



Skeleton-Man - A Performative Art Practice

- Moving between body, sound, light, and shared reflection

An invitation to gather, move, play, and remember what matters



Skeleton-Man explores death as a shared human foundation through performance, music, and light-based works. It is raw, embodied, and designed as a layered, cohesive experience.



Why Skeleton-Man?



Skeleton-Man emerged from an impulse to create work that is raw, imperfect, and real - grounded in lived experience rather than polished ideals.

At its core, Skeleton-Man is a performative inquiry into mortality, not as something dark or distant, but as a force that sharpens presence, courage, and aliveness. While deeply personal, these questions do not stop at the personal level. They also shape how we lead, collaborate, perform, and seek meaning within organizations and professional life.

The work does not aim to explain death. Rather, it creates spaces where people are motivated to contemplate death, lightly, seriously, playfully, and notice what happens when the idea of personal death is no longer avoided.

Most importantly, Skeleton-Man is not a fixed format. It adapts to place, rhythm, and context making it well suited for spaces and contexts that move between reflection and intensity, between stillness and activation.





An Experience in Three Layers



Existential Inquiry

Talks or embodied sessions that open space for reflection, courage, and shared inquiry. Grounded, human, and accessible marked by humor, seriousness, and vulnerability.

Movement and Release

DJ performances where the same themes are carried into the body through sound, movement, and light. Less contemplation. More in-the-moment presence.



In Between

The visual works consist of hand-crafted skeletal forms made with phosphorescent materials and EL-wire on black canvas. Each bone is individually shaped and attached, giving the works a tactile quality and a strong physical presence.

Light functions both literally and symbolically: as visibility, as awareness, as the fragile condition we share. As such, the works remain as quiet, luminous reminders of what is usually kept out of sight.

Together, these formats allow reflection and celebration to coexist.





Anchoring the Experience: The Visual Works

The illuminated skeletal artworks are not illustrations of the performances, nor simply decorations for a space. They are anchors.

Where talks and music unfold in time, the light paintings hold the experience still. They give the body and the mind something to return to. A presence that remains after movement, after sound, after words.

Within the Skeleton-Man practice, the artworks function as a bridge between reflection and embodiment. They carry the same inquiry into mortality as the performances, but in a quieter register. Less activation. More resonance.

In environments shaped by both activity and reflection, these works can live alongside life as subtle, persistent reminders of vulnerability, aliveness, and what we share beneath roles, identities, and noise. A fragile yet enduring light, however brief it may be.

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The artist

Michael Wolffhechel (b. 1969, Denmark) is an artist, performer, and former jurist living in Todos Santos, Baja California Sur. After years of working in law, therapy, and philosophical inquiry, he now works full-time with Skeleton-Man, carrying out the entire process from concept and production to performance and staging.

By now, Skeleton-Man is not an abstract idea or a theoretical construct. It is a practice that moves between body, space, light, and awareness.

