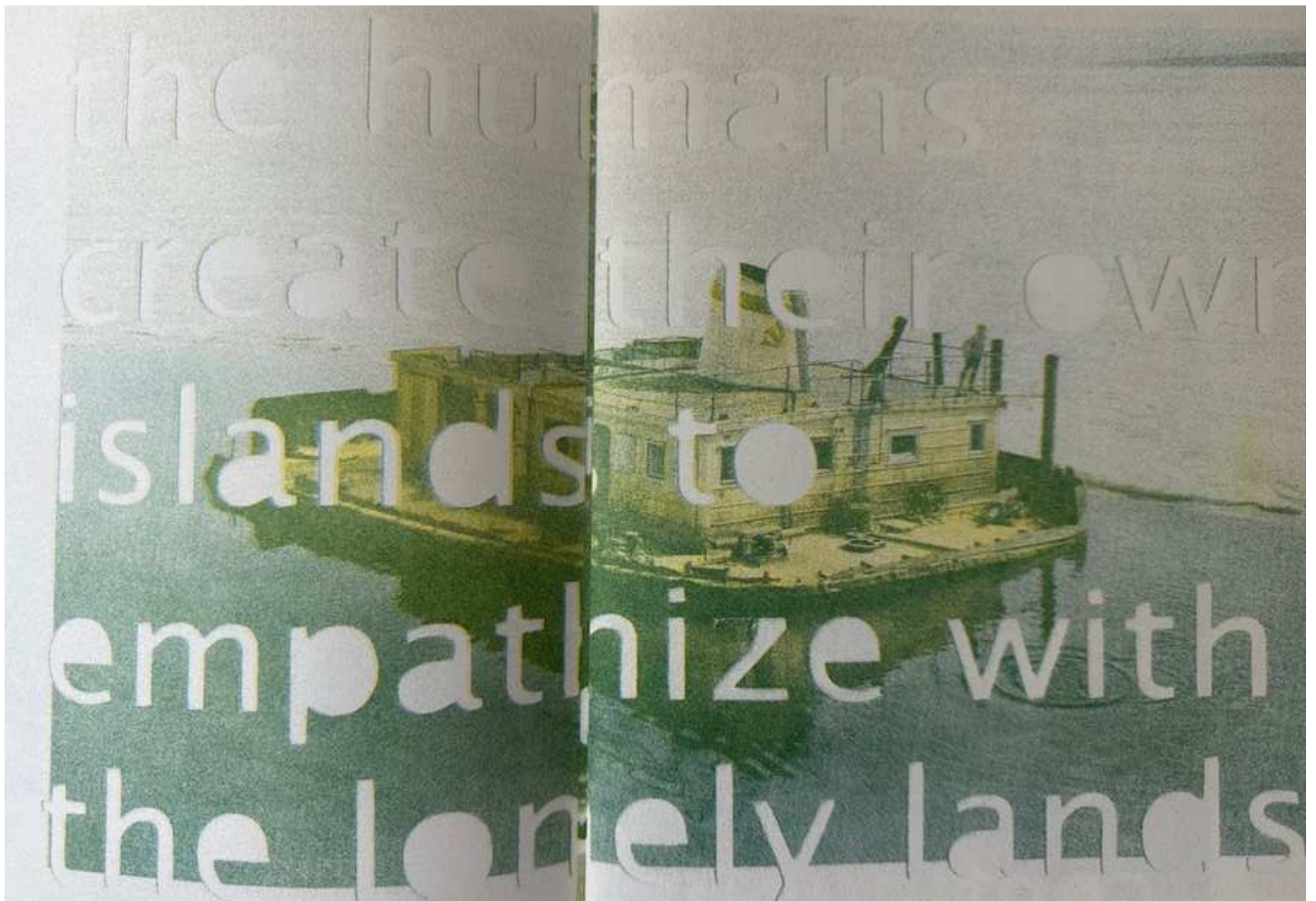
1. The journey to the island there



what distinguishes an island is difference from its context. oddity, aloneness. land from water. if the center subsumes this anomaly, as the water metabolizes the earth are the two one? or is the one gone?

the constant input of adoration supplied by the watchers sustains the island.



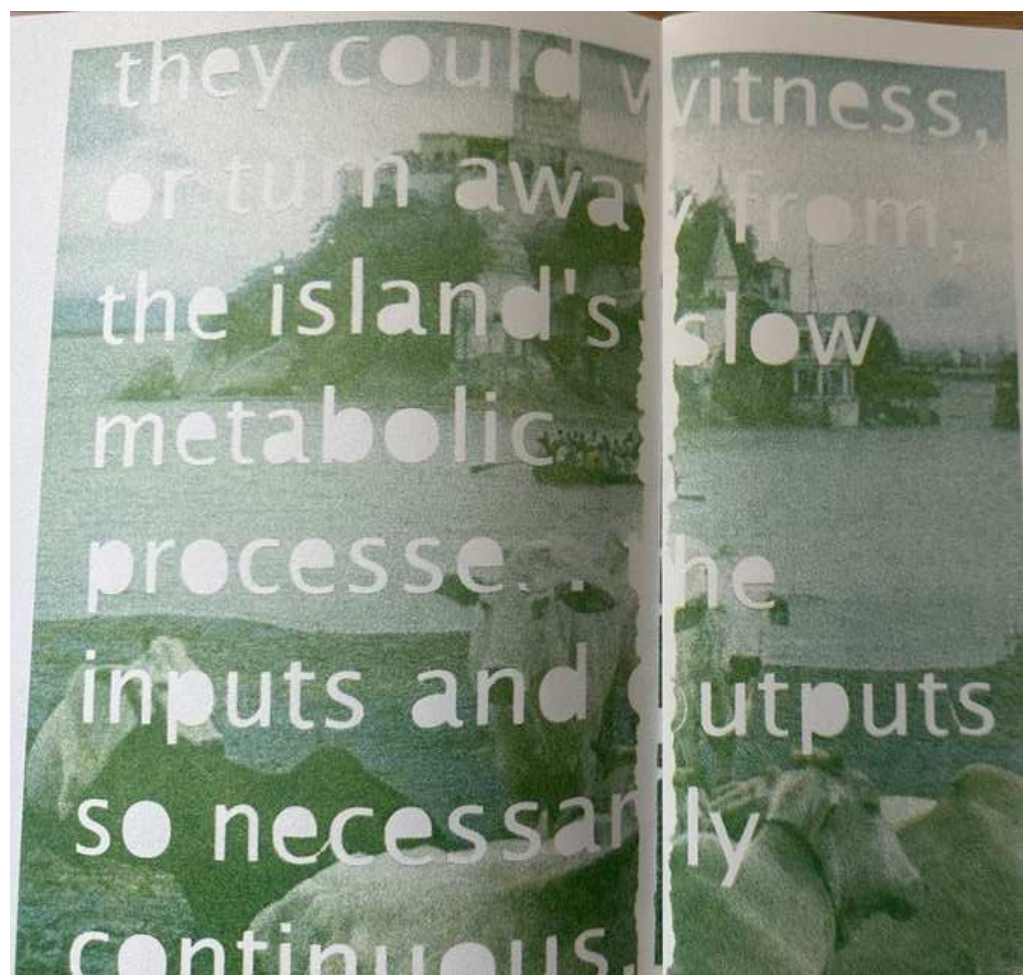


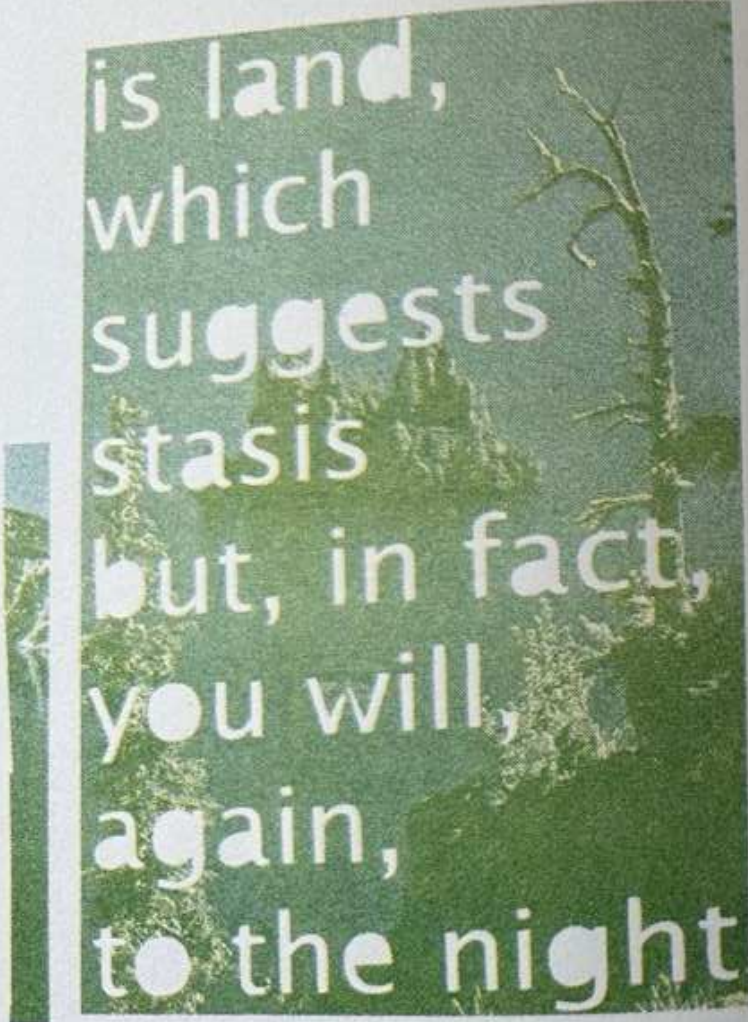
2. The approach

the humans create their own islands to empathize with the lonely lands

3. Landing

they could witness,
or turn away from,
the island's slow
metabolic
processes, the
inputs and outputs
so necessarily
continuous.

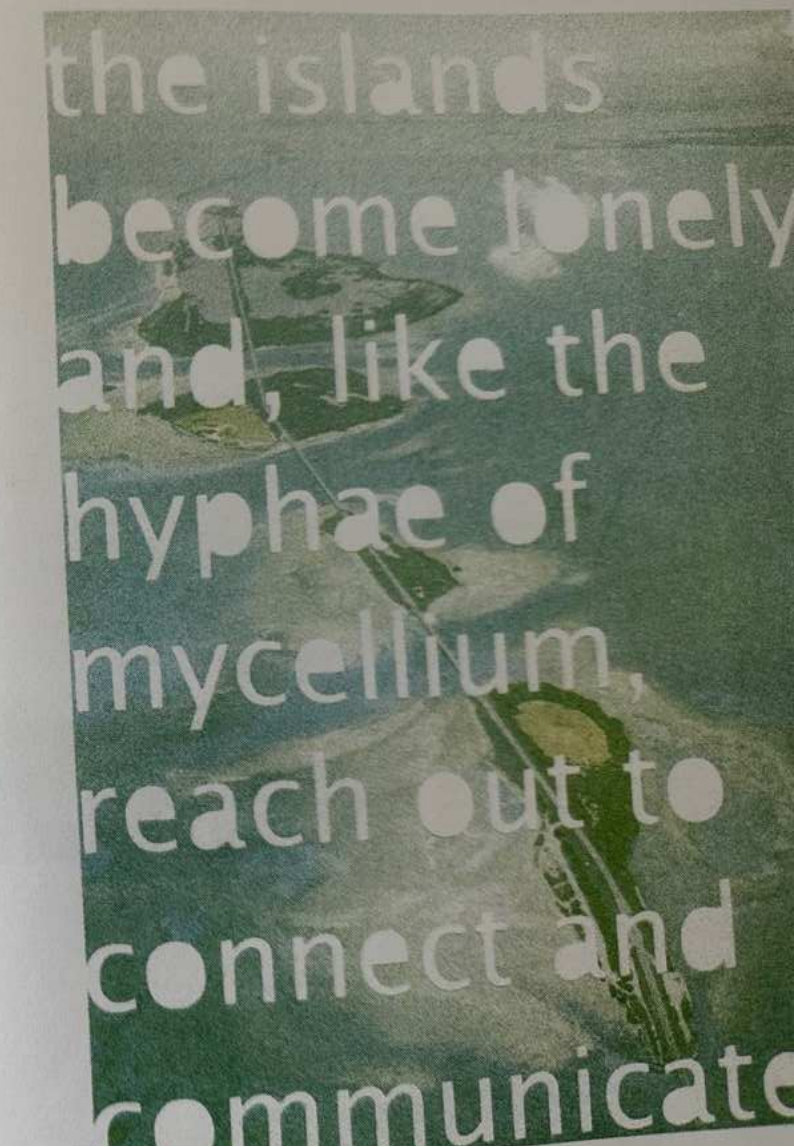




is land,
which
suggests
stasis
but, in fact,
you will,
again,
to the night

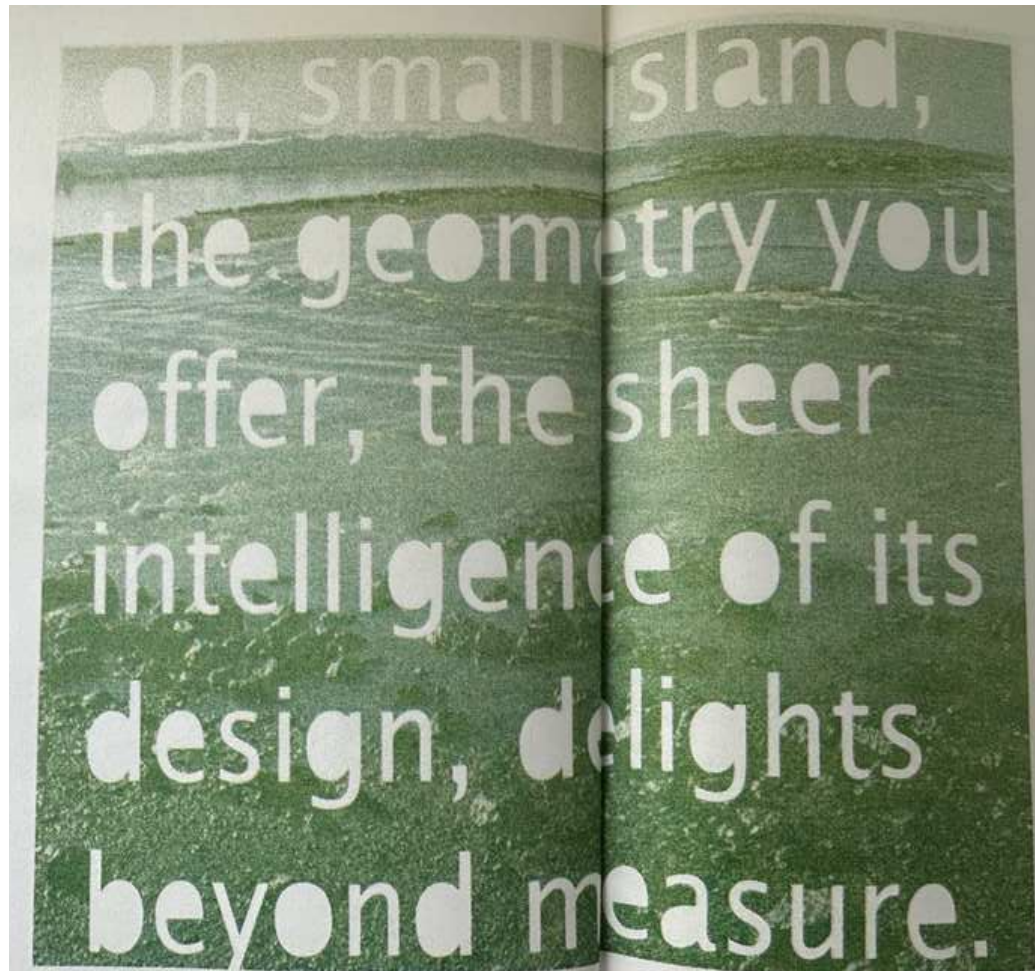
4. Disembarking

the islands
become lonely
and, like the
hyphae of mycellium
reach out to
connect
and communicate



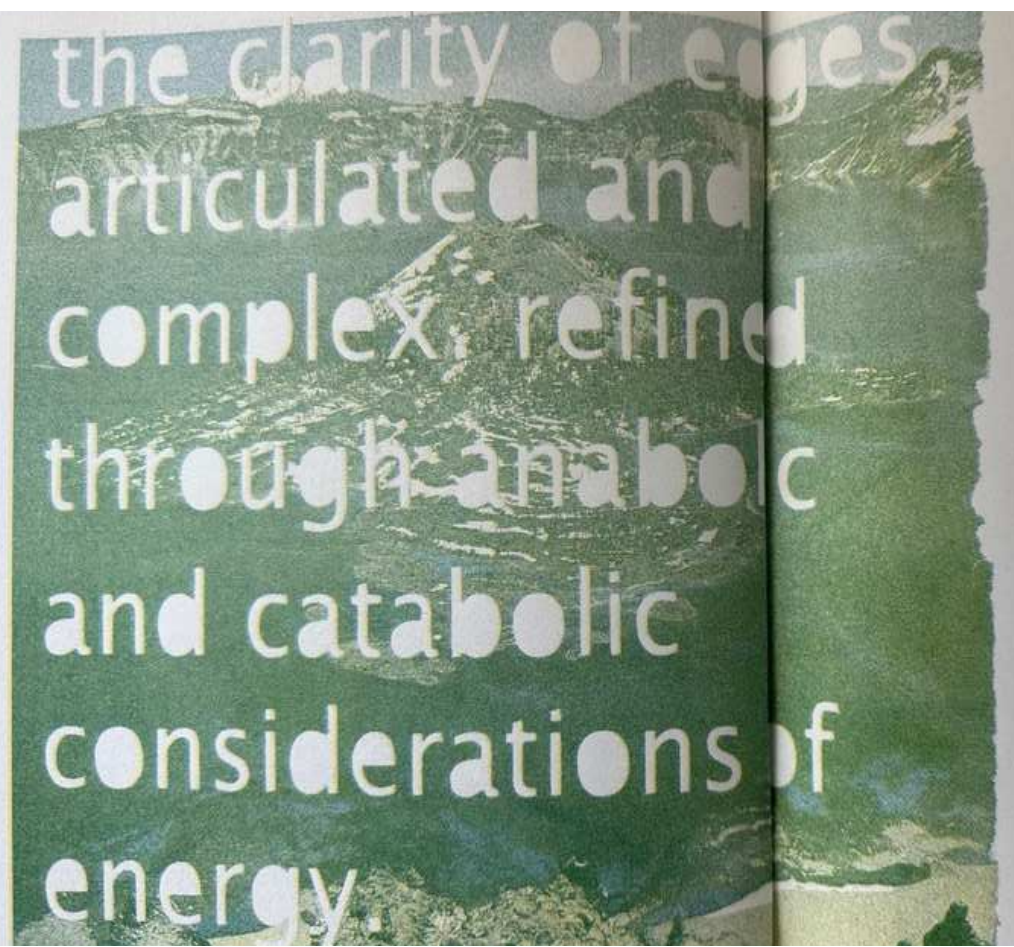
5. Entering

oh, small island, the geometry you offer, the sheer intelligence of its design, delights beyond measure.



6. Arriving

the clarity of edges, articulated and complex, refined through anabolic and catabolic considerations of energy



7. Changed.

an exchange of materials sustains the fragments amongst us. and yet the transformation of lonely wolf howl to mountain still seems a miracle.

