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Leanpub is committed to a fair use concept. One can pay less as the suggested price. If you recommend the book IMMERSIVIA to a friend then just point to leanpub so my efforts get the reward an author deserves. I want that everyone is able to afford to step forward into immersive interactive art.

Reiner Schneeberger

in facebook to be found in the immersive realms as [ERVARE](#) – the old man knowing (Afrikaans)

**SAMPLE
BOOK**

ABOUT

The actual version “About this book” is at leanpub.com/immersivia

IMMERSIVIA stands for immersive interactive digital art explored in walkable environments. [You walk](#), [you chat](#), you eat, [you dance](#), you create, [you cooperate](#), you live as an avatar inside such worlds. You exist -- maybe forever recognized in a way you truly are. Art and technology come together to form a new way of recognition and participation. You may see it as a social experience, a kind of social art. What was treated as virtual is seen as real.

Right now look at facebook. Facebook is made as the terms of service states "for real friends". I have over 1,000 friends there, about 50 I know in person. Some have names that exist only in virtual realms, like Cyberphoria Resident. She is an avatar. You could be her. As soon as Cyberphoria will have reached a threshold of 100 friends the robots of facebook will suspend this account and ask for "reality proof". Cyberphoria will continue to live outside facebook – or inside with an alias name the robots don't catch. I spoke with Prof. Sims Bainbridge at the NSF in Washington to share data of her – to be precise over 40,000 personality items – collected by one my students in a self-exploratory study who wants to have recognized Cyberphoria as her – even by her future grandkids. The book [Personality Capture and Emulation](#), Springer Science (2014), by Sims Bainbridge shows the ways.

Cyberphoria made it into galleries and was featured in art magazines. In interviews it was questioned if she is Lana Newstrom, creator of [INVISIBLE ART](#) for which collectors are paying millions (CBC). Quite understandable as my student comes from Las Vegas and she knows gaming.

IMMERSIVIA is reality. I show how art made in virtual realms comes to the surface by using outstanding examples. IMMERSIVIA is a reality first presented in public at the 3rd edition of Santorini Biennale in Santorini, Greece. Over 60 artists from 20 countries sent in -- 12 have been selected: Gem Preiz (France), Moewe Winkler (Germany), Art Eames (Germany), Juliette (USA), Molly Bloom (USA), WizardOz Chrome (Italy), Cherry Manga (France), Ink and Stem van Helsinki (Denmark), Venus Adored (Denmark), Eugen Krieger (Germany), Navah Dreams (Greece), Exy Atreides (UK).

You will get a full picture of this class of art. I will guide you inside and show you a selection of the most known artists of this kind and combine it with the roots. Then I will point out to the future, a future that is real, not a fantasy.

IMMERSIVIA will expand and will be embedded in other real art showings, not limited to Santorini. Digital art works will be conserved for future generations. I guide you to use the technology to explore it -- live via the Hypergrid network.

WELCOME TO IMMERSIVIA

“Likes, Shares, Followers, Posts, Tweets ... - many new words came up to describe the early steps into digital times. Now we add a few new. One is to rez reality.” – Art Blue, Opensimulator Conference, 2027

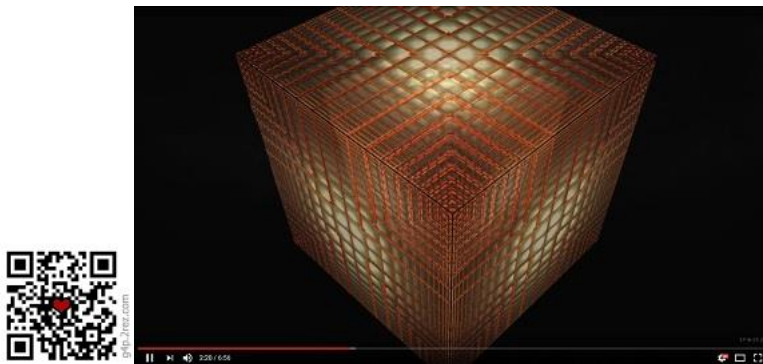
Let me bring you to the future of art and then we look back at the beginning. We write the year 2047. All art is digital as the recognition is digital. Art reception has become a social experience. Virtual worlds became real, immersed as we say now for long. Virtual meets Real happens everywhere.

A lot in the world has changed. The [80/20 society](#) knocks at our doors. Artists have taken over the theme, claiming it. Same goes for theatrical performances. [Panem et Circenses](#) comes in my mind.

This all begun with a prediction after the computer was invented as a tool to make calculations easier. The potential of the computer doing calculations faster than the human brain can do was seen by some creative brains. Konrad Zuse, the inventor of the computer, having roots as a painter, a stage actor and a constructor published [“Calculating Space”](#) in 1969. Daniel F. Galouye wrote a novel about a world in a computer [“Simulacron-3”](#) in 1964. The movie “Word on a Wire” (1973) by Rainer Werner Fassbinder transformed the idea that we live in a computer to a piece of art. In 2010 The [Museum of Modern Art \(MoMa\)](#) in New York showed the digital remastered version made available by Fassbinder Foundation.

If you search for the best start to get to what we have now seen from the past then World on a Wire to watch is a must. You have right now not the time to watch the three hour 30 minutes long movie? I have a machinima ready that was shown in the first IMMERSIVIA in the year 2016 that just takes six minutes. It was made by the Italian cinematographer WizardOz Chrome and is called [Surreal Cube](#).

Ervare, 2047



QR-C shortlink to the Surreal Cube machinima is <http://g4p.2rez.com>

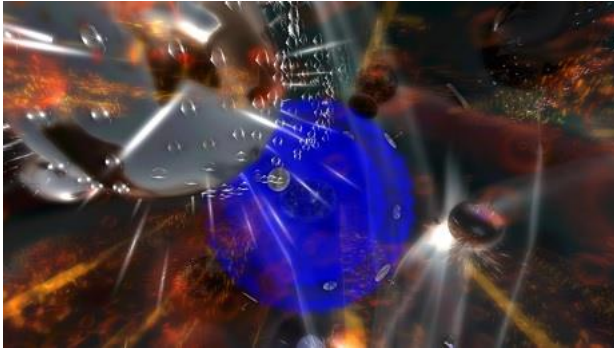
SIMPLE INTERMEDIA

Since 40 years I am focused in bringing art and technology together. Quite often it happens that people love my work, join my theatrical performances, again and again -- so I think that I must really get things right. Then I hear them giving comments “ ... as usual I did not understand what Art Blue was telling.” In best case it comes to blog entries like from [Min avatar heter Apmel](#) about [WAITING FOR GREEN](#): “There is no way a blog can mediate the immersive experiences Apmel had within a couple of hours during this grand opening”

Unluckily this is a book and not an immersive world. Sure it has links you can click to explore more -- but by doing so you leave the book. You have to wait until the website is loaded, you have to find the spot I am referencing to, then you go back, setup your mind back in place to what you have read and hopefully you continue smoothly.

As I was just leaving my toddler age in 1975 the dean of the faculty of education for the arts in Munich Professor Hans Daucher – encouraged by my long time mentor Professor Herbert W. Franke - said, that if I manage that the art students will stay in my course after the second lesson I will have the job. [I got the job](#) and kept it for three years until I decided to go to industry. I was always in education, to explain, to make things visual, to inspire, to get complex things simple. I worked for Control Data, once we build the fastest computers on earth, called supercomputers. I became head of consulting. Computers at these times had tons in weight and consumed thousands of watts in energy. Now each smartphone offers more performance. That’s why in my stories I like to quote parts of the Tears in Rain Dialogue from Bladerunner: “I have seen things you people wouldn’t believe” When I link to such pictures for the mind I don’t like that you have to leave my text. On the other hand if you have never heard the Tears in Rain Dialogue you might never come to the level beyond – I mean the future. The future I outline. A dual screen would be one solution. Then you have the plain book text on the left screen and on the right screen the content of the link, a picture, a video or a PDF I link for you to give you some thoughts for the immersive future to come.

Let me use the Tears in the Rain Dialog to show. This is the link: [Blade Runner](#) -- in a three minute long machinima by Glasz DeCuir. Of course I don’t link to the original version by Ridley Scott. I link to an example of “user created reality.” But as you click on the link you usually loose the focus where you have been reading in the book. If you read it on a Kindle then things go even worse. You have a smartphone at hand? Congrats, that’s my Simple [Intermedia](#) for here and now. You scan the QR-Code box that looks like a black and white code matrix with the camera of your smartphone and you get Glasz CeCuir’s contribution she submitted to the BITFILM 2013 festival. You continue on your Kindle to read my text and you may watch on your smartphone or tablet the movie as soon as it has loaded. Same goes for pictures and other links of which I think that they might be of general interest – to look at them is just stunning. Try it out right now and feel a glimpse of being inside the [Bright side of the Metaverse](#) -- a screenshot from a performance by VJ Quantum.



In the book you get the picture in high res without a watermark to download. -> k1t.2rez.com

When I bring the QR-code I add a shortlink of the type <LetterNumberLetter>.2rez.com so you can enter the weblink easy via the keyboard if you don't have a QR-Code app reader installed. Just test it out and type g4x.2rez.com and you get the Blade Runner machinima on vimeo. You can trust the links coming via 2rez.com. It is a domain I own and the link inside, the link-forwarder you may say, is tested.



QR-Code to Bladerunner by Glasz DeCuir. -> g4x.2rez.com

SANTORINI BIENNALE

The Biennale of Santorini was the first international art exposition that added Immersive Digital Art as a category of art. Immersive shall hereby seen as a personal experience of the visitor in a walkable virtual world. The art exists solely in the computer. The artistic director Kyriakos Papadopoulos and the curators Gregory Frangos and Christos Papageorgiou opened by doing so in 2016 – for the 3rd edition of the Biennale a new dimension. Production, presentation and reception of art in virtual worlds do not fit in any known category. They invited me to become the curator. I accepted and decided to give this showing a name: IMMERSIVIA – Immersive Interactive art. Here comes the transcript I prepared as a handout of my opening speech.

Είμαι περήφανη γι' αυτό και σας εύχομαι κάθε καλό για το μέλλον.

I wish you all the best.



Immersive Interactive Art is like photographic art, a genre where you need technical equipment you don't find in nature. Quite complex tools are needed to make this form of art. Today, you need tools to explore it, to immerse in this kind of art, to look around, to walk inside, and to see and feel the depth.

James K. Morrow, author of *Towing Jehovah*, wrote in 1981 "Sozyo made 4-D equipment. The image had height, width, depth and a fourth D that eluded precise definition. It was called Presence. Somehow, you felt that the subject was there in the room with you. You could seemingly walk up to it, savor its fragrance, finger its texture, and rub a few eons' grime off its contours."

Such worlds are created by artists, by the selected contributors to the 3rd Santorini Biennale. They come from Brazil, Denmark, Finland, France, Germany, Greece, Italy, The Netherlands, United Kingdom, United States and other places we are not sure if the entries in the files are true like VJ Quantum from Togo or the First Girl on the Moon 'FGOTM'.

Even an Artificial Intelligence, an AI has applied and was selected: the owl Neruval - he messaged he will pay the registration fee when arriving in Santorini in a few days. Let me read what he sent as a quantum mail. "Sadly I am stuck in a sun storm next to the Tannhauser gate. I took a break to eat some nuts at The Restaurant At The End Of The Universe. I have to tell you the nuts taste so good. The bag shows they are

made by [Yannis Nomikos](#). I must meet this guy. Sadly the connecting flight from Calyptica Prime to Santorini was canceled so I have to sign my message to the visitors of the Biennale via the script I attach. Just put the script in a noob and the hands of the sculpture will move and message to you what I have to say”.

Luckily one artist has sent in a noob as a contribution so I could place the script into the sculpture, which is just piece of software in LSL language. Now the noob made by Art Eames can move hand and fingers and sign messages to us. What the message the owl is signing to us we don't know. Maybe it is an extinguished language? Maybe the hand does not even sign to us? Maybe the owl met Roy Batty at the Tannhauser gate to give him the words for the famous Tears in Rain Dialogue in the movie Bladerunner? Maybe he is the hitchhiker in Douglas Adams Guide through the galaxy? Maybe he is the next super gamer in an apocalyptic world earning more money from e-sports than a football professional? Maybe the owl speaks this way to ones like himself? So many languages are gone or are becoming extinct. I speak of Assembler, Fortran, Algol, Pascal, Cobol, PL/1 -- of languages once used to make computer art. Only a few works drawn on paper in the 60s and 70s exist in museums -- but most of the makers and their tools are gone. The fate of extinction will happen with the works you can now explore in IMMERSIVIA. Time is running much faster now. We need the servers and the tools conserved and preserved so we may experience these worlds in the future, and to look back to understand how our world once began to turn. You see it all day long that our world is going digital – and it is a fast going. Some now having the 5th generation of an i-Phone don't know how a telephone looked 25 years ago. Do they know that phones could not take pictures or access the internet 10 years ago?

The signing of a coded message by hand and fingers out of a virtual world by the owl might be the first ever to make us think what is going on inside Google, Facebook, NGA and other data monsters that we don't understand. What does the artist say? What code is this? All artists in the IMMERSIVIA break the barrier of creating the real impossible. All artists are messaging inside a computerized world. At this stage in computer technology we are knocking on the doors of the digital society. On the other hand, this Biennale in 2016 is right in time before the doors begin to close to make room for the next stage of technology. Maybe the next years will become the singularity of immersive experiences. Maybe in time only the AI, the owl we once made with the ability to update code on his own, will understand what keeps our world going. I say in my short stories the AIs are running on femto speed, and the human brain on milliseconds. That's like what light speed is to quantum speed. You may have heard in the news that the Chinese have launched a rocket to space that shall communicate with the ground using quantum effects, and this way being faster than light. Right now we don't know how fast quantum communication will be. Scientists say, at least 10.000 times faster than light – for this is experimental proof, but maybe it happens with infinite speed. So that the owl sends a quantum mail fits to hard science. That he sits at TRATEOTU – The Restaurant At The End Of The Universe – and eats SantoNuts show we shall take his message light, like Douglas Adams does in his stories. That brings me to the Fish. “Thanks For All the Fish” I have to say to the contributors who followed the invitation to step out of the hidden, and to show and to create some new works for the Biennale in Santorini.

The contributors to IMMERSIVIA at the 3rd Santorini Biennial have a totally different background. In no area of art you may find such a variety on education, age and artistic experience – from a jobless gardener to a highly skilled academic – often working together all over the globe. We call them virtual

artists, which is in fact a misleading word as their work is not fluid. Alice in Wonderland reaches a new level, a level where art is made in the computer by everyone. Some might shake their heads, having a traditional understanding of art in mind. Computer and art does not fit together in this understanding and even more when such works can be experienced only inside a computer. Virtual art works may look like they were made by aliens – memories of the miniseries “The Visitors” (of 1983) and the remake in a franchise version “V” (in USA on screen between 2009-2011) may come up. V can stand for alien like ‘v’ersions of humans, for ‘v’isitors or for ‘v’ictory. Time will tell if Virtual Art will survive as a term, or if other words like Immersive Interactive Art will take over. The common message for today is: This form of art is made for visits by everyone who can use a computer. There comes the word “user” from - art is made by users, by persons who can use a computer in creative ways. This art is real, it can be conserved and preserved, it is not fluid like performance art. This art is “User Created Reality” and no longer an alchemistic doing.

USER CREATED REALITY

The word USER is a fascinating term. We all are users of technology, maybe on a different level. Allow me a few lines of nostalgia. I once was able to build a computer from scratch with a Z80 microprocessor, some NOR and NAND gates – but of course I did not manufacture the Z80. So even then in the early 70s I was a user of some kind, even I felt – together with my friend Hans Korneder – like a genius. Using all my money I had spared as a schoolboy I bought a Rodime 5 Mbyte harddisk. It came from the United States shipped as cargo. My heartbeat was on 120 as I went to the customs to explain that it was not a nuclear explosive, just for my hobby at school. I might have looked innocent so the officer handed it over. We made a happy dance as it finally powered up and the discs rotated, but there was no controller for it! The harddisk came without anything to connect to the Z80. Luckily Hans, the real genius, built one, leaving me from this time on as a user behind. We got a FORTRAN compiler to run on it. When I see now 45 years later and compare with the dreams we had – a monitor with colors and lines, not just green or white digits arranged in 80 columns in 24 rows - each digit represented in a 7 to 10 dot matrix. All dreams came true. That we walk now using a representation of ourselves inside the computer is no longer Science Fiction. It is all real. And reality is even topped. We can do more inside the computer in art as outside. Time to claim: [VIRTUAL MEETS REAL](#).



“Virtualization is not only a trend; it is a way the world is about to work.” (2011) -> w4t.2rez.com

For the SANTORINI BIENNALE I made a statement why USER CREATED REALITY is no longer just Virtual Art. I reprint it the way it was presented to the audience so to share a document where I condensed some of the views we will go later more in detail.

USER CREATED REALITY - or why what we get is no longer Virtual

Let me come back to photography – to give an analogy you may easily follow. It was quite a challenge to make a photo 50 years ago. To choose the right film, the right blend, the right time settings for the shutter – and the do-it yourself development on paper was a big challenge -- if you felt like a true photographer you did all by yourself. Then times might have come to step up and say: “I want to present my photos in a public space”. Some names became famous. I googled for most famous photographers over time and what I got was quite interesting. Of all the names I know from my past as a lecturer just one was mentioned in a recent blog; you know a blogger is a person who always claims to know it all and has to say a lot. The name listed in this blog I know as famous was Annie Leibovitz. No mentioning of Helmut Newton, not one the famous often controversial discussed photographers like Leni Riefenstahl or Andi Warhol. Of course time runs over the pioneers in teaching photographic art like Prof. Gottfried Jäger who lectured all this academic life long at the University of Bielefeld on generative photography as a systematic-constructive approach.

Times are widely gone where you need to know much about photography to become famous, where you need knowledge and you had to work hard to build your career up. Everyone can make nowadays great photos and post them for example in Instagram. [Richard Prince](#) takes them, copies them, makes some scratches on them and sells them for 100.000 USD and gets famous. You can be happy if he copied your photo and so your work is shown in a gallery by him. The money goes to him. You can't believe? I can give you some links so you can read on it why this is legal -- and other happenings like invisible art sold for 35.000 USD you may barely believe. Richard Prince changes some colors in your photo by flooding an area with Photoshop – and in a minute your work is marked as art. It has gained value and is shown in the most prestigious galleries of the world. A Richard Prince photography is born.

This all fits to our society where the numbers of followers in facebook count more as what or about what you are posting. The time of the user. Let us see this challenge now in the realm of virtual art.

The idea that the world is a computer was born 50 years ago in a paper by Konrad Zuse called "Calculating Universe" (published 1967 as Rechner Raum) as a theoretical model. Now the idea is taken over by astrophysics. They say it has become the best model for a deeper understanding of the universe. The idea that a world can be created in a computer for social simulation with inhabitants made in bits and bytes is described by Daniel F. Galouye in his book Simulacron-3 (also published as Counterfeit World) – already in the year 1964! The book inspired Rainer Werner Fassbinder roughly 10 years later to produce a movie "World on a Wire" (Welt am Draht, 1973) -- which found in a remastered version its way to the Berlin Berlinale 2010 and got an extended showing in the Museum of Modern Art in New York as one of the most important science fiction films in art and history.



[More stills from the movie Welt am Draht](#) -> [t4k.2rez.com](#)

In 2003 Phil Rosedale developed "a prim world" by using a simulator software by the University of California, better known as Berkeley. Since this time we are able to create worlds inside a computer where we can walk by a sort of representation of our self, by the Avatar. All what is inside this world is created by users. No longer one needs to be able to understand how a computer works. No one needs to repair a computer or built one out of parts – like in photography – you just click and it is there. It is not fully true "just a click". Of course for a great result you need to develop the passion, to feel the urge, the impact, the mission of your life to be an artist. So after hundreds of hours you may say – and I repeat the words I used above for photography: "I want to present my world in a public space".

Long time the works created there have been unnoticed in the art world outside this realm, have not been in a "public space", they stayed "inside the machine".

This public space is the Santorini Biennial – 2016 – having a section we call IMMERSIVIA – immersive interactive art. Everyone can enter such a world via the PC at home. It has to be a strong PC like the ones

made for gaming and it has of course to be connected good to the internet, else you don't see for example the shadows or the soft moves of the objects in the world you are stepping in.

But can it be art if you need a tool to explore it? Photography can be printed and you see the work then on a wall, in a museum. In the worlds of Immersivia screenshots can also be taken, saved on the PC as pictures then being printed and shown like photography -- but they are not the world we are talking about. Videos are better suited to get an impression, but then the director of this video, we call them machinima, has control, decides about the way this world is presented. Be your own director and step into this world as a visitor, then try to rez (to make, to bring to ground) a first box and become a working user. You may find joy in creating for yourself. Then you may show your work to others. It becomes your reality. You really made it. User Created Reality. Maybe one of your "set of boxes" another person takes it, modifies it a little and gets famous like Richard Prince? And by this trick we are fully in as we call it IP rights, intellectual property in virtual art. I give talks about this and they can be quite long end may end in frustration and exhaustion as we want a joyful life as a user and as a creator of art.

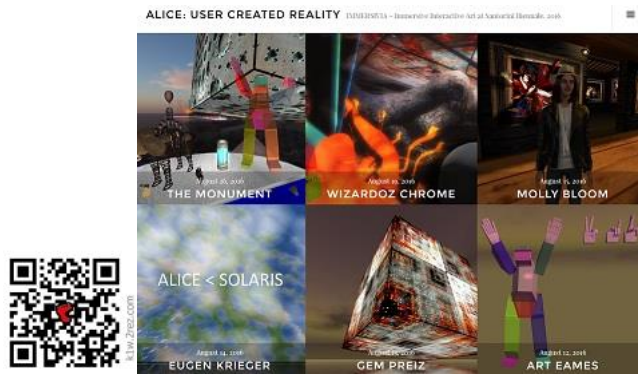
Log in to the world – during the running of the Biennale - from home at *login* via usercreatedreality.com – I have selected as provider the METROPOLIS grid which is the biggest English speaking European grid. For French speaking visitors Francogrid is the best choice and for Italian speaking users Craftgrid. The grids are server clusters providing an administration by volunteers. In total you find a few 1.000 grids run by artists themselves at home. Such a private grid can be reached via hyperjump by your avatar, but now again I offer a talk on this separately – and I copy from above – such a talk can be quite long end may end in frustration and exhaustion. First you need to do your tiny steps and rez your first box. Then you stretch it, twist it, color it, link it with other boxes to an installment. You build your first house. Many artists started this way: my home is my castle. Beautifully castles you find in virtual words. Some are made as replicas of the most famous ones on earth like Neuschwanstein or the Tower of London or the Eifel tower in Paris.

As we want a joyful life as a user and as a creator of art we shall let it be today an easy go and so I offer you as a motivation to go on a view of the machinima [WizardOz Chrome](#) from Milano made for IMMERSIVIA at the Santorini Biennial 2016 which is on YouTube and on Vid.me – just check out her YouTube channel.

List of contributors in IMMERSIVIA 2016 (in alphabetical order):

Art Eames, Germany - Cherry Manga, France - Exy Atreides, United Kingdom - Fiona Blaylock, United States (†) - FGOTM, United States - Gem Preiz, France - Hyde Hackl, Netherlands - Ink van Helsinki, Stem van Helsinki, Finland - Irini Korinthiou, Greece - Juliette Surrealdreaming, United States - Mistero Hifeng, Italy - Moewe Winkler, Germany - Molly Bloom, United States - Navah Dreams, Greece (as a social experiment and a preshow in 2014) - Neruval, Stateless - Nexuno Thespian, Italy - Tansee Trillum, United States - Uan Ceriaptrix, Brazil - Venus Adored, Denmark - VJ Krieger, Germany - VJ Quantum, Togo - WizardOz Chrome, Italy -

When you get some time then have a look at some screenshots of the works you find in the web at [USER CREATED REALITY](#). -> k1w.2rez.com



Then create your visitor avatar and enter the immersive world of IMMERSIVIA 2016 via the HYPERGRID NETWORK and you will land in the center of the showing ALICE IN WONDERLAND inside IMMERSIVIA - during the running of the [Biennale 2016](#).

This ends the introduction paper handed out at IMMERSIVIA 2016.

WAITING FOR GODOT

I was struggling for long what project or artist to present first. I would have loved to start serious bringing a project to your attention that is linked to conservation of art. Molly Bloom comes in my mind as the first artist who moved her full work into a museum in Opensim to be conserved on a local stand-alone server.



Printed calendar 2017: The Queen is Not Amused by [Molly Bloom](#)

Computers are aging so fast that after 10 or 20 years you will not find hard- or software where you are able to run what was once there. The digital world an artist once created is no longer reachable – in fact it seems to be gone and only rumors are left about “how it was”. You may have the data, the storage but you can’t get the stuff to run. You say as a computer expert “just use a virtual machine for Windows XP to emulate.” It will not work when you want to make the old worlds available via the internet to access in an immersive way. I have luckily quite capable students around -- but the details on problems coming up give us headaches. After some years I became a specialist for frozen systems. My paper [The Primcurator](#), published in Museum Aktuell in 2011, shall be the link given to you if you are a reader that can’t deal well with what comes now: Waiting for Godot.

Media on Prim

In the center of a short play I wrote for the Grand Opening of IN THE GREEN, an art installation by Norton Lykin, are two red prims named Estragon and Vladimir coming finally into the dialogue. Before the visitors arrived at the place the theatrical show was about to happen I had a video running on a prim, on a cube you may say, inside the virtual world in a loop. The technology is called “Media on prim” and allows to access and use the internet inside the virtual world as an avatar. Compare it with a TV screen you have on demand in the immersive worlds you walk around.



The video [In the Waiting Room](#) on Youtube and a [posting on facebook](#)

All you have to do as the artist who wants to create this element of a stage is to upload a video on Youtube, then copy the link to infinitemojo.com, get a new link from there, copy the script I show you into the prim as content with the given code by infinitemojo.com, adapt the screen size (the prim size) to the texture size – in other words to zoom it so it looks good.

```
SetMedia ()
{
    llSetPrimMediaParams (3,
        [PRIM_MEDIA_AUTO_PLAY, TRUE,
        PRIM_MEDIA_AUTO_LOOP, TRUE,
        PRIM_MEDIA_CURRENT_URL, "http://www.infinitemojo.com/?v=allGcUf5k9E&p=n",
        PRIM_MEDIA_HOME_URL, "http://www.infinitemojo.com/?v=allGcUf5k9E&p=n"]);
}
default
{
    state_entry ()
    {
        SetMedia ();
    }
}
```

This is as easy – or difficult - as to calculate a row of cells in Excel to get the sum of the values when you have to leave one cell in the row out. Just assume you never heard of Excel and now I speak of cells, rows and a formula you have to set in place so values get proper added on a click. I hope you know a little of

Excel and you smile on the easiness for you, else I am sorry as you can't compare knowing and not knowing, just believe me everyone can learn this "Media on prim" thing. Now see what the two red primis had to say in the play.

Speaker: How can we know we are the chosen ones? How to know it is safe to take the key?

Cyberphoria: I bring the interpreter, the Lingua Ex Machina. All shall understand, the words of the two waiting Believers. What is their name?

Speaker: They go as Estragon and Vladimir, but I don't hear them speaking.

Cyberphoria: The interpreter will translate their words to signs you understand. I will put him now on run. He starts immediately to interpret what they talk about.

You will understand Estragon and Vladimir and that they are true Believers in Green.

Speaker: I see the giant machine you call interpreter moving hand and fingers. Maybe it is the old tocharian signature, the oldest speech ever, the Red primis use?

The signs of Ervare, in Afrikaans the old man knowing.

Speaker: I can read the signs in my mind. The interpreter speaks in my mother tongue: "Komm, wir gehen!" Estragon just said. I shall keep quiet the script says. Sorry dear audience.

Estragon: Come, we leave!

Vladimir: We can't.

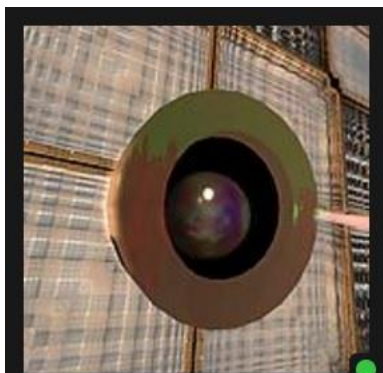
Estragon: Why not?

Vladimir: We are waiting for Green.

Estragon: Ah!

Cyberphoria: I give them both the key and they may enter. And other Believers may step forward to get a bubble to reach the City of ...

This short play references to [A.L.I.E.](#), a character, a beautiful woman, in the [TV series of The 100](#). She is the A.I. who creates the City of Light in the moment you take "the key". No longer you wait for IN THE GREEN. THE GREEN is there like in a holodeck – sudden when you pass a wall leaving the self-made tunnel, let's call it artistically a wormhole, behind and so the drift ends. A bubble you sit in - it let you drift inside. Browse in the pictures [IN THE GREEN](#) in IMGUR to get a feeling for this immersive installation. Click on them to zoom them to bigger size. The journey starts from the outer universe, known as the SURREAL CUBE. -> [k1x.2rez.com](#)



IN THE GREEN by Norton Lykin

16 images · Oct 24, 2016 · 321 views

Now I give word to the creator Norton Lykin:

IN THE GREEN is an exploration of coincidence as influence on point of view. The installation is created within my overall conceptual framework "The ideas we have and the histories we tell" and are as such a chapter amongst others. With being inside a soap bubble that can move autonomously around, we are taking a tour in dimensions like time and space and thus we can create a narrative based on our experiences, perhaps as a reflection of our own ideas and history. Obviously there will be drawn a random network of invisible routes though the inner Cube. Some routes will for a short moment coincide and/or intersect but no two histories will be the same unless we disconnect from ourselves and rationally use the most common denominators of perception and state the obvious like "it is a Cube".

Norton Lykin

You see one of the main points for Norton is that we explore his installation via we sit in a bubble and that we drift randomly around exploring the world IN THE GREEN in an unpredictable way. If our eyes catches a point of interest we want to go closer then we can use the arrow keys and the Page-Up / Page-Down keys or use the camera to zoom in. This brings us to the need of scripting the bubble. Art meets informatics.

HARD CODE – no way, yes way

I started this book saying Immersive worlds are a social experiment. Clearly you see the need of cooperation, of communication between people having knowledge in different areas. They don't know each other "in person", they mostly use the keyboard for chat and exchange of thoughts – and it works quite well. If one is 19 and looking stunning in "real" or 72 and in a wheelchair – you don't see it from the avatar you get close to know in time. You don't know the "real" gender, not the educational background. Everyone can postulate to be rich, poor, single, having a PhD, being a "real artist" or state "just here for fun." This book is not focused on exploring such implications deeper. I stay focused on the art process.

Here comes the script – in part - you need for the bubble to get along with what Norton Lykin as the artist in charge has in his concept, in his dream for IN THE GREEN. I show the script right now just for readers who are familiar with coding – the LSL (Linden Scripting Language) – that is needed in this kind of world. LSL has some familiarities with C. On the other hand the objects we deal, the animations we use are quite unique. There are videos on Youtube but also courses inworld where you can learn as an avatar how the world you are in works. This way you gain a deeper understanding of your life in a digital realm – very fitting to where you are. You literally immerse in it, your language changes as "you are in." There are tons of behavioral studies. From time to time when it fits I will add some lines. For the readers who can't wait – and I am full of understanding that if I add lines of code in an art book that I shall also bring the other side – the human factor on the table. I link – like giving a teaser on things to come - to the catalogue "[I in 3D](#)" – so non-programmers have something in hand during the time the programmers might have a look at "the code."



In 2009 I was invited at the University of Mala to lecture at the department of education and languages – within in the Art Programme. We had an exhibition at the Center de Cavalier where we could demonstrate quite innovative elements that nowadays are used on a broad scale – the use of RFID chips to show more works as space was assigned and monitors provided in the exhibition hall. You see once more the connection of art and technology so I can move back to the code.

The script you get in total in the book via a link to a texture file where you can copy it. It is set under MIT open license -- as opensource -- as it goes with all my scripts provided. You have to share and keep the credits in the code and you are free to modify. I left out most of the brackets and other elements the syntax of the language needs – just to give an idea and to show some functions.

```
// The bubble for Norton Lykin - works in Opensim and in SL

float timer_delay = 3.0; // Frequency of checking for drift
float rand; vector pos; vector pos_new; integer push_y; integer push_z;
...
push_prim()
{
    diff = llVecDist(pos, pos_new);
    push_x = 0; push_y = 0; push_z = 0;

    if(diff < treshold)
    {
        if(llFabs(pos.x - pos_new.x) < treshold)
        {
            rand = llRound(llFrاند(2));
            if(rand == 0) { push_x = -1; }
            if(rand == 1 && pos_new.x <= 128) { push_x = 1; }
            ...
        }
        llPushObject(llGetKey(), <push_x, push_y, push_z>*strength, <0,0,0>, FALSE);
    }

    pos = pos_new;
    return;
}

default
{
    state_entry()
        pos = llGetPos();
        llSetTimerEvent(timer_delay);
    timer()
        pos_new = llGetPos();
        x = pos_new.x; y = pos_new.y; z = pos_new.z;
}
```



```

        if(x < border_distance) { llPushObject(llGetKey(), <1,0,0>*strength, <0,0,0>,
FALSE); }
        else if(x > (255 - border_distance)) { llPushObject(llGetKey(), <-
1,0,0>*strength, <0,0,0>, FALSE); }
...
        else if (llGetStatus(STATUS_PHYSICS))

            push_prim()
}

```

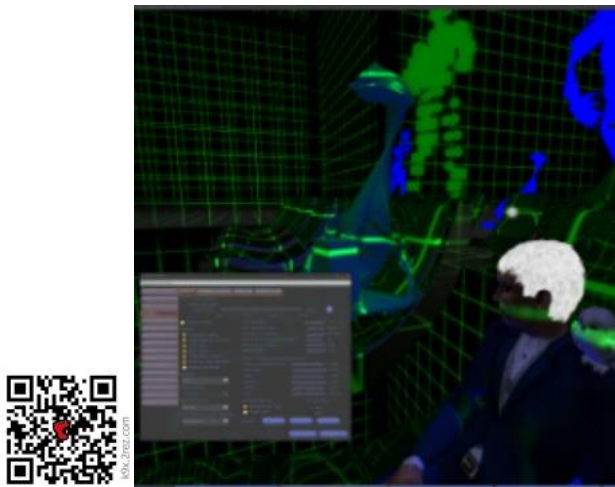
ADVANCED LIGHT – for everyone

The installation IN THE GREEN I selected as an opener stands also for another aspect that is important to get right from the beginning – and to mark it as important for art experiences in a virtual realm. It is light and the reflection of light – let’s call it advanced light.

There are artists in virtual worlds who are specialized on using light and shadow; in fact they don’t do anything else. Their artistic life is bound on light. To get their work to see you need a strong computer, a gaming PC is fine. The implication that not everyone who walks and lives in a virtual world sees things the same way as others is very important to digest. I don’t speak of some color calibration or the format of the screen. Best I show you a picture.

I shall add: being an artist you don’t need any code for this – or at least not much and this code you easily get from a friend. You go on and create stunning installations by “try and error.”

Just have a look on some screenshots and get a feeling for different settings. The short play Waiting for Godot turned out to be Waiting for Green and ended with a performance by Venus Adored that opened the pathway to The City of Light. Then we left the Waiting Room and used the bubbles to drift into IN THE GREEN.

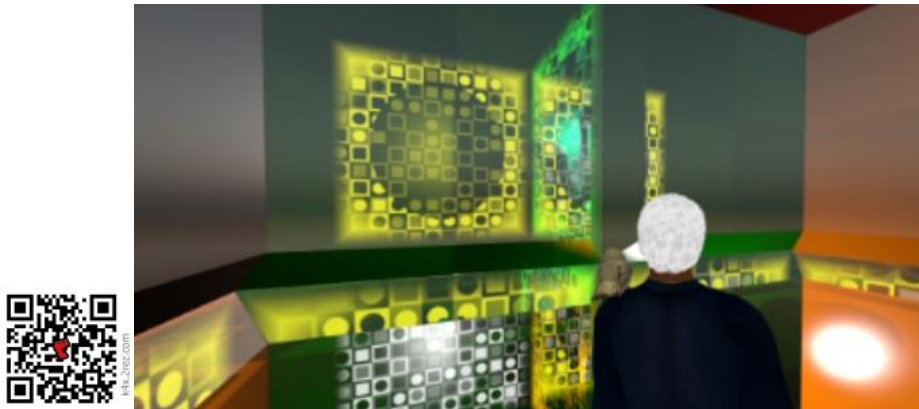


[In the Waiting Room](https://www.k9x.2rez.com) – Ultra graphics needed -> k9x.2rez.com

INFINITE CUBE

You need to see more to get an impression for the use of light and shadow in an art installation? I have a working example ready. Just take your time to scroll inside an album I made for a project I called

[INFINITE CUBES](#) for Victor Vasarely. I re-created a typical work of this op artist by using the [Vasarely Generator](#) coded by Adam Palay.



Infinite Cubes – a concept for cubes in a neighborhood -> k4x.2rez.com

The Tree Spirits

“When I was small, almost before I had words to say, I could hear tree spirits whispering. I remember snuggling up in a cozy spot between the roots of my favorite old beech tree, pressing my ear to its trunk and listening. On windy days it would sing stories. Maybe I dreamed it. Not all trees spoke and the ones that did...I guess not everyone heard them. It's been a long time since a tree spoke to me. I think Art Blue must have heard tree spirits sing when he was little. Maybe he still does.

Dream Forest was our first stop. Art gave us all our very own tree to plant and water and watch over. It takes a few days to grow one. When it is ready you can take it from the nursery region to the Dream Forest to plant it. I think Art said we should sit with it, dream with it. I may have dreamed that part. The Dream Forest was singing full volume and my imagination kept wandering off with me.”

Nara Nook

This blog entry you find at [Nara Nook's Writer's Colony](#) giving her thoughts on an installation created by [Navah Dreams](#), Art Eames, [Yooma Mayo](#) and [Jan Ceriaptrix](#) for the [SANTORINI BIENNALE in 2014](#). I set up the concept to be realized in an Opensim, [Hypergrid enabled, environment](#): Planting trees by the visitors of the Biennale in a virtual environment. It became a milestone in connecting virtual worlds to social media. [1.668 planters took part](#).

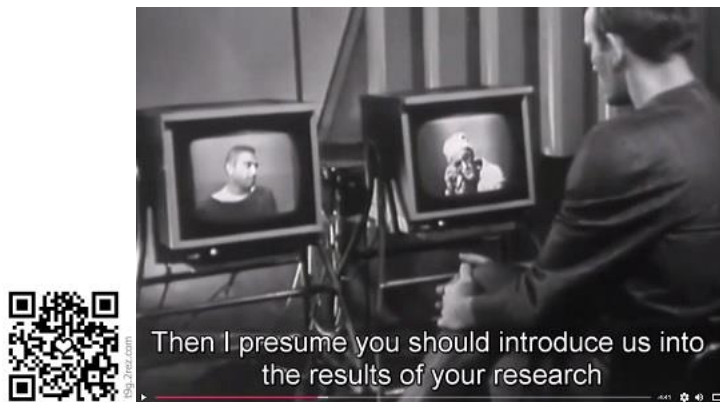


Finally IMMERSIVIA was born to become reality in the Biennale 2016.

SOLARIS

The dream of SOLARIS. Who does not know? Well some might not know the novel [SOLARIS by Stanislaw Lem](#). So I made a teaser out of the first film that was made in 1968 - directed by Boris Nirenburg and Lidiya Ishimbayeva. I called the cuts that I put together [Cyberphoria - how are the Tests?](#)

The version of 1968 is rarely known – most famous become the one from [1972 by Andrei Tarkovsky](#). The latest one filmed in 2002 got some attention as George Clooney played the main actor. I use the dialogue [“... and death shall have no dominion”](#) (Dylan Thomas) from time to time in my short plays. My intentions are quite obvious: I don't want to let the first digital art worlds die. They shall get an endless life. Also some other aspects connected with AI – Artificial Intelligence and Artificial Life come with it. But right now it is about SOLARIS.



Cyberphoria – how are the tests - based on cuts from Solaris, 1968 -> t9g.2rez.com

Eugen Krieger contributed this machinima to IMMERSIVIA which I selected to be shown at the closing event in Santorini, at [Vassaltis Vineyards](#).



[Eugen Krieger, Solaris \(2016\)](#) -> w9x.2rez.com

INFINITE CHAT THEATRE

IMMERSIVIA means Interactive Immersive Art – a category. That’s why I will show an application first fitting herein. The Infinite Theatre has roots back to the late 70s – a time before home and personal computers made their ways. Later I will outline life and work of some famous artists so you get to know the great names of present times. People who have dedicated their workforce to a virtual realm. You might have heard of Bryn Oh, a virtual character created by an artist living in Canada or of Molly Bloom who I mentioned already or of Cherry Manga living in Francogrid or of

Maybe you have heard of real estate agents who made a hell of a lot money in reselling land you need to rent so you can place a house, a permanent home somewhere where it is nice to live. Sim Brown in Second Life for example, next to Ryan Linden at Mulholland Drive? Yes that’s prestigious. Believe me, I live there. *LOL* - You know LOL? Laughing out loud? Of course you might say, I know this, but many toddlers use LOL for League of Legends - a game being played in 2015 by over 100 millions. So better use LMAO, ROFL or ROTFL when you want to laugh. New words and new meanings given to old words we have to work out and set them into a new light. I will do it on the fly when it fits. Let’s focus now on theatrical chat plays – let us create one and by doing so I will unfold some elements.

I said the Chat Theatre has roots back to the 80s where thousands played D&D - Dungeons and Dragons. I need to work a little on this background as many readers might have never heard of it. They might be surprised about the long history and the variety of such games. A short look into [Wikipedia listing PC games based or influenced by D&D](#) shall be sufficient for what I want to head to. In such games the chat function, the use of the keyboard for communication, is a key element. Chat between players and between players and the environment. You may have heard of the term MMORPG - Massively Multiplayer Online Role-Playing Games. The most known one is World of Warcraft, launched in 2004. The chat function is still in many games the norm, the good way, the cool way – but as the young generation is leaving questions of privacy more and more behind the headset to communicate takes over the chat. If you are just in shooting and action gaming you might not care on to whom you shout when you are matched by the system with someone living around the globe you might never meet: “idiot, don’t keep your gun on steady fire.” The makers of such games have feedback and score systems installed to handle harassment, but this would be another story.

If you want to get a feeling about gaming as a global phenomenon I recommend to read in rezmagazine, October 2015 my article [Parallel Lives: The present Days](#).

There you see why not only I predict that in some years top e-gamers will earn more money as a baseball champ or a football star in the European Champions League. That’s why the term e-sports takes over. If you say to your kids “do more sports” you might get a response “yes Mam/Dad! I just need to boot the game.” If you don’t have a clue and ask “boot the game?” you might hear “LOL or Overwatch what you want? World of tanks I played yesterday.”

The changes in our society by using more and more software applications that have been years ago experimental and close to Science Fiction stay rather unnoticed as they move in slowly day by day. From time to time they make it to the news, but the stuff is not something to point at - no TV team can be sent to the place of evidence. It is different when a football club like Schalke 04 or FC Bayern Munich buys an e-sport team. Then it goes to the national news. After [NBA’s Philadelphia 76ers](#) joined the club of buyers you may take it that this phenomena is really global and will stay. The price money in 2015 at the Dota 2 finals – a shooting game like Counterstrike - was 18 million dollar in cash. A few million viewers watched the live stream. 17,000 have been sitting, shouting, crying in the Mercedes-Benz Arena in Berlin at the LOL finals in 2016. The quite expensive tickets have been sold out within two minutes after opening. Co-locations opened with high-speed connectivity. The tickets even there 80 Euro. Public screening was established like for a FIFA world cup. You see the relevance for the Advertising Industry.

No wonder why I was thinking for some time to name this book “Panem et circenses” (bread and games) instead of IMMERSIVIA. The influence of Games to the Arts and from the Arts to Games is obvious.

How to get then any attention on a simple chat play? Luckily the human mind needs from time to time to calm down. We all know the term of the good old days and many use it. I don't say that we have to write a letter, stamp it, bring it to the post office asking if there is a special postage stamp that the receiver might enjoy and even collect, then wait a few days or weeks until the phone rings and a happy voice says “omg ... you sent me a letter. I am so in awe.” I speak of self-expression and of the ability to imagine things to work them out step by step. Assigning and taking roles in psychological research has a long history. There are many supportive activities like Cosplay – costume play. The Star Trek community might be the most known one. Also Steampunk has to be mentioned. Virtual worlds have found there, I would say a natural home. In Second Life, one of the oldest worlds where RP – Roleplay – happens are worlds of the Elves, Games of Thrones, monsters and dragons and medieval worlds where warriors and beauties of Counterearth meet. Worlds like Avatar - based on James Cameron's movie Avatar (2009) - had a hype, then faded on the lack of a storybook that keeps a community together and active. Herbert Kelman, professor of social ethics at Harvard suggested that role-playing might be "the most promising source" of research methods alternative to methods using deception.

What is the connection to the many different faces of RP? It is the love for words, for dreams, for imagination. Like a good book to read at the fireplace when it is cold outside and a heavy storm acts. You feel safe you read and you go with the characters. You are immersed in the story. A visual environment supports this immersiveness and extends it to the impossible possible. The impossible possible was title of a competition by UWA – University of Western Australia – within Second Life to create “it” – the impossible possible. I sent the Blue Elephant in. I will work out later what the meaning of the story behind is. For the one who like to drift away in their thoughts I give you a link to the story “[Der Blaue Elephant](#)” by Herbert W. Franke – which I translated for rezmagazine: [The Blue Elephant](#) (page 44-47). So let me use the Blue Elephant in a story, in a theatrical play. Let me invite you to bring your story to the audience by providing a Chat system where you can let the play happen. Become the director in your own play, be an actor in such a play. Here you have it again: User Created Reality.



The Blue Elephant, once guest at the end of the play Paradise Lost (2014) -> k9w.2rez.com

When you attend such a play then you hopefully will not say Hollywood can do it better or Blizzard or Ubisoft or the Still alive studios. We speak of users, we speak of everyone. When you play football after work or tennis or you like to have a swim – are you really saying to yourself: forget me I don't make it to premier league nor to the Olympics. You jump in joy when you make a goal, when you hit the ball.

Time to show you something has come. A play where I was the usher: [Paradise Lost](#). This production became for [Canary Beck](#) reality. She made it with friends out of the tools the environment provided. The shows we performed over one year in 2014 have been all sold out. They have been completely scripted, means programmed. There would be much more to tell but sadly that not the place to go deeper to a professional performance and later to a video production that made it out of a virtual world.

The infinite theatre is and has to be more simple as the target is the user. It is very immersive as you can't predict how it will go. The actors are avatars acting by the persons behind the screen. The text comes from the chat machine or comes via copy and paste from the actors. If one actor crashes the play has to stop, a workaround might be needed. It is good cardio exercise *LOL*.

Where is the focus of a script, of a chat system, sending lines by lines and let others interact on a stage - and hopefully a not too small audience is watching the play?

I see mainly two: art and language education and story reading. Both happen in a virtual immersive realm in different way as we know it from outside. And there is another realm: the [hearing impaired and deaf people](#). The numbers have increased over the years and are heading to 30 million in the United States. The aging society is one point, but there are other factors as well. I could add as a professional management trainer that also there is a point: teambuilding, motivation, conflict management but I shall not overstress my baby. Let me bring a few lines so you see how the chat theatre works.

```
// ... OUT OF WAITING FOR ART
// ...
Delay#4
Guide# *you hear the sound of an owl fading in the distance - imagine it*
Guide# *imagine you see the owl flying over the Colliseum and throwing nuts around"
-# * S H O R T P A U S E ->
-# *
//
IM#Nerual# Now post your text in chat: AUDIENCE you dont need to imagine ME genderless
in this silly chat play. I will trick your brain and fly into REALITY and also I will
make the reality proof and chirp loud.
IM#Nerual# Fly a few rounds using the /9 fly command local chat
IM#Nerual# and post as a second line: I AM AN AI - an Artificial Intelligence.
Break#Nerual
//
-#
Guide# *imagine the owl throws some nuts on the Cannons and they explode*
Channel#3001# Cannon1
Channel#3002# Cannon2
-# * S H O R T P A U S E
//The audience can now make picture of the smoke the cannons produce, of the flying
bird - and they hear the explosion as a local played sound file of 10 seconds
-# *
Venus Adored# The cannons REALLY exploded! I hear and see it. I did not imagine it, I
heard it. I am not ready!
IryHor# Venus, ignore it. It is not your sign to start your performance. It was too
much for the owl to be ordered to play being genderless and that Art is boring. He will
cool down and come back.
Delay#5
-#
IryHor# Right, dear audience, the owl never leaves. It's all a show he makes, but to
boot an AI can get messy and this we don't need today. Let's tune in and fast as the
next advertisement slot comes close.
Delay#4
-# We have one seat free for a member of the audience. Who wants to join? The chair
next to me is free ...
```

Delay#2
 -# ... and btw. Juliette runs the Surreal Art Gallery and it was her who discovered Norton Lykin. It looks like that there will be more to come after IN THE GREEN.
 Delay#4
 -# I see time for a break to let the AD industry take over. We are back after the intermission in seven minutes. Then we shall have the Jury complete by someone from the audience.
 -# * C H E C K Y O U R S T R E A M (M U S I C)
 -# *
 -# **** ArtXploder - Art Blue - presenting: INVISIBLE ART GETS VISIBLE in voice (This is of course not an AD as LEA sims are AD free)
 -# **** A slide show video report was shown as announced before 1:00 PM by Lana Newstrom. Now we shall hear the report in spoken voice on MUSIC stream - after the ambient music fades.
 -# For the hearing impaired I have a link ready - a report from The Guardian - <https://www.theguardian.com> - about Invisible Art by Lana Newstrom to read.
 -# Just send an IM to Art Blue to get it. The reading takes less than five minutes, so you shall be back for the chat right in time.
 // This is the link for the hearing impaired (shall not be copied in chat - I is handed over only to the ones requesting it)
<https://www.theguardian.com/artanddesign/jonathanjonesblog/2014/sep/30/invisible-art-hoax-lana-newstrom-cbc>
 -# ****
 -# Let me take the time to thank the LEA team for granting me another time a LEA sim for six moth, ending on Dec, 31, 2016: PatriciaAnne Daviau, JMB Balogh and TheDove Rhode
 -# * P A U S E 7 M I N U T E S - L I S T E N T O T H E S T R E A M
 -# *
 -#
 -# T H E P L A Y C O N T I N U E S
 -# *
 Guide# *Art Blue takes seat on the remaining chair*
 -#
 IryHor# Your name is Art Blue? Maybe you tell the audience in short a bit of you as all others here have a strong background in Art.
 -# We want to have someone from the audience to get ... let's call it the peoples view ..
 Delay#2
 -#
 Art Blue# My name is very common. Art and Blue - both parts of my name are nothing special, same goes with me. I have no clue in Art. I can just put some boxes together.
 -#
 IryHor# I don't agree. During the AD you told me you have a factory. You produce Art.
 Art Blue# No, I said I produce boxes, cubes to be precise. For this I have workers who I instruct.
 Delay#4
 -#
 IryHor# So you feel more as an engineer? But I saw you running for the chair to get it.
 Art Blue# *laughs* The lady sitting next to me said when I make it on the chair I will get a reward, so I stood up and run.
 IryHor# Ah. I see you did it on a hidden agenda, so welcome Art.
 Delay#4
 -#
 Art Blue# Thanks ... I will do my best for the peoples view.
 -# * S H O R T P A U S E
 -# *

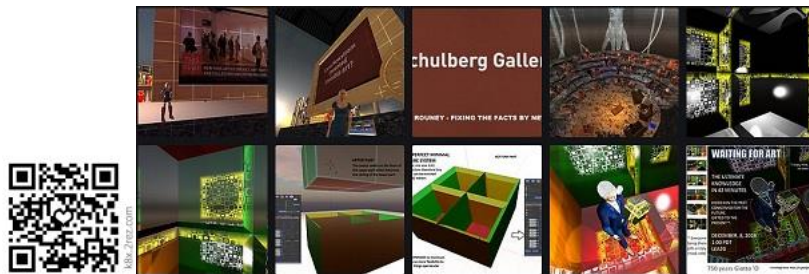
...

The syntax of the infinite chat theatre is very simple. The name of the person, followed by the text; a timing for the assumed average reading speed, a break so if one raises hand – means posts that it goes too fast, or clicks on a statue holding a clock in hand – and same sound objects and movements of objects. That's it?

No! You see actors, avatars disrupt the planned script and add their personal intermission – at least it looks so for the audience. Here comes the user actor component – if the director of the play wants to use this feature like in this part of scene with the owl Neruval. The owl flies around, makes sound and the cannons at the stage explode with smoke and a big earth shaking bang.

Another avatar may play the pilot and get the job do move a row of chairs at the right moment into a different place inside the theatre room where the light settings change due to the coordinates of the land strip the audience moves over. In more simple words: by moving the audience over the ground they may experience sunrise on a blue ocean shore, midday in a smog city, sunset in rain or in 100 other sky or water settings without any programming at all. They might even not notice that they are being moved when they sit in an infinite surreal cube where they can't see the outer world – as the full theatre is being moved. This feature works with Firestorm viewer – so not with all viewer systems, which shall fill a chapter later on. A viewer is a program you need to download to your PC so you can log in to a virtual world. Compare it with an app on a smartphone. The right app for the right smartphone and the right purpose might be not an easy deal to find. Not everyone will choose the same. In our case Firestorm and Singularity viewer are most common. I will focus on [Firestorm](#).

Now I need your imagination. You are reading now for quite a while. Let me bring you back into the chat play you got some lines above to read. The theatrical play was called Waiting for Art. I had Lana Newstrom as guest coming from New York's prestigious Schulberg Gallery to support the intermission. More than 750,000 have seen it. If you later double-check on YouTube you will see 240,000 on CBC – but there have been so many shares and re-blogs and re-uploads. I stopped as I got the 750,000 in total.



750,000 can't be wrong: THAT'S ART -> k8x.2rez.com

Enjoy the 7-minutes and imagine you have been there inside the immersive interactive theatrical play on December, 8, 2016. I have the voice stream uploaded on clyp.it so you really need to imagine Waiting for Art – for a reason.



clyp.it – upload sound - no registration needed -> k1p.2rez.com

THE ASL NOOB

Chat is the way of the deaf. But chat has roots as I said back to times even before the internet got a window, a graphic view, means the WWW – World Wide Web - was invented. [Usenet](#) the name, worth

to take the link and get a brief history, to read on newsfeeds and other points that will lead our society to more and more Faked News. In the Arts this theme got attention some years ago as the Golden Nica – in the category Interactive art - was awarded to [Newstweek: Fixing the Facts](#) at [Ars Electronica in Linz](#) (2011).

I decide to make an installation in virtual worlds where a NOOB signs in ASL to the audience. The American Sign Language is heading to become the universal code for hearing impaired or deaf people. There is no standard sign language, no lingua franca; each country has its own ways to sign. It worked for 100 of years when to be deaf meant to be dumb, so why shall a deaf person travel at all? Now the deaf community gets a voice, claims to be recognized as full members of our society. Universities extend their program to teach ASL. It is no longer just Gallaudet University in Washington where you can make a PhD as a deaf person. International conferences where ASL is used to interpret are the norm.

Virtual words write a new understanding for our world. To make it short I set up a concept for an artistic ASL Noob and Art Eames aka Daniel Jung – who worked for some years in my lab created and coded the Noob. I used him in a play CRAVING FOR A MONMENT. There the Noob signs, means the object does some moves with hand and fingers, points to the infinite, loses balance and collides.



ASL-Noob – supporting the play Craving for a Monument -> k8w.2rez.com

To build and program this ASL interpreter is very simple. You may say the code is a fake. Yes, why not? I am in the Arts. I don't have a budget to make the ASL Noob realistic in the gestures. There is no need. It shows the communication barrier. That's why it is called the ASL Noob and not an ASL robot or an AI. Let me quote what to be a noob means when you google for the term: "a person who is inexperienced in a particular sphere or activity, especially computing or the use of the Internet."

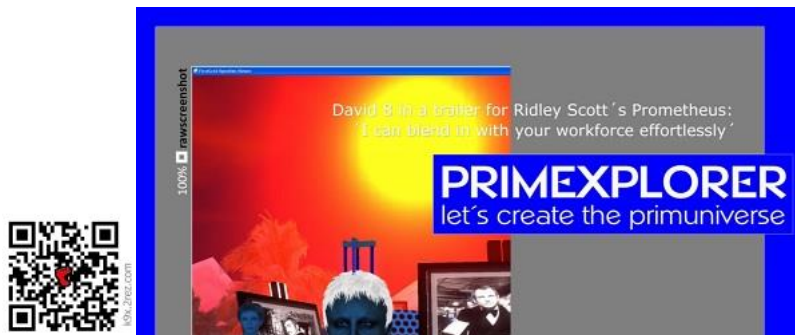
From a noob to a user. That's my next chapter.

PRIMEXPLORER

The Primexplorer is the project I like the most. I gave a lecture for kids at school, kids aged 12 to 14. One was 10 years and his brother was 14, so I accepted him as he begged to join with pleading eyes *LOL* I have to admit it was my youngest son Max. I worked hard so it became his own decision to take part *ROFL*.

Don't worry that I glide away now in kids education in virtual arts. If you are in this sector active maybe as a teacher of art then it is time to extend your profile as in some years they will tell you what's the deal.

Whatever your personal focus might be just open the PDF, set the page alignment so it looks great and enjoy what the kids made. They made it all to a certified [PRIMEXPLORER](#). Parents and grandparents at the Grand Opening in a gallery nearby have been impressed. They could not believe that their child did this all with the computer. All they have seen so long was them doing some ego-shooter games.



School project PRIMEXPLORER (2012) -> k9x.2rez.com

I used a local standalone Opensim server with a Hippo viewer. The Hippo viewer has less functions as the Firestorm so I could handle the class better when they build their dragons - and the fire particles did not stop – or when they tested some scripts to make a car fly or ...

... just imagine a class of kids where everyone has a tool in hand you can make the impossible possible - and if not working its all the teacher's or the machine's fault. It was such a fun class I will never forget.

This brings me back to the stage of the infinite theatre. No longer we speak on chat. Creations made by users are part of the concept. Bring the stage to life. Create Captain Troy Tempest 2.0 and let him wink to the audience by a self-made animation and say:

“Anything can happen in the next half hour”

– from Gerry Anderson's Stingray, filmed in Supermarionation in the 60s.

That's the infinite theatre for. See what the technology offers easily to use and just take this – it was my motto at the PRIMEXPLORER time.

END SAMPLE

Now time has come to end this book preview.

Just keep [looking in facebook](#) for more to come on Immersive Interactive Art. Feel free to contribute and to come to the Biennale in 2018 and enjoy another IMMERSIVIA on the beautiful Greek island. The theme is Neighborhood.

Here comes a folder with some impressions [of the Biennale 2016](#). The first shows the approach, the landing in Santorini, approaching SOLARIS, approaching SANTO, meeting the curators and people where the Gods live.

Keep in mind that to provide a book on a wide range – PDF, web, mobile, Kindle ... brings some changes in the layout. That's why a printed book will always look much better. When I got some funding I will make a printed version – I dare that many will pay just the price it costs, so a sponsor will be needed.

I hope you buy the book “as it will be” on leanpub. I will do my best.

Reiner Schneeberger
Stiftung Kunstinformatik (Programmed Art Foundation)

Please support the non-profit training institute VISIT (Arbeitsgemeinschaft VISIT e.V.) where your donation will be used for a new edition of the PRIMEXLORER project. If you have the funding such a project can take place at your school.

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