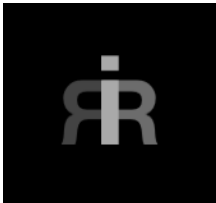


SKIN



REANIMATION
RESEARCH
INSTITUTE



Leftover unnotabilities

A choir of the forgotten

Surreal bio-acoustics

The other was more than meets the eye
Yet, the afterlife can stem from here

The skin keeps the cold away
Still a bit

SKIN is a composition designed as a sound installation performance which was developed at a 3 week residency in may 2019 with generous support from [Inter Arts Center](#) and [Danish Composers Society](#).

SKIN is a spatial release of inner spirits from our material world. It is an orchestra of suspended objects whose inner resonance are brought to life as an animistic-inspired ritual, resulting in a immersive sound experience resembling a bioacoustic environment. The objects have been carefully selected from a dusty basement of a decedent estate and staged for telling a story from a decaying life long lived.



“Really amazing stuff. Very moving atmosphere in a very pure way. Evokes the feeling of history, like a kind of personal museum as I said. And the moment when you turned it on really felt like life evolving and settling into its different paths. [...] It's rare to experience something where you can actually feel the process and thoughts behind the work in the end result, in an uncomplicated unpretentious manner.” (Quote from audience reaction)

SKIN is live feedback sound only. No playback, looping or algorithmic behavior. It requires a performer using a very precise, non-automated, feedback control system and the manual usage of additional bronze-springs, carefully being placed or removed for enhancing or dampening the resonant quality of each object. To the performer, the musical fulcrum is that of releasing and attenuating sound energy that is being absorbed and processed in an acoustic biotope of irregularities. When a musical action is being performed, one must wait (sometimes in several minutes) and listen carefully for the acoustic reaction settling in. The compositional tension is a strict dance between stasis and chaos and their interdependencies in creating life- and death-like behavioral patterns.



The development of SKIN is based on decades of working with feedback as an acoustic phenomenon, especially the cooperation with lifelong collaborator [Derek Holzer](#) on contemporary interpretations of David Tudor and the Composers Inside Electronics pieces called Rainforest. It also draws on human geographical readings on critiques of modernity and various reappropriation strategies in an everyday life perspective.



SKIN can be placed within a long electroacoustic tradition of using the dynamics between microphones and speakers as a musical expression tools, adding a strong scenographic, visual and sculptural element to the genre.

As such one could place SKIN as a contemporary mediation between the situationist movement and electro-acoustic composition.

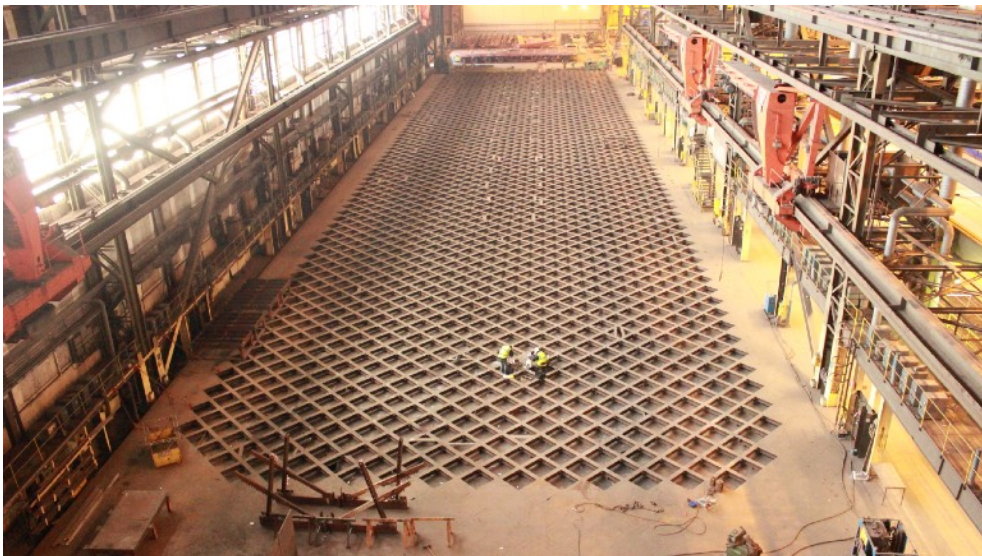


Please follow this [link](#) for more background material

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 international network of co-operations within a sound-related cultural and artistic environment. Our activities include co-operations, consultancies, therapeutic experiments, commisioned 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.