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For an i-REAL heritage policy

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For an i-REAL heritage policy.

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Ill.01: Marc Veyrat / Société i Matériel, *i-REAL World ZÉRØ_01*, 2024 <https://youtu.be/04jcQpOr8Og>

RÉSUMÉ :

i-REAL¹ est une œuvre d'art numérique et hypermédia qui mixe des environnements en VR déclenchées à l'aide de Cartes de de JE(U)² i-RÉELISÉES avec / depuis le réseau social Instagram.³ Avant d'être conservées sur Pinterest.⁴ i-REAL se ®-JOUE sans cesse à l'aide de ces Cartes soit tangibles en les positionnant sur Le plateau de JE(U),⁵ soit intangibles depuis un téléphone portable... Nous développerons dans cet article comment la pluralité de ces Mondes interconnectés construisent non seulement un patrimoine digital de / dans l'œuvre i-REAL, mais interrogent également, à partir de ces i-RÉELITÉS, nos interrelations au monde physique : à travers l'i+M/PACT de la technologie et des réseaux sur nos corps et ainsi aux formes de gouvernance comme le langage, mais également comment notre mémoire personnelle et collective se voit sans cesse ®-ACTIVÉE par l'immersion.

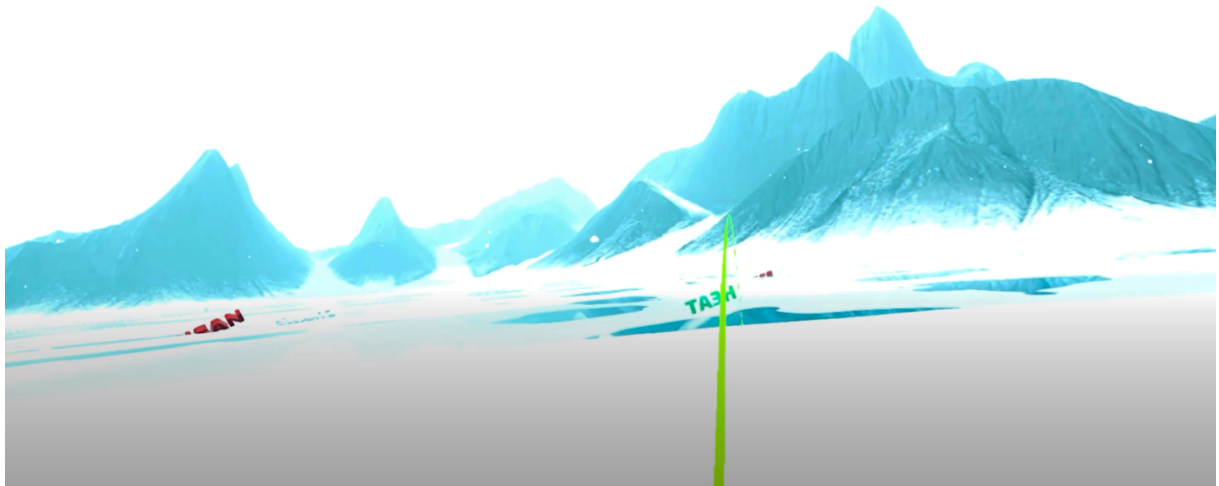
¹ <https://i-real.world>

² Little i-STORiES between i-&-U. From eSPACE (-! Ad Ibidem⁹!) de M'... Les MotS d'i.

³ <https://www.instagram.com/marcveyrat/>

⁴ <https://www.pinterest.fr/marcveyrat1/i-real-e-n-je-u/>

⁵ <https://youtu.be/gD1YmPxGHrU> &-) <https://youtu.be/8kwQXzGHtiU>



III.02 & 03: Marc Veyrat / Société i Matériel, *i-REAL World ZERØ_02, 03*, 2024 <https://youtu.be/04jcQpOr8Og>

ABSTRACT:

i-REAL is a digital and hypermedia artwork that mixes VR environments triggered using Cards from JE(U) i-RELATED with / from the Instagram social network. Before being curated on Pinterest. i-REAL is constantly ®-JOYING itself with the help of these Cards, either tangible by positioning them on Le plateau de JE(U), or intangible from a cell phone... In this article, we will develop how the plurality of these interconnected Worlds not only build a digital heritage of / in the i-REAL work, but also question, based on these i-REELITIES, our interrelations to the physical world : through the i+M/PACT of technology and networks on our bodies and thus to forms of governance such as language, but also how our personal and collective memory is constantly ®-ACTIVATED by immersion.



1/ i-RELEASES

A first GAME® that we'll call Travel-ACT® (-! provokes, spontaneous activates the adventure in a way⁶ !-). Triggered with Cards. Connections then open up VR Worlds for a second immersive traveler: the Pass-ANGE®. The Pass-ANGE® also displays his or her alphanumeric signature on a screen beneath *Le Plateau* (-! in the *ANT-i_Plateau* !-), or from a second cell phone: his or her t-O+t-O_Portrait,⁷ visible to the public around the installation. A veritable man/machine inter/FACE, this is triggered by a program on the dedicated server that runs the whole device: The Phantom, which in fact becomes a PART-i of the i-REAL artwork. Five worlds i-REAL are currently available for experimentation.⁸ Clues scattered across the Maps, *Le Plateau*, social networks, and VR environments are likely to enable the opening of a cryptocurrency wallet using a blockchain. i-REAL is thus constantly branching out by dissemination across several programs associated with vision machines (-! Paul Virilio, 1988 !-) — across several worlds — questioning the relevance of a Master of the game between i-&-U...

There's the way we speak, the way we use language, and language itself. If language is an ordered, pyramidal system, it's a — more or less — fixed science that organizes and architects a way of living together based on precise rules that are necessary for every use of language. Associated with a culture and generally with the way in which a *WE* will develop an educational and cultural system, it nevertheless corresponds, as a human activity, to our ability to communicate, to exchange in a *WE* socio-political and socio-economic set-up. It's a program. our way of using language, which is merely its tool, asserts the spokesperson for its concrete, individual use. Thus, the pointed voice, heard in a specific place, corresponds to the difference between the notion of site and territory. If this voice is situated, it remains free to adapt and evolve. It's a bridge, a system to be experienced, still fortunately horizontal: a kind of stuttering of the territory. Whereas language, which corresponds to the very organization of this same territory according to a system of order and power, is a device for situating and even excluding ... So, in i-REAL, this *WE* of users meets words. But each I who makes up this plural *WE* who

⁶ This READ-i of the Cards that look at US with the machines. <https://youtu.be/YLuaiAkq4OU>

⁷ In French, *la tête à toto* is a joke for bad math students: $0 + 0 = la\ tête\ à\ toto$. This *tête à toto* would therefore be the degree zero of programming, potentially capable of producing an image that speaks to us through code, on a screen in front of us.

⁸ [Monde ZERØ v01](#) + [Monde ZERØ v02](#) / [Monde 1 “LIDAR”](#) / [Monde 2 “IL CRETTO”](#) / [Monde 3 “d-E+E-p_d-i+V-E”](#) + [immersion 360°](#) / [Monde 4 “ALICE”](#)

is never obliged to catch, hear or even understand them. On the other hand, each of us, immersed in VR, can ®-TAKE them, ®-KEEP them, ®-TURN them according to the IMPORTANCE that this *WE* who grants it.

Language, in its uses, could therefore be, starting from what characterizes each I of this WE, what can escape US as a social and hierarchical order. But also, unexpectedly, to suddenly revitalize language, to breathe movement into it, perhaps even to sketch out, with the weight of this abstraction, through this programmed machine and its history, the symptom of a new eroticization of the latter. In fact, agreeing to encounter *Mots d'i* (-! a French play on words between *information words*, *interpreter's words* and *damned words*: *M – Eine Stadt sucht einen Mörder* of Fritz Lang !-), in i-REAL, would correspond to the capacity of all those WE who make up each of our I's, constantly bodily immersed in digital immersion and more generally in language, to immerse themselves with the Other in a situated eSPACE⁹ of encounter; in a way to love him/her as an individual through his/her speech anchored in a territory, without necessarily understanding his/her grammar. In other words, to love sharing an experience, a language, a tonality of words, through the way we receive, listen to - almost drink in - this word of the Other that organizes itself and springs like a source, from a tangible or intangible place. ®-COGNIZED, or unknown. In fact, irrigating the inside and outside of this communicating *WE*, producing through this language a dilation of the territory and more precisely of the place, this *Terre* (in the idea of the excavated ground¹⁰) from which the word emerges. *Ce [LUi]*, this

⁹ “The network work is always confronted with spatial and temporal distortion. Between user's physical space-time and the space-time of the program and the networks, this new emerging territory is a hybrid place - the eSPACE - now made up of virtual AND i-REAL spaces, associated with superimposed temporalities. The concept of eSPACE defines the territory operating an asynchronous temporality, the mechanic of a place increased by the intentional disjunction between a physical space and a programmed space seeming to him to be associated, even superimposed.” Marc Veyrat. *eSPACE, Notion n°31*, in *100 Notions pour l'Art Numérique*. Edited by Marc Veyrat. *Collection 100 Notions* is directed by Ghislaine Azémard. Éditions de l'Immatériel, hybrid book www.100notions.com, Paris, 2015, pp.86-88.

¹⁰ [An Domhan](#) is a Mixed Reality experience conceived as part of a visual research-creation method developed during Gaëtan Le Coarer's thesis, "Bande Dessinée et Réalité Mixte vers de nouveaux espaces de narration". Somewhere between Virtual and Augmented Reality, this experiment is adapted from the Irish legend "The Tragic Death of Tuireann's Children". The legend recounts the rivalry between two Tuatha Dé Danann heroes and deities, Lugh and Brian. Between revenge and redemption, the story revolves around a murder and its consequences. An Domhan, which means *Terre* in Irish, is presented as a third character in the legend. The *Terre* as element, witness to the murder and burial site becomes origin and finality, the interface of the two heroes' tension. This

simultaneous reading by the I — "i" — of this information/data, collectively delivered to the WE — "X-i" — but ®-VIEWED individually "in the gleams of the i+M/PRECISE dawn"¹¹ of these *Mots d'-i*. Let's try to understand what's potentially going on in the ZERØ World with Mots d'i in these drifts of language by attempting a parallel with the Corsican territory, as a textbook case, necessarily associated with encounters.

2/ Letter from Bastia or elsewhere.

In order to "measure the passage from the mental space of language to the social space where language becomes practice",¹² that is, to act in a plural way as language, experience and reading of a territory, let's begin to consider this letter and its network of connections with the help of a detour. In quincunx with Julia Kristeva...

“This was at the founding congress of the International Association of Semiotics, in Warsaw in '67, I believe. We were bored, as all congresses are. I was reading. I'd brought Artaud's *Lettres de Rodez*. Benveniste was bored too; he stole them from me; and, in a corridor, he said to me: *There are two great French linguists*. I was expecting a revelation, because I couldn't even find one [fierce Julia!]. He said: *It's Mallarmé and Artaud*”.¹³

Julia Kristeva, in this interview with Pierre Encrevé and Jean-Claude Chevalier - perhaps also a little ironically - must emphasize the poetic aspect of language here, citing Artaud and Mallarmé. In fact, she seems to be suggesting how this/these language[s] resonate[s] utopianly[S] in the heterotopia of an Other landscape, through different levels of individuality (-! voices / tones / brouhahas / external sounds !-) and identity through the scrambling and interference of eSPACES, in the experience of a place that is not *Ce[LUi]* ®-COGNIZED but

interdisciplinary project, between Art Sciences and Information and Communication Sciences, is part of several of the LLSETI Laboratory's axes and teams, including "Text, Images and Digital Arts".

¹¹ Palimpsest, lyrics from the track “Les Papillons Noirs”. Gainsbourg, Serge. 1966, Originally performed by Michèle Arnaud, (Pathé) 07’. Covered in 1978 by the group Bijou on the album “OK Carole”.

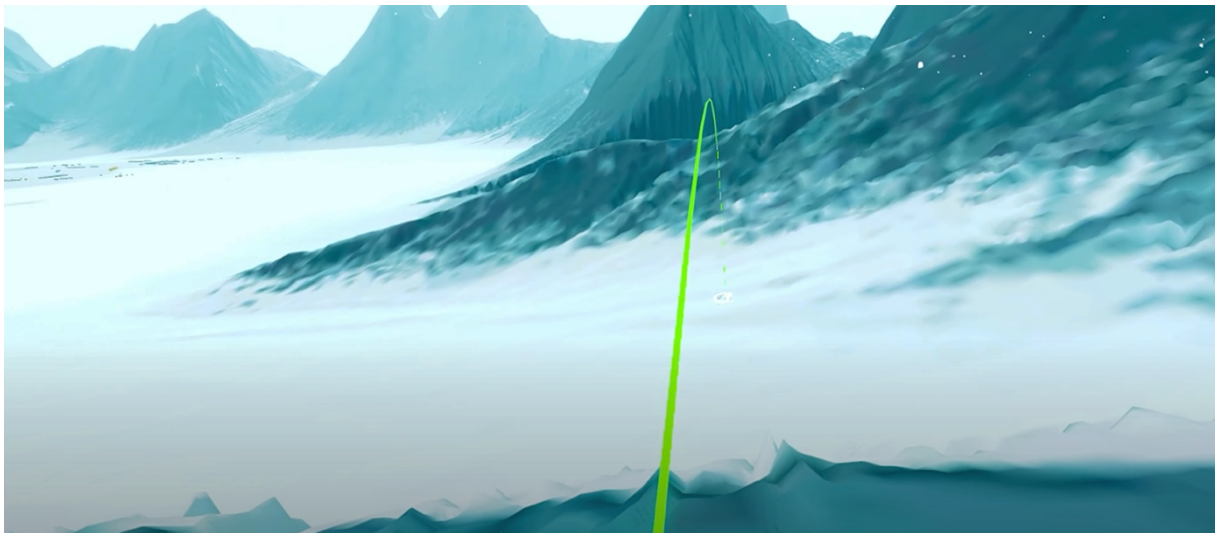
¹² http://www.persee.fr/doc/homso_0018-4306_1974_num_31_1_1855 Lefebvre Henri. *La production de l'espace*. In *L'Homme et la société*, N. 31-32, 1974. Sociologie de la connaissance marxisme et anthropologie. pp.15-32. p.18.

¹³ Chevalier, Jean-Claude ; Encrevé, Pierre. 14. *Entretien avec Julia Kristeva (1941-)* In *Combats pour la linguistique, de Martinet à Kristeva : Essai de dramaturgie épistémologique* [en ligne]. Lyon : ENS Éditions, 2006 (généré le 03 janvier 2024). <http://books.openedition.org/enseditions/30473>. ISBN : 9791036204340.

yet echoes it. By socializing them, to build a territorialized whole. With the help of a complex array of programs, equipment and devices.

How do these words of i / words said, the trajectories that bring them together and for multiple reasons sometimes separate them, ®-PRODUCE and cultivate a *Locus*. This *Locus*, Carole Brandon et Gaëtan Le Coarer for the edition TEXTE [S-oN] IMAGE 6 and the artwork "De Rerum Natura" attached to its publication, citing Didier Méhu, remind us that it is *thus* :

“[...] a point of reference that allows us to think about reality while establishing a distinction within the environment and among human beings. [...] The Locus is the limit of bodies and substances; the notion comes from the observation of bodies, but the locus is not a body; it is the space that a body occupies and fills, in width, in length, in height.¹⁴



Ill.04: Marc Veyrat / Société i Matériel, *i-REAL World ZERØ_04*, 2024 <https://youtu.be/04jcQpOr8Og>

This point of reference, because there is an awareness, in the experience of the body, of an in situ landscape as a cultural, vibratory and sensitive construction, enables us to ®-DISCOVER, or better still, to invent for ourselves a path, a horizon. Through the experience of *eSPACE* ... Tangible or intangible. Interviewed, imagined and experienced. The desire to appropriate, to ®-PLAY even temporarily, a territory of/within the environment traces a sensitive cartography,¹⁵

¹⁴ Méhu, Didier. *Locus, transitus, peregrinatio. Remarques sur la spatialité des rapports sociaux dans l'Occident médiéval (XIe-XIIIe siècle)*. In *Actes de la Société des historiens médiévistes de l'enseignement supérieur public* 37, no 1, 2006, pp.279-80. <https://doi.org/10.3406/shmes>. Cité également par Carole Brandon et Gaëtan Le Coarer.

¹⁵ Brandon, Carole (Edited by), *Cartographies sensibles*, Presses Universitaires Savoie Mont Blanc, Chambéry, 2023.

which becomes, with the Other and in spite of Ce[LUi] who ®-SAVE/®-LOOK — the desiring machine of language, *encoding this territory* — a social, political and cultural adventure. Carole Brandon and Gaëtan Le Coarer add:

“The *Locus* becomes a point of reference opening onto a mathematical codification that translates all the mechanisms present in the original sensitive cartography. The Locus thus created or recreated, through a mechanical prism, draws and locates transitions, *passages and in-betweens*“.¹⁶

If a programmed machine does indeed intervene in this cartography — in which, once again, the weight of language, with its rules, codes and high priests, weighs heavily — it is thanks to transitions, passages and *in-between eSPACES* that the magic, invention and irruption of language takes place. And then its release; escaping through a *mouth of tastes* (in French, *mouth of tastes* is a pun with *manhole cover*) a black hole of the *Terre*, from an in/digestion of language that is certainly cooked but barely edible. Like these immersive wanderings in the World ZERØ, the specific blanks on the page in "Un coup de dé jamais n'abolira le hasard" (-! a roll of the dice will never abolish chance !-) are there for everyone to imagine their own network, to assert their own voice by going above, through or beside the decorum of language. Taking, reclaiming one's place. Reading thus becomes a dialogue with the author, where the organization of his thought — which is not ours, i.e. that of the *WE* — almost eagerly awaits our responses, our translations, our way of *sitting down to dinner ...*

The word, the fragmented sentence, invites us to take a journey, traces a love story in the expanding book, whispers, clashes, communicates, releases information that becomes material and plastic form thanks to each Locus put back to work as soon as it's opened. Its in-betweenness creates a crack in *eSPACE*; imposes a plunge into immersion; takes us on a journey, a drift, sets "the conditions for an experience"¹⁷ to borrow a phrase from Thierry de

¹⁶ Brandon, Carole & Le Coarer, Gaëtan. *De Rerum Natura*. In *TEXTE [S-oN] IMAGE*. Brandon, Carole / Le Coarer, Gaëtan / Veyrat, Marc / Zreik, Khaldoun & Spiteri, Richard (Edited by), Presses Universitaires Savoie Mont Blanc, Chambéry, 2024 (current issue).

¹⁷ "With The Central Region, Michael Snow has set the conditions for an experience. It is undoubtedly aesthetic, perhaps of the sublime order that only raw nature can deliver. Snow is not the monk in front of the sea, nor at the top of the mountain in the desolate landscape of Northern Quebec where the film was shot, he is sitting with us in the screening room. He set the conditions for an experiment but refrained from synthesizing them." De Duve, Thierry. *Michael Snow, Les déictiques de l'expérience de l'au-delà*. In *Les cahiers d'art moderne*, #50, hiver 1994, Paris, Centre Georges Pompidou.

Duve's "La Région centrale" (-! The Central Region !-)¹⁸ of Michael Snow, but above all *without achieving a synthesis*.

Like many others, I don't speak Corsican. Yet, in every street of Bastia, I have the unspeakable impression — a latent, bodily, almost visceral pressure of the material information, cultivated on this *Terre* and its soul that accompanies me as a friend — almost to hear the walls whispering, the Mediterranean sky echoing back to the sea that interrogates the citadel, the people I pass in silence. To see the colors, flavors and *architextures*¹⁹ of this living together emerge without even asking for it; all these being *given data* (-! to be understood as an assembly of language data by ricochet as the famous *Lewis Carroll's portmanteau*²⁰ or ®-PRÉSENTED by *Marcel Duchamp* with his artwork *Trébuchet*²¹ !-) of the Corsican language that speak to me of a territory, but which can only be understood by personally experiencing it. In bulletin n°22 of the *Observatoire des Pratiques Linguistiques*, published in December 2012 by the French Ministry of Culture and Communication, the following is reported:

"Because of its special status, which gives it particular responsibility for culture and the environment, the Collectivité territoriale de Corse (CTC) affirms the importance of language as a social link, a rich heritage and a springboard for development. The State, for its part, organizes the universal teaching of Corsican in

¹⁸ Snow, Michael. *La Région Centrale*, 1970 - 1971, 16mm color film, (Canada) 03h15'.

¹⁹ Lefebvre, Henri. *La production de l'espace*, 4. éd, Ethnosociologie, Éditions Anthropos, Paris, 2000, p.140. Also quoted by Gaëtan Le Coarer, *Ad Ibidem* ¹⁰, p.309.

²⁰ Carroll, Lewis. *Jabberwocky*, in *Through the Looking-Glass*, 1871, a poem in which Lewis Carroll triturates language and words, inventing the *mot-valise* which he calls *portmanteau* in reference to the French word *portemanteau*.

²¹ <https://www.centrepompidou.fr/en/ressources/oeuvre/cj7ybrB> Duchamp, Marcel. *Trébuchet*, 1917 - 1964, wood and metal, Ready-made, 19 x 100 x 13 cm, "It stayed there on the floor and I would always knock against it at every moment. It drove me mad and I said to myself: I've had enough of this; if it wants to stay on the floor, all right, I'm going to nail it" (Marcel Duchamp). "Resulting from a kind of laissez-faire, this ready-made 'imposed itself' on the artist. Its title is a chess term, a game that Marcel Duchamp played assiduously. It refers to the deliberate sacrifice of a pawn destined to distract the opponent's attention from the true strategy. The work is a visual pun with multiple resonances, prompting reflection on the various meanings contained in the idea of fall". Centre Georges Pompidou, Paris. But "what remains on the floor" and what Marcel Duchamp "stumbles on" is also this necessary distancing of the experience of language, between the English and French elements which, through their *untranslatable architextures*, "produce by ricochet" a poetic horizon ... With *the damned word of I* (-! In French *les MAUDITS MOTS d'i* !-) That is, at the risk of repeating myself, always in the experience of a wandering I-information and I-subject in the architexture: *how to use language*.

schools. The aim is to maintain and reinforce a bilingualism whose benefits are felt on the island, as they are everywhere else“.²²

3/ For an i-REAL heritage policy.

"Ambulo ergo sum" is Latin for "I walk, therefore I am". This maxim, taken from a critical text, comes from an exchange of letters between René Descartes (-! 1596 - 1655 !-) and Pierre Gassendi (-! 1592 - 1655 !-). The latter Seriously questioned again his famous "cogito ergo sum", "I think, therefore I am", which could only associate the intentionality of being subject I to the world from the simple fact of thinking oneself as a subject.²³ For *Ce[LUi]* who speaks, becoming aware of one's existence, that is, individually asserting one's state of conscious being as an I-subject, by speaking from one's own relationship to knowledge, cannot entail disregarding this body which escapes all consciousness. This state of being conscious, a subject I in the world, is merely the phenomenological observation of a physically experienced quest, in relation to the active experience of a territory participating in the reactivation of its genetic heritage, an *eSPACE* in constant motion.

"This sentence was engraved on a boulder by the artist herman de vries,²⁴ along the access path to the roche-rousse nature sanctuary, emphasizes movement and gives walkers a chance to reflect on their own approach“.²⁵

Surveying a territory would allow us to understand its language and speak with the *Terre...* without actually studying its language. Attaching oneself to words, picking them up again, placing them scattered and planted in the theater of the landscape, then letting them flow into the interstices of one's program — and it is indeed this play between U-&i with words that we can apprehend in the work i-REAL and the World ZERØ — becomes almost comparable to

²² *Le corse / u corsu* <https://www.culture.gouv.fr/Thematiques/Langue-francaise-et-langues-de-France/Agir-pour-les-langues/Observer-les-pratiques-linguistiques/Langues-et-cite/Langues-et-cite-n-22-le-corse-u-corsu>

²³ All the more so since the JE of the written subject (-! this JE of the statement that is READ in the text !-) is no longer the same JE subject of the thought suggesting the writing (-! this I subject of the enunciation put back into action by this same text !-)

²⁴ Always notified as a non-capitalized artist.

²⁵ <https://www.paris-art.com/ambulo-ergo-sum/> Press release herman de vries, Galerie du Cairn Musée Gassendi, Digne-les-Bains, exhibition from may 07 to june 21, 2009. "In situ interventions are revealed in their natural context, where walking is necessary to access the sites invested by the artist.“

atomic fission. Yet experience, while it must remain physically linked to the body, constantly leaves us the choice of action so as not to anchor it solely in the physical, tangible world: since this Locus emerges from an overflow, the way we let ourselves be impregnated by the body, in power to detach ourselves from language, can become the result of any immersive adventure. Antonin Artaud writes, in “Le théâtre et son double“:

“Breaking language to touch life means making or remaking theater, and the important thing is not to believe that this act must remain sacred, i.e. reserved. The important thing is to believe that not just anyone can do it, and that it requires preparation. This leads us to reject the usual limitations of man and man's powers, and to render infinite the boundaries of what we call reality. We must believe in a sense of life renewed by the theater, where man unashamedly makes himself the master of what is not yet and brings it into being. And all that is unborn can still be born, as long as we are not content to remain mere recording organs“.²⁶

Not to remain mere recording organs... Every XR device engages in a form of theater; propels — for good or ill — the GAME® (-! this player inevitably staged by his words, affected by the distance between language and idea, eternally condemned to a new experience of the game of language in order to make it his own !-) into a staging. Although this is obviously programmed (-! again, the law and order of language !-), to literally enter the stage with your arms around it, with joysticks or simply with your fingers navigating the screen of your phone (-! in AR or VR !-), is in a way to give again yourself the power to experience the in-between of a modified consciousness, through the uses of machinery (-! is this player not just a puppet manipulated by the strings of language ?-)

“Real theater, because it moves and uses living instruments, continues to shake shadows where life has never stopped stumbling. The actor, who doesn't make the same gesture twice, but does make gestures, moves, and it's true that he brutalizes forms, but behind these forms, and through their destruction, he joins what survives the forms and produces their continuation ...“²⁷

As Antonin Artaud emphasizes, the will to assert one's voice to the Other and to oneself begins with a bodily gesture. And it is from this gesture, sometimes repeated, but never identical, that the cartography of the *Locus* is composed, experience after experience. And in this Locus, the

²⁶ Artaud, Antonin. *Le théâtre et son double*, in *Artaud, Œuvres*, Éditions Gallimard, Collection Quarto, Paris, 2004, p.509.

²⁷ *Ibid.* ²⁵, p.508.

brain is no longer the only master on board. For I don't think; *I live*. So, to experience an immersive device at the frontiers of what we call reality, is to let yourself go with your body in the staging, to dare to set yourself adrift, to forget yourself, slipping, in spite of everything, out of all rational thought. This is probably where the i+M/PORTANCE of immersion lies in relation to simple contemplation... Antonin Artaud adds:

“And so, when we use the word *life*, we must understand that we're not talking about life recognized from the outside by facts, but about that sort of fragile, stirring hearth that forms don't touch. And if there is still something infernal and truly cursed in this time, it is to dwell artistically on forms, instead of being like tortured people who are burned and make signs on their pyres”.²⁸

In Casablanca, in the “Smart City Symposium” exhibition²⁹ organized by *Morocco Numerica* in 2022,³⁰ amid the dense crowds at this time of day, a veiled woman falls to her knees on the ground, arms outstretched as if in ecstasy, experiencing the VR artwork “Nymphaea's Survey”³¹ of Carole Brandon. *جداً جميل / جداً جميل ! - Wonderful / Wonderful !+)*

With technologies available to all, immersive XR devices now offer us the chance to build cathedrals, mosques or synagogues all over again. And, above all, to reconnect with the marvellous necessities of the future. With several levels of insight, using sophisticated rupture systems, different U-&i strategies updating more or less complex, more or less perennial programs, the emergence of new *Locus* lead this plural *WE* to understand not only our interrelations with machines, but how our bodies, constantly confronting updated information and equipping themselves with digital doubles, plunge into these *between-spaces*... Tangible or intangible. In this *Terre* that speaks. From which emerge, carried to *WE* in a network, a few

²⁸ *Ibid.* ²⁵, p.509.

²⁹ <http://transcultures.be/2022/05/03/i-real-marc-veyrat-morocco-numerica-smart-city-connect-casablanca/>

³⁰ “Led by Mohamed Rachdi &-) Majid Seddati, Morocco Numerica the *Centre des Cultures et des Arts Visuels et Numériques* is a national and international artistic and cultural association based in Casablanca. It is a production, distribution and training structure that acts as a transdisciplinary crossroads where various artistic practices intersect ...“ <https://youtu.be/Q-j1K7mctZ8>

³¹ <https://www.carolebrandon.com/nympheasurvey> Brandon, Carole. *Nymphaea's Survey*, dispositif XR, 2020 : “as part of *Nymphaea's Survey*, I'm working on the in-between spaces between a heritage building and its in-situ experience, in relation to invisible yet very present phenomena, the impact of light — and its colors — on the way we perceive heritage ...“ <https://youtu.be/pRQabG2ZvVQ>

magic words from his eternal language, sedimentary and polyphonic substrates that reconstitute our *WE* from a form of alchemy.

“Both alchemy and theater are, so to speak, virtual arts, which carry no more their end than their reality within themselves”.³² Antonin Artaud, *Le théâtre Alchimique*.

The relative eSPACE of speech as an instrument of knowledge, the classification of phenomena, cannot therefore be detached from the empirical; despite Immanuel Kant, who proposes an *a priori of consciousness* (-! an I subject with an internal i-DEAL structure, inherently transcendental and therefore elusive !-) However, it’s the *force feedback systems* (-! as in the industry !-) that will enable us to become aware of our consciousness as a subject. This subject, I as an *individual* or *dividual*, (-! taking on the subject's i+M/PORTANCE through one or more avatars !-) must therefore be able to evolve in a sufficiently open *eSPACE* (-! like the pages of Stéphane Mallarmé or the World ZERØ i-REAL !-) so that these more or less elastic links between speaking and these returns of force — which will thus escape from language — can generate this progressive and phenomenological opening of consciousness. This is how the ZERØ World appears to us in VR: of an almost white neutrality, where the voids offer us an *eSPACE* for discussion between the words to be discovered, extirpated from the *Terre*, and the awareness of what we can do with them in our progressive awareness of *being subject to the World*.

Marc Veyrat, 2024

³² Artaud, Antonin. *Le théâtre Alchimique*, in *Artaud, Œuvres*, Éditions Gallimard, Collection Quarto, Paris, 2004, p.532. (-! This text, commissioned from Artaud by Jules Supervielle, was published in Spanish at Buenos Aires in the magazine *Sur*, n°6, autumn 1932, under the title *El Teatro alquimico* !-)

