



***My name is Sarah Buchner.*** I am an experimental vocalist, improviser and composer-performer, frequently engaging in collaborative and cross-disciplinary work.

I was born 1996 in a small town on the southern border of Bavaria. I studied, worked and lived in different parts of Germany, engaging in the Jazz and Experimental scene, mostly in South and West Germany.

Since 2021 I live in Copenhagen, and study in my last semester as a Candidate at the Rhythmic Music Conservatory.

As an improviser I understand my voice as an instrument of wide acoustic as well as narrative range.

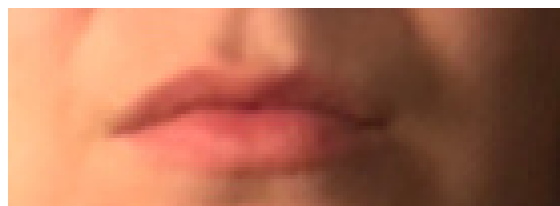
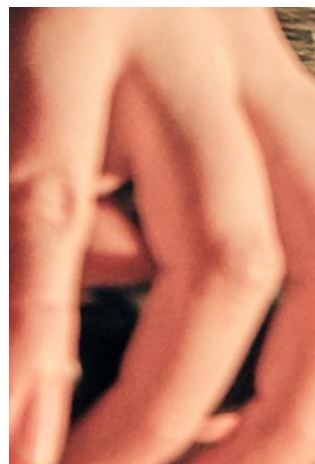
My sound material focuses on the wordless expression - squeezing, morphing, widening and shaping my voice, to sonically enable me to step into different positions beyond the role of the singer.

I draw inspiration from textural world of electronic music, working with distortion sounds, breath and saliva, as well as experimenting with different velum movements to create glitching and flicking sounds. In my solo improvisations I regularly enrich the breathe-in with different sounds, so I can sustain the sound as a form of circular breathing - aiming to build a sonic expression from sparse punctualism to multi-layered sounds.

As a performer I enjoy to explore the line between an introverted, listening based attitude and an extroverted, narrating, even theatrical approach;

Occasionally I use flute, whistles and objects as extensions to my resonance body.

[https://www.youtube.com/watch?v=070wxYJ8\\_Y4](https://www.youtube.com/watch?v=070wxYJ8_Y4)



In 2020 I released a solo EP called 'temporary exile'. It's an in isolation recorded documentation of a first encounter with longtime suppressed radical forms of expression, beyond the perfect image, of how a young female voice should behave. The record contains results of first studies of distortion sounds and in-out-breathing cycles.

<https://sarahbuchner.bandcamp.com/album/temporary-exile>

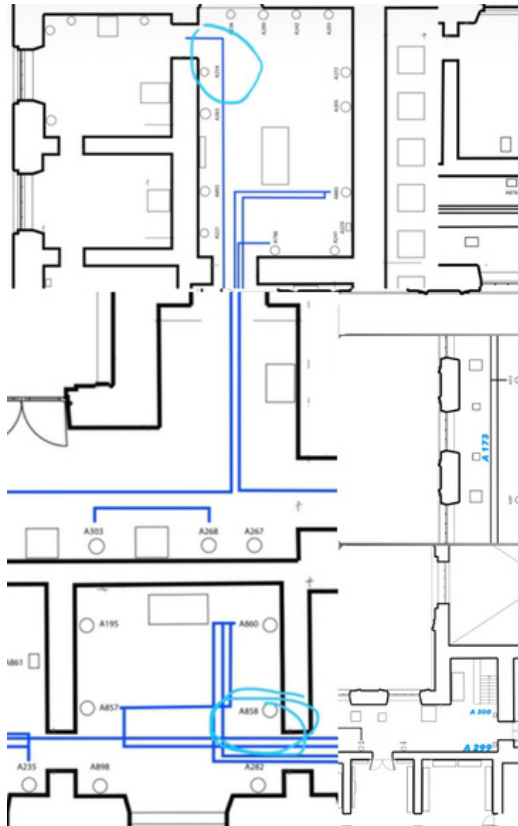


In 2021 I created 'I want to sing in a voice you don't own'. It's a composition for live and sampled voice. Investigating both the human-sounding and less human-sounding end of the sonic spectrum of vocal expression the composition asks: 'Who do I hear?'

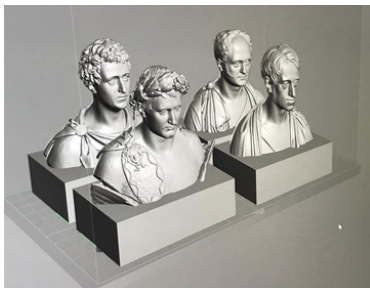
As the vocalist encounters their own vocal samples live as an improvising counter part, the voice breaks out of it's function of a sonic form of identification and revokes itself from the controll of the original anatomic body it resonated in.

<https://www.youtube.com/watch?v=RxzFqw2iQmQ>





In 2021 I collaborated with contextual artist Anabela Veloso as part of the Spaces-in-between exhibition at Copenhagen's Thorvaldsen Museum. We created a contextual installation piece for tape and 3-D printed resin. It investigates and visualizes the relations and power structures in between the in marble busts immortalized people in the museum - ultimately linked through and to Danish colonial accumulation.



This project created immense interest in me, to engage in different forms of creative processes and to not shy away from engaging in collaboration and new artistic mediums.

In 2022, I collaborated with Michaela Turcerová as Artists in Residence at Künstlerstadt Kalbe and created an Installation piece for seven bluetooth speakers, that are wrapped in white fabric and objects spatially placed in an old barn, combining pre-recorded and live performed sounds.



The material for the piece was gathered and processed in Kalbe and its surrounding, used objects (plates, glasses, organ, old radios, bicycles, screws..) - belongings to the old barn and around. The composition itself deals with spatial sonic perception, and blurring the sound sources to mess with audio perception routines. Offering the listener a subjectively filtered, nearly surrealist portrayal, of our time spent in Kalbe.

<https://www.youtube.com/watch?v=CrqbRxd8vT0>

In Autumn 2022 I started to investigate how the art form of puppetry and objective theater can inform my practice as a vocal improviser. Puppets and Objects give me the opportunity to disconnect my voice from being always perceived with my body and channeling it through a different visual entity. I'm interested in the relation movement of the object and the movement of my voice and how they can interact on a rhythmic and textural level.

My first piece for objects, self-built hand puppet and voice premiered in December 2022 at Villa Kultur in Copenhagen. "Click, clack, the pony walks on the kitchen floor". It uses live improvisation as well as pre-composed sounds.

<https://www.youtube.com/watch?v=iknpO2LH-X0>

