Realities in Transition

Project 101055918 - CREA-CULT-2021-COOP

D5.1 Artistic and dissemination events
January 31th, 2025

Version - Date	Author
V1 - November 28th 2024	Ana Bedenko, KONTEJNER Aurélie Delater and Ilaria Bondavalli, SECOND NATURE Vanessa Hannesschlager, ARS ELECTRONICA Raphaël Chênais, DARK EUPHORIA Jesus Jara López, L.E.V. FESTIVAL
V2 - November 30th 2024	Revision of all partners

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Introduction

The present deliverable (D5.1) is part of *WP5 – Communication and Dissemination* and relates to the exhibition and of XR artistic works focused on EU artists and creators, as well as the dissemination of the project results, with the goal of presenting the technologies under the Extended Realities umbrella term as one of the most creative and fruitful platforms in the contemporary and digital arts.

In the next pages, we provide information and documentation about five selected events and extensive information regarding the development of these exhibitions and events, and show the diversity, quality and variety of formats involved, as well as the huge interests in the field shown by the number of attendees to the events both physically and virtually.

The story told in this document begins with the exhibition "Metaverse: Realities in Transition", held at LEV Festival right at the beginning of the project, stating the complexity of issues that run along the Metaverse concept. Proposing several ways of thinking and reflecting about their impact in our present and future societies.

Next, the exhibition *Extended Worlds* was organised in October 2023 simultaneously with the XR Camp in Zagreb, XR Camp - Extended Worlds in order to offer the public the best and most-immersive way of exploring the potential of artistic and creative activity in the sphere of the XR technology through multiple formats, as well as to benefit from the gathering of the XR community in Zagreb.

The third event is "Spectacle vivant scènes numériques" at the Festival d'Avignon, organised in July 2024, that emerged thanks to an initiative of a group of actors from the French South Region and in partnership with the Avignon Festival, to explore the XR platform and immersive storytelling from the live performance tradition.

The following event described is the exhibition "Applied Virtualities: Extended Reality in Practice" at ARS Electronica Festival 2024, that showed how XR technologies are opening up new paths and poses important questions about the future of our digital world.

The fifth event is the exhibition "Virtual Environments" at Chroniques Biennale 2024, that transcended traditional VR experiences by inviting viewers to reconsider their relationship with the surrounding world, emphasising the beauty and fragility of nature through visually captivating and immersive digital environments.

Finally, we provide two tables that show a summary of other artistic and dissemination events held by the partners to show that, outside these five big events, our consortium has made a considerable effort on communicating and disseminating the values of the Realities in Transition project in various contexts, through the whole duration of the project, going beyond its expectations.

Exhibition "Metaverses: Realities in Transition" at LEV Matadero 2022 (L.E.V.)

From September 22 to January 29, 2023
Nave 0, Matadero. Free activity.
Curators: Datatron / L.E.V. Festival.
Web[1]
Program Notes[2]

Metaverses: realities in transition is based on the premise that visual environments are a reality increasingly present in our lives The term metaverse was coined in the science-fiction novel Snow Crash, published in 1992. The author, Neal Stephenson, was looking for a word to describe the cyberspace of the future. With the metaverse, he predicted the virtual experience, but he also showed us a dystopian future, where governments had lost their power over big corporations and global economic powerhouses.

A metaverse is an interconnected network of tridimensional and immersive visual environments, something possible thanks to a convergence of technologies which allows interactions with digital objects and avatars. However, the concept of metaverse goes beyond that, as it is a post-reality universe which expands physical reality and blends it with digital reality.

Today there are metaverses such as The Sandbox or Decentraland, which get close to the concept developed by Stephenson in his novel: big international markets of digital and phygital products, the latter being digital versions of physical objects. Besides, in October 2021 Facebook announced Meta Platforms, a new colonizing name for their applications of social experiences online, in search of new territories. It is taken for granted that metaverses

will be the new Internet and, as the first internauts surfed the hyperlinks, the *metanauts* will explore this new world in an immersive way.

We need a new understanding of the digital media landscape we are entering. An understanding and a practice to approach critically the new challenges it poses, and to act out its political implications. To understand the relationships between the immersive virtual space and the physical space. It is undeniable that both conform to a single "reality", without any break in continuity. Metaverses are machines of affective production, and they will affect subjectivities. New sceneries which consumption wants to colonize with an instant promise of happiness.

This exhibition shows a selection of metaverses proposed by and for artists, mainly developed during the COVID19 international crisis, as an example of new spaces of creation and resilience:

THE SUBJECT CHANGES
<u>DEPART</u>
Commissioned by: sound:frame 2022
The Subject Changes is a poetic live simulation of an unsettled character, endlessly shape-shifting while negotiating his/her ambiguous world. The character sets out on an indefinite dérive – a frantic exploration – where fragile relationships with the world-cum-stage and its occupants are established or broken down. His/her state is ornately reflected in a constantly mutating attire, a fluctuating embodied masquerade — the virtual body as an encoded aesthetic artefact.

AFTERLIFE
<u>Naxs Corp. & Meuko! Meuko!</u>
Commissioned by: Unsound 2021
Afterlife is an online MMO Game, an experimental space and a curatorial project as part of @unsound 2020. Inspired by reincarnation and the Space-time structure from Buddishm Tradition, the special 6 hour and 30 minutes long live program includes a showcase of Taiwanese experimental artists, a pan-Asian showcase djs and producers, and a video screening. Initiated by Taiwan-based New Media Art group NAXS CORPS and Co-curated with experimental music producer Meuko! Meuko! Afterlife is an experiment to open an interspace between post-human Myths and animism cosmology, to reinvestigate the life, death and rebirth of our digital bodies.

PLANET L.E.V. MATADERO
<u>Children of Cyberspace y L.E.V. Matadero</u>
Commissioned by: L.E.V. Matadero 2020
PLANET LEV MATADERO is an artistic, immersive experience created by Children of Cyberspace and produced by Matadero Madrid and L.E.V. Festival. Available both in virtual reality and for web browsers, this dream-like digital universe is filled with animated sculptures and sound installations by artists all over the world: from massive moving structures that can be explored from every angle, to interactive artworks and portals to other digital worlds. It also hosts live shows and audiovisual performances, acting as a real-time immersive stage for LEV online events. The virtual scenery has been inspired by Asturian landscape, home of LEV Festival, and its dominant species are the Nimis, sentient beings

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that are the most renowned collectors in cyberspace. Their love for arts has made them dedicate their whole planet to the beauty of creative expression.

H.O.R.I.Z.O.N

The Institute of Queer Ecology (IQECO)

Commissioned by: Guggenheim 2021

H.O.R.I.Z.O.N. was conceived by the Institute of Queer Ecology (IQECO). Operating as a decentralized collective of creative practitioners, IQECO produces artwork, programming, and exhibitions that draw on queer, feminist, and decolonial theory in order to "make space for imagining an equitable, multispecies future."

While high-tech and online, H.O.R.I.Z.O.N. is neither a neutral platform nor boundless. As with any community, a commune has a flavor and a carrying capacity. First seeded by the Institute of Queer Ecology (IQECO), their invited collaborators, and Guggenheim contributors, and then limited to one hundred inhabitants at a time, H.O.R.I.Z.O.N. is an intentional digital space that aims to assemble a playbook for an online and offline world more attuned to the intelligence of ecology, queerness, and sovereign living.

CLUB MATRYOSHKA

Chodes Craft

Welcome to Club Matryoshka, a virtual club operating out of Manila and hosted on a private Minecraft server. Since 2019, it's also been a home for underground and unorthodox music mutants and artists around the Philippines. It was founded on July 13 of last year by a Filipino Minecraft community called Chodes Craft (similarobjects, AHJU$$I, cavill, dot.jaime, John Pope and Patis Del Mundo). The core of Club Matryoshka is made up of this collective, which is composed of creatives, artists and musicians that share a love for the sandbox video game. They chose Minecraft as their platform because they were drawn to its accessible yet modular features that proved to result in amazing experiences. The founders said that they simply wanted to create an enjoyable space that was inclusive and would champion the under-represented and marginalised communities in their craft. Equally operating as a decolonized and political space, it is also meant to be a platform for music's sake, spanning all genres without shying away from the more experimental and darker sides of clubland. Club Matryoshka, or Club Mat for short, was created not to imitate existing club structures but to recontextualise the meaning of clubbing, virtually and IRL.

TIVOLI CLOUD VR

Maki Deprez y Caitlyn Meeks

Tivoli Cloud VR, Inc, is a type-C Delaware corporation founded on October 5, 2019 by Maki Deprez and Caitlyn Meeks, headquartered in San Francisco, CA and Adeje, Tenerife. The company takes its name from the lovely Italian town of Tivoli, Lazio, just outside of Rome. Famous for its beautiful fountains and gardens, the town has inspired numerous amusement parks and pleasure gardens. Tivoli Cloud VR is not affiliated in any way with Tivoli Systems Inc, IBM Tivoli, or Tivoli Gardens in Copenhagen.
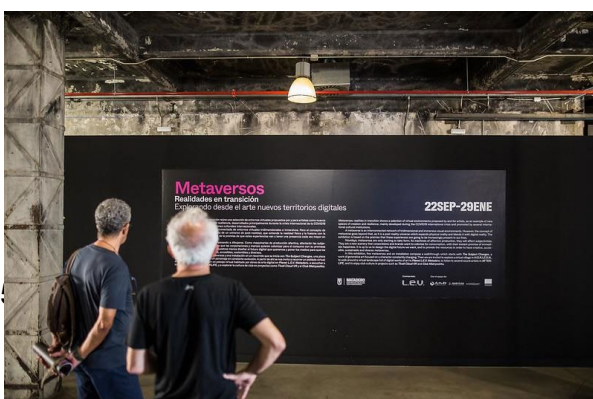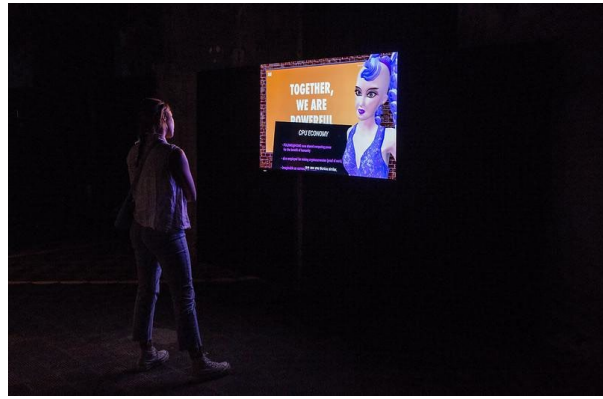
Impact of visitors: 48485 regular visitors, plus 769 participants on satellite and educational activities.

METAVERSOS	
Eventos	**Asistencia**
Exposición	48485
Nuevos relatos sobre el metaverso: prácticas artísticas digitales con adolescentes	242
NeuroXcape Hybrid E-Rave 666: The Shadowbanner	256
Introducción a PatchXR	17
Visitas dialogadas exposición Metaversos	148
Phygitale	106
Datos totales	49254

Information provided by Matadero Madrid Contemporary Art Center.

Documentation:
Photos[3]
Video[4]

Public and educational program:

Guided visits: Thursdays and Sunday mornings: 148 participants.

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[3] https://www.flickr.com/photos/levfestival/albums/72177720303546424/

[4] https://vimeo.com/771913149

Workshop "New storytellings about the metaverse: artistic practices with teenagers"
This proposal has the objective of generating common work spaces with adolescents from schools around the Metaverse Exhibition where they can raise and address questions that help to critically question their relationship with technology and digital spaces. The works will be used to reflect on issues such as identity, affects, sustainability or the redistribution of power online. Then a group investigation will be proposed on digital artistic practices, building its own metaverse in Matadero as tools capable of imagining and building post-political worlds that propose alternatives to some of the great contemporary challenges.
Artistic collective "DESMUSEA"
Dates: 12.12.22, 19.12.22, 21.12.22, 11.01.23
Participants: 242

Workshop "Phygitale"
Aimed at children from 8 years old accompanied by an adult.
Attendees will create a metaverse with Minetest (an open source application similar to Minecraft) and place within it an electronic Christmas tree with a direct link to that same element in real life, in such a way that it turns on or off in the metaverse. occurs in the physical tree. The interesting thing is that, with both elements linked through the Internet, the distance between the user and the real element can be any.
Collective The Things Network Madrid.
Dates: 26.12.22, 03.01.23, 23.12.22, 02.01.23
Participants: 106.

Workshop "Introduction to PatchXR"
In this workshop, we invite artists and musicians of all technical levels to learn the basics of this VR music tool and get started in creating their own interactive, immersive performance in VR. We will go through the PatchWorld tools and its possibilities for conceptualizing and producing a metaverse concert that brings the audience into your music, your studio, or even invites the viewer to collaborate. PatchWorld's modular framework enable creators to make anything from brand new musical instruments to interactive immersive music videos, from creating a fully blown music studio or an interactive art installation to producing a publishable Techno Track reaching sound quality of major software like Reactor and Max Msp.
Workshop leader: Gad Baruch
Date: 10 - december: 10:30h and 16h.
Participants: 17.

Event "NEUROXCAPE HYBRID E-RAVE 666: THE SHADOWBANNER"
NeuroXcape is built through a series of e-raves, hybrid actions and online exhibitions in metaverses, virtual reality platforms and streaming platforms (Club Cooee, IMVU, Twitch), where attendees can interact and be part of the experience through 3D avatars juxtaposed with the physical space (meatspace).
Organised by NeuroDungeon, the hybrid e-rave NeuroXcape with the continuous folding of perspectives and POVs between Neurodungeon's virtual room in the Club Cooee app, where there will be DJ sets by artists from different geolocations (New York, Shanghai, Warsaw and Murcia), the physical space of the Nave 0 in Matadero Madrid, where performers will play live, the streaming of it all on Twitch and the domestic places the telematic attendees inhabit.

Documentation on Workshops:
Photos[5]

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[5] https://drive.google.com/drive/folders/1EgUKSyVcJS2qfajwRa_q7Bo8L_aZqQGe?usp=sharing

Documentation of Events[6]

Media presence:
National:
https://www.realovirtual.com/noticias/11857/l-e-v-festival-musica-electronica-visuales-experiencias-xr-matadero-madrid
https://www.mataderomadrid.org/prensa/matadero-madrid-explora-nuevos-territorios-digitales-con-una-exposicion-de-metaversos
https://www.neo2.com/lev-matadero-madrid-2022/
https://www.lightecture.com/agenda/la-cuarta-edicion-del-festival-l-e-v-matadero-regresa-a-madrid/
https://www.timeout.es/madrid/es/noticias/la-realidad-aumentada-llena-matadero-madrid-de-seres-vivos-y-naturaleza-100522
https://www.mataderomadrid.org/prensa/lev-matadero-completa-la-programacion-para-su-cuarta-edicion-con-insolitas-experiencias
https://www.arquitecturaydiseno.es/estilo-de-vida/realidad-virtual-metaverso-y-musica-electronica-festival-lev-matadero-madrid_7952
https://www.lightecture.com/arte_digital/cronica-l-e-v-matadero-una-inmersion-electronica-luminica-visual
https://urbanbeatcontenidos.es/exposicion-metaversos-realidades-en-transicion/
https://www.rtve.es/play/videos/zoom-net/accesibilidad-videojuegos-mario-rabbids-lev-matadero/6712504/ (from minute 8.36)
International:
https://www.e-flux.com/announcements/495779/metaverses-realities-in-transition/
https://dailyart.news/events/visual-arts-events/metaverses-realities-in-transition-at-matadero-madrid/
https://clotmag.com/news/festival-l-e-v-matadero-2022-artistic-experiences-around-extended-realities

Communication:
Instagram posts and stories: 5 posts and 40 stories.
https://www.instagram.com/p/CnCRFe2jGWd/
https://www.instagram.com/p/CnhqMxyDYF8/?img_index=1
https://www.instagram.com/p/Cn4veWusfnC/?img_index=1
https://www.instagram.com/p/CxgCIWhq7Zo
https://www.instagram.com/p/CxiKvlLKUNz
https://www.instagram.com/stories/highlights/18028862719839662/

Facebook posts: 5 posts.
https://www.facebook.com/levfestival/posts/pfbid02ibr1i5ckGBFKohZ2xsFxfJKF8fiKP7EnkP2JbMvCQBg3tKq9zRjYM8sXd2P8YbbNl
https://www.facebook.com/watch/?v=677965527454204
https://www.facebook.com/levfestival/posts/pfbid0fNzJdmod6Ua1VKXvXUtsKQXw4h5iHQHRCBBjaugBcNPGmK4s41Tfi7oinL5dfWzol
https://www.facebook.com/levfestival/posts/pfbid0B1dRs9KzSGgJGoWjsQVsywCPHDK7a2nLMwwTH1PM9rqwYrL8zy38ULyYDR1iKjsWl
https://www.facebook.com/levfestival/posts/pfbid03Fnv6MaJUv6sCXdquX3c9yebRaSR45oPUA8fXhDJijHANTRUZYfGZowV9tTfMiQcl

Twitter (X):
https://twitter.com/levfestival/status/1612376879767457802
https://twitter.com/levfestival/status/1613947797686079488
https://twitter.com/levfestival/status/1643900906193256450
https://twitter.com/levfestival/status/1651605364675059714
https://twitter.com/levfestival/status/1700431559528948088
https://twitter.com/levfestival/status/1705246260528124291

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[6] https://flic.kr/s/aHBqjACu6T

Exhibition "Extended Worlds" at the Contemporary Museum of Art in Zagreb

Visual identity Kuna Zlatica

Event poster in front of the Museum of Contemporary Art Zagreb

From October 24 to 29, 2023
Museum of Contemporary Art (Zagreb). Free activity.
Curators: Ana Bedenko, Tereza Teklić
Web[7]

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[7] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/

The exhibition *Extended Worlds* was organized simultaneously with the XR Camp in Zagreb, XR Camp - Extended Worlds (WP4) in order to offer the public the best and most-immersive way of exploring the potential of artistic and creative activity in the sphere of the XR technology through multiple formats, as well as to benefit from the gathering of the XR community in Zagreb. As part of the European project Realities in Transition, the XR Camp in Zagreb brought together the core of a new extended reality community.

The art projects presented in the exhibition deal with these technologies in various ways, from 3D printing sculptures based on our biometric data to immersion in the world of video games or selling fragments of our own bodies in the form of NFTs. But what they all have in common is a progressive vision of creating new worlds and, essentially, the idea that expanding horizons does not always require VR goggles; sometimes it is enough to look at things through a different 'lens'.

XR technology raises numerous ethical dilemmas, from social (in)equality, the impact on education, threats to privacy and mental health, to all the so-called 'still unknown social risks'. Will we spend our lives glued to screens while the tech giants drain our attention and data? A positive filter could be sought precisely in this alternative XR framework that resists the dominant capitalist paradigm in order to create its own oasis of action. Slavoj Žižek stated in one of his recent texts that besides escaping from reality into fantasy, we have now also started retreating into reality to avoid the devastating truth about the futility of our fantasies. Perhaps the answer to this pessimistic premise lies in a third path – in imagining new, equally real worlds (beyond the fantasy-reality binary) created through joint efforts within a potent, open, and collaborative community.

The program for this exhibition was:

Viktorija[8]
Željko Beljan (HR), Rebecca Merlic (AT)
Interactive installation and 3D live performance, 2023. Produced by: KONTEJNER

Viktorija is an interactive installation consisting of a single player video game, projected on a LED screen on a football goal with a hand-made net in a reinvented penalty area setting. The idea behind this work was to produce a game that changes the rules of a football game and focuses on the new forms of influence on society through game. Through innovating the concept of a football game, *Viktorija* tries to critically examine video games and football in their different historical and social contexts, while focusing on overcoming boundaries and stereotypes and creating an artistic game using new technologies in a co-creative, inclusive way. The installation is accompanied by a 3D live performance (with the participation of the sound designer and the professional commentator), where the visitors are invited to play the game themselves.

Željko and Rebecca collaborated in 2022 on the project Truth Is a Forgotten Memory, which was produced during the residency Ignorance Is Strength, organized by the European Union of Academies.

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[8] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/viktorija/

Planet LEV Matadero[9]
L.E.V. Laboratorio de Electrónica Visual (ES), Children of Cyberspace (FR), Matadero Madrid (ES). *Metaverse, 2020*

Planet LEV Matadero is an artistic, immersive experience created by Children of Cyberspace and produced by Matadero Madrid and L.E.V. Festival. This dream-like digital universe is filled with animated sculptures and sound installations by artists from all over the world: from massive moving structures that can be explored from every angle to interactive artworks and portals to other digital worlds. *Planet LEV* was born during lockdown in order to turn these challenging times for culture into a chance to experiment with new formats. This parallel universe creates a space for digital creativity and experimentation without limits.

The virtual scenery has been inspired by the Asturian landscape, home of L.E.V. Festival, and its dominant species are the Nimis, sentient beings that are the most renowned collectors in cyberspace. Their love for arts has made them dedicate their whole planet to the beauty of creative expression. Enter *Planet LEV* to fly over its massive cliffs, lose yourself in the canyons, go inside its caves, discover astonishing artistic installations in every corner and interact with its fauna and flora. When you decide to end your journey, don't forget to stop by the desert to leave your trace and plant a tree that stays until the last cycle of the planet.

Altermorrow[10]
Lovro Ivančić (HR)
Interactive kinetic textile installation, 2023. Produced by: KONTEJNER

The textile installation Altermorrow is a simplified visualisation of an abstract idea – a complex speculative concept re-examining human life in an interior of the future. Departing from the premise that living spaces will become growingly scarce and increasingly uniform, while our habits, desires and tastes will change and become increasingly complex and elaborate, led to the idea of a machine that would respond to these changes. An organism outside of our own that envelops us and keeps us safe. We are used to looking at our living space as an unchangeable, static creation, existing in its final form. But what if we start observing our living space as an amorphous, flexible entity changing its shape and properties according to human needs?

The project is conceived as an experiment, forming a part of research that attempts to answer questions about the future of housing and being, human communication with technology, the inclusion of biological processes in the design of our environments, and the matter of the diversity of our needs and of us in general – by means of speculative practice. As a versatile and adaptable material, textiles are perfect for this type of experiment. It keeps us warm, we sit or lie on it, cover ourselves with it, protect ourselves from outside effects and express our personal style. It has been present in our lives since the humankind found a home.

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[9] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/planet-lev-matadero/
[10] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/drugacije-sutra/

Entanglement XR[11]
France Jobin (CA/QC), Markus Heckmann (DE/CA)
Audiovisual performance in XR, 2022. Producer: MUTEK

Entanglement XR is a dazzling work that distills quantum physics theories into a swooping sensorial experience. It interprets the concept of entanglement: when two or more particles link up, and no matter how far apart they are in space, their states remain linked. It is an uncanny phenomenon in quantum physics, one that defies explanations.
The piece oscillates between four theories: the fluidity of time, the multiverse, the Copenhagen interpretation and decoherence. These complex notions are translated into a visually and sonically stunning experience guided by science, technology, and the sensitivity needed to illustrate what cannot be visualized. The viewer contemplates these revolving realms, composed of intricate graphics and audio.

What a Mess[12]
Pedro Gil Farias (PT/NL), Hugo Pilate (FR/US)
Installation, 2023. Developed during the artist residency at V2_, Lab for the Unstable Media in Rotterdam (NL,) within the framework of the Realities in Transition EU project.

What a Mess is an installation that seeks to explore the untapped narrative potential of the urban fabric, with an approach nestled between the practices of plein-air painting, MR interventions and locative arts. Trading the easel and VR headset for a 3D scanning device, Hugo Pilate and Pedro Gil Farias formed small groups of casual urban explorers, and set out to digitally sample 3D vignettes of the neighbourhoods they visited on their walks. Although they created their own installation to showcase the 3D captures, they imagined a project which could in turn be further re-appropriated. The final installation invites the viewer to decrypt with the artists what might be the narrative potential behind each aggregate. Through close inspection of each aggregate the 3D surfaces are revealed that constitute them both as they were captured and as they were integrated into new game environments including Skater XL and Fortnite Creative.

Binary Deconstruction[13]
Calin Segal (RO/FR)
Interactive installation and VR experience, 2023. Developed during the artist residency at V2_, Lab for the Unstable Media in Rotterdam (NL,) within the framework of the Realities in Transition EU project.

Binary Deconstruction is an immersive installation that intertwines personal data and tangible forms. This human-centric approach to information enables the encoding of data in

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[11] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/isprepletenost-xr/

[12] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/kakav-nered/

[13] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/binarna-dekonstrukcija/

sculptural storage formats, transforming binary rigidity into physical fluidity. This process endows shapes with the ability to harbor real-world data within their aesthetic properties. At the heart of the installation is a robotic device, scanning and transforming unique biometric attributes such as height, eye color, facial structure, and body temperature into aesthetic data. This data lays the groundwork for individualized sculptures that serve as tangible embodiments of digital identities. These intricate, organic forms act as 3D snapshots of unique life moments and are stored in an online repository.

The installation incorporates a 3D printer, bringing a totem to life and adding it to a physical collection within the space. As the sculptures grow in number, they form a collective centerpiece, a tapestry of personal narratives frozen in time. Supplementing the physical installation is a virtual reality experience, immersing participants in an interactive journey leading to the unveiling of their unique totem. This immersive space allows personal introspection and a unique engagement with the produced totem.

The Distraction 5[14]
Studio Comrades (NL)
VR Installation. Developed during the artist residency at V2_, Lab for the Unstable Media in Rotterdam (NL,) within the framework of the Realities in Transition EU project.

The Distraction 5 is a speculative digitally fabricated boy band installation that explores the manufacturability of boy band archetypes and tropes, their effect within society and the popstar industrial complex. Told through a 2.5Dimensional 'fan zone' installation in which #TD5 releases their debut single (co-written by ChatGPT), accompanied with a video clip, merchandise as well as an exclusive VR meet and greet.

Mint me! I'm an artist[15]
Xsenofemme (NL), Nika de La Loncha (DE/NL)
VR interactive space and installation, 2023. Produced by: KONTEJNER

Mint me! I'm an artist is a VR environment and installation that critically reflects on the ambiguity of the crypto art movement, commenting on its potential for artist emancipation. Historically, the artist's identity can be legitimized by exhibitions, prices, and institutions. The crypto art market is rooted in dematerializing art and refusing the traditional dynamics and rules of the art market. Artists finally benefit from the high degree of transparency achieved by a technology that irreversibly assigns the author to an artwork. Yet at the same time, the NFT market embodies how modern technological advances permeate creative production, sometimes corrupting it. The absurdity of crypto art markets becomes a field of observation and speculation, to think on how production methods and art pieces will change, and what artists will be able to sell in a realm so permeated by neo-liberal values.

[14] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/distrakcija-5/
[15] https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/izlozba-22/mintaj-me-ja-sam-umjetnica/

Impact of the exhibition in numbers: around 500 to 600 visitors.

Photos[16]
Video[17]

Media presence:
http://www.msu.hr/dogadanja/kontejner_prosireni_svjetovi/1298.html
https://www.tportal.hr/kultura/clanak/otvorenje-kontejner-ove-izlozbe-prosireni-svjetovi-privuklo-mnoge-posjetitelje-foto-20231025
https://www.gloria.hr/gl/kultura/vodici/kontejner-3-0-donosi-prosirene-svjetove-umjetnost-u-virtualnoj-stvarnosti-i-novim-realnostima-15387456
https://vizkultura.hr/progresivna-vizija-novih-svjetova/
https://www.tportal.hr/kultura/clanak/u-msu-zagreb-pocinje-kontejner-ov-program-koji-nudi-viziju-novih-svjetova-foto-20231024
https://www.kulturauzagrebu.hr/kontejner-3-0/
https://film-mag.net/wp/?p=53432

Communication:
https://www.linkedin.com/feed/update/urn:li:activity:7122511210909986820/
https://www.linkedin.com/feed/update/urn:li:activity:7123591891526270976/

https://web.facebook.com/events/329739609605867/?_rdc=1&_rdr
https://web.facebook.com/kontejner.bureau/posts/pfbid02EUnmUbAzBkjgTemrWTv5f9X4CdQhvCp5awb2AD2DDZydfhmZGcxxzoEJhMgExSJTl?_rdc=1&_rdr
https://web.facebook.com/kontejner.bureau/posts/pfbid0G9zECx9U2dGDXcUuYYnN5PzyZtdusvUwkkgBbAaaYVMTxgS75W93npwv5MwkBmT1l?_rdc=1&_rdr
https://web.facebook.com/kontejner.bureau/posts/270570658742859:270570658742859?_rdc=1&_rdr
https://web.facebook.com/kontejner.bureau/posts/pfbid0DqYsQhi13Q3bkgMc9xiQk6yPc2uRvZwKVekmqzRsgFjbvDPVRjAWKYqScrRMRrfbl?_rdc=1&_rdr

https://www.instagram.com/p/CyS4L5uMKrr/?igsh=MWg5cWdiajZhdW5wdg%3D%3D
https://www.instagram.com/p/CyVXEoeMkv0/?igsh=anhkYTNlcGRoNXdj&img_index=1
https://www.instagram.com/p/Cyz-bWiskC9/?igsh=bGx4dXZzZTU5ODNq&img_index=1
https://www.instagram.com/p/Cy08Urysjs7/?igsh=Nmo1amViMGE2OXo3&img_index=1

Furthermore a press release was created and distributed along the XR communities in Zagreb. To see that follow the deliverable regarding the "XR Camps" activities. Regarding the exhibition, it is to remark the visit of representatives from the Museum of Contemporary Art (director and curators), representatives from the French Institute in Croatia, director of the cultural NGO Pogon Jedinstvo, business professionals (director of PISMO gaming incubator from Novska), City of Zagreb representatives and representatives from the School of Applied Arts and Design in Zagreb (director and teachers).

Mediation:
During the exhibition guided tours were organized for the public; the museum professionals were available at all times to assist the visitors with the equipment and inform them about the exhibited artworks; two artist talks were organized next to the accompanying artworks (with Lovro Ivančić and Xsenofemme & Nika de la Loncha) but those talks were officially part of the discursive programme of the XR Camp - Extended Worlds (WP4)

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[16] https://drive.google.com/drive/folders/1L53rWwvlRxxvI2Qu1a82bcYPMoxlZYep

[17] https://youtu.be/HtWx8ghAGAw?si=rqnlfdgVbWpiP8pV&t=78

Rencontres "Spectacle vivant scènes numériques" at the Festival d'Avignon.

From July 5th and 6th, 2024
le grenier à sel, **Avignon (France). Ticketed activity.**
**An event co-organized by Dark Euphoria with Le Grenier à Sel , La Villa Créative –
Avignon Université , and French Tech Grande Provence.**
Web[18][19]

At the initiative of a group of actors from the South Region (Dark Euphoria, Le Grenier à Sel, Villa Créative, Avignon Université and La French Tech Grande Provence) and in partnership with the Avignon Festival, the live performance, digital scenes (SVSN) meetings invite professionals from the performing arts and the performing arts to think about issues of digital transition and innovation (augmented and virtual scenes, immersive theater, hybrid forms, interactive devices, participatory performances, etc.).

After 3 editions bringing together more than 700 participants, SVSN is now a key time for exchanges and networking and a real journey of inspiration and understanding of the creative possibilities offered by immersive and interactive devices.

This event brought together 6 artistic experiences combining live performance and immersive creation to inspire professionals and creators and discover the behind the scenes of the making of these unique projects.

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[18] https://spectaclevivant-scenesnumeriques.fr/
[19] https://spectaclevivant-scenesnumeriques.fr/showcases/

16

Anxious Arrivals[20]
CREW
Performance immersive (VR in situ)

The isolation of the pandemic has not always meant families spending time together, cooking and posting smiling photos on social media. Leaving this bubble in which we lived during the endless periods of confinement has not been easy, as we have needed to acclimatize to reconnect with space, with freedom, with each other.

Coming from CREW's research on the extension of performance into the virtual, Anxious Arrivals attempts to reaccustom us to space and to the other. CREW draws an analogy between the liberation of space after the pandemic and the free movement in the virtual.
_ Anxious Arrivals is a site-specific XR performance for several people immersed in 3 scenes, presented in a "revealing scenography" of localized screens and map projections.

Remède à la Solastalgie[21]
Raphaël Gouisset | Les Particules
Performance théâtrale

Solastalgia is no longer recognizing your landscape because it changes too quickly. Immersed in a VR headset, the content of which is transmitted on a screen, Raphaël Gouisset questions our real environments through a virtual world. This digital space becomes the metaphor of our paradoxes. We see the disruptions that affect our landscapes, and despite this, we change so little. When you wear a virtual reality headset, it is so easy to hit a very real wall.

Le WhiteOut[22]
Frédéric Deslias | Le Clair Obscur |
Théâtre immersif (VR)

What if we could extract the memories they carry from the fluids in our bodies—blood, sweat, saliva, tears? Inject them, even drink them, to experience the sensations of others and relive them as if they were our own?

Through the adaptation of a thriller by Alain Damasio, spectators will be led to conduct an investigation through different media in order to become the jurors of a somewhat unusual futuristic trial. Frédéric Deslias mixes immersive theater and virtual reality experience, in a hybrid form where spectators become the protagonists…

Le Test Sutherland[23]
Adelin Schweitzer | deletere |
Théâtre immersif (Présentation-démo)

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[20] https://crew.brussels/en/productions/anxious-arrivals

[21] https://www.raphaelgouisset.fr/

[22] https://www.leclairobscur.net/#le-white-out-laboratoire-de-creation-transmedia-2022-2023

[23] http://deletere.org/

The Sutherland Test is a collective experience at the crossroads of visual arts, immersive theater and digital arts. 16 participants are led to carry out more or less crazy and absurd scientific tests, under the orders of a group of individuals convinced that human vision is a hindrance to our physical and spiritual evolution. Equipped with VR headsets diverted and transformed into occulting headsets (the BUDs), the spectators will pass through different interstitial states between sight and blindness, discovering new forms of immersion in reality. Behind a humorous tone, emerges a desire to question the public on our relationship with technological innovation, digital images and virtual reality. During this showcase, Adelin Schweitzer will present the concept of the project and will invite a few participants to be among the first BUD beta testers.

Carry Me Home[24]
Samuel Tétreault | Cie Les 7 doigts de la main | Expérience immersive
spectacle de cirque en multi-réalité (enregistrement)

This VR experience presents the recordings of the very first multi-reality circus show , a world premiere of exceptional technological complexity. Using real-time motion capture and virtual reality technologies, Carry Me Home invites the audience to an inspiring and fascinating concert, a combination of music, circus and 3D animated film.
A tribute to the human spirit and its incredible capacity to imagine, dream and create, Carry me Home is a dive into the world of singer Didier Stowe, circus artist and singer-songwriter of the show's music.
The show presented in the studios of 7 doigts de la main in Montreal offered an immersive experience allowing to appreciate both the performances of the artists on stage and those of their 3D avatars in a virtual universe via video projections integrated into the scenography of the show. The performance was also available, live at home in several formats: VR, 3D environment or livestream.

And the presentation and technological demo of France 2030 solutions.

LIFE[25]
Atelier Daruma et Dark Euphoria
Performance chorégraphique - démo mocap live

Atelier Daruma (innovation and creation studio based in Paris) and Dark Euphoria (artistic and technological production agency based in Marseille) are joining forces to launch the LIFE project, with the support of the France 2030 program.

LIFE offers the creation of reliable tools for the restitution of live shows based on the new uses of Motion Capture and Performance Capture: a complete range of very high fidelity captures of the performance of one or more actors, musicians, dancers or performers (Body, Face, Hands, Clothes, Voice).

A performance by Irina Bashuk , choreographer and dancer, and Mathias Chelebourg , director in the immersive world, establishing a dialogue between the dancer and her virtual

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[24] https://7doigts.com/spectacles/creations/carry-me-home
[25] https://www.dark-euphoria.com/project/life/

avatar designed in collaboration with Guillaume Sauzey , a digital talent agency that supports the project.

Sound X

Démo packs vibrants pour personnes sourdes et malentendantes

Sound X is a solution that combines artificial intelligence with vibration packs for the first time to allow deaf and hard of hearing people to experience the full audio spectrum at cultural events such as shows or concerts. By combining cutting-edge vibration systems with the first-ever artificial intelligence capable of transforming audio data into vibrations, the audience is immersed in a new kind of sound experience.

With this revolutionary innovation in signal processing, total immersion in sound becomes possible, allowing you to feel much more than just the rhythm. Every note, every inflection, and every subtlety of sound comes to life. A new way to perceive and feel music.

19

Impact of the exhibition in numbers: 250 visitors.
Video[26]

Communication:

https://www.linkedin.com/feed/update/urn:li:activity:7214652472991072257
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https://www.linkedin.com/feed/update/urn:li:activity:7213933365480095744
https://www.linkedin.com/feed/update/urn:li:activity:7213558197205233665
https://www.linkedin.com/feed/update/urn:li:activity:7212118538252103680
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https://www.linkedin.com/feed/update/urn:li:activity:7217512314097303552
https://www.linkedin.com/feed/update/urn:li:activity:7216086261944483840
https://www.linkedin.com/feed/update/urn:li:activity:7215370562137714688
https://www.linkedin.com/feed/update/urn:li:activity:7215031752031907841
https://www.linkedin.com/feed/update/urn:li:activity:7214980755397980160

Media presence:

https://xrmust.com/fr/xrmagazine-fr/frederic-deslias-le-clair-obscur/
https://fisheyeimmersive.com/evenement/spectacle-vivant-scenes-numeriques/
https://fisheyeimmersive.com/article/les-rencontres-svsn-a-lavant-garde-du-theatre-xr/

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[26] https://www.linkedin.com/feed/update/urn:li:activity:7269232575309598721/?actorCompanyId=10400561

Exhibition "Applied Virtualities: Extended Reality in Practice" at ARS Electronica Festival

Erwartung, Staatstheater Augsburg (DE), Credit: Heimspiel GmbH

From Sept. 4 – SUN Sept. 8, 2024
JKU MED CAMPUS. Free activity.
Web[27]

The exhibition „Applied Virtualities: Extended Reality in Practice" shows how XR technologies are opening up new paths and poses important questions about the future of our digital world.

In medicine, virtual spaces are used to teach surgical techniques, but also to treat degenerative diseases such as dementia. Soldiers practise in virtual battlefields. Influencers and models present digital fashion at Metaverse design weeks. Ancient cities and destroyed historical landmarks are digitally reconstructed. Extended reality (XR) technologies are already omnipresent in today's world – and not just in the gaming and entertainment industry. The technologies developed in recent decades – virtual reality (VR) and augmented reality (AR) – blur the boundary between virtual and real and open up access to the so-called "metaverse". At the Ars Electronica Festival 2024, the exhibition "Applied Virtualities: Extended Reality in Practice" demonstrates how the use of VR and AR can strengthen hope for a better future by opening up new paths in medicine, education, art and environmental awareness.

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[27] https://ars.electronica.art/hope/en/applied-virtualities/

#ALPHALOOP[28]
Adelin Schweitzer (FR)
VR collective performance.

#ALPHALOOP is an innovative performance exploring the intersection of nature and technology through techno-shamanism. With a mix of 360° cinema and live performance, it immerses up to 6 participants in a unique experience that blends reality with digital perceptions, guided by two antagonists, HIM and the MÉTA.

21-22 CHINA and 21-22 USA[29]
Thierry Loa (CA)
Video 360º

Two immersive VR journeys from above across China and USA at the dawn of the Anthropocene. We live in the Anthropocene epoch marked by human influence on the planet. This 360 VR experiential nonfiction film takes us on a meditative journey for a rare and profound look inside China and USA where rapid urbanization, major industrial development and massive changes are transforming their landscapes.

Alison's Room[30]
Paula Maya Strunden (DE/FR)
Interactive VR experience.

XR artist Paula Strunden has recreated British architect and author Alison Smithson's original workspace in order to experiment with new narratives, combining an immersive experience with historical design analysis. Special tools, buttons and a talking cat help to guide visitors through the story. As they move through Alison's Room and interact with the objects on display, visitors are invited to explore the multisensory nature of memory and how it can lead to new forms of knowledge.

Department of Interfaced Dimensions[31]
Annika Boll (DE), Eirini Lampiri (GR), Gökay Atabek (TR), Lam Lai (HK), Merve Sahin (TR), Mihai Gui (RO), Silvana Callegari (CO)
An interactive, mixed reality experience.

You are invited to step into a world of play, interactivity and uncertainty. Observe, follow or collaborate with your fellow participants to navigate your way through alternative realities. Interchange roles and actively engage in a play of surveillance and manipulation. Department of Interfaced Dimensions (D.I.D) is an interactive, mixed reality experience that combines game mechanics with virtual worlds and the materiality of kinetic props to explore themes of identity, agency and control.

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[28] https://ars.electronica.art/hope/en/alphaloop/

[29] https://ars.electronica.art/hope/en/21-22-china/

[30] https://ars.electronica.art/hope/en/alisons-room/

[31] https://ars.electronica.art/hope/en/department-of-interfaced-dimensions/

Erwartung[32]
Staatstheater Augsburg (DE)
360° VR World.

Arnold Schönberg's mono-opera Erwartung, which saw its world premiere in 1924, uses expressive tonal language to tell the story of a woman's anguish when she discovers a corpse in the woods at night while searching for her lover. Artistic Director André Bücker transfers this emotional study of the human psyche into a rendered 360° VR.

FIGHT BACK[33]
Céline Tricart (FR/US), Maëlle Holtzer (FR), Julie Roué (FR)
VR Experience

Under the cover of a fun adventure experience, FIGHT BACK is an introduction to self defense techniques as an answer to gender-based violence. Inspired by Empowerment Self Defense, it utilizes the unmatched potential of VR and hand tracking to facilitate learning, building muscle memory, mental acuity, and instilling confidence.

FOHRAMOOS[34]
Stefan Kainbacher (AT), Robert Lang (AT), Isabel Jäger-Nemec (AT) Stefhani De Albuquerque Besnyi (BR), Niklas Kübler (AT), Benedikt Hermle (DE), Daniel Malin (AT)
VR Installation

This realtime VR installation is based on point clouds from 3D scans of the Austrian high moor. Immerse yourself with spatial audio and interact with your surroundings, gaining an appreciation for this essential ecosystem, vital in the fight against climate change.

[32] https://ars.electronica.art/hope/en/erwartung/
[33] https://ars.electronica.art/hope/en/fight-back/
[34] https://ars.electronica.art/hope/en/fohramoos/

Impact of the exhibition in numbers: **5 585** visitors.

Communication:

- Web https://ars.electronica.art/hope/en/applied-virtualities/
- Catalogue https://archive.aec.at/asset/3803564/ p. 130ff
- Programme brochure https://ars.electronica.art/hope/files/2024/08/highlights_de.pdf (see highlights section)
- Exhibition map https://ars.electronica.art/hope/files/2024/08/map_jkumedcampus.pdf
- Blog https://ars.electronica.art/aeblog/de/2024/07/31/virtualitaet-trifft-realitaet-xr-projekte-beim-ars-electronica-festival/
- Newsletter
- Extensive social media activities.

Mediation activities:

The exhibition had information's staff onsite who supported the exhibition and provided guidance for every project. Plus, there was specific performance slots for the piece *#Alphaloop*

MI 4.9. 11:00–12:00, 12:30–13:30, 15:00–16:00, 16:30–17:30
DO 5.9. 11:00–12:00, 12:30–13:30, 15:00–16:00, 16:30–17:30
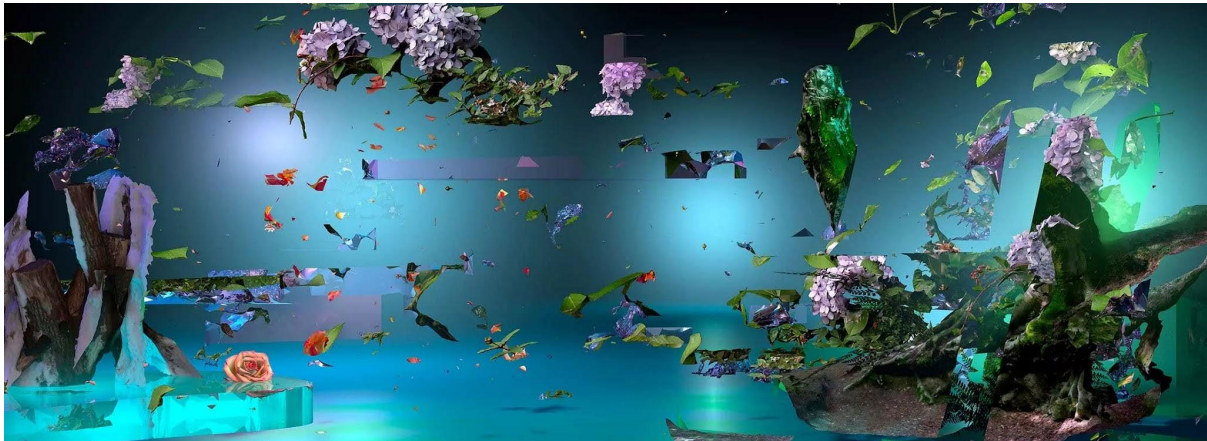FR 6.9. 11:00–12:00, 12:30–13:30, 15:00–16:00, 16:30–17:30
SA 7.9. 11:00–12:00, 12:30–13:30, 15:00–16:00, 16:30–17:30
SO 8.9. 11:00–12:00, 12:30–13:30, 15:00–16:00, 16:30–17:30

Web[35]

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[35] https://ars.electronica.art/hope/files/2024/08/highlights_de.pdf

Exhibition "Virtual Environments" at Chroniques Biennale 2024

From Nov. 7, 2024 to Jan. 19, 2025
La Tour – 5th floor. Friche la Belle de Mai Marseille. On site registration.

A. PRESENTATION OF THE EXHIBITION[36]

The virtual reality exhibition on the 5th floor features two distinct components: *New Surroundings: Approaching the Untouchable* and Boris Labbé's latest creation, *Ito Meikyu*. Curated by Nathalie Bachand and presented by Chroniques and Molior in its European premiere, New Surroundings: Approaching the Untouchable highlights Quebec's digital art talent through the works of seven artists: Baron Lanteigne, Caroline Gagné, François Quévillon, Laurent Lévesque & Olivier Henley, Olivia McGilchrist, and Sabrina Ratté. The exhibition comprises six virtual reality works, three of which were commissioned by Molior, and is designed around a virtual exhibition space with six portals, each leading to an individual work. This setup offers a cohesive and immersive experience via a single headset.[37]

Meanwhile, *Ito Meikyu* is a virtual reality experience inspired by references from Japanese art history and literature, including The Fukinuki Yatai, The Tale of Genji, and The Pillow Book. It unfolds as a large sensory fresco with significant emotional potential, presenting a heterogeneous sequence of drawn, animated, and sound scenes derived from digital material. The experience recreates a subjective world—inner and outer—structured as a labyrinth of fractal architectures inhabited by plants, objects, animals, people, motifs, and calligraphy. *Ito Meikyu* is an exhibition by Boris Labbé and developed in the framework of CHRONIQUES PLATEFORME for its Biennale 2024.[38]

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[36] https://chroniques-biennale.org/en/event/environnements-virtuels/
[37] More information about *New Surroundings: Approaching the Untouchable* can be found here: https://chroniques-biennale.org/en/oeuvre/nouveaux-environnements-approcher-lintouchable/.
[38] More information about *Ito Meikyu* can be found here: https://chroniques-biennale.org/en/oeuvre/ito-meikyu/.

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Both exhibitions transcend traditional virtual reality experiences by inviting viewers to reconsider their relationship with the surrounding world, emphasizing the beauty and fragility of nature through visually captivating and immersive digital environments.

Photos by Pierre Gondard.

B. MEDIATION ACTIVITIES AND PUBLIC OUTREACH

I. PUBLIC OUTREACH

Over the course of 11 weeks, the exhibitions attracted a total of 1 552 visitors, with Ito Meikyu receiving 970 attendees and New Surroundings welcoming 582.

II. MEDIATION ACTIVITIES

A. General Overview

To enhance visitors' understanding and experience, mediation activities were integral to the exhibitions. Free 30-minute guided tours were offered twice a day on Wednesdays and Saturdays, led by a dedicated mediation team. This team was also present throughout the exhibition's opening hours to introduce the works, assist with VR headsets, and answer visitors' questions.

A "chill zone" was established at the exhibition's entrance to address post-VR motion sickness or waiting times. Visitors could relax on sofas, enjoy fresh water and ginger sticks, or learn from the "Anatomy of a VR Headset" poster. This resource, produced by the RiT project, explained the technical components of a VR headset and proper usage and was available in both French and English.

B. Mediation Activities – Ito Meikyu

1. Mediation Materials

Brochures in English and French were provided on the opening day, but the French versions quickly ran out due to high demand.

2. Mediation and Cultural Activities

Starting on December 14, 2024, a unique activity titled Weaving the Web was introduced. After viewing the VR experience, visitors would unwind a ball of wool, taking turns to share emotions evoked by the artwork.

3. Public Reception

Visitor feedback was largely positive, with many appreciating Boris Labbé's complex and immersive artistic vision. However, some elements of Ito Meikyu elicited mixed responses:

- Certain scenes, depending on the viewer's route and interpretation, were disturbing, featuring imagery such as quartering, rape, or aggression.
- A navigation bug leading to a dead end frustrated some visitors.

- A few participants reported feeling claustrophobic within the VR experience.

Despite these challenges, the overall reception emphasized the work's emotional depth and artistic richness.

C. **Mediation Activities – New Surroundings**

1. **Interactive Activities**

Click Words Card Game: After a 30-minute exploration of the VR works, visitors participated in this game to reflect on and share their perceptions and emotions through drawn cards.

The 'Reappearance' Debate: Inspired by Autofading_Se disparaître by Caroline Gagné, visitors debated the statement: "VR is THE solution for raising awareness of environmental issues." Divided into two groups, participants prepared arguments before engaging in a moderated seven-minute debate, guided by rules of respect and kindness.

Timeline VR: This card game showcased technological milestones from the 20th and 21st centuries. Participants placed cards in chronological order, sparking collective discussion.

2. **Public Reception**

New Surroundings resonated particularly well with first-time and casual VR users, often leaving a strong emotional impression. One student remarked on Ascension: "It's too beautiful, it's too realistic," moved to tears by the experience.

The waiting area with sofas, water, and ginger was a highlight for many visitors. Reactions to mediation activities varied:

- Visitors in a hurry found the structured sessions unappealing, preferring a quicker experience.
- The majority, particularly families and newcomers, found the activities engaging and enjoyable, often asking for repeat sessions after seeing others participate.

C. COMMUNICATION

The communication strategy for the exhibitions centered on leveraging social media platforms, particularly Instagram and LinkedIn, to engage diverse audiences and enhance visibility. The approach included a mix of content types, such as reels and static posts, to showcase the exhibitions' highlights and behind-the-scenes moments. This strategy aimed to generate interest and foster engagement among followers. Across both platforms, the posts collectively garnered 469 likes and 4 reposts, illustrating the success of the outreach efforts in capturing audience attention. Additionally, the use of both French and English in the posts ensured accessibility to a broader audience, reflecting an inclusive communication approach. By maintaining a consistent posting schedule and utilizing platform-specific features, the strategy effectively increased awareness and engagement for the exhibitions.

The exhibition was included in the RiT in MARSEILLE XR CAMP program and communication strategy. More information about the XR CAMP program can be found in Deliverable 4.1.

https://www.instagram.com/reel/DB6P4C4gLbH/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==
https://www.instagram.com/p/DCo0lr4Iqwg/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==
https://www.instagram.com/p/DC1Pe6XoWgZ/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==
https://www.instagram.com/p/DC6mFwZIelS/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==
https://www.instagram.com/p/DC88APII9vD/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==
https://www.linkedin.com/posts/biennalechroniques_leurope-%C3%A0-marseille-depuis-2021-chroniques-activity-7268212686763532288-fwDV?utm_source=share&utm_medium=member_desktop
https://www.linkedin.com/posts/biennalechroniques_realitaezvirtuelle-culture-economie-activity-7265385901977993216-bIwi?utm_source=share&utm_medium=member_desktop
https://www.instagram.com/p/DB-5x0ptkJR/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==
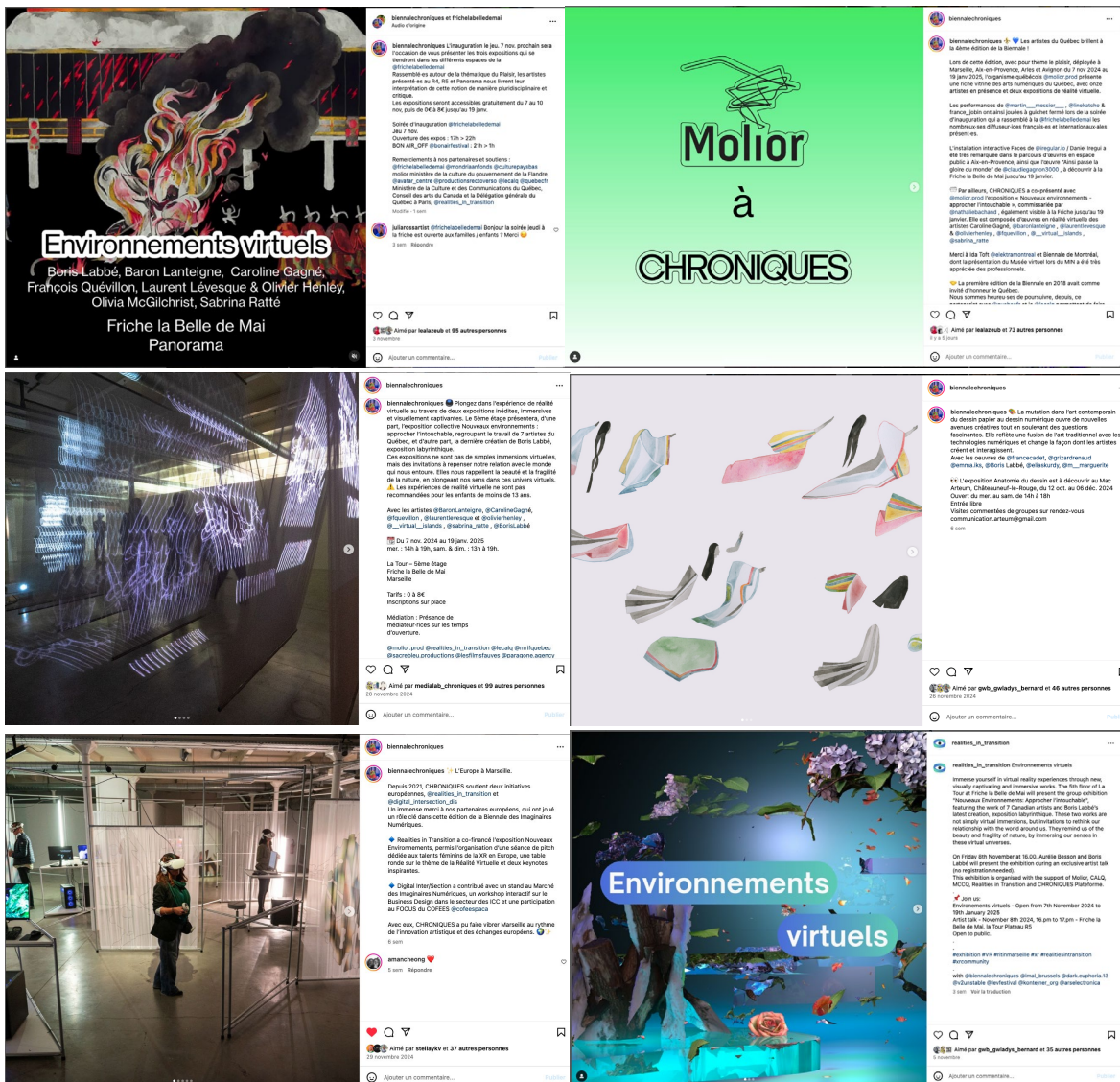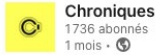
✨ L'Europe à Marseille.

Depuis 2021, CHRONIQUES soutient deux initiatives européennes, **Realities In Transition** et @digital_intersection_dis. Un immense merci à nos partenaires européens, qui ont joué un rôle clé dans cette édition de la Biennale des Imaginaires Numériques.

🔷 Realities in Transition a co-financé l'exposition Nouveaux Environnements, permis l'organisation d'une séance de pitch dédiée aux talents féminins de la XR en Europe, une table ronde sur le thème de la Réalité Virtuelle et deux keynotes inspirantes.

🔷 Digital Inter/Section a contribué avec un stand au Marché des Imaginaires Numériques, un workshop interactif sur le Business Design dans le secteur des ICC et une participation au FOCUS du COFEES **Cofees, collectif des festivals éco-responsables et solidaires Région Sud** PACA.

Avec eux, CHRONIQUES a pu faire vibrer Marseille au rythme de l'innovation artistique et des échanges européens. 🌍✨
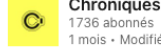
🔹 💙 Les artistes du Québec brillent à la 4ème édition de la Biennale !

Lors de cette édition, avec pour thème le plaisir, déployée à Marseille, Aix-en-Provence, Arles et Avignon du 7 nov 2024 au 19 janv 2025, l'organisme québécois **Molior** présente une riche vitrine des arts numériques du Québec, avec onze artistes en présence et deux expositions de réalité virtuelle.

🎹 Les performances de **Martin Messier** , **Line Katcho** & **France Jobin** ont ainsi jouées à guichet fermé lors de la soirée d'inauguration qui a rassemblé à la **Friche la Belle de Mai** les nombreux·ses diffuseur·ices français·es et internationaux·ales présent·es.

🙌 L'installation interactive Faces de **Iregular** / **Daniel Iregui** a été très remarquée dans le parcours d'œuvres en espace public à Aix-en-Provence, ainsi que l'œuvre "Ainsi passe la gloire du monde" de Claudie Gagnon , à découvrir à la Friche la Belle de Mai jusqu'au 19 janvier.

💬 Par ailleurs, CHRONIQUES a co-présenté avec **Molior** l'exposition « Nouveaux environnements - approcher l'intouchable », commissariée par **Nathalie Bachand** , également visible à la Friche jusqu'au 19 janvier. Elle est composée d'œuvres en **#realitévirtuelle** des artistes Caroline Gagné, Baron Lenteigne , Laurent Levesque, Olivier Henley **François Quévillon** **Olivia McGilchrist, Sabrina Ratté**.

Merci à Ida Toft **ELEKTRA Festival** et Biennale de Montréal, dont la présentation du Musée virtuel lors du MIN a été très appréciée des professionnels.

🤝 La première édition de la Biennale en 2018 avait comme invité d'honneur le Québec.
Nous sommes heureu·ses de poursuivre, depuis, ce partenariat avec la **Délégation générale du Québec à Paris (DGQP)** et le **Conseil des arts et des lettres du Québec** permettant de faire fructifier nos relations avec la si dynamique scène québécoise, avec notamment la création en 2023 d'une résidence croisée avec **Mois Multi Recto-Verso** dirigée par Mélanie Bédard.

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Other artistic events organised by RiT

Partner	Name of the event	Date beginning	Date ending	Name of the piece	Name of the artist	Format of the piece	Number of visitors	Pictures link
L.E.V Festival	L.E.V. Festival Gijón & Arenas Movedizas	27-04-2023	30-04-2023	OPTX.DRIPS	MAXIME CORBEIL-PERRON	Audiovisual Installation	752	https://www.flickr.com/photos/levfestival/52871942307/ https://flic.kr/p/2oycqxd
				FROM THE MAIN SQUARE	PEDRO HARRES	VR Experience	285	
				GOLIATH: PLAYING WITH REALITY	BARRY GENE MURPHY & MAY ABDALLA	VR Experience	355	
L.E.V. Festival	L.E.V. MATADERO	21-09-2023	24-09-2023	ID0	NAXS CORP.	Immersive Installation	608	https://flic.kr/p/2p5qFnr https://flic.kr/p/2p5oFft
				COMPOST AR (FLOWERS FOR SUZANNE CLAIR)	LAUREN MOFFATT	AR Experience	2000	
				FROM THE MAIN SQUARE	PEDRO HARRES	VR Experience	254	
				QUANTUM BAR	CHRISTINA "XAOSPRINCESS" KINNE	VR Experience		
				N I N E D R A G O N S	九 龙 图	YANG YONGLIANG	VR Experience		
				TEMPLO DE LA CARNE / TRAGEDIA ZOOPHILICA	JUAN LE PARC	VR Experience		
				NERD_FUNK	ALI ESLAMI & MAMALI SHAFAHI	VR Experience		

				I SAW THE FUTURE	FRANÇOIS VAUTIER	VR Experience		
				EGGSCAPE	HERMAN HELLER & JORGE TERESO	MR Experience		
				HYSTERESIS + TOUHA	ROBERT SEIDEL	IA Video		
V2_		04-05-2023	05-05-2023	The Distraction 5	Studio Comrades	Various intermedia, gaming, metaverse and XR installations		
V2_		05-05-2023	06-05-2023	Go: Offline	Leon van Oldenborgh			
V2_		06-05-2023	07-05-2023	The Collective Algorithm if care	Leo Scarin & Marlot Meyer			
V2_	Test_Lab RiT	07-05-2023	08-05-2023	Tulpenmania	Rebecca Merlic			https://v2.nl/events/test_lab-realities-in-transition
V2_		08-05-2023	09-05-2023	Binary Deconstruction.	Calin Segal			
V2_		09-05-2023	10-05-2023	expecting forward	Eva Iszoro			
V2_		10-05-2023	11-05-2023	What a Mess	Pedro Gil Farias & Hugo Pilate		around 400	
V2_	Media Art Cafe #6: RiT	05-07-2024	05-07-2024	x				
L.E.V. Festival	L.E.V. Festival Gijón & Arenas Movedizas	02-05-2024	05-05-2024	RED TAIL	Fish Wang	VR experience		https://flic.kr/p/2pPLQqp
				Uncanny Alley	Rick Treweek	VRChat virtual world		
		02-05-2024	19-05-2024	SLOW WALKER	Peter Bjurman	AR Experience		https://flic.kr/p/2pUzv9v

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L.E.V. Festival	L.E.V. Festival Gijón	01-05-204	03-05-2024	Distrust Everything	LOREM	A/V Immersive Installation		https://flic.kr/p/2pPH7rg
V2_	Test_Lab: Realities in Transition Simulacron-3	08-08-2024	08-09-2024	Department of Interfaced Dimension	Mihai Gui Silvana Callegari Merve Sahin Lam Lai Eirini Lampiri Annika Boll Gökay Atabek	VR Experience		https://v2.nl/events/test_lab-realities-in-transition-residency-3
L.E.V. Festival	L.E.V. Matadero	19-09-2024	22-09-2024	Slow Walker	Peder Bjurman	AR Experience		https://www.flickr.com/photos/levfestival/albums/72177720320552422/
				The Eye And I	Hsin-Chien Huang and Jean Michel Jarre	VR Experience		
				Namuanki	Kevin Mack	VRChat virtual world		
				In Pursuit of Repetitive Beats	Darren Emerson	Multiplayer VR Experience		
iMAL	IF festival	19/10/2024		Chuly Chuly?	Letta Shtohryn	performance		https://www.imal.org/en/events/if2024saturday
iMAL	Fin et début. Public engagement program	6/11/2024		Anxious arrivals performance	Crew	performance		https://www.imal.org/en/events/anxiousarrivals08
iMAL	Fin et début. Public engagement program	8/11/2024		Anxious arrivals performance	Crew	performance		
iMAL	Fin et début. Public engagement program	01/2025 (dates tbd)		Anxious arrivals performance	Crew	performance		

Chroniques	Biennale des Imaginaires Numérique	18/01/2025	19/01/2025	La Tisseuse d'histoire	Collectif Hypnoscope	Participative performance		

Other dissemination events organised by RiT

LEV	LAVAL VR	11-16 April 2023	Committee for the VR Prize.	Ignacio de la Vega	https://recto-vrso.com/edition-2023/
LEV	CULTURE AND VIDEOGAMES CONFERENCE - SPANISH PRESIDENCY ON EU COUNCIL	11-12 July 2023	Presentation about RIT	Ignacio de la Vega and Jesús Jara	https://www.cultura.gob.es/cultura/industriasculturales/eventos-congresos-y-jornadas/presidencia-ue-videojuegos.html
LEV	CONFERENCE ABOUT METAVERSES DESIGN	29 January 2024	Presentation about RIT and the research on Metaverses	Jesús Jara	
V2_	VR DAYS	2 November 2022	Presentation about RIT	Boris Debackere	
V2_	Reality Check (Enschede)	30 March 2023	Presentation about RIT	Boris Debackere	
V2_	Ars Electronica Festival	8 September 2023	Presentation about RIT: Manifesto workshop	Boris Debackere	
V2_	Ars Electronica Festival	8 September 2023	XR Network event	Boris Debackere	
V2_	Immersive Tech Week (VR DAYS)	30 November 2023	Presentation about RIT: Manifesto workshop	Boris Debackere	
V2_	Immersive Tech Week (VR DAYS)	1 December 2023	Panel, Game over: Immersion	Boris Debackere	
Chroniques	The New Atlas of Digital Art - Immersive Realities	20-21/06/2024	Participation in SESSION 2 – Immersive design: new experiences. Ilaria facilitated the discussion, and Aurélie was a panelist.	Aurélie Delater	https://www.meetcenter.it/en/event/the-new-atlas-of-digital-art-immersive-realities/

			Presentation of RiT, its scope, objectives and outputs	Ilaria Bondavalli	
Chroniques	New Images Festival				
Chroniques	Immensiva Day	18/09/2024	Presentation of RiT, its scope, objectives and outputs + third residency at V2, in particular the methodology applied	Aurélie Delater	https://drive.google.com/file/d/1P5sl2MfBMz_qYjfLeUtWjbOp9vs_YTiY/view?usp=drive_link
Chroniques	Creative Europe Get Together	07/09/2024	Presentation of RiT, its scope, objectives and outputs	Aurélie Delater	https://ars.electronica.art/hope/en/events/creative-europe-get-together/
Chroniques	European Desk in Nice	18/04	Presentation of RiT, its scope, objectives and outputs	Ilaria Bondavalli	
Chroniques	Festival Avignon SVSN	05/07	Participation in round table	Ilaria Bondavalli	
Chroniques	Test Lab V2	08/08/2024	Presentation of RiT, its scope, objectives and outputs	Aurélie Delater	
Chroniques	Immersity, Angoulême	27-29/03/2024	Networking and dissemination	Ilaria Bondavalli	
Chroniques	New European Bauhaus Festival	10-11 April 2024	Networking and dissemination	Aurélie Delater	
Chroniques	MUTEK Montréal	20-25 August 2024	Presentation of RiT, its scope, objectives and outputs Networking within the international professional market	Ilaria Bondavalli	