

Wearing a Second Skin of Sound

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Touching the Other through Sounding and Listening



As a sonic artist performing physically with body, voice, and sensing instruments, I regularly experience the uncanny feeling of wearing sound as a second skin. My body appears to be wrapped in a sheath of sound and sonic actions.

Sounding as listening and listening as being touched 'exposes' our boundaries.

Awareness and perception of an extended surface is enhanced by physical interactions with other performers, the stage-space, and the audience.

In non-visual interactions—in the dark, eyes closed—performers and audience experience an increased attunement to sonic perception, sensing the Other only through the sounds they produce in touching the floor, objects, clothing in movement, breath...

Sonic performance results in resonance-phenomena, but it also hinges on friction, resistance, impulse, push-pull of actions and exposed bodies.

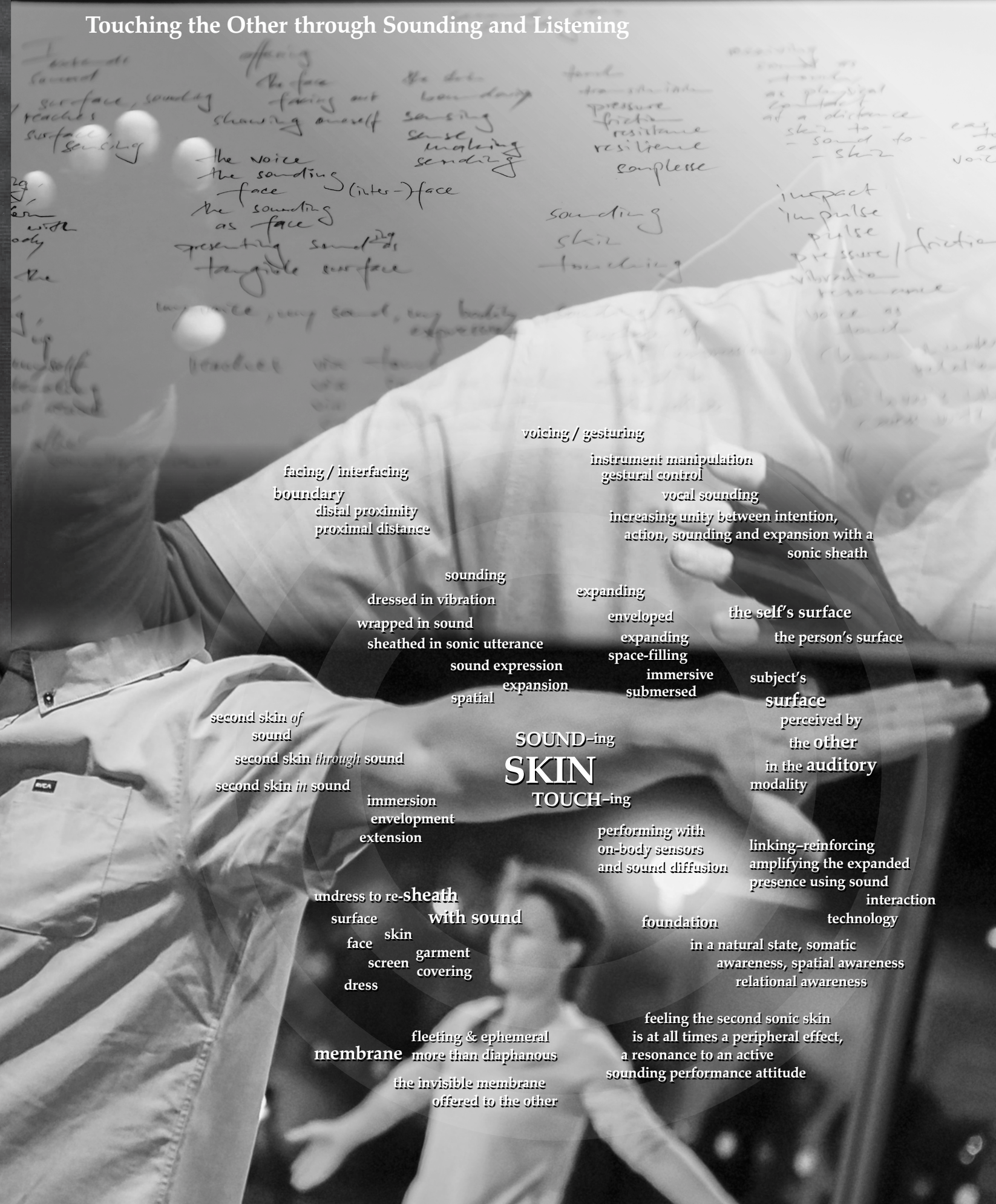
The energy contained within a sonic action has a direct impact on the body.

Sound-perception is a tactile sense, literally. Touch in music may act as a figurative expression of affective power—sound and music provide a pre-reflective, sub-personal affective impact, of 'being touched'.

Vocality provides an immediate means of touching the Other, in a pre-linguistic mode, and tells of a subject affirming contact to the Other.

The voice and sonic actions extend our physical limits, our cutaneous boundaries.

sense making



SOUND-ing SKIN TOUCH-ing