

“Crying at the Gypsotheque” 2019. VR and sculptural project by Chiara Passa.

Crying at the Gypsotheque is a site-specific artwork consisting of a part that can be enjoyed through virtual reality and a tangible installation composed of various sculptures (diverse materials and 3D-printing) to be assembled in situ. For *Crying at the Gypsotheque*, in October 2019 I started filming 360° of some statues seen from different angles in the spaces of the “Museo dei Gessi” of La Sapienza Università di Roma. The 360° video is the background to an immersive setting that looks like a boundless land where the dazzling colours invite the audience to move a wide range. The viewer immersed in the artwork is invited to deform, decompose, and reassemble all the pieces of circa forty virtual statues with mixed textures, scattered in a psychedelic techno-disco scenario. *Crying at Gypsotheque*, through the creative combination of the pieces, aims to overturn the statuary proportional Greek canon, proposing new rules of assemblage based on abstract and algorithmic aesthetics. Meanwhile, the public in the real space is invited to design and build a real statue with the various pieces printed through the 3D printer. The result will be a large abstract sculpture built by the spectators. For *Crying at the Gypsotheque*, I designed the virtual environments using techniques such as photogrammetry and 3D scanning. So, I worked on the chromatic manipulation of maps and textures, creating singular and ontological objects that the user can irrationally transform. In fact, while spectators take the statue's piece, they start the deformation (inside-outside) by vertices. Deformation continues over time holding the statue. Releasing it, viewers will stop the deformation.

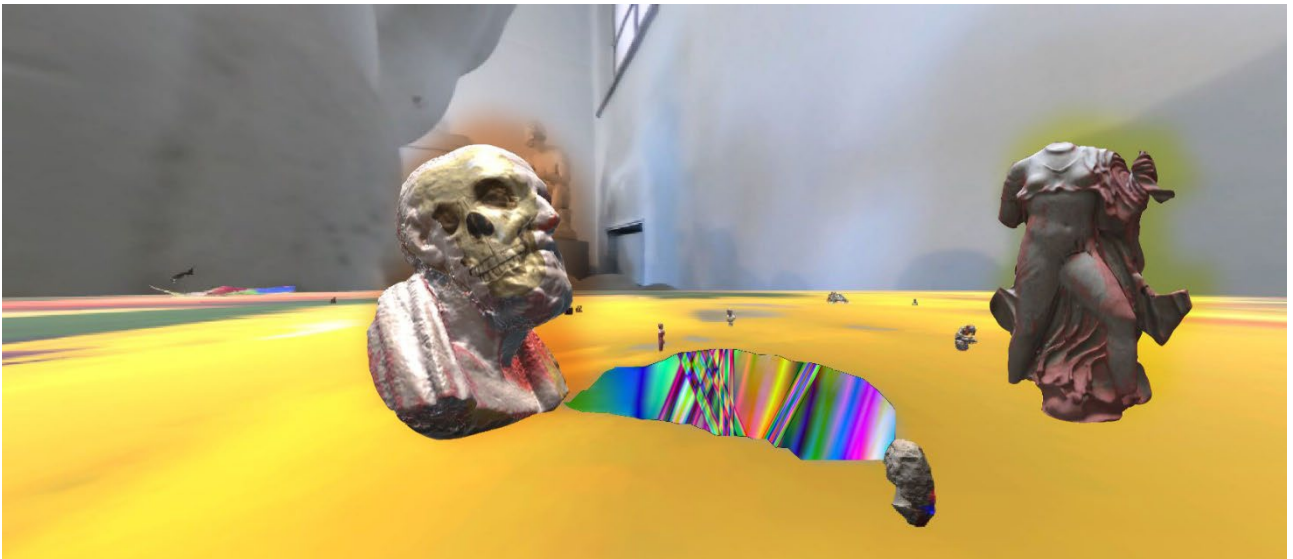
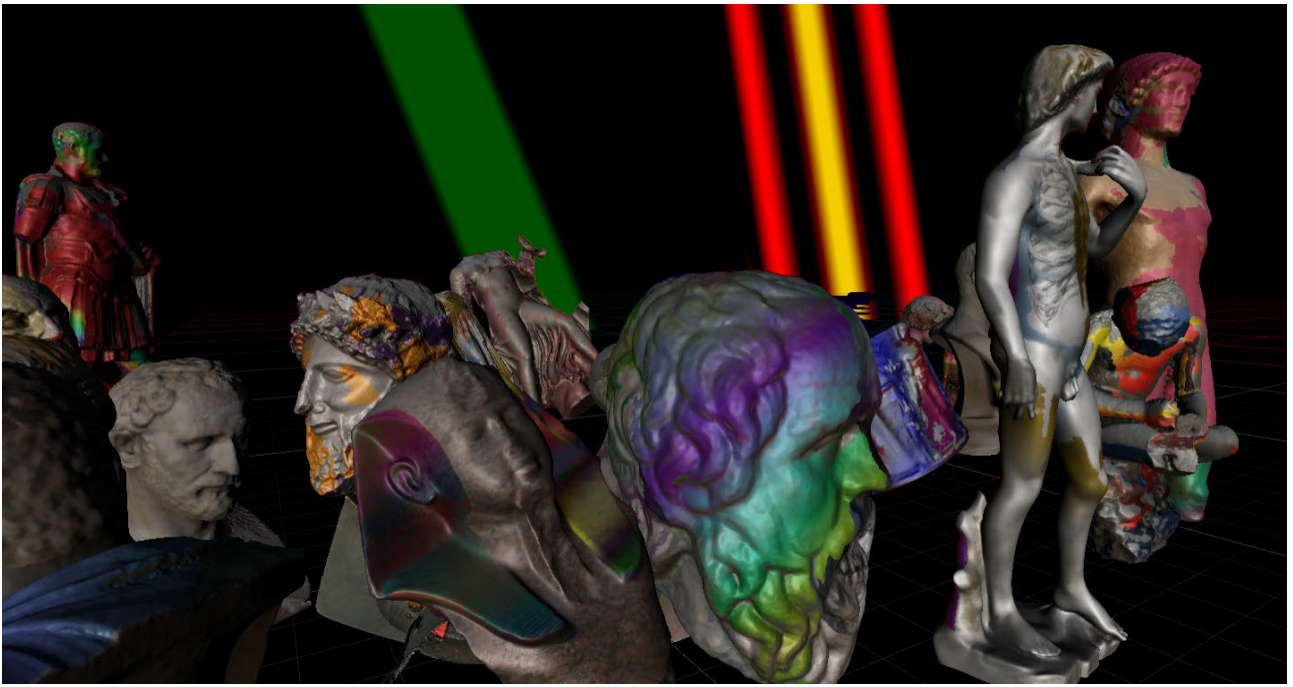
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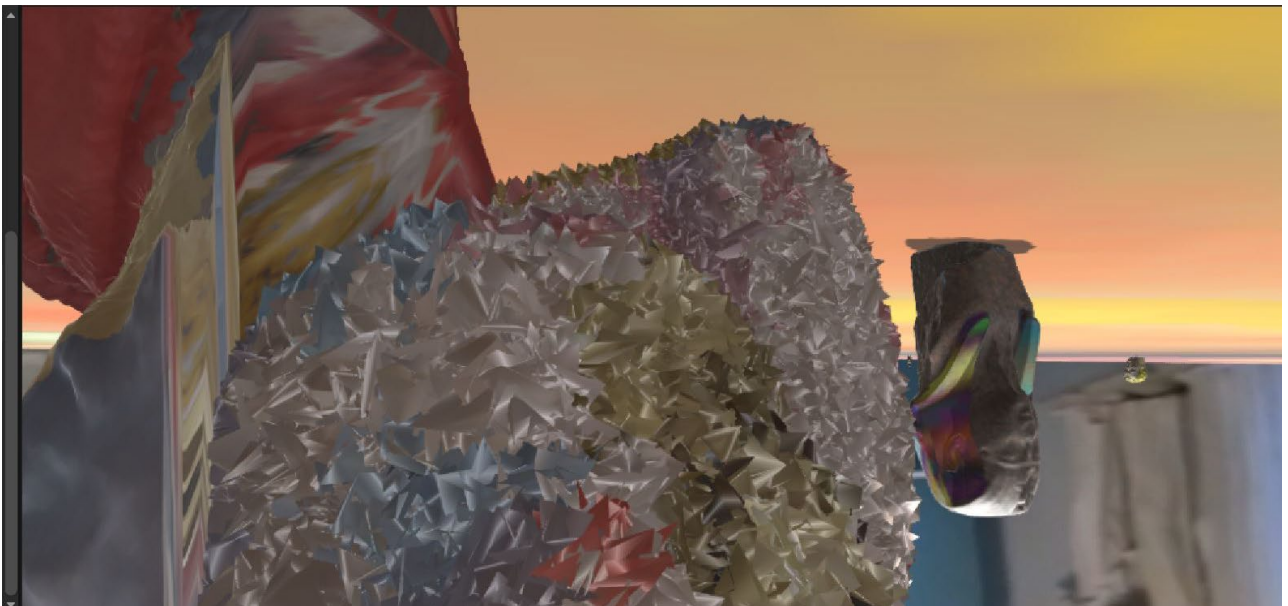
Crying at the Gypsotheque è un'opera site-specific costituita da una parte fruibile attraverso la realtà virtuale e da una installazione tangibile composta da diverse sculture (materiali vari e stampa-3D) da assemblare. Per *Crying at the Gypsotheque*, a ottobre 2019 ho iniziato a filmare a 360° alcune statue viste da diverse angolazioni negli spazi del Museo dei Gessi de La Sapienza Università di Roma. Il corto fa da sfondo ad una ambientazione immersiva che sembra una landa sconfinata ove i colori abbaglianti invitano il pubblico a muoversi ad ampio raggio. Lo spettatore immerso nell'opera è invitato a deformare, scomporre e ricomporre a piacere i pezzi di una quarantina di statue virtuali dalle texture variegata, sparse in uno scenario psichedelico da techno-disco. *Crying at Gypsotheque*, attraverso la fantasiosa combinazione dei pezzi, vuole ribaltare il canone greco proporzionale statuario, proponendo nuove regole di assemblage basate su un'estetica astratta e algoritmica. Nel frattempo, il pubblico nello spazio reale è invitato a costruire una statua con i vari pezzi stampati attraverso la stampante 3D. Il risultato sarà una grande scultura astratta costruita dagli spettatori. Per *Crying at the Gypsotheque*, ho disegnato gli ambienti virtuali adoperando tecniche come fotogrammetria e scansione 3D. Quindi, ho lavorato sulla manipolazione cromatica di mappe e texture, creando singolari oggetti ontologici che, il fruitore può trasformare irrazionalmente.

Video sneak-peek: https://youtu.be/KAU4_1jUXo0

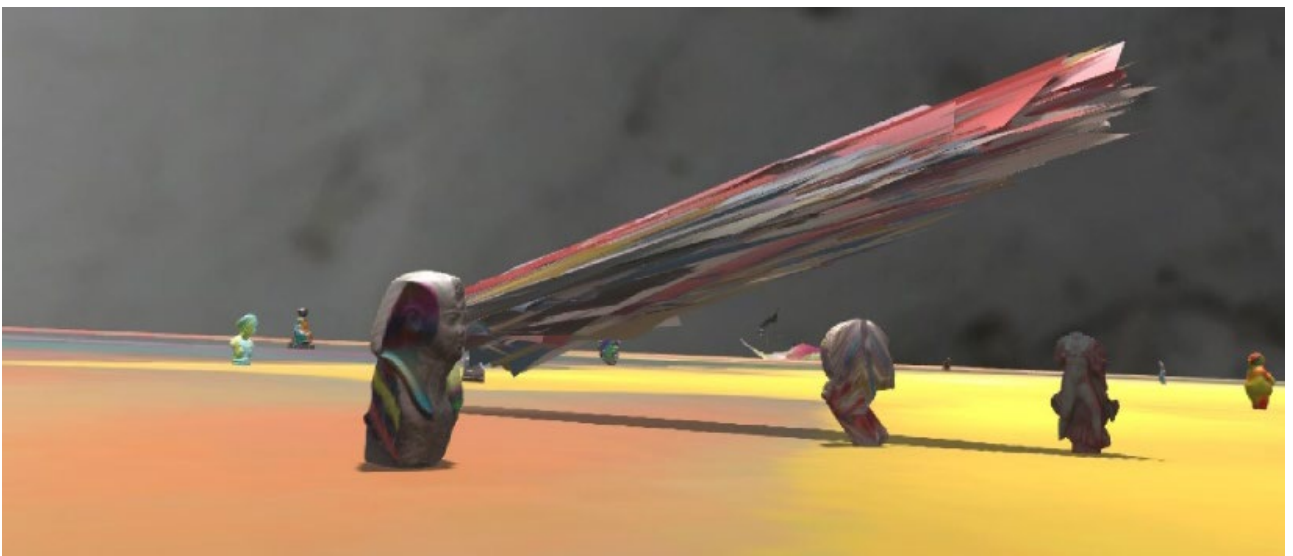
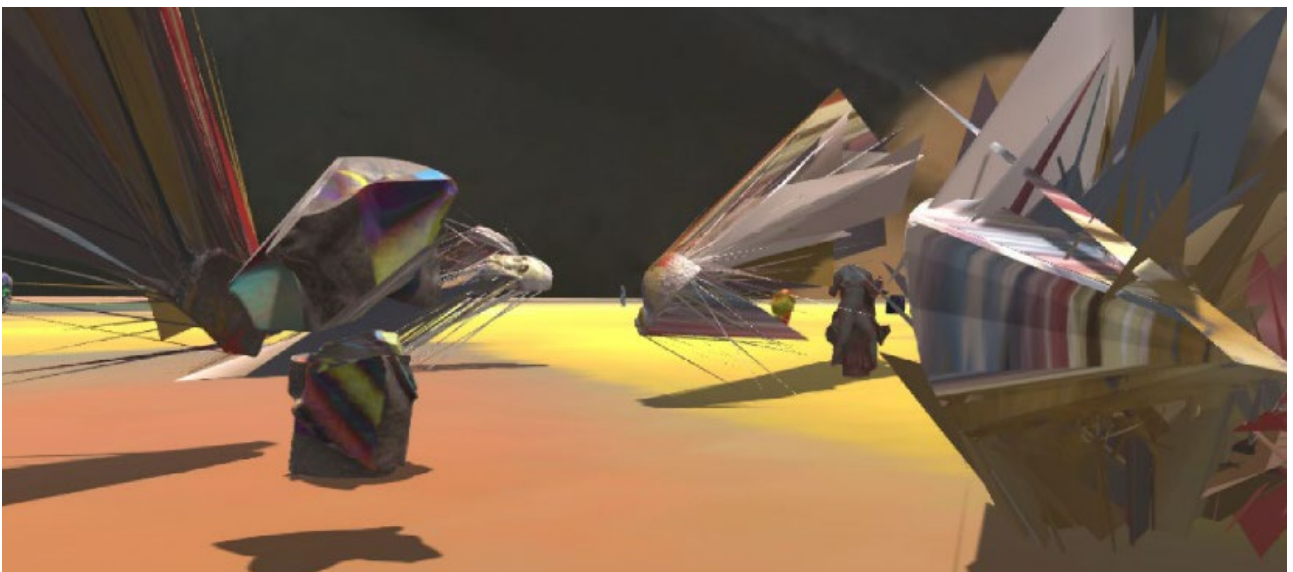
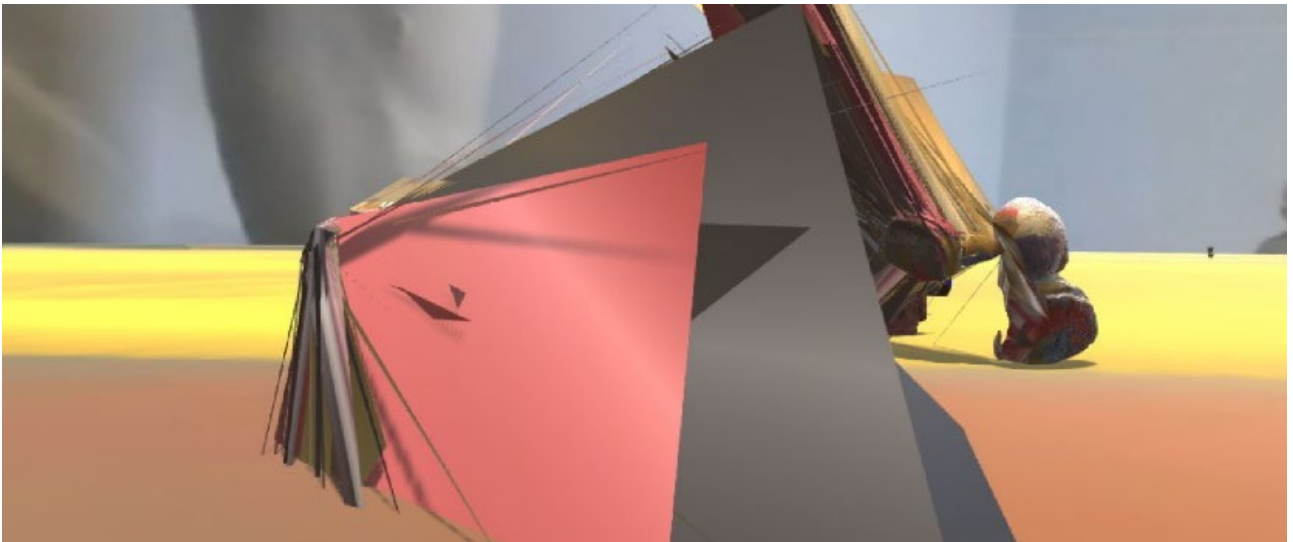
Installation and technical specifications for the tangible and VR art installation

- 1 oculus rift or quest
- Diverse objects: as the statues' pieces (that the public will use for assembling the abstract sculpture on situ) realized by 3D printing.

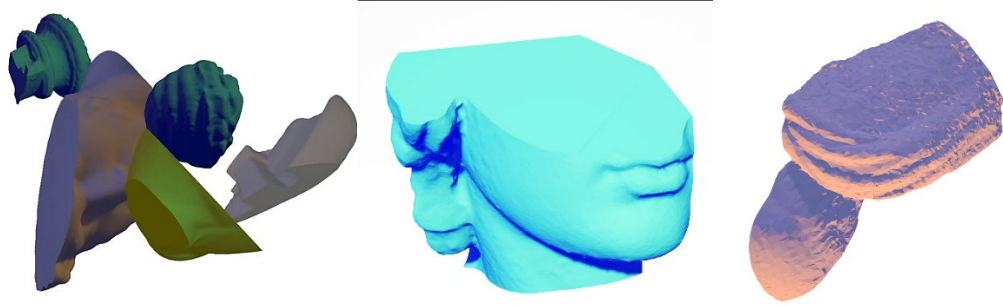








Screenshots from the VR artwork



A few 3D printed statues' pieces as example.

Chiara Passa, visual artist (Rome, 1973) working in media art AR, VR since 1997.

Graduated (M.F.A.) from the Fine Arts Academy of Rome, Master in audio-visual media from the Faculty of Modern Literature. My artistic research - part of the revival concerning the immersivity in art that began around the mid-Nineties - deals with the theme of software, from the creation of apps in augmented reality, to immersive and interactive works in virtual reality.

From the mid-nineties to now, I have built an artistic language through the immersive technologies which currently constitute the main tools of my artistic expression. My body of work analyses differences in virtual spaces through a variety of techniques, technologies, and devices, using virtual reality and augmented reality technologies as artistic media to explore architecture as a lively interface. So, at the end of the Nineties, I designed virtual reality and augmented reality video-installations and multimedia works with an 'immersive effect', using the media of the time that were mostly based on whole-wall Beamer projections, such as The CAVE (Cave Automatic Virtual Environment) and video-mapping. I had to wait until 2014 to wear a 3D viewer to finally immerse myself in VR.

Moved by the deep interest I have always had in space and how it is transformed in and by the language of informatics, I explore VR and AR to comprise the intrinsic language and so on for shaking-up and challenging the static notion of architecture, by exploring the liminal duality between tangible and virtual place, achieving in art a strange oscillation between spaces. I use augmented reality to stretch the space beyond its limit and virtual reality to penetrate it until its most recondite place of origin. In my artworks, the emerging spaces are interconnected: the imaginary space arranged by the virtual effects and the spatial arrangement of the place itself. Spectators are unsettled by this double relationship by having the sensation to remain suspended.

Between inside and outside the space opens up to include several dimensions. The fourth dimension – that of time – is just one of the many that help people's vision. Spectators walk and move as if they were in the so-called 'reality', but the classical space is bended, expanded, and pierced: the place itself becomes an immersive reality/non-reality to be explored.

Yet, I work with 3D animations, net-artworks, interactive and site-specific AR and VR video-sculptures, sometimes made of Carrara marble, ceramic, fresco technique, plexiglass, or 3D printing parts. Moreover, I use VR medium to create site-specific video installations using a wide range of google cardboards. Typically, the 3D viewers are installed all over the real space, designing geometric shapes in liminal areas where onlookers can peek through the 3D viewers, over the wall, to immerse themselves into a re-constructed/resized VR space made of wired geometric angles and futuristic views, highlighting the paradox of the modern space-time condition, which nowadays is even more diluted in between physical and liquid space.

My work has been internationally exhibited from galleries, festivals, conferences, and institutions: Selected shows: <http://www.chiarapassa.it/SelectedExhibitions.html>
Full CV statement <http://www.chiarapassa.it/Artisticprofile.html>