



ACCADEMIA
DI BELLE
DI FIRENZE

XR FESTIVAL FLORENCE 2024

FESTIVAL OPENING

Oratorio Santa Croce al Tempio 13 June 2024 – 16.00

XR EXHIBITION

Oratorio Santa Croce al Tempio 14 – 16 June 2024 – 10.00/17.00

ORFEO & LWANDA VR OPERA

Cattedrale dell'Immagine 14 June 2024 – 18.00

VIDEO IMMERSIVE SHOW & PERFORMANCE

Cattedrale dell'Immagine 16 June 2024 – 21.00

Artistic Direction **Carla Zanin, Alessio Bianciardi**

Producers **Federico Bardazzi, Paolo Bellocchi**



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XR Festival by Communities and Artistic Participation in Hybrid Environment Project (CAPHE) HORIZON MSCA-2021-SE-01

Opera Network, Florence, Italy

June 13-16, 2024

Artistic Direction: Carla Zanin, Alessio Bianciardi

Producers: Federico Bardazzi, Paolo Bellocchi

Edition and layout: Carla Zanin, Digital & Consulting

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In the heart of Florence, the XR Festival by CAPHE, concept and organization Opera Network, will explore the relationship between XR technologies and the architectural and artistic spaces. Numerical nature of design has been present in artistic thought and creation from the time of the ancient Grand Theory of Beauty, through the Renaissance with the prominent Florentines, such as Brunelleschi, who based their design on arithmetics and algebra alongside geometry. Renaissance thought in the sciences and the humanities were indeed intertwined, and beauty manifested before man was apprehended as an epiphenomenon of number. In 1436, on the consecration of the Brunelleschi's Dome, the famous Flemish musician G. Dufay composed the motet "Nuper rosarum flores", whose composition reproduced the numerical relationships present in the Dome, and they were linked to the golden section.

The current debate on art and digital transformation raises questions about the virtual and physical realms. Through an interdisciplinary approach in music, architecture, video art, game design, philosophy, the aim of the Festival is to try to expand the classical concept of space and artistic expression. XR can become a new level of physical architecture, experimenting with an 'expanded world' and opening up to new aesthetics and unexpected implications.

International artists and researchers collaborating in the European Horizon project CAPHE (Communities and Artistic Participation in Hybrid Environment) will join forces in defining the boundaries space between the physical and the virtual, creating a "new" space beyond their separation, as part of the XR Festival. They will experiment with forms, integrating them in a new hybrid way using VR and AR technologies, also for educational purposes in different specialties.

Carla Zanin – XR Festival Artistic Director

Aleksandra Lukaszewicz – Numerical Art Exhibitions Curator

Inside the XR Festival

Three main events will be carried out, as **three different prototypes of experimentation** in the field of immersive and XR technologies applied to performing arts and they will represent a significant milestone in the intersection of art, technology, and immersive performance, serving as an open platform to explore the limitless and potentiality of XR in transforming artistic and aesthetic expression and storytelling.

XR Art Exhibitions: a hybrid-physical exhibition curated by Aleksandra Lukaszewicz from the Polish Society for Aesthetics and a virtual exhibition at the GALERIA KONKRET AR.T on the Spatial.io platform curated by Helena Elias and Jose Revez from Faculty of Fine Arts at the University in Lisbon. Both exhibitions are elements of Numerical Art and will be accompanied by a show by Virtual Sculpture students from the University of Lisbon.

The hybrid artwork "Mukuru Tales" by Miastopracownia from Poland and an Art XR Tour by Narratologies from Greece are included in the Exhibition.

Hybrid Opera: a special event will be the hybrid performance **Orfeo & Lwanda**, in collaboration with Ensemble San Felice and Academy of Art in Szczecin, which will include an experimental VR Experience Opera room with the stage direction of Carla Zanin. Incorporating music by the conductor Federico Bardazzi with vocal soloists, two choirs, midi and physical instruments, immersive sound and video scenography, dance and Rokoko smartsuit technology.

The Italian tenor Leonardo De Lisi will play Orfeo physically, while the Kenyan singer Priscilla Gitonga will perform Lwanda African hero physically and also virtually on spatial.io platform, with the use of immersive video projection and the virtual onto the physical in the process of the transformation of common myths legends that connect humans transculturally on the level of archetypes. The performance will be the final effect of the participatory CAPHE research on the creative process in hybrid environments also with the use of AI tools managed by the fashion designer Anna Syczewska - focused on scenography, costumes and performative aspects of avatars presence. It will allow us to redefine not only myths, legends, roles and functions, but also categories of representation and presentation. The immersive video by Carla Zanin is the result of an integration of different artworks by Alessio Bianciardi, David Tozzi, the Kenyatta University students and Narratologies from Athens. In the context of the research and dissemination activities relating to the virtual audience, the Jagiellonian University from Krakow will carry out the experimental live streaming of the event in the VR Space of Academia Electronica on the platform spatial.io.

Video Immersive Show & Performance: a Video Immersive event will be held during a full evening dedicated to celebrating Video Art in all its diverse forms, encompassing traditional video art, immersive experiences, video games, ventures into the metaverse, and more, in a wide range of styles, techniques and thematic explorations. The event serves as a hub for collaboration between artists, technologists, and researchers in different fields, fostering interdisciplinary dialogue and innovation.

The event will be the result of a call open to artists, researchers, professionals and students in cinema, animation, digital arts, graphic design, video games, etc. The theme is open, allowing participants to explore the relationship between the physical and virtual realms, technologies and new aesthetics, tradition and innovation and experimentations engaging the Metaverse.

In collaboration with Pietro Marra and the students of the Fine Arts Academy of Florence, and Monica Mendes and the students of the Faculty of Fine Arts of Lisbon University.

In the context of the video immersive evening, two special live performances will be held:

Medinitaly by Roberto Malfagia, VR Meditation with Oculus, an immersive Mindfulness session in typical Italian landscapes enhanced by skillful use of spatialized ambisonics sound and a personalized sound design – reservation is required.

Bodyscaping - Dynamics for the Body by Massimo Bevilacqua, is a work that mixes performance, video installation, and sound design, experimenting with the use of interactive technologies to create a dramaturgical score in which the body acts to reinterpret urban and natural landscapes.

In the weeks leading to the three main events, at Fine Arts Academy of Florence and at Opera Network seat (via Jacopo da Diacceto, 3/b Firenze) interactive workshops and lectures will be held, according to this calendar <https://tinyurl.com/caphe-cal>

A man is shown in profile, wearing a VR headset and a hoodie that displays a digital cityscape with a sunset or sunrise. He is standing in a museum hallway with arched doorways and colorful light projections on the walls and floor. The text "XR EXHIBITION" is overlaid in the center.

XR EXHIBITION

NUMERICAL ART. FRACTALITY OF THE UNIVERSE

Curator **Aleksandra Łukaszewicz**

Contemporary endeavors to understand the world often incorporate in itself the approach from the hard sciences, especially quantum mechanics. This refers to humanities and to fine arts too, where the questions on the nature of the world, on possible forms of its perception, and the desirable or not interactions are deliberated. The thought and artistic experiments and research are therefore diving into the questions on the ontology and phenomenology of the augmented object, and on the possible forms of embodiment in hybrid environments, that is environments connecting physical and digital levels of reality in various proportions. The collective exhibition curated by Łukaszewicz uses artwork to stimulate reflection on the mathematical structure of the universe that is essentially connected with characteristics of the electronic layers of the artworks. It inscribes itself into the path of thinking present in pre-Socratic ancient Greece, in Renaissance in Italy, especially in Florence, until the research within the field of Art&Science. However, it rather focuses on the various aesthetic experiences that might be evoked by the art that is technologically defined.

Aleksandra Łukaszewicz - Habilitated in the field of cultural sciences, Doctor of Philosophy dealing with the Philosophy of Art and Culture, and with Philosophical Aesthetics in a Transcultural and Transhumanist Perspective. Since 2017, coordinator of international research projects focused on visual communication, art, cultural industries, cultural heritage, and art education from a transhumanist perspective. European Union Expert. Curator of art exhibitions as: individual exhibition of works by Zbigniew Romańczuk Hyperlink in the National Museum in Szczecin, 2021; joint exhibition Hyperlink. A New Image of the World 2021, or more recently "Contemporary Kenyan Women Painting. Experiences and Perspectives in the Posejdon in Szczecin in 2023. The artist, who creates photographic series and objects, installations and performative and poetic realizations.

Hanna Wilk-Prączyńska

Neverwhere - at the intersection of realities

Fragment of the diploma thesis carried out at the Academy of Art in Szczecin (supervisor: Prof. A. Guskos / annexe: Prof. M. Kopczyńska) 2024

The project 'Neverwhere - at the intersection of realities' involves a simple interaction with an abstract sculpture in a virtual and a real environment. Its aim is to search for an answer to the question of what is the focus of experience in one and the other environment when interacting with the object. Viewers of the work will seek this answer by experiencing the sculpture created by the artist themselves in a physical form, which is possible to hold in the hands, and in a virtual form using VR goggles and joysticks, in which it is possible, for example, to scale the object, which is not available in physical reality.

The artist also seeks this answer by observing the audience of her work and talking to them.

She also reflects on the differential experience of the cannon depending on the order of the environments of interaction with the work.



Hanna Wilk-Prączyńska - Graduate of Cultural Anthropology at the A.M. University in Poznań, final-year student at the Academy of Art in Szczecin, member of the Polish Society for Aesthetics. Her main areas of interest are curating practices for viewer-friendly exhibitions, and interactive exhibitions. She carries research on the influence of the surrounding space on the perception of a work of art by the viewer, especially concerning the duality of the virtual and the physical space in the perception of a work of art. Architect, interior designer, sculptor and multimedia artist.

Zbigniew Romańczuk

Coding Nature II

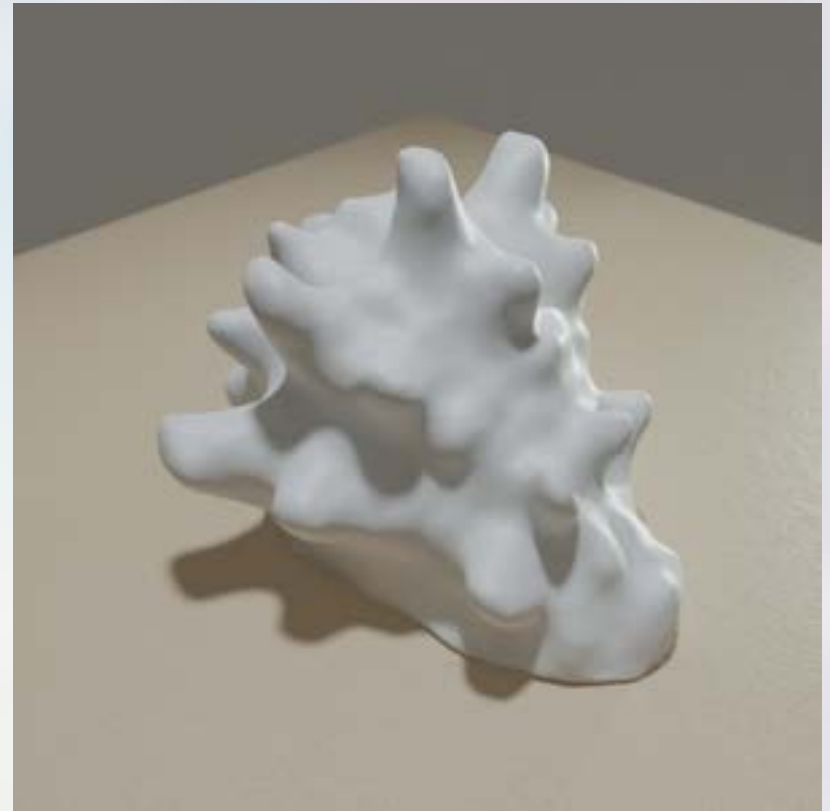
The 21st century represents a period of reformulation of our existing knowledge of nature, which is increasingly subject to technological manipulation. This situation leads us to ask again fundamental questions about the role and position of man in the context of a changing environment and about nature, which, not being separate from culture, is constantly transforming itself. Nature, while remaining in the evolutionary process, is subject not only to biological evolution but also to cultural evolution. Zbigniew Romańczuk's works from the series 'Encoding Nature II' show images of a shell that has been introduced into a virtual world and, through various textures, subjected to a transformation of its field of meanings, in order to be embodied again, this time in the form of digital prints on canvas and in augmented reality AR downloaded in the form of a mobile application using a QR code.



Zbigniew Romańczuk – Professor of Fine Arts. Dean of the Faculty of Painting at the Academy of Art in Szczecin. Vice-Rector for Art and Research at the Academy of Art in Szczecin from 2010 to 2016. From 1993 to 1994 he was on a research scholarship at the Royal Academy of Fine Arts in Copenhagen. From 2010 to 2017 he realized the art and science project “Grid System”, from 2018 to 2020 the “Digital Born” project, and from 2020 to 2023 the “Hyperlink” project. The realized projects addressed the issue of the image in an era of developing techniques of reproduction, processing, and creation of images leading to their hybridization.

Radosław Nagay *Shell II*

Evolutionary cultural processes raise important questions about the ontological status and social functions of artworks in the age of digital development and virtual reality. The study of these processes allows us to explore ways of understanding reality and possible alternative ideations, considering imagined experiences and their future potential consequences in order to be able to respond to them. For this reason, subjecting artistic matter to processing always entails an important responsibility for the forms that are derived from the matter. Nagay's work *Shell II* shows a model of a shell that, in the process of photogrammetry, has been introduced into the virtual world and then subjected to numerous transformations and printed using an incremental technique. As a result, these are physical copies of the shell, incorporating numerous artifacts of the journey the original took from the first photograph to the final print.



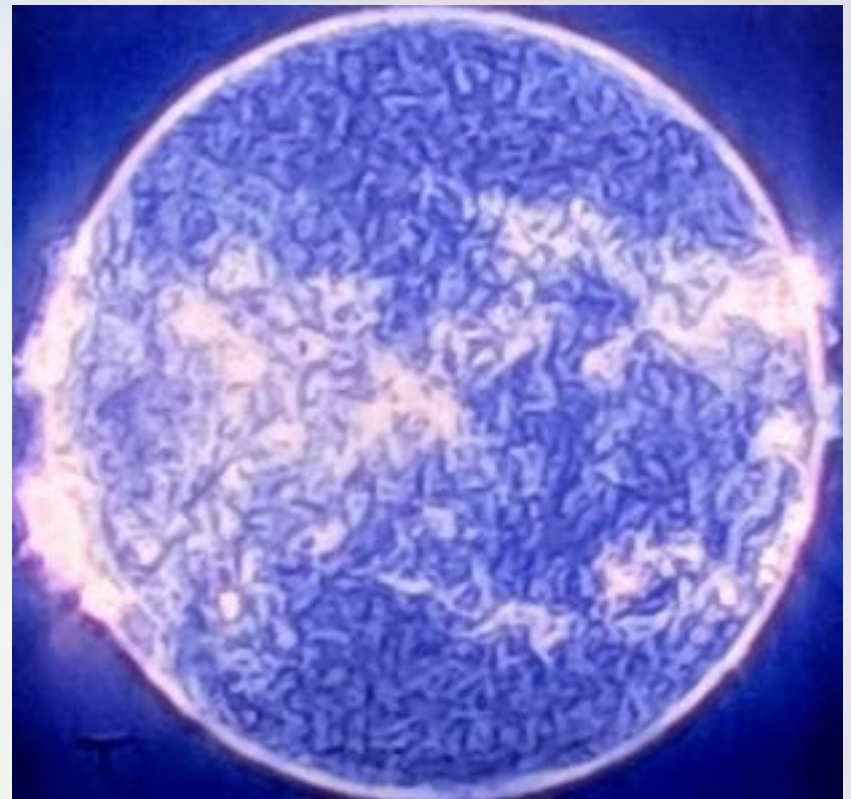
Radosław Nagay - Graduate of the West Pomeranian University of Technology (M.Sc.) and the Academy of Fine Arts in Łódź (Ph.D.). Assistant at the Faculty of Design of the Academy of Art in Szczecin, manager of the Virtual Design Laboratory at the Centre for Creative Industries in Szczecin. Designer with over 20 years of experience in the field of visual communication. Graphic designer, animator, mathematics, and physics enthusiast. His work includes hundreds of commercial graphic and multimedia projects and dozens of graphics, animations, and interactive installations at the interface of art and new technologies. Since 2019, he regularly presented his work in exhibitions focused on numerical art and new media.

Katarzyna Kujawska-Murphy

Ideocodes

A video by Katarzyna Kujawska-Murphy shows the recording of a camera flight path from underneath an airplane moving between continents interlaced with the visualization of an algorithm that brings together information of differences regarding data on the sociogeographical characteristics of people from selected continents: Europe and Asia in this case.

The artist explores visual communication within the area of intercultural research carried through art and intertwined with sociological aspects. She is interested in combining visual communication with AR and VR technology that adds dynamism to the interaction employing visual communication and supports different forms of engagement in the communicative processes.



Katarzyna Kujawska-Murphy is a graduate of Central Saint Martin's College of Art and Design in London and the Academy of Fine Arts in Poznan (University of Art in Poznan), where she works as an Associate Professor at the Faculty of Painting and Drawing. In 2010, she received a state decoration: "Meritorious for Polish Culture". She is a laureate of the Award of the Minister of Culture and Art (National Painting Review, Promotions'97).

She has participated as a speaker at national and international symposia, including Columbia University and the School of Visual Arts in New York, where she realized a project and an exhibition in cooperation with the Kosciuszko Foundation: "Silence in Slow Motion" at Lou Reed Studio. Since 1999, she has collaborated with the Japanese art organization International Art Exhibition A-21, has curated international exhibitions in Poland and abroad, and participated in symposia and solo and group exhibitions at home and in Japan, Italy, Greece, Taiwan, Ukraine, the UK, and Germany, also in an honorable exhibition at the BAUHAUS School in Dessau.

Filip Wierzbicki-Nowak

Sol and Liquid Transfer

In his artistic video 'Sol', Filip Wierzbicki-Nowak shares with the viewer a longing for a lost time of carefree, but also a time of focus and the magic of everyday life. The nostalgia is concentrated in an animated ball that spins on an abstract-looking background that is a fragment of the artist's everyday life - the street where he lives. The work 'Liquid Transfer' is an interpretation of programming language and an attempt to show how it directly affects our perception.



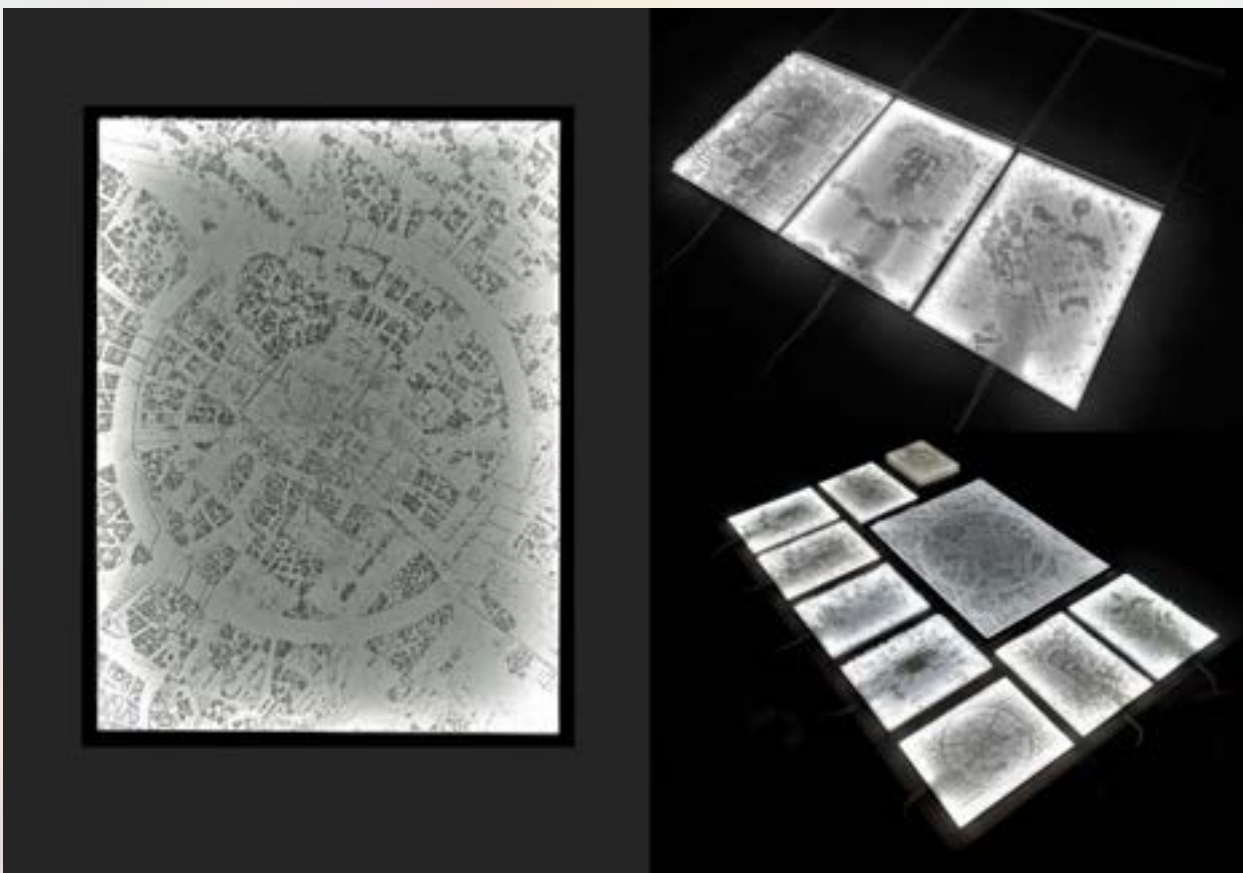
Filip Wierzbicki-Nowak - Graduate of the University of the Arts Poznan. He obtained his diploma in Painting in the studio of Prof. Dominik Lejman in 2012. Since 2016, he has been affiliated with his alma mater. He defended his doctorate in 2018. Currently an assistant professor at the 8th Drawing Studio at the Magdalena Abakanowicz University of the Arts Poznan.

Andreas Guskos

Fractals. Invisible Landscapes

Fractals exist in the domain of mathematics in many dimensions, and they have very complex structures, which are created with the use of simple mathematical rules. Observing the examples of fractals and other mathematical formulas in nature, such as e.g. cellular automata, one could get the impression that these abstract rules and structures from the world of mathematics are directly connected with material reality. Owing to the means of artistic expression and the development of science and technology the range of the universe that we can experience sensually is constantly expanding.

In the "Fractals. Invisible landscapes project", Andreas Guskos created fractal spaces using mutations of various mathematical formulas, logical operations between them, and navigation in the generated space which he visualized and made available in the form of films, digital prints, and 3D prints. The work develops the idea that nature is a part of mathematics and that by navigating in its space we are discovering unknown territories, analogically as once sailors were discovering new lands by sailing across oceans.



PhD D.Sc. Andreas Guskos, Full Professor. Ph.D. and D.Sc. in Art. MA Eng. in Architecture. Working in the fields of Art, Design, and Architecture. Exhibited and presented his works in Poland, Germany, Ukraine, Czech Republic, Greece, Italy, UAE, USA, Taiwan, Hongkong, Mainland China, Israel, and Japan. Originator and developer of the International Interdisciplinary Symposia on Art, Science and Technology MEDEA. In his work, he refers extensively to natural philosophy and tries to get closer to the mystery of how nature evolved and how the universe is built.

Arkadiusz Marcinkowski

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In the evolving landscape of architectural design, the integration of physical and virtual spaces is not just inevitable but essential. As we explore this transformation, this series delves into how visual and XR technologies are revolutionizing our interaction with architectural environments.

The synthesis of physical and virtual spaces via visual and XR technologies marks a new era in design, offering enhanced perceptual depth and a redefined user experience. This series by Arkadiusz Marcinkowski aims to illustrate the profound impact these technologies hold, promising a future where architecture extends beyond mere physical structures to immersive, adaptable environments.



Arkadiusz Marcinkowski – Full Professor in Fine Arts, practicing artist, and art educator, graduated from the Academy of Fine Arts in Poznan. His artistic portfolio includes dozens of exhibitions in graphics and easel painting. He has participated in numerous exhibitions abroad, particularly in Japan, where he travels annually to present his works in prestigious galleries in cities such as Tokyo, Nakanojo, Kumamoto, Kobe, Kyoto, Wakayama, Takaruzaka, Sakai, Tamana, and many other places. His works have been showcased in many prestigious venues, including the European Parliament. He served as the Dean of the Faculty of Graphics at the Academy of Art in Szczecin.

He specializes in digital graphics, including digital graphics using artificial intelligence, video art, graphic design, painting, and spatial activities. His works are a testament to his constant exploration of new forms of expression and his deep commitment to the advancement of art.

Andrzej Banachowicz *Through the passage...*

The artwork "Through the passage..." refers to a liquid space imagined after reading Dante Alighieri's "Divine Comedy". In these spaces of the afterlife and nooks and crannies in which powerful emotions are hidden. The passage between the physical and the virtual is the continuation of the passage between the real /physical and spiritual/phantasmagorical. Wandering through uncertain textures and weaving flickering narratives we can never be sure about the objective truth and learn only about the lenses through which the truths are perceived.



Andrzej Banachowicz - Full Professor, M. Abakanowicz University of Arts in Poznan. Head of the 5th Studio of Sculpture - Weaving Object Faculty of Sculpture, Department of Sculpture and Spatial Activities.

Studied at the PWSSP in Poznan in 1973-1978.

Visiting Professor at Slippery Rock University, Sculpture and Textile Workshop, USA (2003); the only representative of Poland at the Symposium on TAPESTRY 2008: The Fine Art of Weaving" at The Australian National University, School of Art Canberra. Chairman of the Arts Team of the Council for Scientific Excellence (2019-2023). He was awarded the Gold Medal Meritorious to Culture Gloria Artis. Participant in many art projects. Creates in the field of broadly defined artistic textiles, tapestry self-quotation in new media transfiguration, digital printing, installations and objects made of various materials. Participation in solo and group exhibitions in the country and abroad. The artist' works are also in public and private collections.

Aleksandra Łukaszewicz

Embroidery Matrix

The Embroidery Matrix work consists of a scaled-up ceremonial towel and an audio recording of a song sung in the so-called “white chant” entitled “Rose”. The towel is decorated with a pattern of selected embroideries from Belarusian cross-stitch embroidery, which was an important cultural code that framed people's lives accompanying them at crucial moments in their lives. The creation of one's own ritual towel, from which one can make a tent and in which one can symbolically hide and containing patterns of the Love Song, the Sun, the Earth, the Conjunction of the Sun and the Earth, and the Mother Parents with the Sacred Tree constituted a work of ritual character, aimed at telling and protecting one's life story.

The work is part of the My Cultural DNA series.

The singing: assembly Wesnowe Wł: Alicja Piotrowska, Sonia Mrzygłocka-Pyć, Agnieszka Pawłowska, Aleksandra Łukaszewicz.



Aleksandra Łukaszewicz - Habilitated in the field of cultural sciences, Doctor of Philosophy dealing with the Philosophy of Art and Culture, and with Philosophical Aesthetics in a Transcultural and Transhumanist Perspective. Since 2017, coordinator of international research projects focused on visual communication, art, cultural industries, cultural heritage, and art education from a transhumanist perspective. European Union Expert.

Curator of art exhibitions as: individual exhibition of works by Zbigniew Romańczuk Hyperlink in the National Museum in Szczecin, 2021; joint exhibition Hyperlink. A New Image of the World 2021, or more recently “Contemporary Kenyan Women Painting. Experiences and Perspectives in the Posejdon in Szczecin in 2023.

The artist, who creates photographic series and objects, installations and performative and poetic realizations,

Dominika Wilczyńska

Dominika Janicka

Barbara Nawrocka

Mukuru Tales

How can we define a place that serves as both a creative laboratory for children and a space for architectural experimentation? We evoked children's visions as the starting point for creating a new space in Mukuru, Nairobi, Kenya. The project is inspired by a participatory approach, focused on collaboration with the local community under the auspices of the artistic collective Wajukuu Arts. We present an illustration of a process that evolves with the engagement and ingenuity of both children and their mentors, as well as research on feminist thought in informal settlements in Kenya. The process involved workshops with children, architectural creation, and the use of digital tools to create a design that is easily personalized and built by the users themselves.



Barbara Nawrocka - architect based in Kraków, Poland, cofounder of Miastopracownia architectural studio and Bal architektek initiative dedicated to women in architecture and feminist urban planning. She is pursuing her PhD in Art at the University of the National Education Commission in Krakow, researching plant memory.

Dominika Wilczyńska - architect based in Kraków, Poland, cofounder of Miastopracownia architectural studio and Bal architektek initiative dedicated to women in architecture and feminist urban planning. She completed degrees in both architecture and painting and set design. She creates illustrations and collages.

Dominika Janicka - architect, activist, and curator. She founded FAIR BUILDING Studio, which empowers marginalized communities, nature, and social causes through design. She teaches at Kielce University and serves as the Creative Director at the Institute of Design Kielce. Dominika collaborates with Miastopracownia, utilizing her expertise in VR and parametric design.

(RE)SENSING SCULPTURE

Physical and augmented works of Bachelor and Master students in Sculpture from the Faculty of Fine Arts of the University of Lisbon

Curator **Helena Elias** FBAUL bachelors's sculptures

in collaboration with

Narratologies

to extend the visualization of sculptures onto public space near Oratorio

Along with Numerical Art exhibition curated by Aleksandra Łukaszewicz and in the context of studio practice in sculpture classes, the making of models through assemblage compositions is a playful moment while involving sculpture practice and thinking. Ephemeral and processual, they have a limited existence due to the low durability of the materials. Although more expressive, vibrant, and balanced than the final work, their use ends once the sculpture is presented. To extend their use, first year students documented their models through 3D apps in class. The process opened new iterations for sculpture presence in hybrid realities, as the digitized models give rise to new creative starting points. The models compose the virtual gallery of ephemeral sculpture that we called "pocket sculptures" and are presented physically at Oratorio Santa Croce in Florence to enrich the haptic experience of the viewers regarding haptic memories and multisensorial reception of the virtual gallery experience.



Helena Elias is an artists researcher and Assistant Professor in Sculpture at the Faculty of Fine Arts of Lisbon. She graduated in sculpture at the University of Lisbon, holds an MFA from the Robert Gordon University, in UK, and a PhD in Public Art from the University of Barcelona. She undertook a post-doctoral art-based research grounded in the fields of drawing and sculpture. She has been involved in diverse research projects, publishing and exhibiting regularly.

The students and their Sculpture Models presented at the Exhibition:

Sofia O'Neill Assembled body

Miguel Coimbra Constructed Graffiti

Ana Santos Transforming Nature

Miguel Basto Keys

(IN)TANGIBLE

Curator **José Manuel Revez**

(in)tangible is an exhibition of digital sculpture installations by sculpture students from the Faculty of Fine Arts of the University of Lisbon (FBAUL) and the Athens School of Fine Arts (ASFA), curated by Professor José Manuel Revez - FBAUL, Sculpture Department, with the participation of students from Portugal, Italy and Greece. This exhibition consists of multiple multimedia sculpture installations in a virtual building created by Miastopracownia for the KONKRET AR.T Gallery. Alongside the (IN)TANGIBLE exhibition the KONKRET AR.T Gallery hosts the exhibition curated by Revez and titled "EtheReal State", presenting in multiplied scanned and rendered, virtual Oratorios chosen artists from the Numerical Art. Fractality of the Universe, what creates an additional overlapping layer of reality and creativity.

José Manuel Revez is an Assistant Professor in the Sculpture Department of the Faculty of Fine Arts of the University of Lisbon. He coordinates the Sculpture Research Group and the Master in Sculpture. He has been developing his research in the field of digital sculpture, hybrid realities and 3D sculptural modelling. Amongst other subjects, he teaches Digital Sculpture (undergraduate and masters), whose students' works are presented in this exhibition.

The students and their virtual sculptures presented at the (IN)TANGIBLE exhibition:

Andreia Pereirinha – Fronteiras

Beatriz Aboim – Medula

Giullia Facchin – Self-Supporting Structure

João Pereira – Arrastão, Desconstrução, Corrosão

Ricardo Imperial – Extrapolações da Vida

Sara Boia – A quebra da tapeçaria; Na Teia, entrelaçada; sem título

Vera Vilhena – Testemunhos

Anastasia Tsoutsouka – Bloom

Katerina Kyriafini – Suspended Moments



XR URBAN FABRICS: SEARCHING FOR MATERIALITIES IN THE CITY

Narratologies: Natasha Papathoma, Alikı İovita

FBAUL: Helena Elias, José Revez

Jagiellonian University: Jakub Petri, Monika Krakowska, Magdalena Zych

FBAUL students: Anastasia Tsoutsouka, Miguel Coimbra, Sofia O'Neill, Miguel Basto, Ana Santos, Rafael Santos, Mariana Pombo, Jessica Amaro

The project aims to blend various materialities of the city's physical environment and sculptures using Extended Reality techniques. Digital pocket sculptures, placed using Augmented Reality, are located at several spots around the city, particularly around the Oratorio. Participants receive a paper map that indicates the locations of the AR pocket sculptures and includes QR codes. When participants arrive at a spot, they scan the corresponding QR code on the map, which activates an online AR Image Scanner on their mobile phones. Using this AR Scanner, they search the area to find a specific sticker with the indicated image. When they target the image with their mobile devices, an AR pocket sculpture appears. Participants visit all the spots indicated on the map, collecting clues along the way. Once they have visited all the locations, they can enter the Oratorio and unlock the final AR experience. This final experience features an AR sculpture that appears as a face-wearable/hat on the participants, allowing them to take AR selfies and post them online, showcasing the community created during the process.



Narratologies is an award-winning company based in Greece that creates hybrid cultural experiences using XR technologies and gamification. It offers a unique way for travelers to explore a destination through hybrid treasure hunts, which incorporate special shopping rewards. Travelers can play games, learn local history, sample local cuisine, socialize, bond with loved ones, and shop from a handpicked selection of local shops and designers. Narratologies has received recognition in numerous regional and global travel and innovation contests, including the Skift Idea Award, the Greek Tourism Awards and the Forbes 30 under 30 2021 list for the two founders, Alikı İovita and Natasha Papathoma. The company has also established valuable partnerships in Europe, USA and East Africa with both local and global stakeholders. It has collaborated with institutions such as Athens International Airport, Marketing Greece, the Hellenic Chamber of Hotels and global OTAs such as Viator and GetYourGuide among others. Moreover, Narratologies participates in various European and domestic research programs to explore new possibilities in the fields of creative technology and cultural creation.



ORFEO & LWANDA

ORFEO & LWANDA

The Soul in spiritual and hybrid traditions

VR Opera

Friday 14 June 2024 18.00

Cattedrale dell'Immagine

Santo Stefano al Ponte Vecchio Firenze

L'Orfeo by Claudio Monteverdi

Kenyan Traditional Music

Concept, Direction **Carla Zanin**

Conductor **Federico Bardazzi**

Program by

Federico Bardazzi, Carla Zanin, Elijah Adongo, Priscilla Gitonga

Federico Bardazzi *Conductor*
Carla Zanin *Director*
Priscilla Gitonga *Soprano*
Hilda Kagwiria *Soprano*
Leonardo De Lisi Orfeo *Tenor*
Marco Di Manno *EWI, Flute*
Silvia Fontani *EWI*
Dimitri Betti *Midi Keyboard*
Debora Tempestini *Midi Keyboard*
Cecilia Iannandrea *Midi Keyboard*

Alesia Seraya *Rokoko Costume Performer*
Olga Soroka *Rokoko Costume researcher*

Kinesis Contemporary Dance Company
Angelo Egarese *Artistic Director*
Elena Alessia Hodor, Francesca Piergiacomo *Dancers*

Coro Etnico Agorà
Choir Master **Daniela Dolce**

with the participation of
Capriccio Armonico
Sopranos **Elisabetta Braschi, Yuliya Shyshko**
Altos **Roberta Coppola, Judi Siegel**
Tenors **Cristiano Picchioni**
Basses **Simone Borri, Gianandrea Giovanardi**

Video Concept **Carla Zanin, Students of Keniatta University & Narratologies**
Video Editing **David Tozzi, Alessio Bianciardi, Students of Keniatta University**

Sound Engineer **Nicola Cavina**

Virtual Environment in the Metaverse **Josè Revez**

Virtual and AI design through the collective creation process of Priscilla Gitonga's costume and physical costume - creative manager **Aleksandra Lukaszewicz**, *cognitive center of the creative process* **Anna Syczewska**
co-creators of VR conceptual journalling drawings **Sidey Myoo, Hanna Wilk-Prądzyńska, Rufus** *and other CAPHE Consortium members*

Live streaming in the VR Space of Academia Electronica on spatial.io
Sidey Myoo, Jakub Petri - Jagellonian University

in collaboration with **Academy of Art of Szczecin**

with the Virtual Participation
Almasi Chorale
Ensemble San Felice

Program

FIRST PICTURE

Claudio Monteverdi L'Orfeo ATTO I

Rosa del ciel Orfeo Leonardo De Lisi Tenor

In this aria Orfeo is referring to the god of the sun and light (Apollo who is also his father) and tells about his joy and gratitude to be in love with his beloved Euridice. He remembers the first time he saw Euridice and they exchange the promise of love. So, this aria celebrates the love between humans and also the love between humans and gods.

Vieni Imeneo Capriccio Armonico, Dance

This chorus is an invocation to all nymphs and shepherds to come and celebrate with dances and songs the upcoming marriage between Orfeo and Euridice, and this is also an invocation to the god of marriage (Imeneo) to bless the spouses. It is a bucolic context and the scene takes place in the nature where also the stars, the sun and moon are dancing for such a nice day.

Elijah Adongo Lwanda Magere

Grandmother Hilda Kagwiria Soprano

The Grandmother warns Lwanda of the woman he has fallen in love with, appearance hides her cynicism.

Baba Yetu Coro Etnico Agorà

Baba Yetu was written in 2005 by Christopher Tin (famous American composer of orchestral and choral music) and arranged by the South African André Van Der Merwe.

It is a perfect example of contamination and integration, an American and a South African who write a musical prayer, a spiritual song that goes beyond the boundaries of religious faiths.

It is a hymn to brotherhood performed by countless African choirs. The text, in fact, is none other than the famous Our Father prayer in the Swahili language

SECOND PICTURE

Claudio Monteverdi L'Orfeo ATTO II

Tu se' morta Orfeo Leonardo De Lisi

Tenor, Continuo

In this aria Orfeo learns that Euridice died, due to snake bite. He is shocked by this terrible news and sings a lament song; at the same time he decides to descend to the Kingdom of Shadows (Souls) and try to soften the heart of the King of Shadows (Orfeo is a musician and a singer, so he wants to use his music to soften the heart of the King) in order to bring back Euridice.

Ahi! Caso acerbo Capriccio Armonico, Dance

This chorus reverberates the lament of Orfeo

Elijah Adongo Lwanda Magere

Oh my love Mikayi

Lwanda Priscilla Gitonga Soprano

The song "Lwanda Magere" is a heartfelt tribute to Mikayi, his beloved wife. Through the lyrics, Lwanda Magere expresses his deep love for Mikayi and his reluctance to marry a second wife, even though pressured by the elders to do so for the sake of peace between rival communities. The song reveals Lwanda's tender side as he expresses his fear of losing his first love.

THIRD PICTURE

Claudio Monteverdi L'Orfeo ATTO III

Possente spirto Orfeo Tenor, Continuo, Dance

Orfeo sings a hypnotic and heartfelt prayer to convince the guardian of the Shadows Kingdom to let him in. The guardian is so sweetened by this song that he falls asleep.

Nulla impresa Capriccio Armonico, Dance

This chorus celebrates the great and impressive feat of Orfeo who was able to enter the underworld.

Be isewinjio contrafactum of Dudu traditional Kenyan song (Recorded Almasi Chorale)

this chant celebrates Lwanda and its essence and relationship with the unseen world

Hilda Kagwiria Soprano

Coro Etnico Agorà

FOURTH PICTURE

Claudio Monteverdi L'Orfeo ATTO IV

Qual honor di te sia degno Orfeo Tenor, Continuo

Orfeo is incredible joyful because thanks to his powerful lyre and his singing, he was able to win the Kingdom of Shadows and he's walking ahead to Euridice, as he promised to the Shadows God that he will look at her ONLY out of the Kingdom. But he broke his promise, as he doubted and momentarily lost faith along the way: suddenly he decides to have a look to her and she disappears, coming back to the Kingdom of Shadows.

E' la virtute un raggio Capriccio Armonico, Dance

This chorus reverberates the previous scene

Elijah Adongo Lwanda Magere

Lwanda & Mikayi Duet Last night I have a dream

Lwanda Priscilla Gitonga Soprano

Mikayi Hilda Kagwiria Soprano

In this captivating duet the protagonists delve into Lwanda's dream, revealing his profound fear of losing his first love, Mikayi. The song opens with Lwanda recounting a vivid dream where he marries Mikayi, who has won the approval of the village elders. Mikayi, intrigued by the dream, seeks further details, uncovering a vision of their blissful white wedding, symbolizing their union with the full support of their community. Through the dream's narrative, Lwanda's role as a protector and provider in their relationship is affirmed, resonating with cultural expectations of masculinity and familial duty.

Misawa contrafactum of Vaida traditional Kenyan song (Recorded Almasi Chorale)

in this song Lwanda's call is affirmed not only for physical duels and hatred of violence

Hilda Kagwiria Soprano

FIFTH PICTURE

Claudio Monteverdi L'Orfeo ATTO V

Sinfonia

Vanne Orfeo Capriccio Armonico, Dance

This is the final chorus, where Apollo (the God of the Sun and Orfeo's father) appears and invites Orfeo to join him in heaven, where he will be able to see his beloved Euridice again, shining in the stars.

Jikela Emaweni Coro Etnico Agorà

The song Jikela Emaweni (the retreat Song) was written by Miriam Makeba in 1950 but first published in 1960.

The text tells the story of the warrior men of the Xhosa tribe in southern Africa, who participate in the art of fighting with long sticks.

By singing this song the author wanted to raise awareness of the habits and customs of her country, to claim the pride of being African, at a time where Apartheid was very strong.

In fact, the song was transformed into a song of protest and revolution, so much so that it was included in the film denouncing mining and discrimination in South Africa "Blu Diamond"

The Project

This Prototype comes from Virtual Stage concept, a research started three years ago during the pandemic and is still ongoing. Thanks to a series of experimentations in different opera staging, today it is possible to bring new results of the development of this experimental methodology of Hybrid staging to outline the next steps of this research in progress.

The aim of the project is to try to find out a cultural bridge between the myth of Orpheus and African legends and traditions.

This innovative Prototype takes in account the most representative pieces of Monteverdi's opera "L'Orfeo", one of the first form of "melodrama", the closest one we know today.

The program foresees intersections among singers, instrumentalists, dancers and video projections, avatar 2D, and focuses on the integration between Monteverdian harmonies and sounds of Kenyan musical traditions. The performance tells the stories of two heroes, archetypal figures of Western and African myths, Orfeo and Lwanda Magere and it is structured in five pictures developing in a continuous flow where the dancers act as a "catalyst", accompanying the two legends.

Orpheus makes the journey into the underworld which is a physical and virtual journey since by walking the streets of Hades at the same time he immerses himself in his own soul where pain resides which can be transformed into creative energy and new inspiration. So, in this case study, the singer who plays Orpheus represents the physical journey, while the video projection avatar 2D represents and reverberates the path within himself, in the world of emotions and images.

In the geographical area of Kenya and neighboring countries, animism and tribal ancient shamanic traditions coexist integrated with new form of spirituality and they are well connected in the social and religious fabric. Despite the official religions, African animist beliefs persevere. Orpheus is the psychopomp and his archetype could be well connected to the animism tradition, as he makes the shaman travel between the physical and spiritual realms, becoming an intermediary between visible and invisible world as shamans do.

In this Opera each character - like Orpheus and Lwanda - has to face the shadow. Orpheus follows his beloved to the land of shadows and Lwanda Megere dies being wounded in his shadow. The exit from the underworld - by Orpheus live and by Lwanda in the form of a stone - shows that one can become a hero only when one integrates one's shadow. Then one can possess an immortal power that can survive death, but also betrayal or rejection.

The figure of Lwanda - a transcultural figure united by the shadow to Orpheus - becomes a woman - Priscilla Gitonga - in this performance, showing the universal character of the archetypes, which trespass also gender divisions.

The dancers will contribute to a deeper visual and expressive emotion in a continuous exchange with the different music genres.

Sampled sounds of original western baroque instruments and traditional African instruments will be played by midi keyboards. Some physical instruments will integrate the performance. Some partial prerecorded playbacks (chorus, brasses, percussions) will interact with live musicians. The performance can be held in an unconventional venue.

Lwanda Magere the Great Warrior of the Luo

No Luo warrior has had a more profound effect on the community than Lwanda Magere, son of the Sidho clan. His name means "fierce rock", or the rock that he builds and this shows how mighty this warrior once was.

Stories are told of his supernatural powers and stony skin. It is said that he was indestructible and that spears, arrows and maces simply bounced off his body. His uncanny ability to tear apart entire armies is still celebrated today. The Nandi were the traditional enemies of the Luo and were extremely good at fighting especially at night.

On the other hand, Lwanda Magere and her tribesmen fought better during the day. While the people fought, Lwanda was seen at home smoking tobacco, but if he felt that the Nandi were threatening his people, he demanded that the shield and spear be brought to him immediately.

The ensuing battles would result in Lwanda taking down so many Nandi Warriors at once that the rest would have no choice but to flee. The Nandi were so afraid of mighty Lwanda that whenever they heard that he too was on the battlefield, they all ran back to their lands.

Lwanda Magere sometimes even followed them into their homes and took their livestock, their most prized possessions. It finally reached a point where the Nandi gave up fighting Lwanda Magere as they didn't know what to do to defeat him. They left him alone, deciding that it was indeed God's miracle.

Lwanda's downfall, however, came in the form of his wife, Nandi. The Nandi had given him their most beautiful girl to appease him and make him leave their cattle alone.

It so happened that one day Lwanda fell ill and his first wife was not there to take care of him. He chose to call his wife Nandi to bring him medicine. He instructed his wife Nandi to cut her shadow with a knife to administer her medicine. Can you imagine her shock when she saw the shadow bleed!

That same night, cunning wife Nandi sneaked back to her people and told them the secret of Lwanda and they attacked the same night using the element of surprise. Caught unprepared, Lwanda and the Luos fought bravely and defeated the Nandi.

It was nearly dawn when the cowardly attackers retreated in defeat. And then a Nandi warrior remembered that Lwanda's shadow was bleeding. He stopped at the top of a hill and speared the emerging shadow of Lwanda. Alas!

Suddenly, strong winds blew over the land of the Nandi and Kano, the land of the Lwanda people. And then, two years of drought followed the death of Lwanda Magere. Lwanda appeared to the Luo elders in a dream and told them where he had died.

to this day, the place where he died is revered and people come from all over the world to conduct rituals and prayers on the stone. Even today the story of Lwanda Magere is handed down from generation to generation.

Priscilla Gitonga



Avatar of Priscilla Gitonga playing Lwanda Magere hero

Lyrics

Orpheus

*Rose of heaven, life of the world,
and worthy Heir of him who holds the
Universe in sway:
O Sun, who encircles all and sees all
From your starry orbits,
Tell me, have you ever seen
A happier and more fortunate lover than I?
So happy was the day,
My love, when first I saw you,
And happier the hour
When I sighed for you,
Because at my sighs you sighed:
Happiest the moment When your white hand,
Pledge of pure faith, you gave to me.
If I had as many Hearts
As eternal Heaven has eyes and as these
Lovely Hills in green May have leaves,
They would all be brimming and overflowing
With that pleasure that today makes me content.*

Chorus of Nymphs and Shepherds

*Come, Hymen, do come,
And may your ardent torch
Be like a rising sun
That brings these lovers peaceful days
And forever banish
The horrors and shadows of torments and grief.*

Grandmother

*My son Lwanda no one ever was so strong
I know your love for this land
your commitment to the struggle is known
watch out son her beauty's beyond reproach
and all men would lust for her but,
like a chalice that is poisoned,
is she her heart is full of evil flee from her
a bird may fall in love with his lover the fish
where will they build a home will it be on land or
the sea...*

Our Father

*Our Father, who art in Heaven. Amen!
Our Father,
Hallowed be thy name.*

*Give us this day our daily bread, Forgive us of
our trespasses
As we forgive others*

*Who trespass against us
Lead us not into temptation, but deliver us from
the evil one forever.*

*Thy kingdom come, thy will be done On Earth as it
is in Heaven. (Amen)*

Orpheus

*You are dead, my life, and I still breathe?
You are gone from me
Never to return, and I should remain?
No, for if verses can do anything,
I will go in safety to the deepest abysses,
And having softened the heart of the King of
shades,
I will bring you back with me to see
the stars again: Oh, if wicked destiny refuses me
this,
I will stay with you, in the company of death.
Farewell earth, farewell Heaven and Sun, farewell.*

Chorus of Nymphs and Shepherds

*Ah bitter fate, ah wicked and cruel destiny,
Ah hurtful stars, ah avaricious Heaven.
Let no mortal man trust Fleeting and frail
happiness,
That soon vanishes, and often
After a great ascent a precipice is near.*

Orfeo

*Rosa del ciel, vita del mondo, e degna
Prole di lui che l'Universo affrena,
Sol, ch'l tutto circondi e'l tutto miri,
da gli stellanti giri,
dimmi: vedestù mai
Di me più lieto e fortunato amante?
Fu ben felice il giorno,
Mio ben, che pria ti vidi,
E più felice l'ora
Che per te sospirai,
Poi ch'al mio sospirar tu sospirasti:
Felicissimo il punto
Che la candida mano
Pegno di pura fede à me porgesti,
Se tanti cori havessi
Quant'occh'ha il ciel eterno, e quante chiomè
Han questo colli ameni il verde maggio,
Tutti colmi sarieno e traboccanti
Di quel piacere ch'oggi mi fà contento.*

Coro di Ninfe e Pastori

*Vieni Imeneo, deh vieni,
E la tua face ardente
Sia quasi un Sol nascente
Ch'apporti à questi amanti i dì sereni
E lunge omai disgombre
De gl'affanni e del duol gl'orrori e l'ombra*

Baba yetu

*Baba yetu, yetu uliye Mbinguni yetu, yetu amina!
Baba yetu, yetu uliye
Jina lako litukuzwe.*

*Utupe leo chakula chetu Tunachohitaji
utusamehe Makosa yetu, hey!
Kama nasi tunavyowasamehe Waliotukosea
usitutie
Katika majaribu, lakini
Utukoe, na yule, muovu e milele!*

*Ufalme wako ufike utakalo
Lifanyike duniani kama mbinguni. (Amina)*

Orfeo

*Tu se' morta, mia vita, ed io respiro?
Tu se' da me partita
Per mai più non tornare, ed io rimango?
No, che se i versi alcuna cosa ponno
N'andrò sicuro a' più profondi abissi,
E intenerito il cor del re de l'Ombre
Meco trarròtti a riveder le stelle.
O se ciò negheràmmi empio destino
Rimarrò teco in compagnia di morte,
A dio terra, a dio Cielo, e Sole, a dio.*

Coro di Ninfe e Pastori

*Ahi caso acerbo, ahi fat'empio e crudele,
ahi Stelle ingiuriose, ahi Cielo avaro.
Non si fidi huom mortale
Di ben caduco e frale,
Che tosto fugge, e spesso
A gran salita il precipizio è presso.*

Oh my love Mikayi

Oh my love Mikayi
 Yes I know
 You are so upset with me
 I don't deserve you again
 After all I have done
 The elders came to me last night
 I swear my love , I am afraid
 A black cat crossed my path
 My world is crumbling
 I am afraid I was in hut weaving this necklace
 Just for you
 As a sign of love
 Then the elders came to me last night
 The elders came to me
 To marry this girl
 I don't even love
 It broke my heart my love
 I said NO , I WONT DO IT
 How can you come up with a matter so ridiculous
 as this
 I reject it , and reject it

I put them solely in their placedeclared my love for
 you
 They must know and respect , my vow
 I love you, please hear me out
 There is no one like you, none like you
 I know

But then the elders came with a proposal Marry the
 lady to emancipate the land
 The dice was cast, I must marry her
 And if I don't , they'll banish you
 I'll never see you again
 I got scared to loose you
 Please understand
 It was a sacrifice , for the land.

Orpheus

Powerful Spirit and fear-inspiring God,
 Without whom to make passage to the other bank
 A soul, freed from the body, presumes in vain:
 I do not live, no; since my dear bride
 Was deprived of life, my heart is no longer with me,
 And without a heart how can it be that I live?

For her I have made my way through the blind air,
 Not yet to Hades, for wherever there is
 Such beauty there is Paradise in her company.

Orfeo am I, who follows Euridice's steps
 On these dark sands,
 Where never mortal man has gone.
 O serene light of my eyes,
 If one look of yours can return me to life,
 Ah, who denies comfort to my afflictions?

Chorus of Infernal Spirits

No undertaking by man is attempted in vain,
 Nor against him can Nature further arm
 herself. And of the unstable plains
 He has ploughed the wavy fields, and scattered the
 seeds
 Of his labors, whence he has
 gathered golden harvests.
 Thus, as memory
 Might live of his glory,
 Fame, to speak of him, has loosened her tongue,
 He who restrained the sea while in a fragile barque,
 Who disdained the wrath of the South and North
 Winds.

Be isewinjio

Have you heard of Lwanda,
 eheeee
 The late chief's son.
 What happened?
 They say he is a ghost
 You know that is not true

Orfeo

Possente spirto e formidabil nume,
 senza cui far passaggio à l'altra riva
 Alma da corpo sciolta invan presume,
 Non vivo io nò, che poi di vita è priva
 Mia cara sposa, il cor non è più meco,
 E senza cor com'esser può ch'io viva?

A lei volt'ho il cammin per l'aer cieco,
 A l'Inferno non già, ch'ovunque stassi
 Tanta bellezza il paradiso hà seco.

Orfeo, son io che d'Euridice i passi
 Seguo per queste tenebrose arene,
 ove già mai per huom mortal non vassi.
 O dele luci mie luci serene;
 S'un vostro sguardo può tornarmi in vita,
 Ah, chi nega il conforto à le mie pene?

Coro di Spiriti Infernali

Nulla impresa per huom si tenta invano,
 né contro a lui più sà natura armarse,
 Ei de l'instabil piano
 Arò gli ondosi campi, e 'l seme sparse
 Di sue fatiche, ond'aurea messe accolse.
 Quinci perché memoria
 Vivesse di sua gloria,
 La fama à dir di lui sua lingua sciolse,
 ch'ei pose freno al Mar con fragil Legno,
 che sprezzò d'austr'e d'aquilon lo sdegno.

Be isewinjio contrafactum of Dudu

Be isewinjo wach mar Lwanda
 eheeeeeee
 Wuod chief manosenindo
 Ang'o matimore?
 Giwacho ni en juogi
 Ing'eyo, ni mano ok en adier

Orpheus

What honor is worthy of you,
My all-powerful lyre,
For you have, in the Kingdom of Tartarus,
Been able to make yield every hardened heart?

A place shall you have among the fairest Images
of heaven,
Where at your sound the stars
Shall dance and twirl, now slowly, now quickly.

I, through you, happy at last,
Shall see the beloved face,
And in the white bosom
Of my Lady today I will rest.

But while I sing, alas, who can assure me
That she follows me? Alas, who hides from me
The sweet light of her beloved eyes?
Perhaps, spurred on by envy,
The Gods of Avernus,
So that I should not be happy here below,
Prevent me looking at you,
Blessed and joyful eyes,
That only with a look can bless others?
But what do you fear, my heart?
What Plutone forbids,
Love commands. A mighty God
Who conquers men and Gods I must obey.
There is a noise behind the set.

But what do I hear, oh alas?
Perhaps arming themselves with fury, to my loss,
Are the enamored furies,
To take from me what is mine, and I allow it?
Here he turns
O sweetest eyes, I see you now,
I see: But what Eclipse, alas, obscures you?

Chorus of Infernal Spirits

Virtue is a ray
Of celestial beauty,
Prize of the soul, where alone it is valued:
The ravages of Time
It does not fear, rather
In man do the years restore its greater splendor.
Orpheus conquered Hades and then was
conquered By his emotions.
Worthy of eternal glory
Is the one who will have victory over himself.

Luanda and Mikayi, duet

Luanda: Last night I had a dream about you love
You were dressed in white
With silky dark hair
While walking by my side with a big smile
While heading to the shrine in an un usual way

Mikayi: Tell me more oh my love ,I want the whole
plot. You are my love,and I am yours.I'll hold your
hand and walk with you my love,with pride I will go
anywhere.

Luanda:The gates were open wide my love

Mikayi: and who was there?

Luanda: With the priest and the elders there

Mikayi: oooh no

Both:And Mom and dad

We're already dancing

Mikayi: Lwanda oh my love this is my wedding day
and all my friends shall be there.

Luanda: While chanting wedding songs and
welcoming guest
And all our friends
Were there praising you

Luanda: I think Mikayi it's time for me to declare my
love for you

Orfeo

Qual honor di te fia degno,
Mia cetra onnipotente,
S'hai nel Tartareo Regno
Piegar potuto ogn'indurata mente?

Luogo havrai fra le più belle
Immagini celesti
Ond'al tuo suon le stelle
Danzeranno co' gir'hor tard'hor presti.

Io, per te felice à pieno,
Vedrò l'amato volto,
E nel candido seno
De la mia donn'oggi sarò raccolto.

Ma mentre io canto (ohimè) chi m'assicura
Ch'ella mi segua? Ohimè, chi mi nasconde
De l'amate pupille il dolce lume?
Forse d'invidia punte
Le Deità d'Averno
Perch'io non sia qua giù felice à pieno
Mi tolgono il mirarvi
Luci beate e liete
Che sol col sguardo altrui bear potete?
Ma che temi, mio core?
Ciò che vieta Pluton comanda Amore.
A nume più possente

Che vince uomini e Dei,
Ben ubbidir dovrei.
Ma che odo,ohimè lasso?
S'arman forse à miei danni
Con tal furor le furie innamorate
Per rapirmi il mio bene, ed io 'l consento?
O dolcissimi lumi, iopur vi veggio,
Io pur... ma qual eclissi ohimè v'oscura?

Coro di Spiriti Infernali

È la virtute un raggio
Di celeste bellezza,
Pregio dell'alma ond'ella sol s'apprezza:
Questa di temp'oltraggio
non teme, anzi maggiore
Nell'huom rendono g'anni il suo splendore.
Orfeo vinse l'Inferno e vinto poi
Fù dagl'affetti suoi.
Degno d'eterna gloria
Fia sol colui ch'avrà di sé vittoria.

Chorus

Well it seems like there's love in the air and the wedding is on the way

Luanda: And now on my knees I declare my love for you

Your the only one for me

I wait no more I love you dear

Will you be my wife

Mikayi: yes yes I'll marry you Luanda and I will

be there for you

Luanda: and these I give to you as a sign of love

I will protect you love and provide for you

Misawa *contrafactum of Vaida*

[The battle becomes fierce, the music becomes intense, more rapid notes]

[Luo chief appears, followed by Gor Mahia]

Hey young man, how are you, what are you up to today?

You know..., you know I hate the sword.

It makes me lose my peace.

Otherwise, I could have joined the other vibrant young men in the battlefield.

However, my portion is different, my call is of the gods,

and that call is not for physical duels.

Chorus

Go, Orpheus, happy at last,

To enjoy celestial honor

Where good never lessens,

Where there was never grief,

While altars, incenses and prayers

We offer to you, happy and devoted.

So goes one who does not retreat

At the call of the eternal light,

So he obtains grace in heaven

Who down here has braved

Hell And he who sows in sorrow

Turn around the cliff

Turn around the cliff I go Turn around the cliff I

go Turn around the cliff I go Turn around the

cliff I go The boys danced they danced it was

marvellous The boys danced they danced to

the mine Oh we are going, oh we are going Oh

we are going, oh we are going go, go, go, go,

go, go go, go, go, go, go, go Turn around the cliff

I go Turn around the cliff I go Turn around the

cliff I go Turn around the cliff I go The boys

danced they danced it was marvellous The

boys danced they danced to the mine Oh we

are going, oh we are going Oh we are going, oh

we are going go, go, go, go, go, go go, go, go,

go, go, go.

Misawa

Misawa, idhi nade, in gi wach mane kawuono?

Ingeyo...,ingeyo ni ok ahero lweny

Lweny maya ga kwe

Ka ok mana, to dadhi e paw lweny gi ojende moko.

Koro, lwong mara opogre, luong mara en mar juogi,

kendo ok en mar lweny mar ywaruok

Chorus

Vanne Orfeo felice a pieno,

A goder celeste honore,

La ve ben non mai vien meno,

La ve mai non fu dolore,

Mentr'altari, incensi e voti

Noi t'offriam lieti e devoti.

Così va chi non s'arretra

Al chiamar di nume eterno,

Così grazia in ciel impetra

Chi qua giù provò l'inferno,

E chi semina fra doglie

D'ogni grazia il frutto coglie.

Jikela emaweni

Jikela emaweni sia hamba, Jikela emaweni sia

hamba, Jikela emaweni sia hamba, Jikela emaweni

sia hamba Axents' amakhwenkwe axhentsa kwaba

mnandi Axents' amakhwenkwe axentsel'emgondini A

jika madodda a jika kwabamandi A jika madodda

a jikele mgondini a mia hamba, a mia hamba a

mia hamba, a mia hamba ja, ja, ja, ja, ja, ja ja, ja, ja,

ja, ja, ja Jikela emaweni sia hamba, Jikela emaweni

sia hamba, Jikela emaweni sia hamba, Jikela

emaweni sia hamba, Axents' amakhwenkwe

axhentsa kwaba mnandi Axents' amakhwenkwe

axentsel'emgondini A jika madodda a jika

kwabamandi A jika madodda a jikele mgondini a

mia hamba, a mia hamba a mia hamba, a mia

hamba ja, ja, ja, ja, ja, ja ja, ja, ja, ja, ja,



**VIDEO IMMERSIVE
SHOW & PERFORMANCE**

Massimo Bevilacqua

BODYSCAPING: Dynamic Architecture for the body

A Teatro Studio Krypton production that blends performance, video installation, and sound design.

Massimo Bevilacqua uses interactive technologies to create a dramaturgical score where the body reinterprets different landscapes, examining how our "second skin" communicates identity and habits and influences the spaces we inhabit.

The performer wears a garment/sculpture enhanced by motion sensors, which activate unique and symbolic soundscapes. The body, influenced by sound, light, and image, forms a mutable, dynamic architecture. The sound project and interactive devices are crafted by Lorenzo Milani, Irene Fortunato, Piero Bindi, and Simone Pistolesi from the "L. Cherubini" Conservatory in Florence.

In this live electronics performance, the performer's body interacts with musician Irene Fortunato and explores, through 5 musical scenes, urban and natural landscapes: the chaos of a city, the calm of a park, the hypnotic movement of a seascape, the dazzling atmosphere of a funfair and the duality of peace and restlessness in a nighttime landscape.

Supported by a video installation using the "double exposure" technique from analog photography, the moving body blends with the landscape, creating new forms and rhythms.



Director, visual artist, virtual designer, costume designer, art director, actor, and performer. Since 2004, he has been working with Teatro Studio Krypton, in both theater and installation creations.

He has developed a specialization in virtual scenography and visual direction through the adoption of new video mapping technologies applied to theatrical scenography and worked with renowned and emerging visual artists, musicians, and performers.

He has participated in projects for the Biennale Musica of Venice and the Maggio Musicale Fiorentino. Co-creator of the Tenax Theatre, a space for artistic experimentation and creation, he conducted performance art workshops focusing on the relationship between body and technology, producing several performance experiences.

He co-founded the Hyper Art Fest, a reflection on the arts enhanced by new technologies through talks, workshops, installations, and live performances, addressing the possibilities and challenges of new digital dramaturgies. In the last years he collaborate with Margherita Landi and Agnese Lanza on projects combining VR and performance art and with the Electronic Music and New Technologies section of the "L. Cherubini" Conservatory in Florence.

Roberto Malfagia - La Jetée

Medinitaly

Medinitaly is a virtual reality meditation experience set in the Italian landscape. Medinitaly combines the best of contemporary technologies with the practice of mindfulness. The interactor will find himself immersed in a three-dimensional virtual scenario inspired by a real landscape of the Italian peninsula, which will see the natural world and man represented holistically. A guide or mentalist with his own voice will help the interactor to undertake the meditation path along different levels of evolution.

The experience will be enriched and enhanced by a skillful use of spatialized ambisonic sound and a personalized sound design that will immerse the user in the meditative practice, leading him to have a one-of-a-kind experience.

Medinitaly wants to involve more instructors or mentalists, who will accompany the interactor throughout the meditation experience. In the experience presented here, Dr. Marco Magni is the guide.

More about the project here: www.medinitaly.me



Creative Technologist and ar/vr director, he designs, prototypes and creates augmented reality, virtual reality and digital art experiences. Driven to research the limits and possibilities of the new technologies in relation to the human, he explores new forms of design through data captured to reveal the biases of new digital forms of expression.

As a storyteller and director he has realised interactive documentaries, Data Driven Stories, Virtual Reality and Augmented Reality experiences. He has conceived and coordinated the realisation of generative and interactive digital art installations, exploring the boundary between artificial intelligence and human, since 2016. As a lecturer, he has collaborated with the Universities of Parma, Ferrara, Modena and Reggio Emilia and with INDIRE for storytelling seminars. He teaches Interactive/Immersive Storytelling for IED and Polimoda Florence, Laboratori Aperti/Fondazione Brodolini -Formodena, Master in Public History for UNIMORE. He collaborates with Festival dei Popoli - Florence, Fotografia Europea and Internet Festival in Pisa.

He is consultant in Interactive/immersive Media and Narrative Design for Heritage for Fondazione Sistema Toscana, Toscana Film Commission, Laboratorio Dicea / University of Florence, Polo Museale della Toscana and other Museum. He collaborates with the Department of Informatics of the University of Pisa for the development of interactive and immersive narration projects. He collaborates with CNR Pisa for the development of augmented reality and virtual reality applications.

Jaym* del Val / Reverso

in collaboration with Jean-Marc Matos / K. Danse and the University of the Aegean - Bodynet-Khorós EU project

BODYNET: Disaligned Video Chorus - Or the Neverending Dance

A group of people connect at a distance from different countries and improvise together watching their images melt in real time, in a mesmerizing, ecstatic, liberatory journey that opens our alignments with cameras up to indeterminacy.

4 countries and 7 cities experiment throughout a week with jam sessions of online improvisation: Toulouse, Torino, Istanbul, Athens, Mytilene, Thessaloniki, Santorini.



“BODYNET-KHORÓS. Choral Arts and Embodied Media for Social Plurality and Planetary Health” is a transdisciplinary EU Funded project on digital and physical artistic experimentation for reinventing the body, movement and relations towards sustainable and plural ways of living and for restoring the Planet’s Health in the Anthropocene, across the arts, technology, philosophy and the social dimension. The project proposes to address the current global, ecological and social challenges in a unique, original and transversal approach that stresses the underestimated role of the moving body and the need to reinvent it through choral practices: collective movement improvisation techniques, for embodied networks: a Bodynet. www.bodynet-khoros.eu

Davide Martiello, Federico Niccolai

Teogonia

Teogonia is a multimedia artistic project by Davide Martiello, sound designer, and Federico Niccolai, XR artist, which takes inspiration from Hesiod's work of the same name to connect the mythical narratives of different eras through music and virtual settings.

Teogonia integrates the worlds of pop electronic music, experimental electronic music and extended reality in an interdisciplinary path.

The creative process adopted requires that musical composition goes hand in hand with visual production.

Teogonia (Θεογονία) in ancient Greek means "birth of the gods", Hesiod in his poem tells the stories or hypotheses about the birth of the divinities of the countries bordering the Mediterranean Sea.

The main theme of the project is mythology as a tool for narrating reality passed down through suggestions and visions that do not always respond to reality or logic, but nevertheless influence culture and consequently thoughts and actions.

We find this mechanism that Hesiod shows us, fascinating and we are interested in re-proposing these stories through music and image, adapted on the technologies of our era for the story.



DAVIDE MARTIELLO: after graduating at the "Luigi Cherubini" Conservatory in Florence in jazz guitar and music and new technologies, I continued my path by studying composition privately in Milan. I have been managing the Suite Ohm Studio in Florence, an artistic production center and recording studio, since 2020. I am a musician, composer and sound designer.

FEDERICO NICCOLAI: XR artist and PhD candidate in Science of Cultural Heritage at the Academy of Fine Arts in Florence, I deal with 3D scans and threedimensional reproduction systems of natural and artificial environments. I work on the development of virtual interactive worlds showed by projection, ledwall and VR headset.

Anastasia Tsoutsouka *Bloom (2024)*

Bloom (2024) animation video

3D scanned flowers transformed into a large-scale sculpture consisting of cables, metal, and LED lights into a virtual forest. Showcasing the once-vibrant blooms, now ensnared by metallic tendrils, speak volumes about the loss of innocence in the face of perpetual advancement. Each petal, once a symbol of life and vitality, now a mere cog in the relentless machinery of our own creation.



Anastasia Tsoutsouka is a multidisciplinary artist and researcher, born in Greece. She is studying at the Athens School of Fine Arts, with a focus on applied digital arts. Having explored a multitude of visual media, painting and sculpture, in recent years she has shown profound interest in 3d design, animation and generative art, while she often uses artificial intelligence and machine learning to create real-time visuals. Interactive installations are an important part of her artistic research; by creating large-scale atmospheric environments programmed to interact with motion, sound and touch, viewers become living elements in her work and shape the evolving and ongoing narrative. She continues to cross fields in interactive/spatial/digital poetics, philosophy, visual aesthetics and storytelling within the context of artistic expression through mathematics, the interplay of traditional and digital art.

Lui Avallos

Particles

"Particles", a video art made using motion capture and CGI particles to create silhouettes that reflect on the ephemerality of movement and memory.



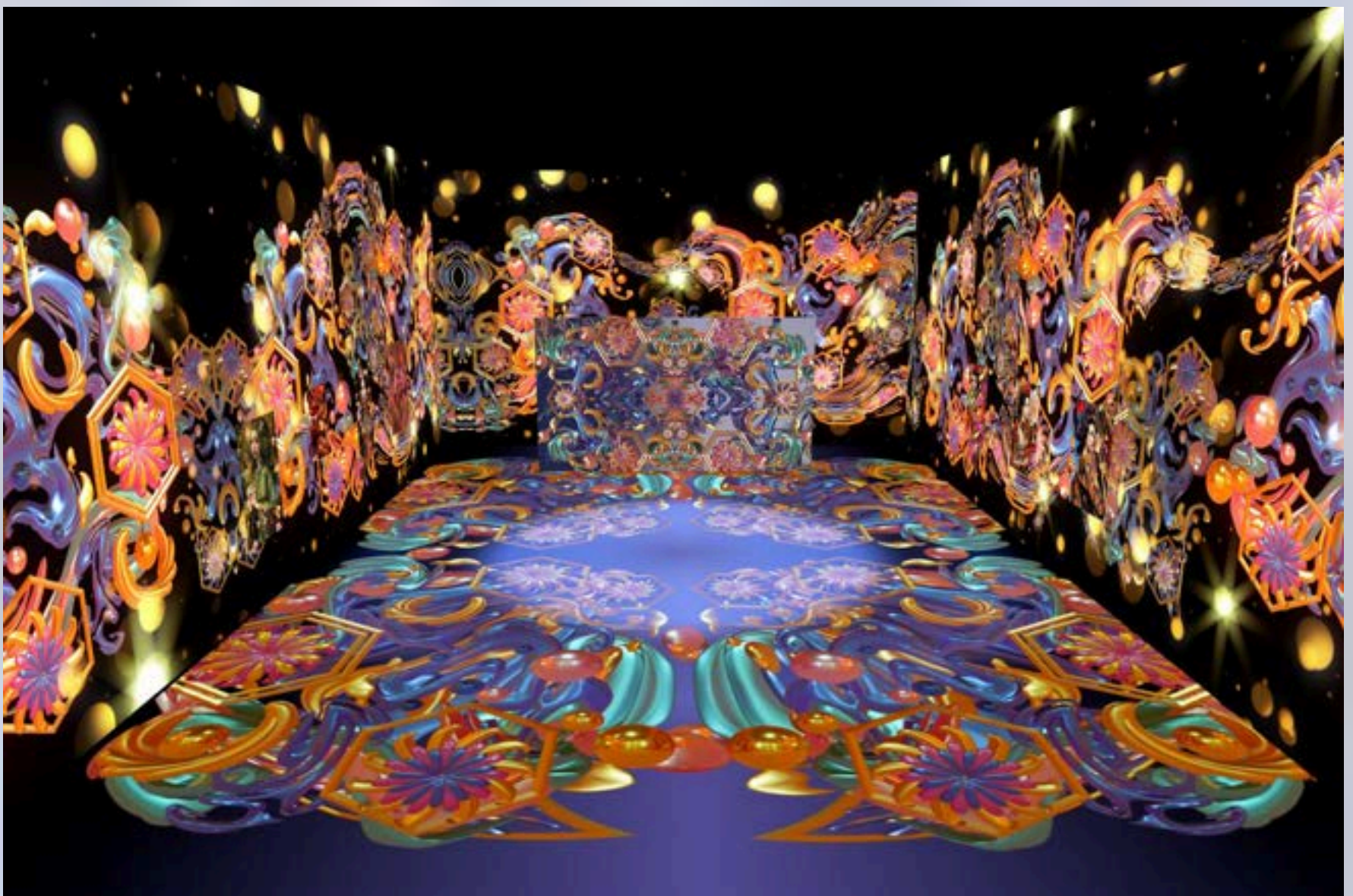
Lui Avallos is a film director and researcher. In 2023, he was selected as a Berlinale Talent, developing the project "Liminal Spaces". He also graduated from the Biennale College Cinema - Virtual Reality in 2022, where he created "Queer Utopia: Act I Cruising", a VR experience that premiered at Venice Immersive in 2023. Avallos has written and directed "Handwritten" (2021) and "Desconexo" (2020), selected for festivals such as DOK Leipzig, Open City Documentary Festival, and Havana International Film Festival. With a master's degree in Multimedia Art, he is currently a PhD candidate at the Faculty of Fine Arts, University of Lisbon, conducting theoretical-practical research on the intersection of essay films, avant-garde cinema, and immersive media.

Eri Harigai

Yume Moyou | Dream Patterns

“Dreams and desires float in space, spiraling gently into being”
My immersive video will showcase my art “Dream Patterns”, an ethereal blend of reality and dreams that is inspired by Japanese patterns and designs.

This piece will transport the audience to a fantasy world of dynamic colors, lights and organic shapes that seemingly interacts with the environment through sound and the architecture of the Cathedral of the Image.



Eri is a new media artist based in Japan. Her art fuses East Asian and Western aesthetics, drawing inspiration from her cross-cultural background. She delves into themes of 'home' and 'connection,' a journey inspired by the disconnection and isolation she felt upon moving to her home country.

With over a decade of experience creating live performance visuals, Eri has produced award-winning projection mapping art showcased at light art festivals internationally.

In 2021, she saw the potential in crypto art and the Metaverse. Her digital art has since been exhibited in places such as ARTECHOUSE DC, Theatre of Digital Art (TODA) and Art Dubai.

Andrea Bareggi

Liquid Mirrors: Patterns of life

Liquid Mirrors: Patterns of life is an immersive audio-visual experience by Andrea Bareggi, that explores the mesmerising beauty and complexity of natural processes through the lens of the reaction-diffusion model, reproduced in the algorithm by Zaron Chen. The visual content of the artwork draws inspiration from the interplay of chemical reactions and diffusion processes to create dynamic visual patterns reminiscent of light reflections on a black pool of bubbles nucleating, coalescing and mysteriously disappearing like the pool itself is a living organism. In Liquid Mirrors, we translate these principles into a digital canvas, where mathematics and art converge to create a fluid, ever-changing visual narrative.

The original soundtrack of Liquid Mirrors: Patterns of Emergence is a meticulously crafted auditory experience that blends traditional and electronic elements to complement the visual spectacle of the reaction-diffusion model. The soundtrack for piano and electronic music serves to enhance the immersive quality of the artwork, drawing the viewer deeper into the dynamic, evolving patterns on screen.



Andrea Bareggi, Ph.D., is an Italian musician and researcher in music technology and complex system dynamics.

Now he teaches system dynamics at ESME, school of engineering and musical acoustics at Conservatory C. Monteverdi of Cremona. He teaches piano and chamber music at pre-academic level and works as piano accompanist and maestro al cembalo. Leader of the French association Lira Transalpina, he participates since several years to the projects carried out by Opera Network. His research includes digital transition in music teaching, live performance, and artistic research. In his approach, Andrea merges mathematical, physical, and technological tools to the audio-visual artwork, seeking for an immersive and mesmerising art experience, extending the concept of Gesamtkunstwerk to digital technologies. His academic research also includes XVI century harpsichord music in southern Italy, the relationship between minimal music and other forms of art, cinema in particular.

Vittoria Becchetti

I am |A|

I am |A| is an audiovisual project that shows all human weakness in relationship to the usage of new technologies as surrogates of impossible desires.

I am |A| To affirm to be, to exist unconsciously fragile and deadly human, imperfect, as an extension of itself in continuous change projected in the future that promises memories and emotions never experienced before.

I am |A| To be alone but deceived of becoming immortal and divine, as such to be convinced of getting and experiencing everything thanks to technology.

I am |A| Metaphor of a creative process that creates other life, which brings us to love sorrow as an integrated part of our rebirth path.

I am |A| A hybrid being in a white and aseptic space simulates the delivery of a child she never had.

Her body is mutated and it presents a tiny printer in place of her female sexual organ.



I am a video artist, film director and video editor always eager for new experiences and ready to create artistic content for various realities, art film festivals, fashion film festivals, contemporary art exhibitions, film production houses and events, offering an artistic direction with a strong impact. My vision and my working approach are based on the constant desire to make innovative ideas real and touchable without the fear of proposing projects beyond the "standards". I have collaborated with important institutions such as the Teatro della Pergola in Florence together with digital artist Giacomo Costa. In recent years I have obtained various awards, selections and played the role of judge in the International Film Festival circuit for both authorial films and fashion films: Berlin Commercial, Big Apple Film Festival NY, Canadian International Fashion Film Festival, European Cinematography Awards, La Jolla International FFF (California), Sarajevo FFF and others. In 2021 I received the award for the Best Art film at "NY City Independent Film Festival" and the Honorable mention at the (VAEFF) Video Art and Experimental Film Festival, NY, with my experimental film "I am |A|".

David Tozzi

Chois 1.

The video tells the story of the author's journey, who after a dark period characterized by bad choices and bad friendships, decides to listen only to his dreams and follow the path of his passions, thus finding the light.

To realize it, AI-generated content was used, videos made with 3D graphics creation programs. The music and some live - footage are by the artist Estas Tonne, who precisely at this stage of introspection and change accompanied the author in the realization of his dreams.



Born in Prato (Italy) in 1982, he is a creative, tireless, dreamer, pragmatist, computer enthusiast, in love with the sea and attracted to cooking, in which he worked there for 24 years between starred restaurants and luxury hotels around the world.

At the tender age of 40 after many difficulties and a long period of introspection, he decided to stop and devote himself only to his passions: the sea and digital. He graduated in "Performing Art" in theater and completed a course for Digital Media Specialist and from there he continues his career with the companies that created the course, Ensemble San Felice and Opera Network, collaborating with Carla Zanin and Federico Bardazzi dealing with the creation of video sets for shows around the world and audio-video technician in congresses. In his spare time he also keeps busy as a helper-skipper in sailboats, with races and long voyages, and is also involved in volunteer work for the Tuscan Tumor Association (ATT) and as an EMT in ambulances for the "Misericordia di Prato".

Alva Miconi

Exploring the Intersection of Technology and Emotion through Video Art

Alva is a versatile creative professional with a passion for visual storytelling. With a background in languages, literature, and intercultural studies, she transitioned into the dynamic world of communication through digital media, specializing in video production and multimedia content creation.

She has honed her craft to seamlessly blend her love for storytelling with her keen eye for detail and boundless creativity. Her artistic journey extends beyond the digital sphere, encompassing a fervent dedication to photography, particularly in analog photography.

Driven by a relentless pursuit of innovation and a desire to evoke meaningful connections through her art, Alva continues to push the boundaries of her craft.

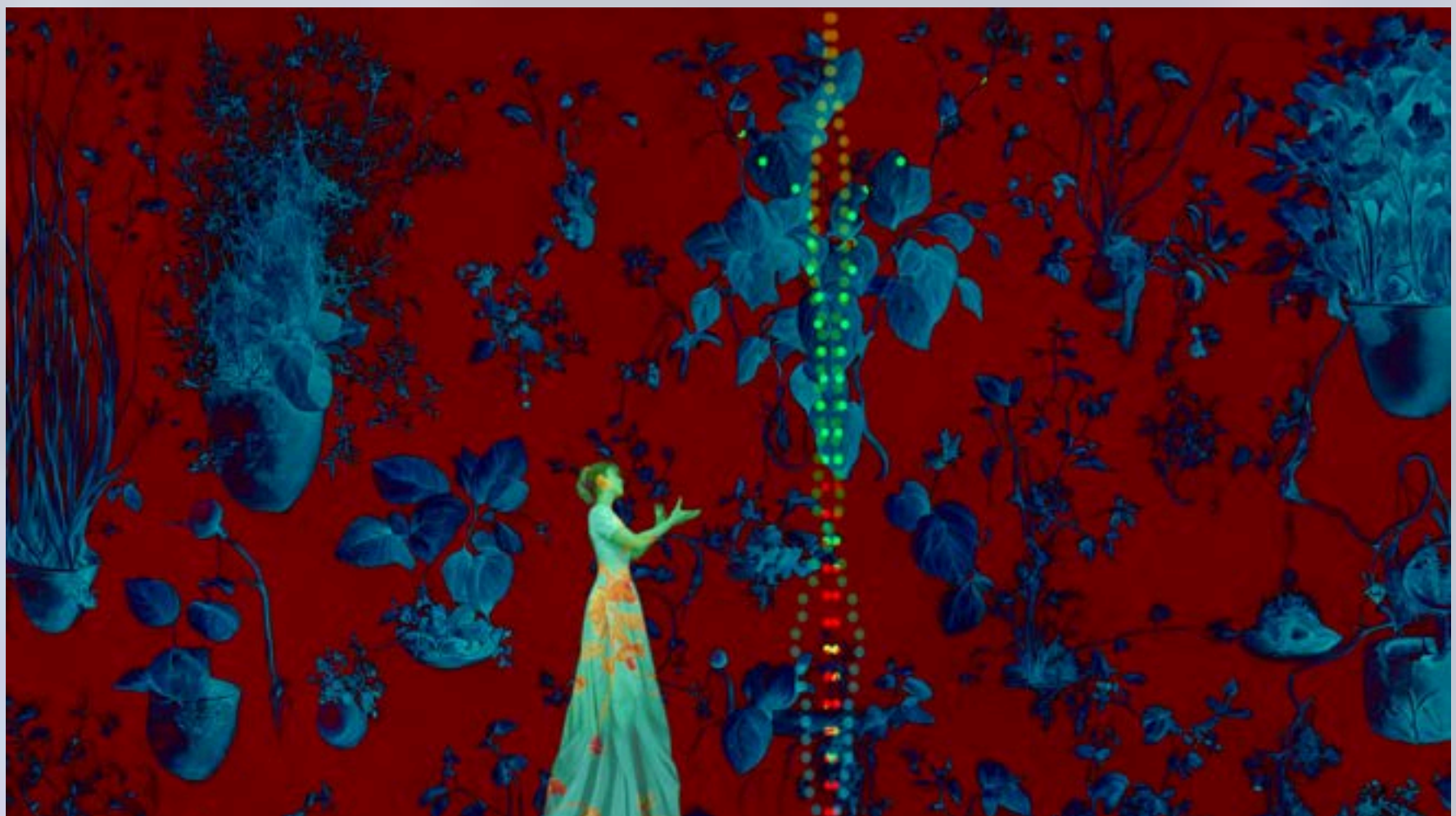


As part of the XR Festival Florence – Liquid Spaces, Alva's artwork seeks to delve into the transformative potential of technology and video art in redefining our perceptions of reality and emotion. The video art aims to blur the boundaries between physical and virtual realms, inviting viewers on a mesmerizing journey through the interplay of inner emotions and external imagery. At the heart of her artwork lies the exploration of how technology can serve as a conduit for expressing complex emotions and sensations without the constraints of language. Through a seamless blend of visuals and soundscapes, the video navigates the fluidity of human experience, transcending traditional notions of reality and visualization. By harnessing the power of visual arts, this work endeavors to communicate the ineffable, tapping into the depths of our subconscious to evoke visceral responses and connections. Each frame is crafted to evoke a sense of immersion, inviting viewers to surrender to the emotive landscape unfolding before them. The artwork is a celebration of the symbiotic relationship between human emotion and digital innovation, offering a glimpse into a world where the lines between perception and reality are beautifully blurred.

Catarina Reis

Witch Ecologies. Paradise Lost, Flora Found

Witch Ecologies. Paradise Lost, Flora Found is a celebration of women's contributions to botanical science and medicine in early modern Europe, by revisiting historical narratives surrounding those mislabeled as witches, who used botanical knowledge for healing and spiritual practices. The immersive video features a pre-recorded audio-visual composition, in which the biofeedback of real medicinal "magical" plants is processed and transformed into an involving dynamic landscape, with the help of specific hardware and software. The selected plant species – mugwort, lavender, sage, valerian, rue, and millefolium – represent traditional healing through phytotherapy, while evoking the symbology of flora as a mystic tool. All the images represent original classical paintings generated by AI, that feature alternative themes and compositions that seek redemption from the historical persecution of these women. Unlike Milton's "Paradise lost", this narrative seeks to displace women from the source of original sin, to present them as keepers of healing and wisdom by telling an alternative tale in which they are not the cause of mankind's fall but are instead stewards of knowledge and care.



Catarina Reis is an architect and transmedia artist based in Lisbon, Portugal, working at the intersection of art and science. She has recently been focusing her practice on transmedia artworks that explore feral ecologies and unexpected ecological entanglements through a transdisciplinary research-creation methodology. Catarina is currently a Ph.D. researcher at the Department of Multimedia Art, Faculty of Fine Arts, University of Lisbon. In 2020, she was awarded a Foundation for Science and Technology doctoral grant for her research project titled "Tentacular Ecologies," which investigates the realm of interspecies collaboration and co-creation. By combining artistic practice with scientific tools, her works aim to uncover new possibilities for ecological understanding and aesthetic engagement with nature.

Mónica Mendes, Pedro Ângelo [ARTiVIS collective] *Forever Young Nature*

As an ode to nature, a tribute to the ability to regenerate and thrive, "Forever Young Nature" proposes an immersive journey to contemplate nature's interconnectedness, and also to recognize its cycles and perishability.

Inviting participants to immerse in the beauty and resilience of natural environments blended from documental footage and artistic perspectives, these Nomadic Fragments witness diverse ecosystems and processes recorded during the CAPHE project (Communities and Artistic Participation in Hybrid Environment).

The artwork involves a selection of 360-degree video fragments from the natural landscape in Naxos originally captured as collaborative fieldwork for the performances in Greece, combined with sea footage from Monterosso al Mare in Italy, both in CAPHE mobilities.

The soundtrack is composed of field recordings and Bob Dylan's song "Forever Young" recorded at "Francesco, lo primo Frate minore", as performed at Cattedrale di Santa Maria del Fiore in Florence, an opera in cooperation with CAPHE project with concept by Carla Zanin, Music and Direction by Federico Bardazzi, and voices by Michela Lombardi, Elisa Malatesti, Letizia Dei, Yuliya Shyshko, Gianni Mini, with The Pilgrims Gospel Academy Singers and Capriccio Armonico. The evocative melody proposes to enhance the emotional resonance of the overall experience.



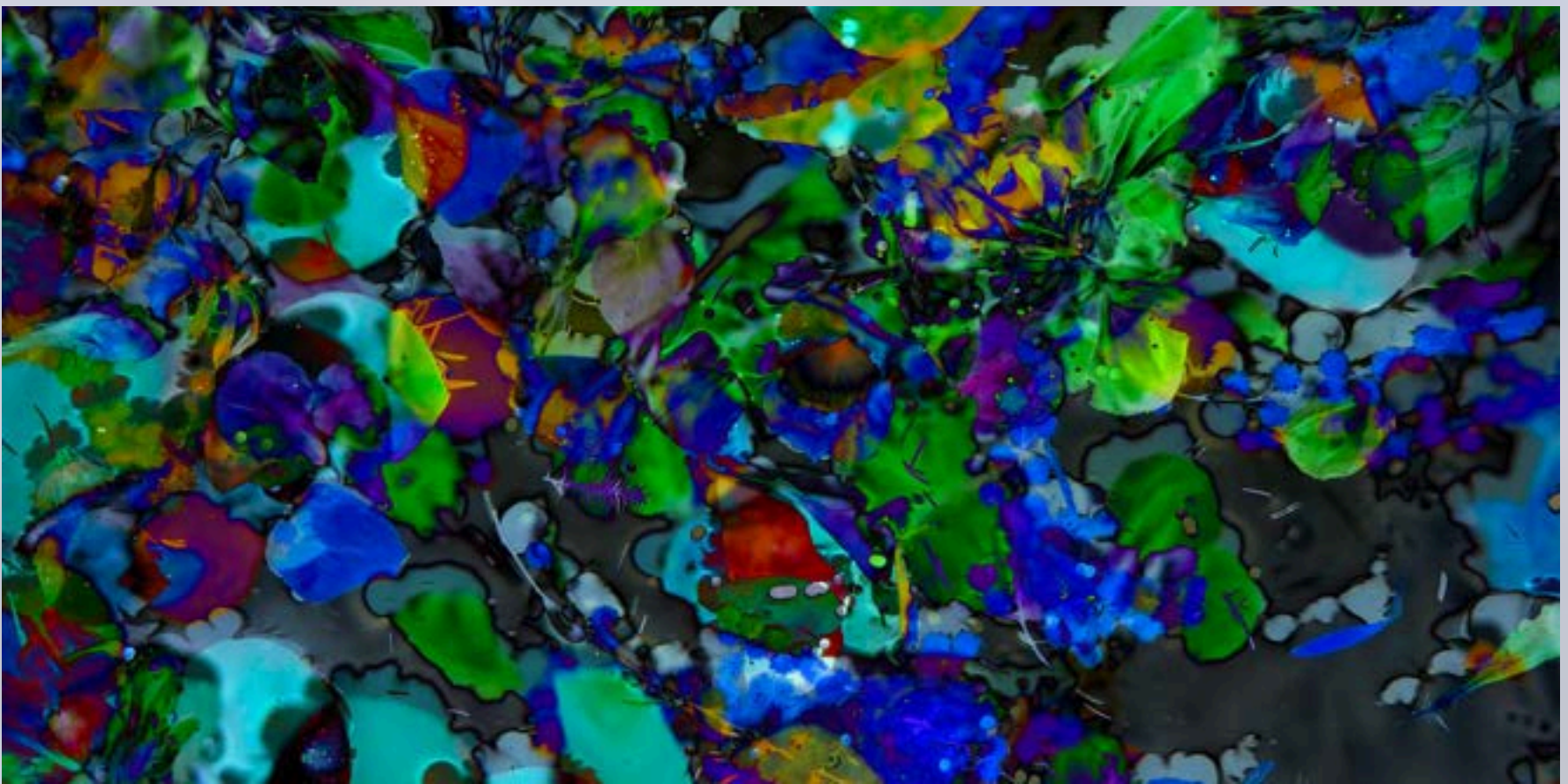
ARTiVIS is a creative collective that aims to position art and technology as agents of ecological renewal. By fostering collaborations between artists, researchers, and communities, the project encourages participatory practices of renewal, emphasizing the importance of grassroots engagement in environmental stewardship.

Mónica Mendes is a media artist, designer, and Multimedia Art professor at the University of Lisbon, Faculty of Fine Arts. She is also a researcher at ITI/LARSYS and CIEBA, and artistic director of ARTiVIS. As a digital media artist and researcher, Mónica has participated in diverse conferences, exhibitions and public demonstrations, such as Artech, City One Minutes Film, Future Places, AZ Labs, Popup, ACM Multimedia, TEI, SXSW, CHI, UCLA, Artropocode, ISEA, DIS, Balance-Unbalance, STTF Sustainable Futures, Civic Veillance, PDC, Expand, and Ars Electronica Campus.

Pedro Ângelo is an invited lecturer at FBAUL Communication Design Department, PHD researcher in Digital Media at FEUP, a research collaborator at CIEBA and ITI/LARSYS, technical director of the ARTiVIS collective, and an independent freelance software developer for interactive media applications.

Gianluca Garu Paionni
Bagno a Mezzanotte

“BAGNO A MEZZANOTTE” is a work about having a flower bath. In Italian popular culture (especially in Florence) it is believed that having a night time bath with flowers and plants can attract love, prosperity, wellness and luck. The altered colors of this piece work in a unique synchrony to create a kaleidoscope effect. While benefiting from a calm and serene atmosphere, the viewer is called upon to question reality and the concept of disorder.

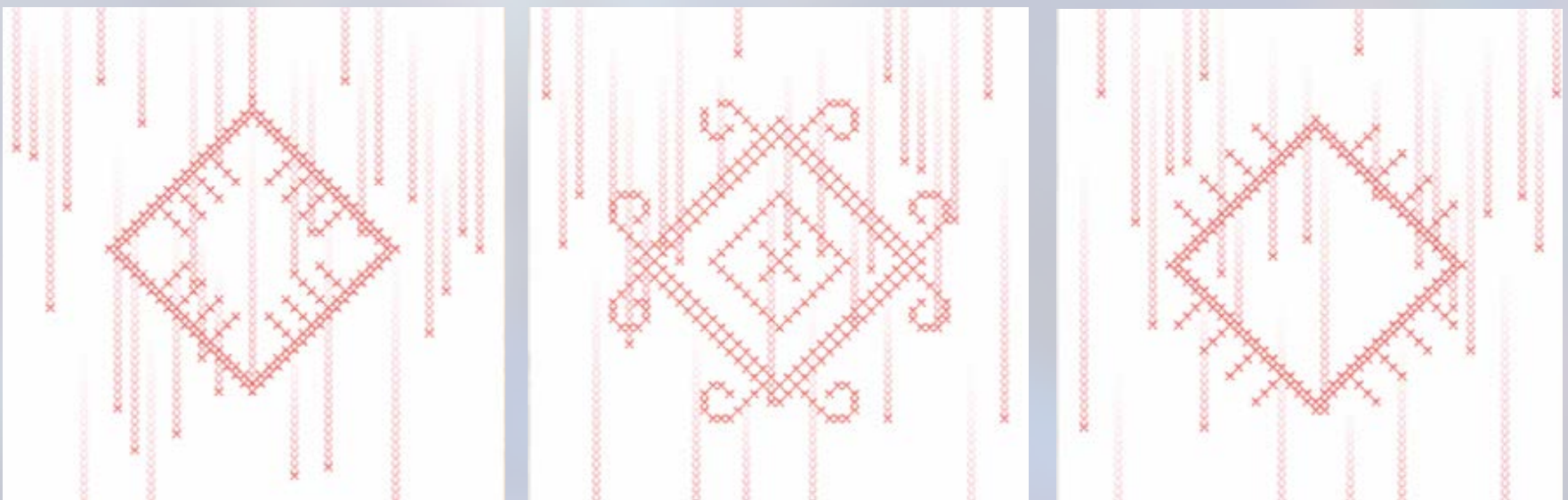


Gianluca Garu Paionni lives and works in Florence. After working as a hair colorist he decided to study New Technologies for the arts at the Academy of Fine Arts of Florence. He works with several media and platforms, exploring concepts such as identity, mental disorders, self-perception, social standards and collective behavior, while using color in unconventional ways.

Aleksandra Łukaszewicz

Embroidery: Rose – Sun, Earth, Love Song

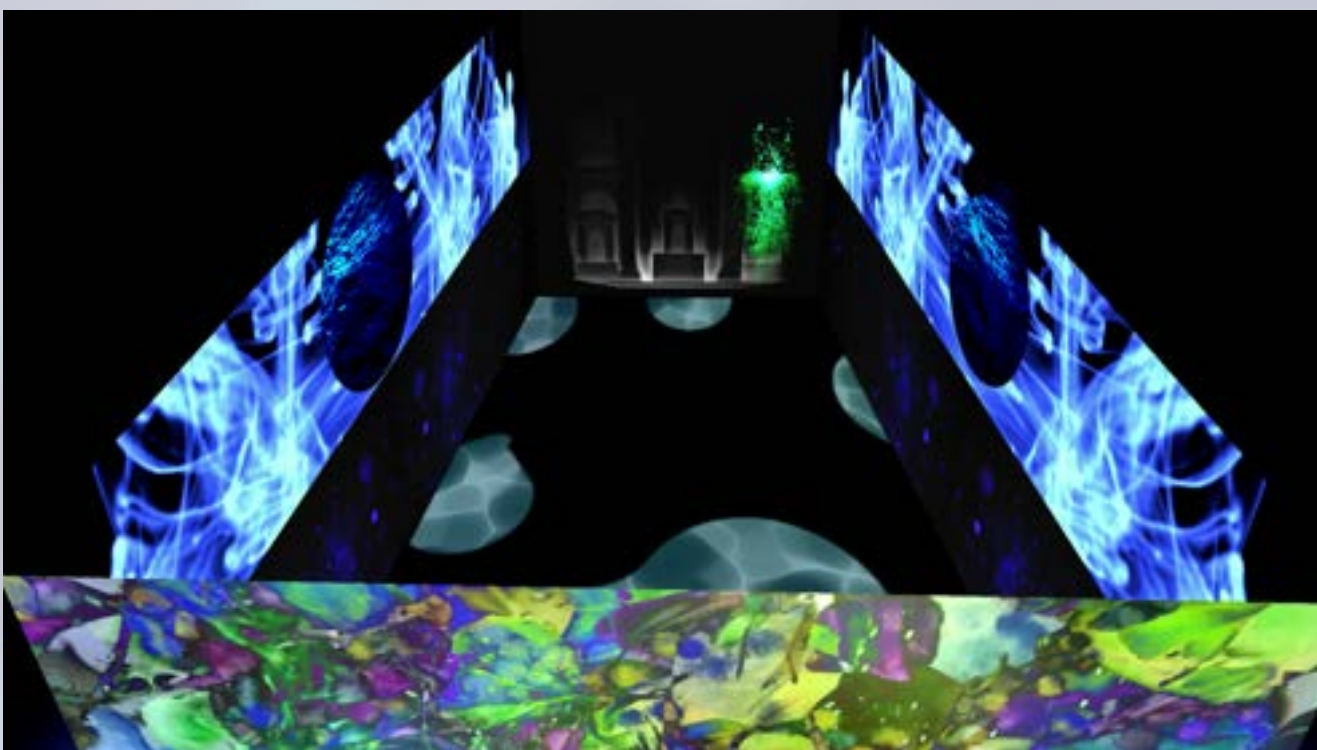
The works 1. Embroidery: Rose – Sun, 2. Embroidery: Rose – Earth, 3. Embroidery: Rose – Love Song – are digital transformations of Belarusian red cross-stitch embroidery, also found in the eastern part of contemporary Poland. They are protective signs that used to appear on ceremonial towels accompanying people throughout their lives, especially at important moments such as birth, marriage, or death. Reminiscent of the famous image from the film Matrix, the signs emerge one by one from the digital animation: Sun, Earth, and Love Song. The sound layer is the song 'Rose' performed in white chant. The work in the My Cultural DNA series.



Aleksandra Łukaszewicz – since her Bachelor's degree in Photography and Intermedia at the Academy of Fine Arts in Poznan (graduated in 2002), has been working with creative photography, artistic photography books, objects, installations, and performances. She realizes artistic projects, both solo and in collaborations. The last solo exhibition of large-format photographic collages, 'Question about a man's face', was held at the National Museum in Szczecin in 2014. Common projects include especially exhibitions in the series of 'Numerical Art' framework – since 2022, which emerged from her cooperation with Zbigniew Romanńczuk (whose solo exhibition 'Hyperlink' she curated in the year 2021 at the National Museum in Szczecin). With him and with Radoslaw Nagay she co-curated an international, collective, virtual exhibition in 2021 'Hyperlink. A new image of man and the world.' Since then she has been also developing her art project "My Cultural DNA". Also, since 2023 she has been cooperating as a curator with EAAE Gallery (East African Art Endeavor Gallery) focused on the promotion of contemporary East African art, organizing up till now shows in Poland, Germany, and Italy.

MetΔ Visual© METANOIA

Through the use of virtual reality and immersive projections, the experience proposed for the XR Festival Florence contest wants to invite spectators to reflect on the fluidity of gender identity and the evolution of modern society, embracing concepts of transformation, change and evolution. Images of waves, fluids, and water are used as metaphors to represent the complexity and mutability of gender identity, as well as the liquid society described by Bauman. The projection inside the deconsecrated church creates a contrast between modernity and tradition, sacred and profane, inviting viewers to reflect on these themes in an evocative and engaging environment. Through the use of color, shape and dynamic movement, the projection creates a kaleidoscopic and immersive experience, which stimulates the imagination and invites viewers to explore the fluidity and complexity of gender identity and contemporary society. The theme of water as a symbol of life, rebirth and purification merges with concepts of liquid and individual modernity, creating a unique and engaging visual and sensorial experience for the festival public.



The video projection project for XR FESTIVAL is part of the workshop: "Video Digital Talk" presented by Prof. Marra, in collaboration with the digital video design studio "ROOF" in Bologna with the group of students of the Academy of Fine Arts in Florence under the name of "MetΔ Visual©" presenting the project "Metanoia". They come from the third year of New Art Technologies and other courses:

- BARSANTI BRUNO - Graphic Design (Bachelor)
- DAKHLAOUI HAMZA - NTA (Bachelor)
- FORESTIERO SUSAN CAROLINE - NTA (Bachelor)
- FRANCESCHINI FILIPPO - NTA (Bachelor)
- GENTILE JIUSTINE L. - NTA (Bachelor)
- GIACOMINI ALICE - Nuovi Linguaggi Espressivi (Master Degree)
- KARTSAGKOULIS DIMITRIOS - NTA (Erasmus)
- MALDARIZZI ILARIA - NTA (Bachelor)
- MARANGONI KELVIN - NTA (Bachelor)
- MARUNTI GIULIO - NTA (Bachelor)
- PAIONNI GIANLUCA - NTA (Bachelor)
- REMORGIDA CHIARA - NTA (Bachelor)
- SANNA GAIA - NTA (Bachelor)
- SCAFA SOFIA - Nuovi Linguaggi Espressivi (Master Degree)
- SERRA ROBERTO GIOVANNI - Pittura (Bachelor)
- ZHANG HUI YING - Decorazione (Master Degree)

Francesco Bonacchi

ANEMOIA

Anemoia, a term combining the Greek words for wind (ànemos) and mind (nòos), describes nostalgia for moments never experienced. The "real" and "digital" spheres, once distinct, have merged, forming a single entity due to pervasive technology. This evolution parallels humanity's technological advancements from fire to the digital revolution. While technology links humans to their origins, it also distances them from nature. Anemoia reflects a mythologized nostalgia for this natural state, whether as a revolt against neocapitalist tendencies or a desire to reconnect with origins. The video symbolizes this through the metaphor of the chair, representing human self-awareness and consumer society. These chairs, low-quality and identical, move and interact, symbolizing the digital-real relationship in a consumerist context. Despite seeming coexistence, it confirms humanity's solipsistic condition, with nature as an idealized projection. Red, contrasting the video's monochrome, symbolizes violent technical development and capitalism. The video's immersive nature questions the real-digital relationship in a seemingly distant natural context, with disjointed clips reflecting contemporary noise. Created with 3D modeling software, the video emphasizes the distance from non-technological nature, highlighting a new reality.



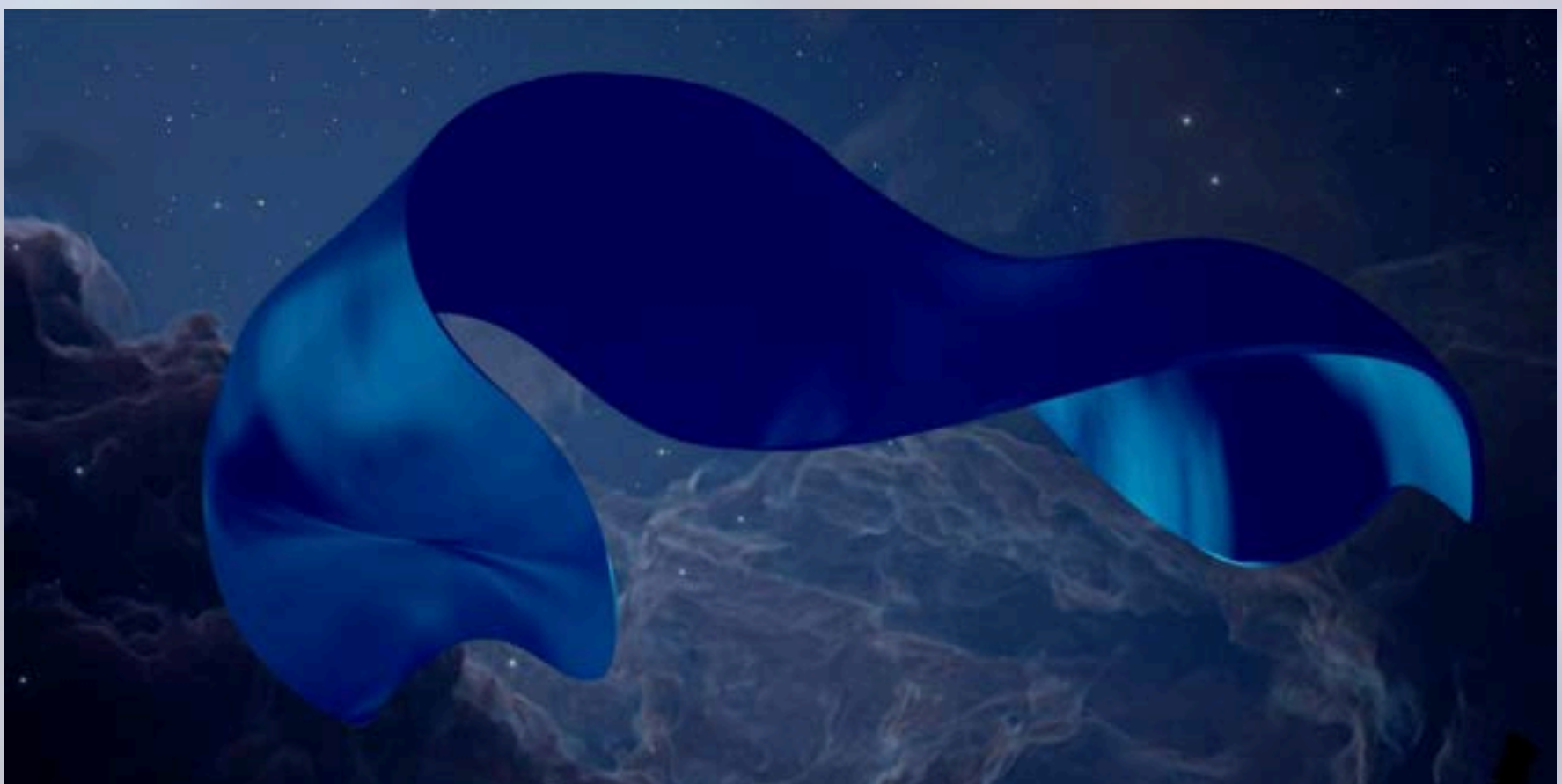
I am a 20-year-old student at the Academy of Fine Arts in Florence. My art helps me understand myself and the world, allowing thoughts to flow freely and be questioned. I focus on themes of nature and spirituality, aiming to renew and materialize these concepts in viewers' thoughts. I primarily use analogue and digital photography, exploring new technologies like 3D modeling, photo scanning, and augmented reality. I have participated in collective exhibitions, including "IntEssere" (ECA-DA space, Florence, 2023) and "L'ultima alluvione" (Centro Pecci, Prato, 2023). In 2024, I was featured in "The New Acido" and collaborated with Morsi editor on the Artist's Manifesto project.

Giulia Vaccari, Arianna Ciampi, Andrea Principato *Milkywave*

The reflection that Milkywave aims to promote concerns Goal 14 of the 2030 Agenda for Sustainable Development, signed in September 2015 by the governments of the UN member countries, which places at its core the protection and conservation of seas and oceans, against human exploitation and aggressive impact on a vital resource: water. Attention is also focused on the conservation of marine ecosystems such as coral reefs, the habitat of a quarter of the animal and plant species inhabiting the seas, denouncing the destruction process of coral reefs caused by the increase in ocean temperatures. Vast areas of coral reef are annihilated and die, losing their pigmentation; from colorful gardens, they are transformed into funeral expanses, like white carpets on the seabeds.

Water becomes the central ingredient in Milkywave, the cornerstone of a dependency relationship between humans and the elements that constitute them, a primordial liquid from which we all derive, understood as the fluid of life and nutrition of every species. The sea and the ocean correspond to a vital breath, a milky dream like threads of luminous plankton that govern ecosystems and biodiversity; it is the same water that flows in our bodies, the liquid from which we are born and of which we are made, configuring itself as origin and source, a universal regulator that now requires our attention.

Milkywave seeks the visual and physical involvement of the viewer, who will be overwhelmed by a self-illuminated virtual marine surface: the glow of turquoise water will include the viewer in its own essence, flipping into a space where above and below merge like in a dream, like in a metaphysical space, as if overwhelmed by a sea wave. The viewer will be overwhelmed by the water, and on the seabed, immersed in carpets of white corals, thus recreating a dreamlike dimension, from the idyllic spectacularization of an aquatic dream. To be able to sensorially involve the viewer, an immersive sound component is planned to recreate, through sound design processes, a dynamic and imaginary atmosphere. This project was realized in collaboration by Giulia Vaccari, Arianna Ciampi, and Andrea Principato, the latter being responsible for the development of the sound component.



Giulia Vaccari

She takes her first steps in the artistic field by participating in several competitions and exhibiting her works in collective exhibitions and sculpture symposiums. The major recognition comes in 2019, when her work "Porta IX" is installed in Piazza Gino Patroni as a public sculpture in the city of La Spezia, in honor of the 150th anniversary of the founding of the Military Arsenal. In 2021, fascinated by the world of digital modeling, she participates at the Biennale College Arte competition during the 59th International Art Exhibition at the Venice Biennale of Visual Arts, proposing an installation visible in Virtual Reality, through the Oculus Quest 2 headset. Since then, she has been interested in new media and new technological realities, continuing to develop her artistic research and since November 2024, she has been pursuing a PhD Science of Cultural Heritage, New Media for the communication and enhancement of cultural heritage.

Arianna Ciampi

She works as a 3D artist. She has always been passionate about the world of multimedia art since she was little. Her artistic studies in painting and sculpture at the Franco Russoli High School in Cascina, and her degree in Digital Graphics, have expanded her views on the art world, and she has been able to blend everything that is real with the technological 3d's world. She worked since she was very young in the industry of videogames, and now with years of experience she dedicates to all aspect of the digital world.

Andrea Principato

He graduated in classical guitar and subsequently in flamenco guitar, with his final thesis being a theoretical and practical method entirely created by himself, focusing on the three-finger picado technique. In 2016, he ranked first as a soloist in the Flamenco Concert Performer category at the Fiuggi Guitar Festival. In addition to his solo career, he collaborates with various bands and artists, releasing albums and receiving awards and recognition for his musical production. He is currently pursuing a course in Music and New Technologies at the Cherubini Conservatory in Florence. These studies have led him to experiment with new musical languages, expanding his musical production towards new forms of sound design.

Gaia Trabalzini

Lilith

This work was born after a suggestion for the prolonged observation of the flood of the Arno. The waste from the flood gradually becomes an increasing delineated creature as the video unfolds: it changes shape, elongates, creates compositions and hypnotizes.

Alienation from nature, partly desired by man, partly born of itself, it lives like a sentient creature, occupies space and communicates with its surroundings.

The sound design and digital processing which increasingly becomes a distortion of reality, leads the listener towards contrasting emotions.

The refined, excited music invites the listener to empathize, to imagine, to understand. Like the siren of myth, this music enchants and attracts, but at the same time warns of the dangers that hide behind his enigmatic nature.



1997, Montepulciano. My research focuses on exploring social issues with an immersive approach, using the video medium as a tool for immersion. I am interested in exploring the metaphorical potential of places, creating a tension between the concrete and the abstract. I have taken part in group exhibitions, projects and artist residencies: the award ceremony at MFA_M ABAFI end-of-year exhibition, Florence Art Week; The group exhibition CHROMA, Florence, while working at the production office of Cantiere Internazionale d'Arte. I also proposed residencies in Montepulciano for which I curate the supervision. Since 2022 I have been collaborating with Irene Fortunato (Sound Designer) for the creation of video content for a synergy between visual and sound language.

Jorge Forero

Terra Australis Ignota

Terra Australis Ignota is an immersive audiovisual project. The term refers to a common cartographic reference used during the 15th to 18th centuries, which alluded to territories about which little was known, such as Oceania, Patagonia, or Antarctica, among other places. This concept was first used by Aristotle, who speculated about the existence of unknown land masses at both poles, and was later depicted by Claudius Ptolemy in his work *Geographia* or *Atlas of the World*, where it is noted that the Indian Ocean concludes in an unknown landmass to the south. These territories were commonly attributed with fantastical and monstrous characteristics, such as cynocephali (dog-headed men), cyclopes, giants with a single eye in the center of their forehead, hippopodes (with horse hooves), and beings with giant feet or enormous lips serving as parasols. The nature of the Americas was depicted as exotic, wild, other, and in this sense, monstrous. The monstrous was reinterpreted as a transgression or exception to the norm.

Thus, the audiovisual project seeks to foster a dialogue around the ambiguous and unknown by using images of naturally altered environments and a musical composition that aims to tension these relationships. This work was developed within the framework of the doctoral research "Affective Virtual Environments," under the idea of reinterpreting immersive virtual spaces using natural spoken language.



Jorge Forero holds a degree in physics and a master's degree in media art from the University of Chile. Currently, he is a Ph.D. student at the faculty of engineering of the University of Porto, where he is developing a strategy for creating affective virtual spaces adopting the voice as the leading interaction. Forero is a Ph.D. researcher for ITI LARSyS and INESC TEC interested in contributing to the affective computing domain, integrating speech emotion recognition into virtual environments.

EXTRAS

Alessio Bianciardi – Algoritmo

Fullframes – Le Futurisme

Carla Zanin&Federico Bardazzi – Monteverdian Odissey

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