

# Planetary Skins

... research through curiosity, a kind of flânerie, a way of 'thinking' that includes the senses in their most visceral and corporeal way...

ENTANGLEMENT

EMERGENCE

EMOTION

Planetary  
SKINS  
membranes

SENSIBILITY

The idea is to develop a space as an immersive environment where we penetrate and exchange in an osmotic way. PLANETARY SKINS uses projection surfaces as membranes to "split" the performance space open and offer "views" into other dimensions of matter and intelligence (in the broadest meaning of the terms). We think of these membranes as haptic *skins* with "unruly frames." Incarnations of a kind of corps, they intensify sensing towards encountering collective imaginaries.

We imagine this space as an organism that is not only connected to the world "outside" but a part of it; like A microbiome that acts distinctly in its specific habitat, it is an apparatus to produce knowledge. We feel that emotion is an important quality to form real-world poetics, engage in wild thinking and create/proliferate properties of a 'new' materialism.

**We think of PLANETARY SKINS as multi-layered folds that connect digital and physical spaces\* to offer new forms of access to performative-discursive practices.**

And we think of PLANETARY SKINS as a material assemblage in which conversations and materials emerge and come together, fed by various media. Speech, text, performance, sound, objects, architecture, light and (moving) images form a lively habitat for thinking, demonstrating, and experiencing in conviviality (a gay gathering).

Human and more-than-human agents (including the audience present physically or virtually) come together in an artistic environment that is both immersive and participatory, an archive alive to map an expanded understanding of (co-)presence. Human, non-human and machine fold and unfold as entangled constellations of matter in flux through all dimensions of space and time.

**Images, sounds, and voices merge to form a multi-perspectival narrative that visitors experience in an orchestrated choreography of approx. 1,5 hours.**

The result is an immersive experience that reveals the urgency of our situation, but also the potential of a new way of thinking and feeling.

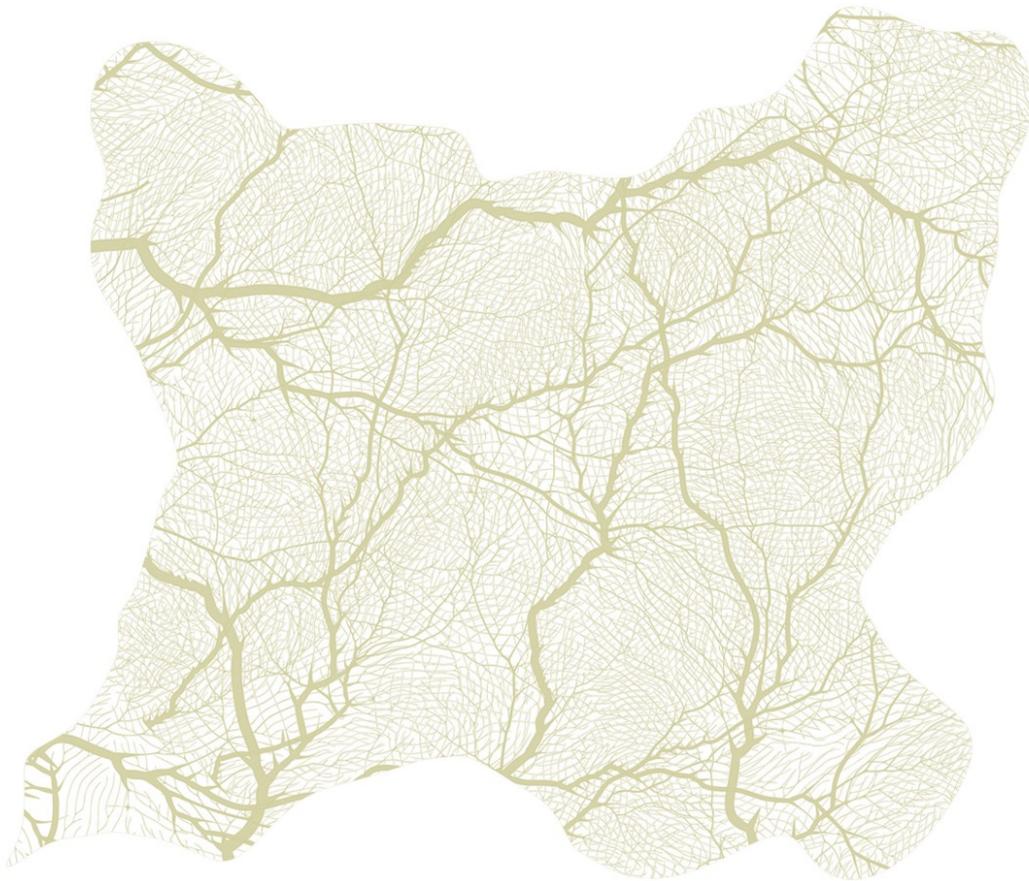
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\* When we mention the physical space, we refer to the performance space, the venue. The setting is adaptable to different spatial configurations.

# MEMBRANES

## Skins

We work with large in/organic sheets (such as latex, omentum, silicone, rubber) to make different kinds of skins, membranes, layers for mapped projections. We create irregular forms to avoid the typical rectangle of projection surfaces. Haptics and impressions differ with the materials used – they can be semi-transparent or opaque; smooth or rough, flat or with wrinkles.



SKINS. Artworks made of in/organic material that are suspended from the ceiling. As projection screens they show citations, text and image material, macro-/microcosmic shots and short films.

## Planets

A hologram-like projection shows bodies that perform in physical and virtual space. Whether scientific, fact-based, literary or mythical, they tell stories that engage with research or experience or poetic enunciation. Whether individual, collective or epistemic, they are voices of our time and planet that draw on inspiring potentials, or respond to toxic forms of reality, and transform them into imaginations of participation and empowerment.



PLANETS. Life-size projection on a cylindrical spiral made of fine mesh wire. The contributors/performers are recorded with 3D Record App. The footage is streamed to our Unity3D project and then projected in the exhibition space.

## Themes

PLANETARY SKINS addresses the materiality of the real and the digital. Configuring an *osmotic skin* between virtual and physical spaces, we explore the potentials, ambivalences, and conflicts induced by hybrid forms of presence. The virtual acts as a membrane to connect actual places and people across three continents (rather than serving as representation of an artificial 3D-world). From the perspectives of locations spread across our world(s), we voyage into depths of *matter*, both in physical and philosophical dimensions, to explore myriad entangled realizations at different scales.

Interweaving quantum physics and Lucretius' philosophical poem *De Rerum Natura*, soils and atmospheres, virtual images and socio-cultural patterns, microorganisms and cosmology, biofeedback and poetic fiction, digital and corporeal presences, the art project responds to phenomena that emerge from interconnected layers of scientific and technological advancements as well as ecological and socio-political conditions. As such, PLANETARY SKINS exists as a postdisciplinary laboratory to imagine *radical matter* as co-corporeality and co-presence beyond human collectivity.

## Virtuality

PLANETARY SKINS reconceives virtual reality as a surface to project from/into different physical realities, rather than as an artificial/mirror reality. For us, making use of the virtual to multiply and expand our abilities to come, think and act together is a more productive approach artistically than producing a metaverse platform of pure virtual representation.

How can we performatively engage with (hybrid) entanglements between the digital and analogue, the physical and virtual? To do this, we stream/project performances, live-talks, conversations, sounds and images on our membranes/skins. We use Unity 3D and XR apps to build a virtual space that 'hosts' physical environments, screens material in the exhibition space and streams online. We use Point Cloud for participants and spatial arrangements to experiment with the entanglement of physical bodies and their digital 'gestalt'. Also, Point Cloud offers aesthetically more compelling forms of presence and performative participation than generic avatar representations.

## Sound

In a sense, sound is already a membrane. Multi-channel sound and speech create architectures in motion and define space. The sonic layers of PLANETARY SKINS – sounds, noise, songs and voices – are part of a choreographed narrative that the audience experience either on location or virtually.

The core sound layer of PLANETARY SKINS is a "sonic skin" that involves the audience on site. A team at Anton Bruckner University Linz, led by the composer and computer musician Volkmar Klien, is currently developing SADISS, a "web-based application that bundles smartphones into monumental yet intricate sound layers, creating a multi-layered, immersive aural experience in super-surround" (Volkmar Klien). <https://sadiss.net>

## INFO

PLANETARY SKINS HEART OF NOISE Festival 2023  
PERFORMANCE May 27 2023 19:00  
EXHIBITION May 28 - June 3 2023 12:00 - 18:00  
VENUE Galerie Elisabeth & Klaus Thoman,  
Maria-Theresien-Straße 34  
6020 Innsbruck, Austria  
WEB SITE [thefutureofdemonstration.net/planetaryskins](http://thefutureofdemonstration.net/planetaryskins)  
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## CREDITS

AN ART SERIES BY Sylvia Eckermann, Gerald Nestler  
WITH Vera Bühlmann, Thomas Feuerstein, Johnny Golding,  
Barbara Imhof, Marian Kaiser, Martha Laschkolnig,  
Manu Luksch, Mukenge/Schellhammer, Thomas Nail,  
Tanja Traxler, Wientaler Dreigesang, a.o. (tba)  
MC & EDITORIAL Carmen Lael Hines  
XR PRODUCTION Anna Pompermaier & Cenk Güzelis (./studio3)  
COMPOSITION, SOUNDSCAPE, Volkmar Klien  
SADISS an app that turns smartphones into sound sources  
BIOFEEDBACK Markus Passecker  
SOUND, LIGHTING Philipp Engel  
DISPLAYS Bela Eckermann  
PRODUCTION ASSISTANT Rémi Deymier  
CO-PRODUCER Maximilian Thoman

## HISTORY:

For an example of a performative-discursive gay gathering (without the virtual layer), see our project: <http://thefutureofdemonstration.net/passion/e03/index.html>

PLANETARY SKINS is the 3rd Season of the art series **The Future of Demonstration:**  
<http://www.thefutureofdemonstration.net/>