



# DREAM OPERATOR





## DREAM OPERATOR

Marta Garcia Gomez and Moss Beynon Jukes conjure the subconscious into a poetic and shapeshifting soundscape and morphing mirror of sound.

With electric harp, violin, voice and an array of pedals and apps — reverb, delay, slicers, granular textures, gesture instruments and beat synthesisers, they sculpt sound as if memory were clay. Loops fracture and reform. Melodies shimmer, then twist. A voice drifts in at times — half spell, half signal — adding a human tremor to the surreal architecture of sound. A whispered lullaby becomes a warning. A moment of beauty reveals its darker echo and reveals a shard of light. Their music moves between the soft and the uncanny, the sacred and the synthetic.

DREAM OPERATOR invites you to wander through sonic landscapes where wonder and unease walk side by side — and the dreamer may not be in control.

But who dreams the dreamer?



# Concept



DREAM OPERATOR build a collaborative sonic journey around a seven section score, influenced by the subconscious and transformation practices, such as the five phases of sleep, the seven energy centres of the body, the wheel of consent, drawing impressions from Carl Jung to Clarissa Pinkola Estés and connecting the personal and political to a pseudo/scientific, ritualistic and spiritual dramaturgy of instant composition . Inspired by the venue, and the specifics of the audience at any given event–no concert is the same.

The idea of this journey is to allow the audience to sonically and physiologically enter a dream–state while remaining awake, where one can rest , have some time out to self reflect, and self regulate, while also invited into a deep listening experience of sonic diversity, as multiple genres of music weave in and out of an absurd musical movement –flow state.

MOSS BEYNON JUCKES influenced by artists like Prince, Mood Dog, Oklou, AYO, Ca7riel & Paco Amoroso, Arvo Pärt, Jimmy Cliff, Nwando Ebizie, draws influence from a broad range of body –voice –sound practices, from Paulina Oliveros to Bobby McFerrin, from ecstatic dance, afro–beat, trigger pop to witch rave –calling in scores made for embodied improvisation in performance. Her set up involves a careful selection of sound from gesture activated iPad, iPhone apps including synthesisers, samplers and beat machines in overlay with analogue pedals, looping techniques, academic or poetry quotes that muse on queer nature, to current world politics, turning them into songs and improvised pop hooks. MARTA GARCIA GOMEZ draws inspiration from Debussy, Massive Attack, NIN, Vulfpeck, Altea, Coca Puma classical and subcultures, using the harp as a resonating body, where the sensorial is evoked through the material of the instrument. The wood, the strings and the pick ups , unfold a layered drifting and invite the listener into a non linear time space, using repetition, looping, changes in pressure, and decay with pedals and electronics. Together the duo form a web, a sonic weaving, and guide the listener into a flow state as they co–create this sound garden tapestry, somewhere between Eno, Lynch, Les Baxter, Ganavya and Kylie Minogue to deliver a dream–noir transformational tool.



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# Bios

### Marta Garcia Gomez

is an Italian harpist based in Berlin with a rich and diverse musical background. She performs both as a soloist and as a member of various ensembles, seamlessly blending classical technique with contemporary and electronic influences. Driven by a passion for pushing the boundaries of the harp, Marta creates immersive soundscapes that captivate and inspire. Her work spans a wide range of settings—from traditional concert halls to experimental and meditative environments—always with the intention of fostering a deep emotional connection through music. She is also one half of the electroacoustic duo TONÂL, where she fuses electric harp, effects, and live programming into a unique sonic experience.

In addition to her artistic pursuits, Marta is a dedicated music educator and a certified foot massage therapist, bringing a deep sense of sensitivity and attunement to every aspect of her practice.

### Moss Beynon Juckles

is a multidisciplinary dance artist, composer, and somatics facilitator, born in Sydney, raised in the UK, and based in Berlin. Rooted in experimental practice, her work explores the body as a landscape shaped by social conditioning, environmental relationships, and interspecies entanglements. She approaches performance and music as a space where the known and unknown meet—opening new pathways for perception, communication, and healing.

Her solo and collaborative research has been supported by NEUSTART KULTUR, Fonds Darstellende Künste, DISTANZEN, Musicboard, and the PSR Foundation.

Moss has toured internationally with the works of Tino Sehgal and spent a decade co-creating with Javier Cura, integrating ecological bodywork with vocal and sonic movement and sound practices. She has taught at UDK Berlin, VAC Foundation, and worked with artists including Sheena McGrandles, Michael Portnoy, and Claire Vivianne Sobottke.

# Marta Garcia Gomez Harpist & Sound Artist



## PROFESSIONAL EXPERIENCE

### 06/2022 – Present

- Harpist | TONÂL Duo, Berlin– Performing with electric harp and electronics, creating unique sonic experiences for live audiences.

[www.instagram.com/tonal\\_berlin](https://www.instagram.com/tonal_berlin)

### 08/2019 – Present

- Harpist | Harmonic Space Orchestra, Berlin, Collaborating with international musicians to explore the boundaries of contemporary & experimental music.

[www.instagram.com/marta\\_garciagomez\\_harpist](https://www.instagram.com/marta_garciagomez_harpist)

### 9/2019 – Present

- Chinese Foot Massage Therapist | Self-employed, Berlin,
- Providing customized wellness treatments that combine ancient techniques with a modern understanding of body–mind connection.

[www.instagram.com/friends\\_with\\_benefeet](https://www.instagram.com/friends_with_benefeet)

### 08/2012 – Present

- Private Harp Teacher– Offering personalized lessons to students of all ages, emphasizing creativity and emotional expression through music.

### 10/2017 – Present

- Harpist | Sinfonie Orchester Schöneberg, Berlin– Performing in classical and modern repertoire concerts, contributing nuanced harp interpretations.

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## EDUCATION

- Academy of La Scala Theater | Milan
- Advanced studies in orchestral performance (2005).

University of Padua

- Degree in Modern Foreign Languages and Literature, specializing in English and Spanish (2004).  
“C. Pollini” Conservatory | Padua
- Diploma in Harp Performance (1999).

## LANGUAGES

Italian – Native, English – Fluent, German – Proficient, Spanish – Fluent, French – Fluent

## TECH SKILLS

Proficient in digital tools for communication and collaboration (Word, Excel, Netsuite, Slack, Zendesk, Salesforce, Logic, Ableton, Reaper).

## OTHER: Various Roles

Customer Service, Market Research, and Teaching (2012–2023)

Including roles as a language teacher and customer success manager, demonstrating strong interpersonal and communication skills.



# Moss Beynon Juckes Multidisciplinary Artist

## PROFESSIONAL WORK



### Works and Collaborations

- **2026**– Works with Michael Portnoy, Tino Sehgal, Colin Self, Kukii, Plays Evolve Festival, DJMOSS ecstatic dance
- **2024 –2025** Lead and chorus director for SHE IS A RIVER at Estuary Festival with Nwando Ebizie, Premiere of Fertile Presence Goethe Institute Cairo. followed by Premiere in Studio 1, Uferstudios, Berlin. with Shaymaa Shoukry– Composition and Performance.
- DAWN – a musical on reproduction by Sheena McGrandles, with Claire Vivianne Sabotke, Colin Self, Stellan Veloce, Marta Forsberg, Mila Pavicevic at Theater im Depot, Dortmund. Premiere work in progress DOLO with Rosalind Masson.
- **2023** The Society of Societies (A Room with New Rules) (2023), Steirischer Herbst Festival Humans and Gods by Michael Portnoy. Michael Portnoy August 2019: Assistant Choreographer for film series Progressive Touch commissioned by Steirischer Herbst Festival, Austria
  - A Mort by Claire Vivianne Sobottke premiered at Sophiensaele, supported by Pact Zollverein, Sophiensaele and Hauptstadtkulturfonds. Created with Stellan Veloce, Kaj Duncan David, Abigail Sanders, Elena Kakaliagou, Stina Fors, Clementine Pohl, Yoav Admoni, Catalina Fernandez, Lea Kieffer, Mila Pavičević Sheena McGrandles, Maria Scaroni, Simone Maria Graf.
- **2020** Strange Architectures. Workshop and Performance in collaboration with Jack Day, with Orgellabrynth organ composition by Dominik Sustek at Luisenkirche
- Das Anschauliche Klaffen a duet by Maria Walser with Moss Beynon Juckes on motherhood at Ballhaus Ost
- **Tino Sehgal 2012**–. Interpreter of Voice and Movement Artworks by Tino Sehgal:
- **M.A.S London 2015–2018** Artist, Movement Director, Music Producer, Composer, Musician and Singer.
- **OKO music project 2012 –2018**. Opening for A-WA, & Dikanda, Gretsch, SO36, concert with Tolga Bilgin and the Izmir Symphonie, Izmir, Turkey. Concerts at SO36, Werkstatt der Kulturen, Berghain Kantine, KesselHaus, Amerika Gedenkbibliothek, Karneval der Kulturen, radio show on multi cult fm.

### Commissioned Composition

- Shadows in the context of T9 Screendance project curation and direction by Davide de Lilles. Produced by Tir Danza, Moderna, Italy.
- Whats that Noise? by Sandyha Daemgen April 2020, live experience translated into a podcast for Cashmere Radio.

### Residencies and Research

- DOLO Residency at Heizhaus, April, Uferstudios with Rosalind Masson 2025
- MORPH performance project at Tanzfabrik, Berlin 2024
- Month Residency at Lake Studios, Berlin with Solo work Strange Speech. 2023
- Ela Spaldings Suelo Methodology in residency at Heizhaus, supported by the PSR collective with collaborators Rosalind Masson including a public performance Spring Revival Tour
- Research and choreographic initiative with Jule Flierl and Hans Unstern, Fortuna, Berlin
- Embodying Practices for Storying Otherwise with Ela Spalding and Rosalind Masson

### Funding

- Co Production Fund from 2023–2024 Egypt Germany
- Recipient of Dis–tanzen research funding for Strange Speech dance solo.
- Recipient of Residency Funding #Take Heart, Fonds Daku, Neustart Kultur
- Recipient of #Take Care, Fonds Daku, Neu Start Kultur for STRANGE SPEECH
- Musicboard funding for debut OKO Album in 2020/22.





## Links



<https://soundcloud.com/dream-operator-972026802>



<https://www.instagram.com/dreamoperator.musicberlin/>



<http://www.dreamoperatorberlin.com>



<https://www.facebook.com/profile.php?id=61576804619827>



<https://linktr.ee/dreamoperatorberlin>

## Private Video Link



<https://vimeo.com/1136839959?fl=pl&fe=sh>

password: whoistheDreamer?25

## Logos



DREAM OPERATOR



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# Technical Rider: Visual





# Technical Rider: Written Requirements

## What we require in general:

Two DI boxes

Two Chairs

Smoke Machine if possible- please say in advance

XLR Cables for DIs

Jack to Jack Cables for DIs

Two on Stage wedge Monitors

## Harpist needs:

Output cable for main Mixer

She brings her own small mixer

Harp Rental for international concerts outside of Germany: estimated between 45-200 euro /night

## Violinist Vocalist needs:

Mic Stand

Headset Mic if available please confirm in advance-if possible white skin color- please say in advance

Long Output cables from RC 500 BOSS Looper output

We have a detailed image for this set up if you need that



## Booking Contact

All enquiries and bookings can be made via email:

[dreamoperator.musicberlin@gmail.com](mailto:dreamoperator.musicberlin@gmail.com)

For immediate contact please connect to

Moss Beynon Jukes

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