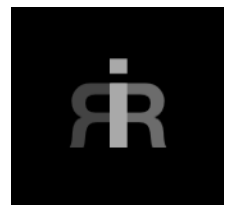


FERA_ID

project description



REANIMATION
RESEARCH
INSTITUTE

Casked in concrete
Stretched in metal
The time gone
The things that has let go

Now is an imperative
Presence is a prerogative
Slowly decaying
The receding pulse

What does it mean to you
A lump on the road
Condensed myriads
In totem poles

Shall we dance
Remember
Feast
Mourn
Relieve

Acoustic Archaeology: The Interventionist Approach

FERA_ID is an ongoing artistic research project in two steps, that investigates our relations towards the decaying industrial, physical structures in our contemporary society.

This is done by intervening with the monumental leftovers, the climaxes of modern industrial production facilities and exposing the results of the interventions to a target group in a ceremonial, performance setup.

Step 1

The interventions are done as acousto-archaeological excavations, where industrial production facilities are subject to an animistic inspired archaeological frequency extraction process. The goal is to reanimate the lost sense of life and activity by finding and manipulating with acoustic profiles of physical objects and structures.

The interventionist approach uses a feedback system subjected to tactile manipulations, and physically injecting sound-energy into objects and structures. Audio and video material are being extracted from this reanimation process in order to serve as material for step 2.



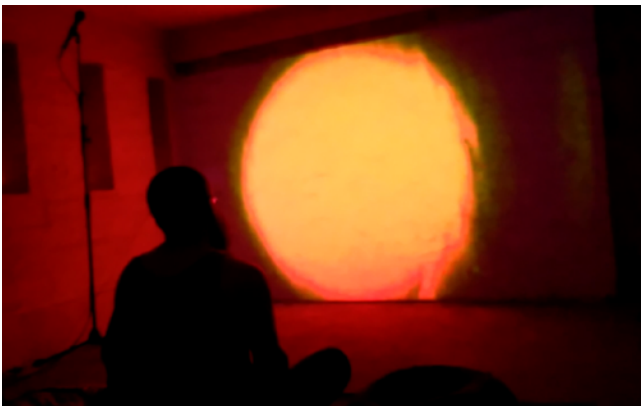
FERA_ID EXCAVATION SITE #1: SEEDMILL
MOOSTE, ESTONIA, 2016



FERA_ID EXCAVATION SITE #2: SHIPYARD
LANDSKRONA, SWEDEN, 2016

Step 2

A selected target group/audience is invited to experience an exposition session of the excavated material. This session can be adapted to many shapes and places depending on context, resources etc. The session is very much alike a ceremonial event. It repeats the feedback and reanimation methods from the excavation site, to awaken the opening of a time/space parallel gate between the target group/audience and the industrial production facility.



FERA_ID EXPOSITION #1
COPENHAGEN, DENMARK, 2017



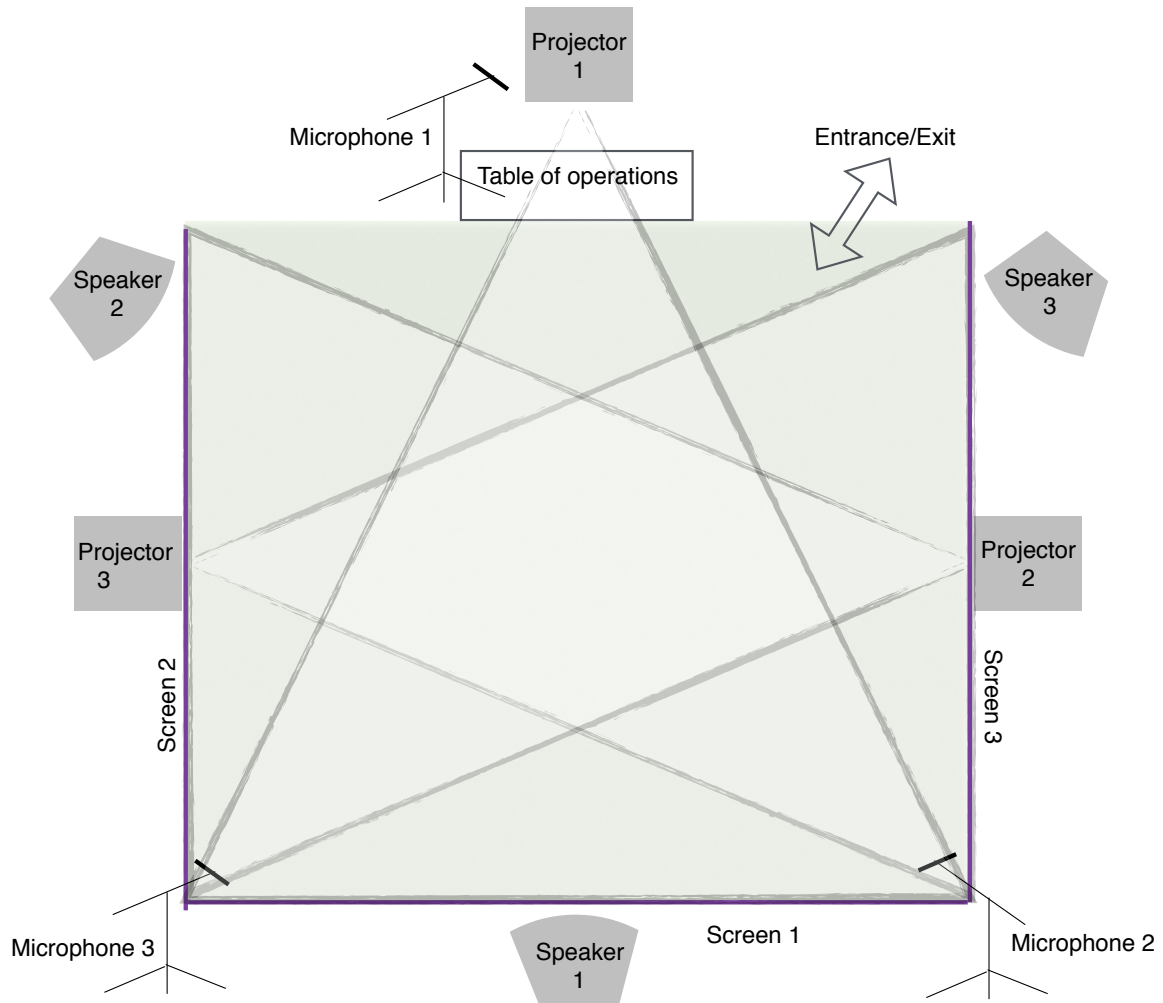
FERA_ID EXPOSITION #2
TRONDHEIM, NORWAY, 2017

The key element is a composition that creates an audio-visual awakening of a gate within the session space, followed by the processed audio-visual excavation material being projected through the gate, and lastly a closing of the gate. The composition is translated into a live audio-visual feedback performance centering on a ritualistic, liminal transformation of the performance site.

Exposition (step 2) setup example

FERA_ID

Triple video + triple audio channel setup



Rider:

- Projectors ceiling mounted
- Audience zone (opaque green) between projector screens
- Speakers are full range and concert volume capable for room size (no sub). Connection to amps from soundcard is 6,3 mm TRS
- Cables running outside audience zone to 'Table of operations'
- Projector screens with bottom at average shoulder height to prevent shadows from audience
- Microphones supplied but require phantom 48v + XLR \leftrightarrow balanced jack 6,3 mm connection cables (either DI box, mixer or the like inserted between microphone and soundcard)

Artistic production overview

(estimated, transportation times not included)

	Time	Content	Participants	Duration
	Exposition session	Audio-visual performance (Step 2)	RRI, audience, technical production crew	30 minutes (can be repeated)
	2 days prior	Rigging, soundcheck, test-performance.	RRI (1), test audience (2) technical production crew (3)	(1) 2*8 hours rehearsing time (2) 2*30 minutes. (3) (3) x time needed for rigging and soundcheck depending on venue.
	Minimum 1 week prior	Preparation of excavated material	RRI	5*8 hours
	Minimum 2 weeks prior	Excavation (Step 1)	RRI, local excavation site contact	(1) 5*8 hours (2) Needs to be available regarding locational issues
	Minimum 1,5 months prior	Final decision + inspection of excavation site and exposition site	RRI (1) + administrative/ PR production partner (2), local excavation site contact (3) technical production crew (4)	(1) 8 hours (2) 1 hour (3) Needs to be available regarding locational issues (4) Needs to be available regarding locational issues
	2 months prior	Research and visit to potential excavation sites	(1) RRI + (2) local excavation site contacts	(1) 2 hours/ site (2) Needs to be available regarding locational issues
	3 months prior (ca)	Financial agreements, production plan and formal responsibility	RRI Productional partner	5 hours
	n/a	Fundseeking and external cooperators	RRI, productional partner	n/a

Previous versions

Excavation sites:

Mooste, Estonia (2016): Factory seedmill. In cooperation with MoKS

Landskrona, Sweden (2016). Shipyard. In cooperation with Øresund Heavy Industries

Exposition sessions:

Copenhagen, Denmark (2017). Testscreening at RRI facilities.

Trondheim, Norway (2017). On stage at theater AvantGarden. In cooperation with Klubb Kanin.

Previous cooperators

MoKS - arts and residency center: www.moks.ee

Øresund Heavy Industries: <http://ohiab.eu/>

Theater AvantGarden, Trondheim: <http://www.avantgarden.no/>

Klubb Kanin, Trondheim: www.teks.no/?page_id=44&lang=en

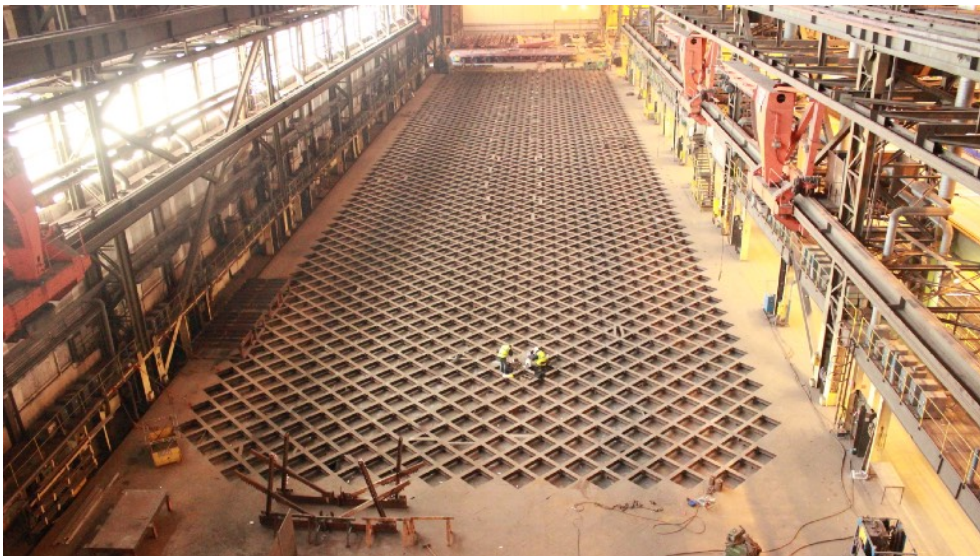
External support

Nordic Culture Point: <https://www.nordiskkulturkontakt.org/en/>

Reanimation Research Institute

The Reanimation Research Institute (RRI) is an independent organization that uses sound-related artistic practices applied to a research field within human geography.

The RRI investigates and experiments with the dynamics between humans and their surroundings as a product of a cultural (dis)integration process. Our general stand is that of looking at the relation between human and surroundings as an animated relation, a relation based on usage, directed energy, extended corporeal functions etc., that gives a cultural auspice to our surroundings. Our goal is to investigate the nature of this relation. How is it created, maintained, dis- and reintegrated?



The RRI activities are inspired from animistic rituals and thinking, using sound as a medium to reveal life and behavioral characteristics within objects, spaces and systems. We encourage a strong outreach towards context, audience, situation and other immediate(d) plateaus.

The RRI draws on a vast international network of co-operations within a sound-related cultural and artistic environment. Our activities include co-operations, consultancies, therapeutic experiments, commissioned works etc. within these environments.

The RRI is directed by Mads Bech Paluszewski-Hau, a soundartist, composer, cultural producer and musician with a master degree in Human Geography and Performance Design and a member of the Danish Composers Society.