

CREATIVE INTERPRETATION OF SPACE

the natural environment
and the cultural heritage
that shape it

SOUND SLEEPERS



CELLS INTERLINKED

(Maria & Albert Zakharovy)

OLENA KAYINSKA

PETRO CHEKAL



RESEARCH



ART



PERFORMANCE

COLLECTIVE FOR ATTENTIVE OBSERVATION

SOUND SLEEPERS



SOUND SLEEPERS

performance collective

CONCEPT

We – the musical duo Cells Interlinked, working with analogue synthesizers and voice processing; Olena Kayinska, a multidisciplinary artist working primarily with painting and research-based texts; and Petro Chekall, a photographer and videographer – came together to create a new collaborative project: the performance collective Sound Sleepers.

After several years of friendship, shared artistic performances, and philosophical conversations, we came to realise that our practices not only intersect in many ways, but are also rooted in common areas of artistic research. We explore the nature of being as a dream-like state and seek to create a sense of the profound interconnectedness of all beings. Through deep artistic attention, we look closely at simple things and phenomena, attempting to trace them back to their original nature – and, in doing so, to understand something about our own.

We have developed a series of interdisciplinary performances that bring together ambient electronic compositions, vocal narrative improvisations, video mapping, and elements of other artistic practices.

Origins & Research

The idea for our collaboration emerged during a joint artistic residency at Creative Residence MC6, where we explored human–water interaction, ecology, and contemplative practices of observing water as a natural force.

During the residency, Cells Interlinked recorded the sounds of streams, rivers, and waterfalls and transformed them into musical compositions. Olena Kayinska adapted and rewrote texts drawn from ancient Carpathian magical incantations, shaping them into an eight-part Poem to Water. Petro documented the river and water on film, creating intricate, dream-like sequences of photographs and video for the video mapping used in the final performance.

The research and production process culminated in a performance for the Slavske community, as well as the recording of an ambient album, accompanied by an art book featuring Olena's paintings and Poem to Water, alongside Petro's photographs.

We all felt the urge to continue this research and explore further themes surrounding human–nature relationships and the idea of shared consciousness. We are currently looking for opportunities for future residencies where we can carry out field research, explore new themes, and develop new material together.

We plan to continue our research into natural forces and phenomena and their connections to different forms of consciousness, neurodivergence, queerness, and mystical states.

SOUND SLEEPERS Visual Symbolism

TWO SPHERES / TWO STATES

self / other

conscious / unconscious

observer / observed

human / nature

individual / shared consciousness

The symbolism of the project consists of two spheres that touch or transition into one another, united within the geometric construction of a stylised letter “S”.

The genealogy of the letter “S” – which serves as a visual sign integrating the two words of the project’s name – can be described in terms of the hidden visual motif of waves. The flowing curve of the modern Latin S visually echoes the oscillating, wave-like geometry found in some ancient forms related to the Phoenician shin (“W”) and its later Aramaic and Hebrew descendants (“ש”). While these early letterforms did not historically signify a wave, their rhythmic, undulating structure allows the logo to establish a visual dialogue across different layers of writing and time. In the context of Sound Sleepers, this geometry acquires a new meaning: the wave becomes both an active form of water as a natural force and the sound wave – vibration as the fundamental material of sound and electronic music.

The upper and lower parts of the logo possess their own enclosed geometry, yet they do not exist in complete independence: they are joined by a central transition. This is precisely what we explore through different artistic tools – the transitions between interpenetrating states of consciousness and phenomena of observed reality, in which their common essence and underlying foundation are momentarily revealed. Likewise, the participants in the project, together with the various tools and methods of research, are not separate autonomous entities, but merely represent differences within a common structure.

The system of unity within difference is formed from circles, arcs, and concentric lines. Some of its sections disappear, while others remain, and it is precisely the empty space that helps us perceive the wholeness of the sign. The letter S does not exist as a separate form. It emerges from the fragmentation of two interconnected fields. The letter is simultaneously present and absent. We see an “S”, although much of its contour belongs to separate geometric structures.

The letterform shows not only itself as a finished object, but also a trace of the way in which the object was formed. Usually, construction lines are removed after a logo has been created, completing the form. Instead, we leave part of the process within the form as its result. Our project is not concerned with depicting static things and phenomena. We explore the processes of their perception, in which observation forms a field of attention where a single reality first passes through a stage of decomposition into a constellation of details, and then, through a process of transformation, gives rise to a new and creative interpretation.

We proceed from the understanding that perceived reality, as a Sign, does not provide us with a complete vision, “big picture”, but that the consciousness of the observer reconstructs it anew each time. The music, images, and poetry that emerge in the course of preliminary research reveal to the viewer only a set of fragments, whose integration takes place not within the result of our work, but in each individual act of perception. Through the interaction of participants and methods, observers and the observed, a new practice shared with viewers and listeners emerges each time in the course of the creative process.

TWO BECOME ONE

