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The audience got to sit on beanbag chairs in the midst of the healing powers of Bosnian pyramids

The music of Ona Kamu Collective's multimodal performance had been composed from the sounds recorded from both inside and outside of Bosnian pyramids.

ONA KAMU COLLECTIVE'S *Pyramid* invites one to surrender to the narratives of history and to dream within space.

The starting idea of the *Pyramid* performance is exceptional. The music of the performance has been composed from the ultra- and infrasound as well as electromagnetic waves recorded from both inside and outside of the Bosnian pyramids.

So far, Bosnia is where the first historical pyramids have been found in Europe. Scientists believe that the constructors of pyramids once invented the world's first energy machine.

The underground labyrinth under the pyramids is one of the healthiest places in the world. Discoveries from the pyramids have contested our understanding of history.

ONA KAMU COLLECTIVE'S performance, *Pyramid*, is the third and final instalment of a series of performances which began in the year 2010. Electronic music, motion and light are the core of the performance. The image of the performer and the human image of the venue have been broken from the beginning of the performance series by reminding the audience that the actors are not just playing a role but rather that many miniature universes are always living in the cells of a person on stage.

The *Pyramid* performance seems to draw conclusions together because it opens up more towards the world and society than the previous instalments did.

In Pannuhalli at Kaapelitehdas, the audience get to position beanbag chairs in the middle of the venue where **Ona Kamu** and dancer **Janne Marja-aho** move about. As such, it is also possible to

participate in Jani-Matti Salo's light performance which draws out the tremors, spirals and twitches of sound, much like the melody of infrasound and the electromagnetic waves.

It is enchanting how they complement each other. In the venue the sound really absorbs into its vortex, swings on waves, prods and caresses.

A thin light beam extends downwards from the high ceiling. It is just as if the entire performance were taking place inside a pyramid, on its healing ground floor.

Being inside the **SOUND PERFORMANCE** causes one to lose track of time. In particular, when Janne Marja-aho is dancing, he does not really head towards any specific direction, but rather, he is constantly jerking in every direction, and cause-and-effect relationships seem to disappear. Kamu's and Marja-aho's vivid singing segments create echoes from something from the afterlife in to the space.

The venue of Pannuhalli is packed with vibrations which we cannot usually see with the naked eye or hear normally but rather something we know about or whose existence we anticipate.

The *Pyramid* performance does not however just remain as an obscure entity. Instead I feel that the performance is in itself a strong statement on behalf of the intelligent curiosity of science and power of art to dream.

It is also interesting to think of *Pyramid* in relation to *Flashance*, Zodiac's final debut last year, which also dwelled on the middle ground of installation, dance, and light or sound performances. The piece explored the possibilities of darkness. Now the new year begins with a surrender to new interpretations of history.