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# **i-REAL MONDE-3-d-E+E-p\_d-i+V-E eXtended VERSION**

Marc Veyrat

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Marc Veyrat / Société i Matériel, *i-REAL World 2*, for *Computer Art Congress 7*, 2022

## i-REAL Arrival

Any relation with Denis Villeneuve's film, *Arrival*,<sup>1</sup> is not entirely fortuitous. This film that places us in a spiral of nested eSPACES,<sup>2</sup> without beginning or end, between tangible and intangible, can significantly make us understand how the i-REAL work in progress is articulated and deployed through complementary systems... To synthetically summarize the project, i-REAL,<sup>3</sup> which is an XR hypermedia artwork, mixes VR environments — i-REAL Worlds<sup>4</sup> — triggered using Cards placed on a "Plateau de JE(U)"<sup>5</sup> (! i-&U GAME® board and "i" to understand as information material !) or from a cell phone !+) All these i-REAL Cards are i-REALIZED with/from the social network Instagram,<sup>6</sup> before being inter/PINTED on Pinterest.<sup>7</sup> Each person who places a Card on the "Plateau de JE(U)" sees himself or herself through an dynamic alphanumeric T-O+T-O\_portrait,<sup>8</sup> (! one specific T-O+T-O\_Profile\_Picture !) visible below the surface of the "Plateau de JE(U)"... Five i-REAL Worlds are currently experimentable<sup>9</sup>... Now we will focus on communicating on this D-i?\_Day of Communication about the eXtended Version of our World 3 "d-E+E-p\_d-i+V-E".

<sup>1</sup> Denis Villeneuve, *Arrival*, (US) 2016, 01h46'.

<sup>2</sup> Marc Veyrat, *100 Notions pour l'Art Numérique*, in *Collection 100 Notions* coordonnée par Ghislaine Azémard, Éditions de l'Immatériel, Paris, 2015, pp.86-88 : " The networked artwork is always confronted with a spatial and temporal distortion. Between the physical space-time of the users and the space-time of the program and of the networks, this new territory which takes shape is a hybrid place — the eSPACE — constituted from now on of virtual AND i-Real spaces, associated to superimposed temporalities".  
<http://www.100notions.com>

<sup>3</sup> <https://i-real.world> i-REAL is i-REALized with the help of many partners, in particular start-ups 89/92 R&D and Pixelpirate, Research laboratories such as CiTu - Paragraphe (! Université Paris 8 / UPL !) or the LLSETI (! USMB !), cultural structures and entities @-RELATED to Blockchains & NFT issues such as the FMSH Fondation Maison Sciences de l'Homme Paris, the Chaire UNESCO – ITEN, Transcultures, Pépinières Européennes, ZONE LIBRE Bastia, World XR Forum, KITCH3N, SP3CE The NFT Gallery, ato... artists and teacher-researchers, such as Paradise Now ! or Roberto Barbanti who have signed the sound creations of the Worlds 3, 4 & 1, Matthieu Quiniou who develops the relationship to immaterial rights, blockchains and cryptocurrencies... etc.

<sup>4</sup> [MONDE ZERØ](#) / [MONDE 1](#) / [MONDE 2](#) / [MONDE 3 "d-E+E-p\\_d-i+V-E"](#) (! [Version 360°](#) !) / [MONDE 4 "ALICE"](#)

<sup>5</sup> <https://youtu.be/8kwQXzGHtiU> With the boxes allowing to transport as well as to store the whole i-REAL work, the complex and delicate manufacturing of this *Plateau de JE(U)* was i-REALized in the GIUSTI Company in Annecy. A factory vernissage took place on Friday, April 8, 2022.

<sup>6</sup> <https://www.instagram.com/marcveyrat/>

<sup>7</sup> <https://www.pinterest.fr/marcveyrat1/i-real-e-n-je-u/> There is no hierarchy of social networks in this work in progress.

<sup>8</sup> <https://pixelpirate.fr/dev/totoportraits/>

<sup>9</sup> Last public appearances in art installations: ZONE LIBRE Bastia 2022, Recto VRso Art Festival, Laval Virtual 2022, Smart City Connect Casablanca 2022.

PLEASE PLEASE PLEASE! !-Don't be too hard!+) In this curious text smileys are looking at you: T-O+O-T / F-O+O-L / R-O+O-L / J-O+O-R ... are M+i friends of language; a lot of aliens i-MATERIAL fictions ... Yet uneducated, they are the ones<sup>10</sup> who seem to appear in withdrawal of any polite language here look at us, like a T-O+T-O with two eyes on the flat net in order to speak to us in FACE to FACE. Always growing like mushrooms, these scoriae of language, residues of cooled slime, although fragmented by punctuations + (-&-) - are borborygms or, if one prefers perhaps, kinds of B-À+B-A®Rythmes<sup>11</sup> in the shape of residues of oral gases which infiltrate and invade like mycorrhizal networks the text. Oh M+i\_G-O+O-G we could doubt their lightness would say professor Zébulon.<sup>12</sup> But this Professor TV transporter takes us with our T-O+T-O avatar on paper towards a beyond of the order of the discourse established by the language: with the help of a counter-plane in the appreciably i-RATIONAL place of the brilliant language of our i+M/PERFECTIONS, oscillating unceasingly between the i+D and the reason,<sup>13</sup> ®-Playing with these excrescences like springs :) There is then the body of the text which would like to be solid, whole, which would like to be stable and reassuring... And then there is the eSPACE around, what the words do not say... Or do not say any more, immediately, completely. And then there are the words that clash, that slide under/on the skin of the text and that will make it vibrate, disturb it, make it skid towards something else... T-O+T-O opens the door to the metaverse text. It marks and debones the flesh, opens the Ronron box, ?-JusQu'i\_S-i\_T-O+O-T\_v-A\_B-i+E-N... If we do not then pass T-O+OT\_!-D g-O on the other side of the mirror...

<sup>10</sup> <https://youtu.be/srqftAyO8jU> @\_L-O+O-K Marc Veyrat, Ghislaine Chabert, Gaëtan Le Coarer, *AN DOMHAN XR @eUX@Ui-@EST*, HyperHeritage International Symposium 7, HIS 7 Casablanca, 2022. Book in the process of being published.

<sup>11</sup> "Marcel Duchamp's instructions for the interpretation of *La Mariée mise à nu par ses célibataires même*. Erratum Musical: Device automatically recording fragmented musical periods. Vase containing the 85 notes (or more ¼ tone). Figures among the numbers on each ball. Aperture A dropping the balls into a sequence of wagonnets B, C, D, E, F, etc. Waggons B, C, D, E, F, going at variable speed each receiving 1 or more balls. When the vase is empty: the period 85 notes in (so many) waggons is written and can be played by a specific instrument. Another vase = another period = it results from the equivalence of the periods and their comparison a kind of new musical alphabet. Allowing model descriptions (to be developed). Each number indicates a note; an ordinary piano contains about 85 notes; each number is the order number from the left. Unfinished; for precise musical instruments (mechanical piano, mechanical organs, or other new instruments for which the virtuoso intermediary is suppressed); the order of succession is [at will] interchangeable; the time which separates each roman numeral will probably be constant (?) but it can vary from one execution to the other; very useless execution moreover". Marcel Duchamp. *Duchamp du signe*, 1975, writings collected and presented by Michel Sanouillet, Paris, Flammarion, 1994, p. 247, p. 53.

<sup>12</sup> Serge Danot, *Le Manège enchanté*, animated TV series, about 500 episodes of 00h05', ORTF, 1964. Professor Zebulon, a character mounted on a spring, transports the little girl Margote who is having fun on the Father Peony's merry-go-round thanks to a magic formula, *Tournicoti Tournicoton* to the country of *Bois-Joli*. There she meets her friends: Pollux the dog, Azalea the cow, Ambroise the snail, Flappy the rabbit and Bonhomme Jouvence the gardener. Professor Zebulon is a red-headed magician who appears by incantation in the form of a spring devil.

<sup>13</sup> T-O+T-O has a head full of crickets would perhaps say Miguel de Unamuno ...



© Walt Disney Animation Studios, *Tangled*, 2010, @≠MAKE i-REAL, Marc Veyrat / Société i Matériel, 2022

### i-REAL Magical MYSTÈRE-i\_T-O+O-R

"In this mirror do you know what I see?) I see a beautiful young woman, full of confidence and energy... Oh, you're here too !+)"<sup>14</sup>

First of all, this image is particularly impacting in the way it frames the scene: the outside of the mirror — that is to say, the inside of the main room of the tower — is almost completely absent, or even remains anecdotal, so as to serve only to underline the vision delimited by this i+M/POSING frame. Our vision is thus @-CONDITIONED by this frame, close enough for our bodies to merge and melt, to be read in LUi, (! in this read of information and of a subject I !-) as hypnotized, stopped in front of the eye of a cyclops or as imprisoned voluntarily by a VR headset. Slightly deforming, this mirror eye of proximity thus offers us a view of the room almost in 360 vision, a little blurred, strangely distant, but above all sufficiently evanescent to make us still want to @-APPROACH, to make ourselves to the evidence i-MOBILE of its interest and @-DISCOVER inside the frame what we would not be able to see any more... without that [LUi] which would seem to serve us. The mirror is all powerful. It is this [LUi] which @-KEEPS us looking<sup>15</sup> and which must fade away only in PART-I (! in PART of the information and subject I !-), to look at us @-LOOK at this double I&-U (! Rapunzel & Mother Gothel !-) while leaving us potentially the i+D to be free of our choices. In fact to turn over ourselves or to find ourselves split inside, fascinated by these multiple

<sup>14</sup> Glen Keane, Nathan Greno, Byron Howard, *Tangled*, (US) 2010, 01h40'.

<sup>15</sup> <https://youtu.be/YLuaiAkq4OU> @-VOIR Marc Veyrat / Société i Matériel, *i-REAL, Ce[LUi] que nous ne VOYONS & Ce[LUi] qui nous @-GARDE*, Université Jean Monnet, Saint-Étienne 2017, book in progress.

egos which speak to us in such a familiar way... We would be almost condemned like Rapunzel to remain prisoners... oh I would like to believe so much.

The mirror, in spite of its frame, voluntarily disappears to let us concentrate on the interior of the image of the image of the image, the way in which the confusion is going to be set up thanks to the monologue between the mirror, Mother Gothel (! *Got-the!*: I got her or I found her !) and Rapunzel: Rapunzel being the original image, the matrix (! the epithet raiponce comes from the Latin *rapunculus*, a diminutive of *rapa*, *root* !)... If we consider that Mother Gothel is in this operative system only the necessary image in the mirror of the mirror itself so that it speaks to us, which could moreover prove to be convincing when one observes the similarity of the colors between the witch and this device of vision.

Unquestionably, there is a parallel here that anticipates the question of the metaverse. For the mirror, magical,<sup>16</sup> almost essential in the notion of identity, poses since its appearance and its massive use by the artists, not only the question of the reflection, but also questions, opens, *figures* passages towards other eSPACEs. This is the case in the movie "Snow White and the Seven Dwarfs"<sup>17</sup> preceding the Walt Disney Productions film *Tangled* by more than seventy years. Indeed, if in this cartoon the Queen is in dialogue with her mirror - a real living entity - she is not looking for the i-DEAL of her reflection but rather a potential opening towards these other places that constitute her identity: Snow White being finally, through the alchemy of the mirror, only her *in/accessible*, unattainable double (! that is to say, continually rejected in a vain attempt to reach potentiality !)... Here the scene of the transfer of personality opens with the Queen climbing a staircase, allegory since always in the painting of the change of eSPACE by elevation (! i climb a staircase with the transcendental aim of reaching a higher level well above this ME left meme, in the antechamber of the death of the subject i dead as subject<sup>18</sup> !-): "Slave of the magic mirror, come from the deepest of spaces... And show me your face"... Indeed, after having, at the beginning of the scene, shown us a few seconds the reflection of the Queen, the mirror comes to life and literally comes back to life.<sup>19</sup> But without really making the effort to look like the Queen or even to have a human face. Contrary to the previous one: the one who nods while remaining mute like Rapunzel, he takes back the word, the measure of the question, gives his opinion, asserts himself in the eSPACE of his difference and becomes by transposition a coarse frightening avatar,<sup>20</sup> since reproduced through the mask and the hell of his likeness.

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<sup>16</sup> <https://www.radiofrance.fr/franceculture/podcasts/l-art-est-la-matiere/le-miroir-magique-repousser-la-mort-par-l-image-5837006>

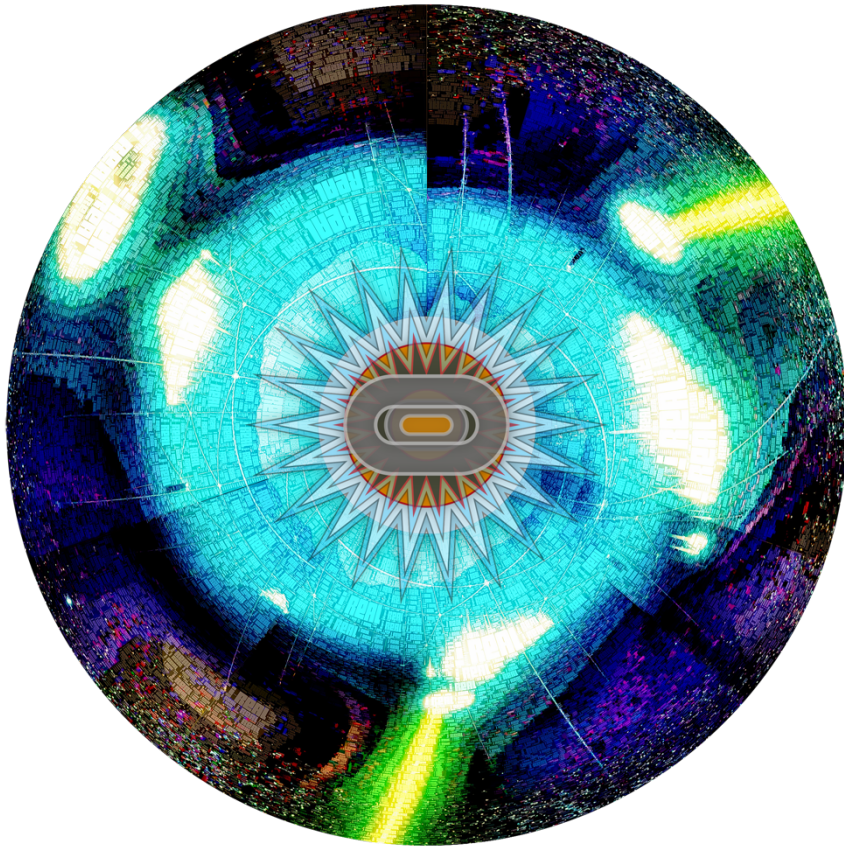
<sup>17</sup> David Hand, *Snow White and the Seven Dwarfs*, (US) 1937, 01h23'.

<sup>18</sup> <https://youtu.be/6cOeVb7NgwI> How not to @-THiNK here of the scene in Harry Potter in front of The Mirror of Erised ?+) in *Harry Potter and the Philosopher's Stone* ... Chris Columbus, (US / GB) 2001, 02h32'.

<sup>19</sup> <https://youtu.be/eGEqMjQQZnM>

<sup>20</sup> This is what is attempted in the portrait of Matthieu Quiniou i-REALIZED by Gaëtan Le Coarer, the i+D not being to @-PRODUCE in relation to this question of digital universe - Blockchain / NFT / Metaverse - developed in his speech, a faithful and realistic portrait but to transpose it, to project it as the image of a body that has become the ghostly intangible of the machine ... " The Quiniou Machine " [https://youtu.be/14Z\\_X-4yBko](https://youtu.be/14Z_X-4yBko) @\_L-O+O-K i-REAL Matthieu Quiniou | Blockchain & NFT | WWW-HoT ELSE ?+)





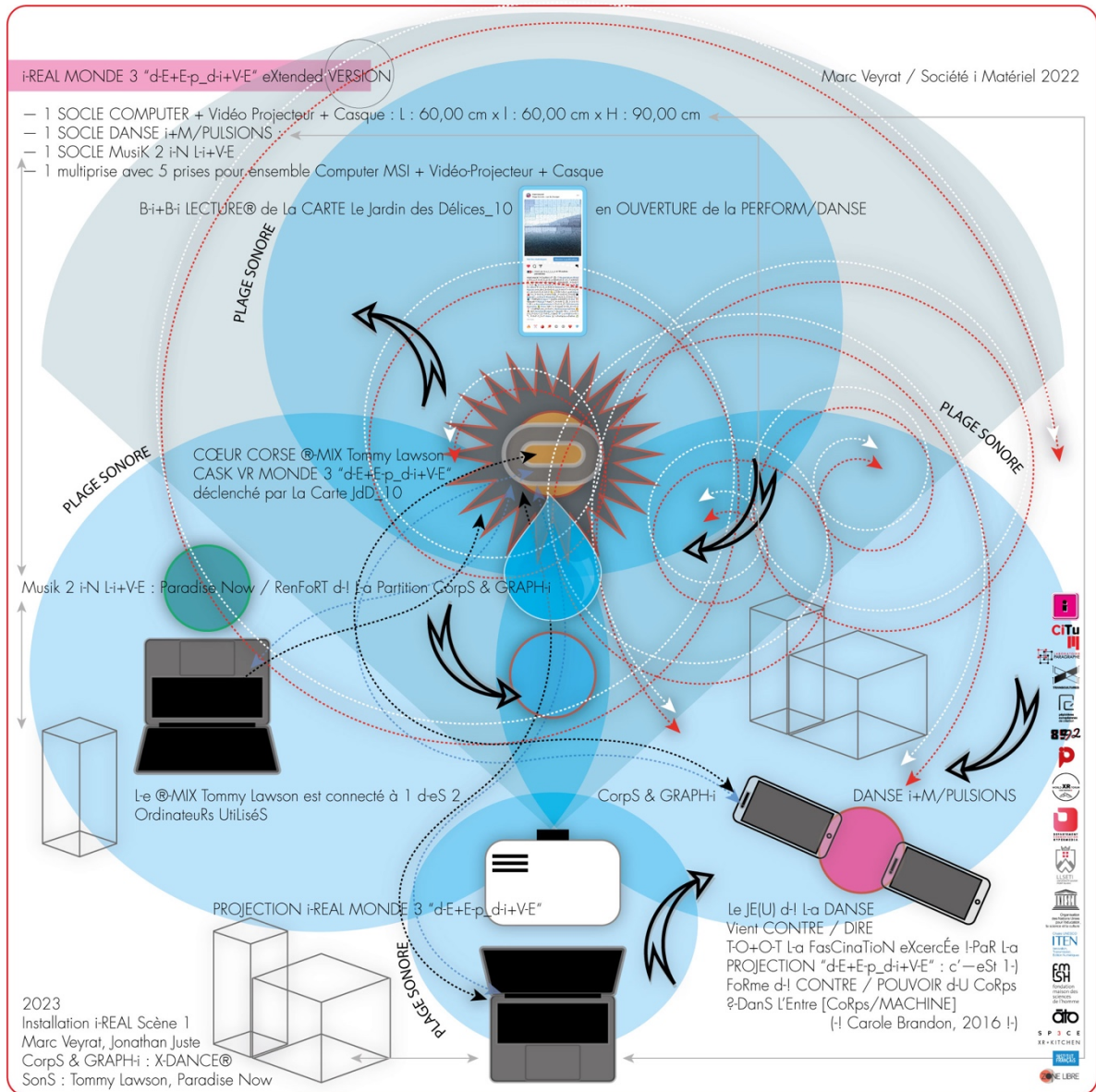
Marc Veyrat, Société i Matériel, *i-REAL Monde 3 "d-E+E-p\_d-i+V-E"*, 2022  
Conception & program Jonathan Juste, [Pixelpirate](#)

### i-REAL MONDE—3—d-E+E-p\_d-i+V-E eXtended VERSION

*Description of the INSTALL / ACTION: In this performance concept, the World 3 i-REAL "d-E+E-p\_d-i+V-E" experimented in the VR Helmet is projected in the background.<sup>21</sup>*

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<sup>21</sup> <https://youtu.be/GCgmO5aDJFs> Marc Veyrat &-) Julien Jain-Rindone for The Société i Matériel, *i-REAL d-E+E-p\_d-i+V-E eXtended Version*, in *Computer Art Congress 7*, HEAD Genève / Haute École d'Art et de Design, 2022. Each @PRESENTATION inscribes the staging in an eSPACE, a territorialized i-STORY. Each @PRESENT-A(-@)T@ becomes the activator of these inter-operations BETWEEN [BODY/MACHINE] (! Carole Brandon, 2016 !-) Here, for the Computer Art Congress at HEAD Geneva Julien Jain-Rindone i-S Marc Veyrat. By @-interpreting in English the process of *i-REAL d-E+E-p\_d-i+V-E eXtended Version* he transposes it into a new network of interrelations, opens a multiverse that detaches it from a simple translation.



Marc Veyrat, Société i Matériel, *i-REAL Monde 3 "d-E+E-p\_d-i+V-E" eXtended Version*, 2022  
 Conception & Program: Jonathan Juste, [Pixelpirate](https://www.pixelpirate.com/) & Marc Veyrat  
 Sounds Systems: Paradise Now & Tommy Lawson  
 Choreography: The DANSE@ & Marc Veyrat

*Process of the BODY GRAPH-i: the VR Helmet is @-LIKED to a DANSE@. Via a server and in WiFi through two cell phones. When the gamer experiencing the World 3 i-REAL "d-E+E-p\_d-i+V-E" turns right or left in the VR, i+M/PULSES (! PULSES given by the information Material !) are reflected on the right arm / left arm of the DANSE@ suggesting her to modify her choreography.<sup>22</sup> If she may seem to be instrumentalized by the device, she remains FREE to accept or not these proposals.*

*Summary of i+M/PREGNATION system: there is indeed here the i-REAL shaping of i+M/PREGNATION (! i.e. potentially "gestation" or in fact REAL-i @-PRODUCTION of the Information Material !) of the*

<sup>22</sup> This "server phantom" <https://youtu.be/YoGF-vtyv6Y> is connected to two phones via a Wi-Fi connection. The point of view which rotates from left to right played on World 3, triggers vibrations in order to correct the movements of the dancer. This mechanism helps to guide the dancer but she also remains free at will to obey commands in a synchronized manner.



*intangible World on the tangible World with what is offered to us: always the possibility of an i-MATERIAL slip — more or less strategic, more or less controlled — but very certainly i-MEDIA of the body, "the irruption" of a "bug" signed by the voluntary interruption of the program in the Between [Body/Machine] (!- Carole Brandon, 2016 !-) This interruption is not brutal. Soft, all in softness in spite of the difference of scale between the body of the DANSE® and the gigantic size of the projection it questions us on our relation to the spectacular, a little in the image of what we live daily with information, on the networks or with the Internet ...*

*What happens in the experience "d-E+E\_p\_d-i+V-E" ?+) The GAME® is carried away by the FULL i-REAL, in the roll of a wireframe wave 20,000 places under the sea. If this traveller discovers a luminous and phantasmagorical underwater World... In spite of the aesthetics underlining a form of apparent quietude, ecological and almost New Age, new devices of interactivities lead it to experiment sound ranges @-PRODUCING an outside sometimes eSTRANGE, worrying, noisy, muffled exterior, rendered to the measure of the visible through a fiction by the thickness of the immersion ... !+( T-O+O-T similarity with current events not being necessarily A-u\_J-O+O-R\_d-U\_i totally fortuitous ...*

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Marc Veyrat, Société i Matériel, *i-REAL Monde 3 "d-E+E\_p\_d-i+V-E"*, USE®, 2022  
American Cultural Art Center, in *FIAV / Festival International d'Art Vidéo*, Casablanca, 2022

Even if the World "d-E+E\_p\_d-i+V-E"<sup>23</sup> is numbered as the third i-REAL World, it is the last i-REAL World to date. Comparable to the curious feeling you get when you swim underwater and then pop your head back up to the surface — or vice versa — or as a sensitive shower curtain<sup>24</sup> targeted in porous membrane, translucent, to cross, it @-PRESENTS in the succession of the Worlds (!- if we think this one in a successive way !-) an interface of passage — three points of suspension — between the solar surface of World 2, i+M/PACTED, burned by the light / color and the experience of confinement in the dark side of the cave, diving into the dark of World 4 "ALICE". Thus, an augmented version in the form of INSTALL / ACTION

<sup>23</sup> Designed and programmed by Jonathan Juste. Pixelpirate agency has been a partner of i-REAL since its inception in 2019.

<sup>24</sup> How not to think here, of course, of the famous shower scene in the Alfred Hitchcock's film *Psycho*, which anticipates what is also @-PLAYED in front of Rapunzel's mirror: the splitting of personality through a process of transference, through a mirror surface... Not only between Norman and his Mother / Norman, but of course between Mother / Norman and Marion, which will eventually cost her life ... (US) 1960, 01h49'.



was imagined in order to question in another way this question of crossing, of mirror interface. In this performance, when the World 3 i-REAL "d-E+E-p\_d-i+V-E" experienced in the VR Headset is projected at the back of the stage, it i+M/POSES itself as the Master of the GAME® i-&U, apparently organizing the cadence.

BODY GRAPH-i. Since this VR Headset is linked to the DANSE® this performance interrogates not only our margins of freedom but also our desires in front of the machines and the fascination of the digital devices which exploit all their potentialities.

The DANSE® is covered with a sticky suit, a zentai morphsuit. *Between [Body/Machine]* a duel<sup>25</sup> of interactions takes place, not gendered: the body is not more sexed than the machine. Solicited by the program experienced through the machine by an augmented body — a body equipped with a VR helmet that has become a hybrid body through its orthotic head — the DANSE® has only its body language to respond. What could a priori be only one i-&U becomes, by the means of an inter/FACE man-machine in fact a way of—i, a tragedy in the shape of i-&U of our society i-REAL. Of course, the i+M/PREGNATION of the intangible World on the tangible World always offers us the possibility of an i-MATERIAL slip, more or less strategic,<sup>26</sup> more or less controlled but most certainly i-MEDIA. The eSPACE irruption of a "bug":<sup>27</sup> the resumption of freedom of the body i+D/sign is structured by the voluntary interruption of the control of the program and transforms the staging in performance. Here it is thus well the body which questions us on our relations to the spectacular, what we live daily with the information, on the networks or with Internet or in the way in which we penetrate more or less in/CONSCIOUSLY, captivated by the power and the tessitura of the images, in a system of domination always ®-PLAYED by the means of another intangible eSPACE, always a mirrored metaverse ...

With each VR experience "d-E+E-p\_d-i+V-E", if the travel-ACT®,<sup>28</sup> *the driver* discovers a luminous and phantasmagorical underwater World... in the VR helmet it is in a way the sound that brings us back to a form of reason between our bodies put in freeze-frame and the aesthetic potential of the immersion (! like Harry Potter or Ron Weasley !) developed by *Ce[LUi]* that we don't see and *Ce[LUi]*<sup>29</sup> that is looking at us: the program and its omnipotence... Faced with this reassuring immersion, skilfully unfolded by the fascinating mirror of our desires of eSPACE<sup>30</sup> without aggression, without stress that the "Dreamachine"<sup>31</sup> VR leaves us, the dance of the BODY in movement will appear to us in rupture, imposing to the spectators a new eSPACE itself in MOTION, calligraphic. Since this writing of the living choreographed or not by the whole of the ephemeral traces is not enclosed in the projection of the World 3 experimented in VR

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<sup>25</sup> What is particularly interesting in Steven Spielberg's film *Duel* is this semi-truck whose driver we will never see, which anticipates the programs now controlled by AIs with GAFAM.

<sup>26</sup> What is particularly interesting in Steven Spielberg's film *Duel* is this semi-truck whose driver we will never see, which anticipates the programs now controlled by AIs with GAFAM.

<sup>27</sup> If, in order for all of this to happen, there needs to be a platform for the production of materials concerning the initiation of the information relay. During the implementation, basically the production of information from the computer world into the i-REAL world. we are left to work with what is offered to us concerning the production of information materials. This can be done strategically enough or controlled but certainly an error can still occur. voluntarily at the start of the program.

<sup>28</sup> In this experience there is always a driver - the travel-ACT® - and an innocent, angelic passenger: the PASS-ANGE®.

<sup>29</sup> *"Ibid"*<sup>14</sup>.

<sup>30</sup> World 3 "d-E+E-p\_d-i+V-E" proposes a phenomenological experience in contrast to World 4 "ALICE" where we find ourselves locked in a sort of gigantic shoebox, in absolute darkness, where only the words of Lewis Carroll's book will gradually allow us to direct ourselves, or even eventually reach the exit of the labyrinth. In this World 4 that some have qualified as anxiety-provoking, the sound creation of Paradise Now reinforces the feeling of confinement <https://youtu.be/Sisqkz7BKm8>

<sup>31</sup> This is exactly what is already anticipated with the "Dreamachine" of Brion Gysin, installation, 1960 / 1976, Painted and cut wallpaper, Altuglas, light bulb and motor, Height 120,5 cm, Diameter 29,5 cm, Centre Georges Pompidou, Paris. Sophie Duplaix: <https://www.centrepompidou.fr/fr/ressources/oeuvre/XQFUDjd> "Painter, poet, writer, true multimedia artist, Brion Gysin has become, with the invention of the Dreamachine, a mythical figure for the younger generations. Arriving in Paris in 1934, he was briefly associated with surrealism before asserting the specificity of his approach, nourished by a fascination for the culture of North Africa, especially Arabic calligraphy. He lived in Tangier between 1950 and 1973, a period marked by long stays in Paris in the famous Beat hotel on rue Git-le-Cœur, where he met William S. Burroughs and the poets of the Beat Generation. In 1960, together with the mathematician Ian Sommerville, he conceived the Dreamachine, a device not unrelated to the antiliterary processes such as Cut-ups and Permutations also developed by Gysin: a cylinder of strong paper, perforated with regular patterns, in the center of which is a light bulb, rotates on the turntable of an electrophone at a speed of 78 rpm. The rotation of the cylinder, to be observed closely with closed eyes, causes a stroboscopic phenomenon (flicker), provoking hallucinations equivalent to those produced when taking psychotropic drugs, in particular LSD. This invention, patented and shown for the first time to the public on the occasion of the exhibition "Antagonisms 2. L'objet", at the Musée des Arts décoratifs in Paris in 1962, will give rise to several prototypes, including the one kept at the Museum, made in 1976 and acquired directly from the artist. Intended to be widely distributed for domestic use, the Dreamachine was the subject of manufacturing instructions available to everyone. A great utopia of the 1960s, a daring alternative to the television screen, the Dreamachine continues to be reinvented through new versions, which also find their place in the installations of contemporary artists."

and projected, without really wanting to @COVER it completely, it will come potentially to disturb the EXTRA LAQUE universe of the ecstatic reading, to cause scratches on the smooth skin of the "in/visible".<sup>32</sup>

In this process of i+M/POSITION (! of @-POSITIONING of the Material Information !-), the sound, the voice will thus play essential roles... Three sound sources are thus associated with the device: The first comes from the experimentation, helmeted in the VR. The second, also triggered intermittently by Tommy Lawson,<sup>33</sup> is a @-MIX of music and songs related to the territory of the eXtension, on which is grafted the third sound source, a live @-INTERPRETATION of Paradise Now<sup>34</sup> from the Sound Tiles already installed and then encountered in the VR. The emerging Voices being counterbalanced by the Li+V-E Sound Tiles... these Paradise Now @-INTERPRETATION Tiles, create new potential paths, extend, blur the @-DISCOVERED (! @-INITIALIZED !) sound tracks during the VR\_T-R+i-P\_d-E+E-p\_d-i+V-E experimentation of *Ce/[Lui]* which becomes CASK Cyclop.

And we understood it well !+) Beforehand the fight can seem unequal since this X/PRESSION of the BODY, in this case here *Ce/[Lui]* of the DANCE@ is going to have to fight against the body equipped with *Ce/[Lui]* which looks at us in / through the eXperience of the VR, *Captain Sens/Cible* navigating with Us, *iCi MêMe*,<sup>35</sup> in the World 3 "d-E+E-p\_d-i+V-E" !+) The BODY IS FRAGILE / The MACHINE is merciless !+) Because, if the CASK is The TERRITORY-i (! semantic paraphrasing of BLACK TERRITORY-i !) — the DEATH in "The Seventh Seal"<sup>36</sup> of Ingmar Bergman or the EARTH<sup>37</sup> in the project AN DOMHAN of Gaëtan Le Coarer — this BODY which dances it is the OPINION on the LIFE, not only as we said the BUG in the MACHINE\_@-i, but also this @ of the eSTRANGE@ which by the Art and here the performance, makes it potentially free of any pre-established tree.

But let us return to the underwater sails of Sounds and Voices. The sung Voices @-MIXED of the CASK Cyclop, are in a way the iCi-MêMe of the Minotaur split in the imprisoned CASK Body which pursues from the place of its immersion — the labyrinth — the Ariadne's thread — the i-STORY in the course of experimentation — unrolled in another way by the DANSE@ Body i-CAR. In fact, these two operating modes do not completely overlap even if they are interconnected. They open by their confrontation a fault, a third tangible eSPACE all around this *iCi-M'...*<sup>38</sup> lived in VR and lived by the DANCE@, through this intangible outside of the scene.

Tragedy of TRAJETS d'-i: Even if the i-CAR Body comes a little too close to the CASK Body, the GAME@ between i-&U, the COMMAND@ Slabs takes us into the break of the fascination of the "d-E+E-p\_d-i+V-E" projection: the notice in lives and VR opens perhaps for the Other opens perhaps for the Other, *Ce/[Lui]* that we are, plunged in the Black of this i-REAL performance and plunged in the Black of our conventions and social conveniences accepted as contingencies, the possibility of ANOTHER kind of i-MOBILE Metaverse, whose process of immersion, the mirror effect on these multiverses organized in network, would be ceaselessly @-MISTAKEN from the i-&U of the performance of the living and the Art ... And perhaps that this Metaverse i-MOBILE would become then a new "Mode Opérateur de la Dérive"<sup>39</sup> ... In *The Seventh Seal* only the baladins will be saved...

<sup>32</sup> "The in/visible is posted at the threshold of the visible. If it is not given directly to be seen, it is however integrated into the heart of the program defining the visible (as can be for example a cookie): there is thus interaction between this visible and this in/visible which carries it along, questions it, compresses it or puts it under tension. Pre-stressed inside the visible, grafted on purpose on its skeleton, the in/visible specifies and weaves links, absorbs and sends information ..." Marc Veyrat, *Notion n°58*, pp. 153-154. *Ibid* <sup>2</sup> <https://youtu.be/lxB9eSIKXuY>

<sup>33</sup> Tommy Lawson is a sound artist, digital performer and artistic director of the festival of Sound Arts ZONE LIBRE in Bastia.

<sup>34</sup> Paradise Now is the stage name of Philippe Franck, Director of Transcultures and Pépinières Européennes. Since 2020, he signs all the sound creations associated with the artwork i-REAL.

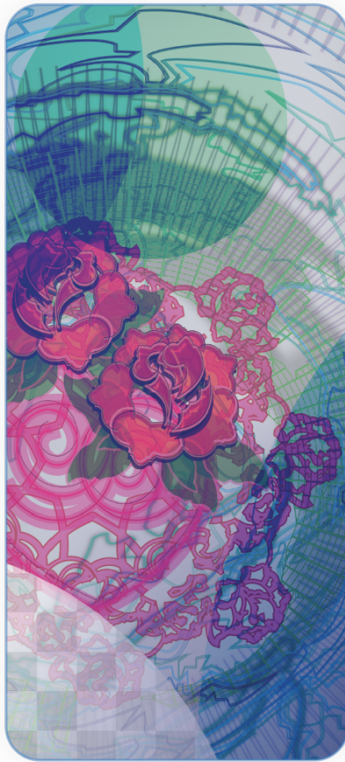
<sup>35</sup> In terms of the actual specificities of this performance act, the dance in motion of the body presents the audience with a unique opportunity to delve inside one calligraphic universe by motion. This form of movement, this spatial writing reinforces the experimentation in the World 3 "d-E+E-p\_d-i+V-E" observed through the VR helmet, on the screen.

<sup>36</sup> Ingmar Bergman, *The Seventh Seal*, (Suede), 1957, 01h36'.

<sup>37</sup> Gaëtan Le Coarer, *Comics and mixed reality, towards new spaces of narration*, doctoral thesis under the direction of Ghislaine Chabert and Marc Veyrat, 2022. "It is necessary in the manner of the minimalists to reconstruct the object, the idea of the dispossitivated space, to concentrate through the mix on the gardened space, incorporated (in The Earth in/visible). AN DOMHAN is notably thought on a form of space adapted to the body in Earth", p.265.

<sup>38</sup> Are you still *iCi-M' ?+*) In reference to *Tu M'* (! 69,8 x 303 cm !-), created by Marcel Duchamp in 1918. Commissioned by Katherine Dreier, who wished to display it above her library in New York, it is now housed at the Yale University Art Gallery in Connecticut. It is the last oil painting by Marcel Duchamp, who also used safety pins, a nut and a bottle brush.

<sup>39</sup> Marc Veyrat, *Les Modes Opératoires de la Dérive (III)*, in *Catalogue d'Exposition Recto VRso, Exposition virtuelle / Exposition réelle*, Éditions Laval Virtuel Art & VR, 2021, pp. 51-52. "Let us suppose [...] that in this era of media noise we confront these contemporary elements encircling us (! precipitating us in this spiral !-), a second spiral of detour... which, by new, unexpected and individual loops, would necessarily come to be superimposed on the first one, by proposing a saving sorting, some bugs, a reading pierced by original connections".



Marc Veyrat / Société i Matériel, *Carte i-REAL Verso*, 2021

## i-REAL ALL OVER

To paraphrase Gilles Deleuze in *Le Pli*,<sup>40</sup> the eSPACE in which we evolve in a tangible or intangible way i+M/POSEs the transformation of the world - currently perceived by any subject I in situation of perception - in world objectively i-REAL ; that is to say projected in the perception of a complex set of elements in network whose nature of objectified information is put in situation of perception with regard to the always random point of view of this objectivation. In fact, the notion of metaverse is so intimately @-LIED, in an already there in echo transforming us in some way in surfaces drums, to these eSPACES of aperceptions in network... of course still subjected to the way the *machines de vision* (! Paul Virilio<sup>41</sup> !) deliver us parsimoniously this same information. A few days ago, Carole Brandon,<sup>42</sup> an artist who also works in the Hypermedia Communication Department of the Savoie Mont-Blanc University offers me on her return from the Berlin Biennale<sup>43</sup> set up by Kader Attia, the work of another artist, Uli Aigner. This work is the multiple 6228 of a series: ONE MILLION.

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## ONE MILLION

Since 2014 I have been creating chronologically numbered ONE MILLION porcelain vessels. Each one is a memory of the encounters with a person, an organization or an institution who contacted me. Every vessel is part of a permanently and uncontrollably expanding whole. Each of the vessels is shown at its respective location on a digital world map - [www.eine-million.com/en/map](http://www.eine-million.com/en/map). All owners of the vessels

<sup>40</sup> Gilles Deleuze, *Le Pli*, Paris, Les Éditions de Minuit, 1988, p. 141.

<sup>41</sup> <https://www.carolebrandon.com>

<sup>42</sup> Paul Virilio, *La machine de vision*, Paris, Éditions Galilée, 1988: we are continuously projected with the machines in a paradoxical logic. i.e. to follow the logical path of a human thought on which interfere machines with their own way of thinking.

<sup>43</sup> <https://www.berlinbiennale.de/en/>

become part of this global narrative. All porcelain vessels are made by my hands. My own body does the physical work, turning the porcelain on the wheel as a kind of reward. The result is a digital iceberg with a tip made of porcelain, floating around globally, hybrid and connecting, out of control and autonomous. Each of the vessels has a 500-year guarantee; damaged vessels are exchanged for new ones, when sent back to me. A slow and self-enriching archive of never left or returned porcelain is created. My body is the geographic point zero of ONE MILLION. From here, like equal white dots, the vessels scatter over the whole world. Porcelain is a political material, it is my storage medium.<sup>44</sup> Uli Aigner.

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We already know that porcelain is a political material. It is its diffusion in the 17th century as a currency<sup>45</sup> that will accelerate globalization and thus question us as a *subject reflecting*,<sup>46</sup> perceiving and participating or not in this operation of networking information. "From here, like equal white dots, the vessels disperse throughout the world"... writes Uli Aigner. The white of each multiple of the series opens a blank page to be written as the artist asks us to send him information about the use of the object / work received / collected. Thus the whole series, in its very process of dissemination builds a hybrid metaverse between tangible and intangible: between what is experienced by each of the tangible bodies receiving a work of the series and all the information created, collected and then propagated intangibly on a sensitive cartography<sup>47</sup> set up on the artist's website and social networks.



Marc Veyrat / Société i Matériel, *ONE MILLION i-REAL Coffee BANANA*, 2022  
Coin Locker BABE-i 22-08-05, i-MAIL sent to Uli Aignier August 05, 2022

The question of the metaverse @-ACTIVATING / @-ACTUALIZING this notion of "all over" intuitively conceptualized by Clement Greenberg in his will to liberate the work of art from its formal framework, even if it will be awkwardly associated with the work of Jackson Pollock (!- who does not do, as he says it himself, that to liberate the canvas of the frame !-).<sup>48</sup> It seems to us necessary to start again here from a

<sup>44</sup> <https://www.eine-million.com/en/info/about/>

<sup>45</sup> Timothy Brook, *Le chapeau de Vermeer : Le XVIIIème siècle à l'aube de la mondialisation*, Paris, Éditions Payot & Rivages, 2019.

<sup>46</sup> Here this term is also to be understood as a mirror: the porcelain becomes, in the same way as certain paintings, *a vanity*.

<sup>47</sup> Carole Brandon (!- Under the direction of !-), *L'Art et les Cartographies Sensibles*, Presses de l'USMB (!- book to be published !-)

<sup>48</sup> <https://www.letemps.ch/societe/figures-millenaire-all-over-dripping-selon-jackson-pollock>



case which necessarily enters the constellation i-REAL because it questions via the "porcelain" the question of the "fragility of the information" — in some way its physicality — in relation to its reception... Not simply in relation to the question of the used material but in the way in which the receiver seizes of it in order to give him a structural place in the social device that he occupies or tends to occupy. The porcelain thus becomes a symbolic double of the receiving body. Of artistic object with its intrinsic qualities, it becomes vector of information, a mirror object, a *between eSPACE* (! Carole Brandon, 2016 !) put to contribution as much through its physical place in the private world > < public of this assessor that by the way this one must seize the object i+D/sign<sup>49</sup> to grasp - at least in PART-i - the in/visible workings, that is to say in an all-over exceeding the simple visible limits of the object.

In fact, through this example of ONE MILLION, this process of ®-APPROPRIATION of an otherness in itself that does not manipulate programmatic technicality per se, we can wonder about the necessary level of ®-SEMBLANCE with our tangible environment for an intangible immersive platform to tip us into this tantalizing notion of metaverse. We have experienced this with i-REAL. If it is indeed the notion of sensitive cartography that is at the heart of this eminently current game issue (! eN/JE(U) !-), then Mark Zuckerberg is mistaken, since it is not this level of confusion with what would seem to us to be of the order of resemblance that draws us into the immersive process, but precisely the possibility of operating a notable distancing (! like some platforms like MINECRAFT !-), that is to say in fine, not to provoke a double of ourselves in the mirror but to project us, to immerse us in another form of xenolanguage, in some way extraterrestrial, through this mirror ... In order to pass through ?+) And perhaps as with the "Grand Verre"<sup>50</sup> of Marcel Duchamp, to realize that there is nothing else behind than this Other Ourselves in Body seen from another point of view... A breath, an effluence always to be confronted with *Ce[LUi]* of this Body still there, on the Other side, that we have just left ?+)

Marc Veyrat / Julien Jain-Rindone,<sup>51</sup> 2022

<sup>49</sup> "An i+D/sign is a conceptual schema proposed in image form. It is the organization of a set of concepts ®-RELATED semantically between them in a plastic form, which aims to expose in a structured way all the data, links and connections used on different language levels of an information system". Marc Veyrat, *Notion n°51*, pp.136-138, *Ibid*<sup>2</sup>.

<sup>50</sup> Marcel Duchamp, *La Mariée mise à nu par ses célibataires, même* (! Le Grand Verre !-), 1915–1923. Oil, varnish, lead sheet, lead wire and dust between two glass panels, H x L x l : 277,5 x 175,9 x 8,6 cm, Philadelphia Museum of Art (United States of America). This artwork is considered unfinished by Marcel Duchamp. He recommends reading the notes he left while viewing it. These notes were written between 1912 and 1923 and published in 1934 under the title *Boîte Verte*, 93 explanatory documents on each of the elements of the Grand Verre. *Boîte verte, La Mariée mise à nu par ses célibataires, même*, Paris, Éditions Rose Sélavy, 1934, 300 exemplaires.

<sup>51</sup> But what happened in the "d-E+E-p\_d-i+V-E" experience at HEAD Geneva during the Computer Art Congress 7 ?+) ePROVING the TEXT experience is GIVING IT a FACE, a GAME)@ i-&U that i+M/PORTS by its own i-&U (! that is to say his personal distance that separates him from the Other, translated by the distance of What Ce[LUi] what i see !) an apparent ®-TERRIToRIALIZATIoN, that is to say the appearance of a form eSTRANGE® ®-PRODUCING an exterior FIGURED by the GAME® i-&U, of the primitive, INITIAL form of the text. Especially if this last one is ®-iNTERPRETED in another language !-)... Through this avatar of the GAME)@ i-&U disappeared with the writing, which speaks to us however in the first person, the TERRIToRY of this eXperience in subjective view opens a new World, a Metaverse. It is the affirmation, with this Mode Opératoire de la Dérive, of an i+M' that i+M' אָנְשׁוּר אֶהְיֶה of the Being given-es in the eSPACE opened by the Computer Art Congress 7 inside the HEAD ... THANK-U Julien Jain-Rindone <https://youtu.be/4Cuw1dU3sv8>