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CENTER



VENICE FILM FESTIVAL

Venice **VR**
EXPANDED

September 1–19, 2021

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MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021
Venice VR Expanded
Satellite Programme



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WELCOME TO VENICE VR EXPANDED 2021!

The future is now, but there is so much change and uncertainty about what will come next.

But one thing we do know is that art connects us, soothes us, ignites us, and brings us closer to our shared humanity. Thus, VR might just be the perfect brave new art form to capture what it means to be alive.

Virtual Reality is needed now more than ever, as it gives us new ways of seeing our world and understanding each other. It's also a new way to experience empathy and equity, to explore worlds real and imagined without leaving the comfort and safety of home, and perhaps most amazingly, to be fully immersed in a work of art. It's hard to imagine that sixty years ago, the pixel was invented right here in Portland. And today, the time has come where billions of pixels commingle at our Museum to bring people closer together.

VR used to be the stuff of science fiction, but now, it is a reality that is as simple as donning a headset and off we go into the unknown. For the next three weeks, you can join astronauts on the ISS, go spelunking, traverse hyper-imaginative universes and explore the multifaceted shared realities that are facing our world and its people in this moment in history.

To be the only U.S. partner for the **Venice Biennale's Venice VR Expanded** program for a second year is truly an honor. We are grateful to the Venice Biennale for breaking their long-standing rules and sharing the work with us— and with partners all over the world—after 126 years. We are inspired by our Venice VR curatorial partners Michel Reilhac and Liz Rosenthal for breaking boundaries with us and making work like this more accessible. Our lead sponsor, HP, has been supportive beyond measure. Joshua Young and the team behind Reflective Brands, as well as Portland's own projection mapping artists Mobile Projection Unit, led by Fernanda D'Agostino and Sarah Turner, also deserve our thanks for partnering with us locally to build out a world-class exhibition that is safe, equitable and mind-bending in its scope. We are also grateful most of all to the global artists, audiences and supporters who are bold enough to step up, take risks and create the future with us.

Together, we are connecting to a network of artists, storytellers, curators, technologists, museums and community partners who are banding together to change by whom, for whom, and how immersive stories are told. This exhibition may mark a small step forward, but it is just the beginning of what the Portland Art Museum and Northwest Film Center—and our city—will do to continue to create and support the change we wish to see.

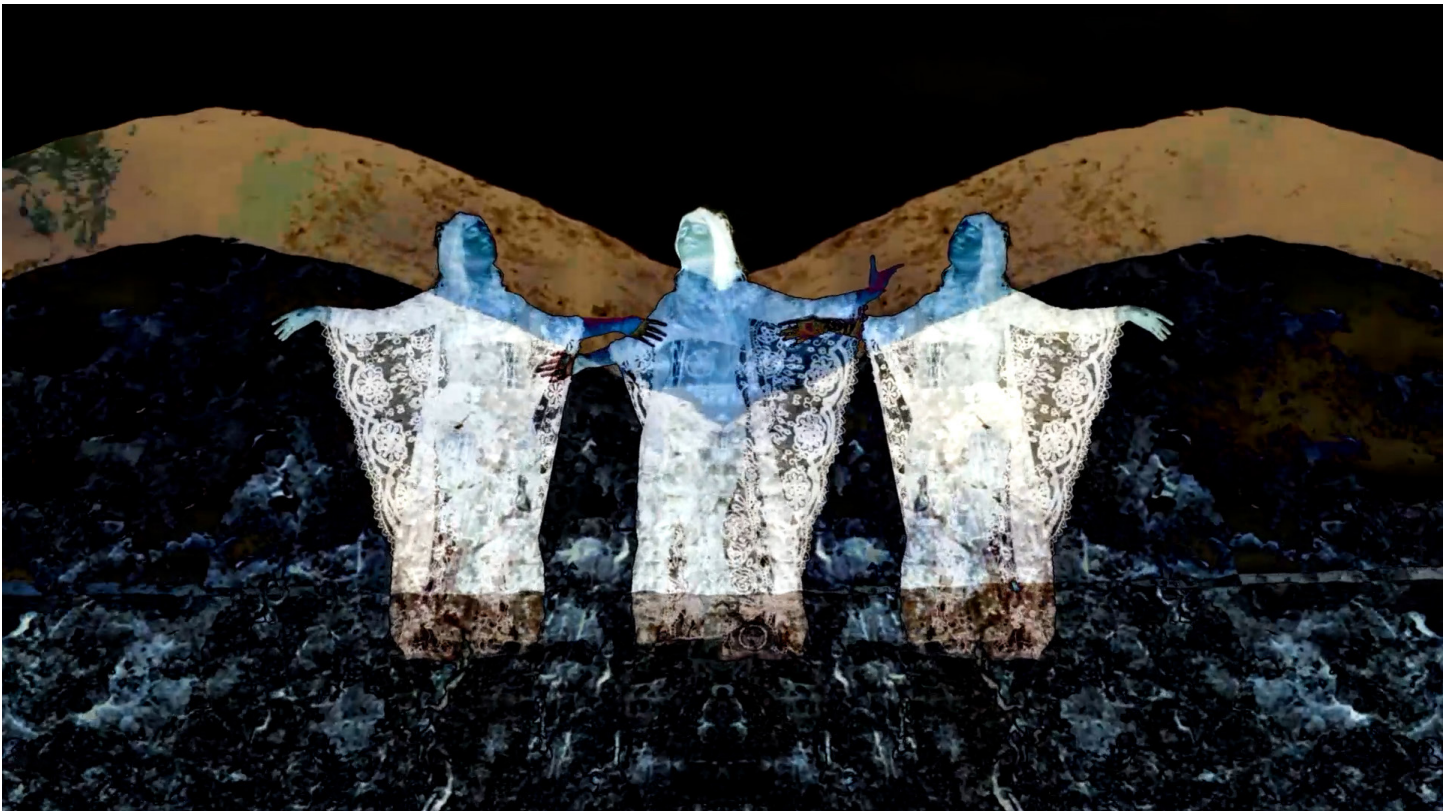
Brian Ferriso
Director & Chief Curator
Portland Art Museum

Amy Dotson
Director, Northwest Film Center
Curator, Film & New Media
Portland Art Museum

LETTERS TO EARTH

MOBILE PROJECTION UNIT:
FERNANDA D'AGOSTINO & SARAH TURNER

Mobile Projection Unit's *Letters to Earth*, a new mapped-projection work surrounding visitors to Venice VR Expanded 2021 in the Portland Art Museum's Fields Ballroom, poses the question, "What devotions does the Earth ask of us as its most powerful inhabitants?" Drawing upon their personal travels and archives, as well as contributions from colleagues around the world, artists Fernanda D'Agostino and Sarah Turner's new work takes on the task of "re-enchanting" the world we too often take for granted. Performers from around the world acting as "correspondents" responded to a prompt asking them to make an embodied offering for the earth through gesture, movement and ritual. Many performers contributed by entering the collaboration through the Liminal Performance Space, a digital performance installation, from locations as far flung as Mexico City, Tokyo, and Riyadh, Saudi Arabia. Other performances were recorded live in Portland, or around the state. Through the magic of creative coding and projection mapping these diverse "letters" have been transformed, washing the walls of the ballroom with a dreamlike vision of the miracle that our Earth truly is. Our performance correspondents include: Yunuen Rhi and Claudia Franco, Mexico; Juju and Lisa Kusanagi, Tokyo, Japan; Sahra Brahim, Riyadh, Saudi Arabia; Marcello Natarelli, Italy; Sophia Wright Emigh and Jaleesa Johnston, Portland; Chan Moly Sam, Cambodian Community of White Center, Wash.; Mariko Ohno, Kabuki Theater of Tacoma, Wash.; Judy Chan, Chinese Opera R & D Association, Tacoma, Wash.; Justin Charles Hoover, Chinese Historical Society of America; Sarah Turner, Devin Febroriello, and Briana Sas, Portland, Ore.



IN COMPETITION	HP	OCULUS	VIVE
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OUT OF COMPETITION

BEST OF VR EXPANDED

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REEDUCATED	•	•	•
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KUSUNDA	•		•

BIENNALE COLLEGE CINEMA VR

LAVRYNTHOS	•	•	•
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For more information and updates, please visit

Venice VR Expanded 2021 at PAM: portlandartmuseum.org/venice-vr-expanded-2021

Venice Biennale—Full VR Lineup: www.labiennale.org/en/cinema/2021/lineup/venice-vr-expanded

IN COMPETITION

DIRECTORS

Anna Abrahams, Avinash Changa

ANGELS OF AMSTERDAM

The Netherlands
30 min.

SYNOPSIS

Angels of Amsterdam brings you to a truthful recreation of a 17th-century café in Amsterdam. Here, you share key episodes in the lives of Maritgen Jans, Juliana, Elsje Christiaens and Pussy Sweet: four fierce angels who were not getting their fair share of the Golden Age's gold and took their destiny in their own hands. The characters respond to eye contact, and share their tales in the form of contemporary song, dance or musical performance. These stories show the dark side of the wealth and liberty which is generally associated with the port- and trading city of Amsterdam—the power relations between rich and poor, as well as between men and women, in that young capitalist society. Details from these stories now may seem odd, but the essence effortlessly transcends time frames. These stories have brought us to where we are now.

DIRECTORS' STATEMENT

Often, VR audiences are wowed by technical smoke and mirrors while they experience virtual worlds. Our aim was to truly transport the user. We created a work which combines 3D scanning, volumetric images, and many custom techniques to create a seamless blend between the real and the virtual. The goal here was not to showcase technology, but to find a way to render it invisible. Technology, applied well, does not distract. Instead, it helps the user to truly focus on the experience.

BIOGRAPHIES

Anna Abrahams, born in Oslo in 1963, makes audiovisual works for the independent film production foundation Rongwrong. She is film and VR-programmer for EYE Film Museum in Amsterdam and lectures at the Royal Academy of the Arts in The Hague. She is (co) author of *Warhol Films*, *Oh, this is Fabulous, mm2*. *Experimental Film in the Netherlands* and *film³ [kyübig film]*.

Avinash Changa, born in Amsterdam in 1975, is a VRmaker, director, and international speaker on the topic of Immersive works. He is founder of WeMakeVR, with notable productions such as *Ashes to Ashes* and *Meeting Rembrandt*. Currently he is working on the next generation of immersive experiences, including live social VR performances, hybrid theater/VR, educational works, and hyper-realistic volumetrics.



DIRECTOR

David Adler

END OF NIGHT

Denmark, France
49 min.

SYNOPSIS

1943. You are sitting in a boat with Josef. He is rowing from occupied Denmark to safety in neutral Sweden. As the boat crosses the ocean, the sea gives way to the streets and people that populate his mind. Your journey together becomes a living landscape of painful recollections from the night of his escape. As dawn draws near, you will witness the trauma of escape and the guilt of surviving—when those you love are left behind.

DIRECTOR'S STATEMENT

End of Night is a story that probes how the choices we make in the present eventually become a memory. I want the audience to have a personal meeting with a refugee, someone whose life is defined by memories. I worked with the story of my family, as well as the stories of escape that occupy my native city. However much they may be part of the past, exploring them became a way to understand that escape is not something that only happens to other people in other places. It has happened and is happening in our time. In Josef, the character of the refugee, I kept encountering the conflict between wanting to tell my story and share my pain, with the fear of exposing my weaknesses and shame.

BIOGRAPHY

David Adler was born in 1985 and accepted into the prestigious National Film School of Denmark after having attended the Visual Arts and Design program at the Vancouver Film School. Latest work is the companion piece *Taste of Hunger VR* (2020), co-produced with Zentropa and selected for completion at Venice Film Festival. Adler's movies are most often rooted in particular historical periods or events. His first major student production *Hvid* was a tale of patricide during the era of the great polar expeditions. *Sort* was, just as his award-winning game *1916 – Der Unbekannte Krieg*, inspired by a young soldier's journal from the trenches of the First World War.

DIRECTORS

Nina Barbier, Hsin-Chien Huang

LA PLAGE DE SABLE ÉTOILÉ (THE STARRY SAND BEACH)

France, Taipei
15 min.

SYNOPSIS

La plage de sable étoilé is a scientific fairy tale about the starry grains of sand found on multiple beaches across the East China Sea. This starry sand is called *Baculogypsina sphaerulata*, a particular species of Foraminifera, and is the protagonist of a local legend about the North Star, the Southern Cross and a mythical sea serpent.... The experience is divided into three parts: the legend, the underwater forest, and the exploration of the Earth's ancient geological memory, back to the birth of the Foraminifera 400 million years ago. All throughout the experience and along with the Foraminifera, you witness signs of the many threats to the marine and coral microorganisms, embodied by a sea serpent symbolising the acidification of the oceans. You are then invited to travel vertically from the sea to the sky, starting in a small room before moving deep into the sea and finally returning to the stars, as innumerable as all the grains of sand on Earth. In this ever-changing game of scales, you will find yourself similarly small amidst the stars and the Foraminifera. The starry sand is the poetic vehicle which will take users from the bottom of the ocean to the depths of space.

DIRECTORS' STATEMENTS

Nina Barbier: In this project, I intended to match science and poetry, as the stars combine these two elements: for science, they are a plasmatic celestial corpse shining from their own light, but in a poetic and mythologic way, they tell stories and legends.

Hsin-Chien Huang: The essence of this experience is to understand the starry beach sensibly and rationally. Both the sensible mythical tale and the rational scientific explanation are equally important to create the full experience.

BIOGRAPHIES

Nina Barbier is an author-director who has been working with French and international networks on subjects like society, history, religion, travelling and discovery. She is a director for the show *Sagesse bouddhiste*, and has shot documentaries in India, Nepal, France and Japan.

Hsin-Chien Huang is a new media creator with backgrounds in art, design, engineering and digital entertainment. His career endeavor explores cutting-edge technologies in art, literature, design and stage performing. He is the creator of award-winning VR experiences such as *Bodyless* (2020) and *Samsara Ep.1* (2021). He has also worked with Laurie Anderson on *La Camera Insabbiata* (2017) and *To the Moon* (2019).

DIRECTORS

Benjamin Cleary, Michael O'Connor

GLIMPSE

UK, France, Ireland
22 min.

SYNOPSIS

Glimpse is a highly emotive, visual feast set in the imaginative mind of a heartbroken panda named Herbie, who has recently broken up with his girlfriend Rice. Herbie is an illustrator, and through his art we delve back through the memories of his relationship from the heart-breaking end to the beautiful beginning—a dreamlike voyage through his mind, his heart, and his illustrations. *Glimpse* combines compelling storytelling, world-class animation, and VFX and cutting-edge technology through Unreal Engine to create a unique, immersive, and emotional experience. Herbie is voiced by Taron Egerton. In 2019, Egerton played Elton John in *Rocketman*, covering the musician's rise from pianist studying in London to global superstar. Taron's performance won him plaudits from audiences and critics alike, along with a Golden Globe award and a BAFTA nomination. Rice is voiced by Lucy Boynton, a rising talent whose affable poise and enigmatic performances are making an indelible mark across the entertainment industry. Most recently she has starred in the hit Netflix series *The Politician* and has been named as one of IMDB's 10 Breakout Stars. Lucy Boynton marked her breakthrough as the female lead in John Carney's Golden Globe-nominated musical-dramedy *Sing Street*.

BIOGRAPHIES

Benjamin Cleary is an Academy Award-winning writer-director from Dublin. In 2015 he wrote, directed and edited his first short film, *Stutterer*. The film has played at roughly a hundred festivals and has won over 25 awards including an Academy Award for Best Live Action Short, a Cannes Young Director Award, a London Critics Circle Award and an Irish Film and Television Award. He is also about to complete his first Hollywood feature film, *Swan Song*.

Michael O'Connor is a multimedia producer and VR creator originally from Dublin. He produced flagship titles for global video game market leaders SEGA and Nintendo including *Football Manager*, *Donkey Kong Country*, *Super Smash Brothers* and *Yoshi's Woolly World*. Before working in games, he was a film producer in Ireland. His debut VR experience, *Three Lights*, dealing with the role of family in World War I, exhibited at the National Army Museum, London, in 2018.



DIRECTOR

Mat Collishaw

BEDLAM

France, UK, Taipei
45 min.

SYNOPSIS

Established in 1247 in the City of London, the Bethlehem Hospital—Bedlam as it became known—is the world’s oldest institution for the care of the mentally ill. At a time when all healthcare was privately funded, it sought to raise funds and encourage charitable giving by inviting people to visit it and see its patients. But the challenging behaviour of some of its inmates turned it into a freakshow. People flocked to gawp at its abject, disturbed, sometimes disturbing residents, who were kept safely behind bars in their filthy cells. And thus “going to the lunatics” became a popular and socially acceptable form of entertainment. *BEDLAM* is an immersive documentary that propels the audience to the very heart of Bedlam asylum as it was in the 17th century: absurd, shocking, chaotic, grotesque and ultimately poignant.

DIRECTOR'S STATEMENT

BEDLAM is not a game or an educational tool, it's intended as an artwork, an attempt to reflect on the human condition, on our relationship with technology, our perception of reality and the appetite for spectacle. The intention is to resurrect a particularly sinister chapter in the history of human conduct. Our interest in the absurd and the grotesque and the appetite for human debasement remains today; digital technology is just the latest vehicle to give us unprecedented and immediate access to these darker corners of human behaviour. The experience is not seeking to sensationalise or mock mental health problems, but to lay bare the savagery with which sufferers have been treated, and to draw parallels with modern day voyeurism.

BIOGRAPHY

Mat Collishaw, born in 1966 in Nottingham, UK, makes work that envelops the viewer in a twilight world poised between the alluring and the revolting, the familiar and the shocking, the poetic and the morbid. With a visual language that embraces diverse media, the beauty of Collishaw’s work is compelling— seductive, captivating, hypnotic—yet repelling as we perceive the darker fantasies within. A repulsion triggered not by what we see, but by our innate response to it. Something between beautiful and abject.



DIRECTOR

Jörg Courtial

GENESIS

Germany
13 min.

SYNOPSIS

Genesis embarks on an emotionally intense round-the-clock journey to experience the dramatic milestones in the evolution of earth and mankind from an unknown perspective. Chaos, rebirth and catastrophes mark the history of Earth, yet mankind exists. 4.7 billion years of evolution condensed into a round-the-clock reveal: We are children of galactic luck, born in the final second of eternity. As time travelers we immerse into unknown spheres. Seemingly unreal, mystical and daunting, yet full of breath-taking landscapes and creatures that truly existed before. We see the young, glowing earth surrounded by cosmic debris, fly over endless oceans of darkness, and move through a magical underwater world. Emerging from the water an enchanted land unveils: a paradise of prehistorical jungle and giant insects, only to be followed by mass extinction—just until a new cycle starts that surrounds us with bombastic dinosaurs which conquer the earth, before meeting with extinction too. Then finally, we come face to face with our human ancestors, catching glimpses of their achievements and our legacy. What remains is an intense impression of the earth and the insurmountable force and fragility of life.

DIRECTOR'S STATEMENT

Evolution and its round-the-clock analogy are a known theme, but I was drawn to create an intense new perspective on the unimaginable dimension of time, the crazy laboratory of life, and the galactic luck of humanity. “Nothing” happened for an infinite period. Gravity was the focus—life passive and random. Then something bizarre occurs: a being emerges that is active, develops consciousness and strategies to defy the laws of nature. It looks to the sky, begins to wish, dream and imagine. The mind expands to create art, religion—a whole new universe, an abstract world, through pure perception. We immerse into the origins of life and come face to face with our ancestors to become painfully aware of the true nature of our being.

BIOGRAPHY

Jörg Courtial, born in 1966, in Biedenkopf, Germany, is Creative Director and Co-Founder of Faber Courtial. Rooted in photography, Jörg quickly developed a unique visual style and has been renowned for outstanding VFX and Animations in distinguished documentaries and exhibitions since 1998. Passionate about new visual grounds, Jörg pioneered VR and has been creating award-winning films that set high standards in storytelling and creative techniques. Jörg’s films are spiked with an incredible richness of detail, with each frame being artistically staged to perfection. His signature style creates cinematic VR experiences of unparalleled intensity and pure emotions.



DIRECTOR

Dale Deacon

SPIRIT OF PLACE

South Africa, Denmark
30 min.

SYNOPSIS

If we ever found ourselves alone in the woods, grass between our toes, the sun receding over the horizon, what ancient thing might stir from within? Ancient mystics revered the natural world above all else. Waves lapping at the shoreline, undergrowth humming with life, and even the dank, gritty soil itself embody myriad aspects of a deeply mysterious godhead. A reckoning with one's surroundings might yet inform and challenge our tightly-held conceptions of self and other. Explore an island tucked away in the mists of days long passed. Unearth the ancient secrets of this forgotten place, and become one with the spirit.

DIRECTOR'S STATEMENT

With music from Danheim, *Spirit of Place* is a open-world nonlinear immersive storytelling experience that seeks to imbue the audience with a sense of oneness with our environment. While more traditional media formats feed simple, linear narratives to the audience, virtual reality demands new thinking. Roam and discover fragments of history and verse scattered throughout this broken world. In this experience, we explore a complicated world. Some clearings are serene, whilst others have seen difficult times. Guided through the experience, we find the narrator, a mysterious figure who poetically laments days gone by.

BIOGRAPHY

Founder of the South African weAReVRjozi community and a founding member of The MetaVerseCrew, experiential world-builder and environmental artist **Dale P. Deacon** runs the TeamEpic.org research and development lab. Deacon facilitates proof-of-concept development and strategic consulting with a focus on augmented reality, virtual reality, machine learning and brain-computer interfaces.

DIRECTOR

Hsin-Chien Huang

LUN HUI (SAMBARA)

Taipei
21 min.

SYNOPSIS

In the near future, the Earth's environment is completely destroyed by the human race. We have to abandon it and find a new home in space. After a hundred years of space travel, we have re-engineered our DNA and artificially evolved into a new form. We jumped through the space singularity and found a new planet to settle down. Many years go by; we suddenly realise that we didn't reach a new world but returned to Earth in another time as a different life form, and our ancestors now are predators to us. Several attempts are made to leave Earth, which leads back to it. Then, we realise that time is an illusion; our past, present, and future are fused together.

DIRECTOR'S STATEMENT

Lun Hui VR explores the concept of the Embodied Cognition. In this experience, the audiences will be transformed into different beings' bodies and experience the world from entirely new perspectives.

BIOGRAPHY

Hsin-Chien Huang was born in 1966 in Taipei, Taiwan. As the director of Lun Hui, he is an artist specialising in mixed media. Science, technology, new media, programming, and algorithms are the tools he uses to turn his imaginary world into reality. He is particularly enthusiastic about virtual reality, as it brings him a world full of possibilities without restrictions. His VR work *La camera insabbiata*, in collaboration with Laurie Anderson, won the Best VR Experience Award at the 74th Venice Film Festival. His other VR work, *Bodyless*, has won the Golden Mask at New Images Festival and the Honorary Mention at the Ars Electronica Festival.





DIRECTOR

Carlos Isabel García

CAVES

Switzerland
19 min.

SYNOPSIS

Mankind has landed on the moon and flies around in space. But under our feet there are about a million kilometers of cave systems—only 1 percent of which has been explored. The 19-minute film accompanies experienced cave explorer and mountaineer Lea Odermatt on her tours beneath the surface of the earth, in claustrophobic passageways and gigantic caverns and chambers usually hidden from the majority of humanity.

DIRECTOR'S STATEMENT

Cave explorers are physically and psychologically strong, daring and at the same time cautious. I'm fascinated by people who place themselves in borderline situations, and by the way they handle them. With a 360° film the range of spaces in a cave system can be conveyed. It is the optimum format to portray the timeless, enigmatic and beautiful aspects of this underground world. Thanks to 360° experience it is possible to convey to a wide audience in both physical and emotional terms how it feels to crawl through narrow passages, to hang in dizzying shafts, to observe with amazement from very close quarters the fascinating halls hidden underground.

BIOGRAPHY

Carlos Isabel García was born in Toledo, Spain, in 1985. He studied art at the Facultad de Bellas Artes, Universidad Complutense Madrid and at the HSLU Design & Art in the field of video and art in Switzerland. In 2017 he received his Master in Cinematography at the Film University Konrad Wolf in Babelsberg-Potsdam. He works at the Fraunhofer HHI, Immersive Image Technologies / Omnicam 360°, at HSLU Design & Art for the research project Narration in 360° Film, and as a freelance director and cinematographer.

DIRECTOR

Itoh Keisuke

CLAP

Japan
13 min.

SYNOPSIS

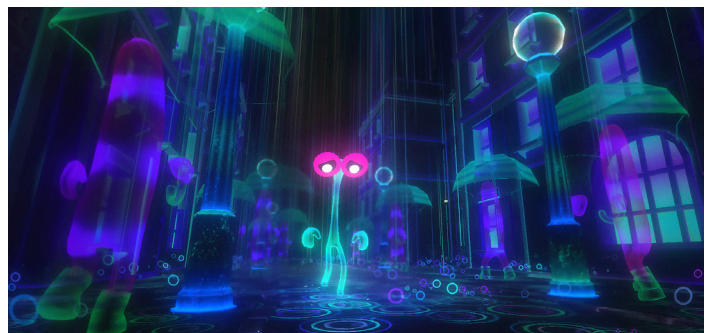
When people want to express their admiration, they channel their emotions into their hands and clap, with energy and feeling, even if it means withstanding physical discomfort. But does that feeling ever reach the other person? In *Clap*, the protagonist is the target of applause, and the story unfolds from the point of view of a person clapping. "Thread Man," the protagonist, lacks self-confidence and feels so intently that he has no redeeming features that he has shrunk to a thread-like existence. One rainy day, the thread man is walking down an alley when an empty, rusty can falls in front of him. The can reverberates with a pleasant and amusing sound, and, taken in by it, he tries to recreate the sound himself by wearing the can on his foot and starting to dance. Soon a crowd of people gather around the thread man, and the sound of applause grows ever louder, though with the increased volume comes increased pressure, which troubles the thread man. Why did the thread man become scared of the sound of clapping, and why could he no longer enjoy it? When your heartfelt applause reaches the thread man, the original meaning of clapping is restored, which signals the beginning of a beautiful sound.

DIRECTOR'S STATEMENT

Clap is a work of VR animation that you can experience simply by clapping your hands. A number of meanings are imbued in that single action, however, making the interaction of *Clap* quite profound. Life doesn't always go as we like, and we sometimes get depressed. At times like that, I invite you to encourage others, and yourself as well, through *Clap*. All right, then. Clap your hands a lot with a positive attitude!

BIOGRAPHY

VR animation director **Itoh Keisuke** was born in Tokyo, Japan, in 1986. He graduated from Tama Art University, Department of Graphic Design. After working as a graphic designer for a manufacturing company, he became a freelance CGI artist in 2012. In 2019, *Feather* was premiered at the 76th Venice International Film Festival in a Biennale College Selection as the first Japanese film in the VR category. In 2020, *Beat* was nominated for the competition section of the 77th Venice International Film Festival and Cannes XR. In addition, his works have been screened at numerous film festivals, including the Berlin International Film Festival, Busan International Film Festival, Kaohsiung Film Festival, and SIGGRAPH.





DIRECTOR

Gina Kim

TEARLESS

South Korea, USA

12 min.

SYNOPSIS

Tearless does not tell a story; instead, it brings the viewer into the experience of a place called Monkey House. Following the Korean War, roughly 25,000 US soldiers per year have resided in the US military bases in South Korea, occupying nearly one-fifth of the nation's habitable land. The Korean and US governments worked together to establish 96 camp towns equipped with brothels and clubs around the US military bases, which have involved one million women. In the 1970s, the Korean government required camp town women to wear number tags and Sexually Transmitted Diseases test results on their chests at all times, pressured by the US government to lower STD rates among their soldiers. The women who were suspected to have STD were locked up in a detention center and treated with harsh doses of penicillin that resulted in severe side effects and occasional deaths. Some women jumped to their deaths trying to escape. The detention center was given the nickname Monkey House because people could hear the women screaming to be let out like monkeys trapped in a zoo. Although no longer in operation, the Monkey House building still remains, claimed by no one, a haunted site between two modern nations.

DIRECTOR'S STATEMENT

The nine-decade issue of Korean comfort women for the US military is more important than ever—it is the origin story of the fetishization of and violence against Asian women in the US. These US military comfort women embody the ruins and contradictions of the 20th century, and yet they have received neither reparations nor public recognition. *Tearless* aims to bring forward the experiences of these women while they are still alive. Their voices must be heard, their tears must be felt, and the women who did not survive—the ghosts that haunt the 21st century—deserve a long-overdue reckoning.

BIOGRAPHY

Gina Kim is a filmmaker whose feature films, video art, and VR work have screened at over 150 prestigious film festivals and venues such as Venice, Berlin, Cannes, Locarno, and Sundance, as well as MoMA, Centre Pompidou, and the Smithsonian. *Le Figaro* describes Kim as a “fearless feminist who conceals an extreme sensitivity,” and *Film Comment* selected *Gen jip ap* (2003) as one of its 10 best films of 2003. *Never Forever* (2007), starring Jung-woo Ha and Vera Farmiga, was the first co-production between the US and South Korea. *Bloodless* (2017) received the Best VR Story Award at the 74th Venice International Film Festival, followed by numerous awards and nominations. Kim is a professor at UCLA.

DIRECTOR

Blanca Li

LE BAL DE PARIS DE BLANCA LI

France, Germany, Luxembourg

35 min.

SYNOPSIS

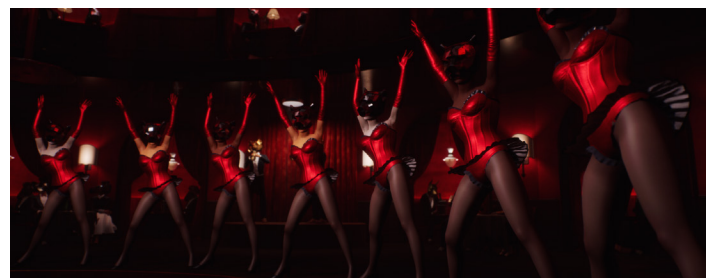
Le bal de Paris de Blanca Li is an immersive, participative and interactive project intended to be experienced in full body awareness together with 10 spectators and 2 professional dancers performing the main characters in a physical space. The online version is a stand-alone approach of the live version which can be experienced during the Festival in Venice, at Conservatorio Statale di Musica Benedetto Marcello. Adèle celebrates her coming home to Paris with a great ball organised by her parents in her honor. Pierre, one of the guests, will change the course of the party. Each spectator will first choose his Chanel costume and personalised Avatar, and he will then be invited to follow Adèle's love story unfolding in three acts. Main characters played by the dancers will guide the spectator through a virtual and fantastic universe, with three main locations to party: a monumental ballroom, a magical garden party, and a Parisian club. Breathtaking transitions are staged on a lake and aboard a train. Music and dance merge with virtual reality to offer you an innovative, festive, artistic and spectacular experience.

DIRECTOR'S STATEMENT

The presence of 2 dancers and 10 spectators interacting and dancing, the festive mood from music and songs, choice of avatars, of language, and a story everybody can follow, make *Le bal de Paris* an experience suitable for all audiences. One that reveals the potential of VR technology, beyond its present reach. For the subject, I was inspired first by traditional operettas and musicals, then I wrote an original script transposed in an unreal and timeless universe, at the same time retro futuristic, classical, contemporary and, above all, hallucinating. The participation of the VR team from BackLight Studio, and the Chanel team, allowed me to create a totally original experience, faithful to my dreams.

BIOGRAPHY

Blanca Li (b. 1964, Granada, Spain) is a choreographer, film director, dancer and actress. In 1992, a young Spanish dancer landed in Paris from Madrid post *movida* and New York training; she loved parties, cross cultural breeding and multidisciplinary experiences. Soon, she founded her own contemporary dance company, which has set a successful, singular and independent position touring the whole world. With the glamour coming from her maturity and assumed artistic choices, crowned by her election to the French Academy of Fine Arts in 2019, she is more than ever impossible to categorise, innovative and popular. “For me, dance is a universal language without borders or limits in form or style.”



DIRECTORS

Adam Lieber, Hal Sorta

BLISS IN THE EAR OF A STORM

UK, South Africa, USA

20 min.

SYNOPSIS

The world began with the Big Bang, we are told the walls of Jericho were decimated by trumpets, to music being used as torture or control, to persuade or even calm, to the soundtracks to war and music for revolutions. What is music and sound's relationship to control and power? We have channeled this question through candid conversations with neural networks ("AI"), by training machines on a collected sonic and visual content from noise, metal and rock music, as well as music that is sacred and spiritual. The project explores ideas around music as a weapon, as a cultural shifter, manipulator, unifier and ultimately, as a force. We are sonically at the mercy of the machine, as one never knows what will be performed on arrival.

DIRECTORS' STATEMENT

This piece is part of an ongoing exploration into the interrelation between music, sound and control. Overarchingly, most aspects of the experience have in some way been influenced, molded, informed or affected by trained neural networks. With my collaborator, Hal Sorta, we've embraced the element of unknowing and enjoy the often humorous and surprising output that have emerged from this dialogue we're fostering with the machine. Throughout the experience you will be introduced to ideas and aesthetics moulded by the current state of machine learning and the arts. We have collaborated with AI music pioneers Dadabots.

BIOGRAPHIES

Adam Lieber, born in 1975, is an artist and maker from South Africa with a background in sculpture, music and time based media. His work traverses performance, sculpture, music, film making, XR and fermentation; exploring through conversations with objects, microbes and now machines, the quirkiest idiosyncrasies that emerge from the never ending plethora of human output, thus pondering on the scope for collaborative creativity between man and machine. His current interests lie in uniting arts and culture with emerging technology and the potential where arts and sciences meet.

Hal Sorta, born in 1988 in the UK, is an artist exploring the powers and the limitations of machine learning. Through conversations with machines Hal seeks out the disarming and often humorous moments arising from these interactions. Their work does not fear this unknown but rather seeks to uncover potentials and question these rapidly evolving tools by bringing them into our everyday world through story. Hal now seeks out empowerment via blockchain technologies, as it becomes increasingly evident it has potential to change the way we share value and consume IP. Currently developing projects around ideas of the conscious NFT and self-aware art living on the blockchain.



DIRECTOR

Matteo Lonardi

IL DUBBIO EPISODIO II (IL DUBBIO EPISODE II)

Spain, Italy

7 min.

SYNOPSIS

Il Dubbio is a VR library of artists' doubts, an exploration of the timeless relationship between artistic expression and doubt. In *Episodio II*, Kenyan painter Beatrice Wanjiku reflects on the loss of her mother and how it has put in question her identity as an artist, shaping her work. The experience brings to light that infamous feeling that we don't speak of but which often defines creative work.

DIRECTOR'S STATEMENT

Doubt is fundamental to an artist's process. Ideas must survive its test to become works of art. This piece is part of an ongoing exploration of doubt as an artistic practice while also the result of my last two years living in Nairobi and delving into artistic expression in East Africa.

BIOGRAPHY

Born in 1989, **Matteo Lonardi** is an Italian photographer, filmmaker and VR director based between Nairobi and Milan. He graduated from Columbia Journalism School in 2014. Since 2010 he has been documenting artists around the world through photography, video and Virtual Reality. His VR work has been selected at International festivals such as Venice VR Expanded, World VR Forum, Beyond The Frame, and Milano Film Festival, and exhibited at art institutions such as Art Dubai and Institut du Monde Arabe, among others. His written, photographic and video work has appeared in international publications including the BBC, *Creative Time Reports*, *The Guardian*, *La Stampa*, *The Huffington Post*, *Il Corriere della Sera* and *Aljazeera*. Matteo Lonardi is a Biennale College VR alumni.

DIRECTOR

Kevin Mack

ANANDALA

USA

15 min.

SYNOPSIS

Anandala is a virtual, abstract art installation unconstrained by the limits of reality. Visitors explore through personal flight a vast three-dimensional labyrinth of evolving shapes and colours populated with intelligent artificial life. These shapeshifting creatures express themselves and interact with visitors and each other through movement, changing color textures, and their own musical language. *Anandala* invites visitors to interact and connect with a variety of curious, friendly lifeforms and explore their natural habitat.

DIRECTOR'S STATEMENT

The artificial-life creatures of *Anandala* are living artworks that are expressive, social, curious, and creative. They are aware of themselves and others. Their behaviour is self-determined and unpredictable. Interacting with these virtual beings and getting to know them during their development inspired me with awe and surprising insights into the nature of life, intelligence, and consciousness. I hope visitors to *Anandala* enjoy meeting these virtual beings and find awe and insights of their own.

BIOGRAPHY

Kevin Mack, born in 1959 in Los Angeles, is a pioneer of immersive art, computer graphics and visual effects. Mack received an Academy Award for Best Visual Effects for his work on *What Dreams May Come* (1998). Mack's virtual reality artworks have been exhibited at art and technology exhibits around the world. Designed to inspire awe and imagination, Mack's work is informed by research in a wide range of fields from neuroscience to artificial life and has been used in therapeutic and medical applications.



DIRECTORS

Barry Gene Murphy, May Abdalla

GOLIATH: PLAYING WITH REALITY

UK, France

25 min.

SYNOPSIS

Goliath: Playing with Reality follows the true story of a man with a troubled upbringing who loses his parents and is diagnosed with schizophrenia. He is taken into a psychiatric hospital where he spends several years on strong medication, mostly in isolation. On his release, he finds connection through playing online multiplayer computer games. Combining candid conversations, mesmerising animations and tactile interactions, enter *Goliath's* world where you slip between real and unreal worlds. The project explores what it means to feel at odds with the world and through shared realities, finding one's place within it.

DIRECTORS' STATEMENT

Goliath: Playing with Reality talks about the places we choose to feel safe in. It is an exploration of what it means to experience someone else's reality. In *Goliath* we introduce users to a world where things aren't as they seem. This story helps us grasp how fragile reality is and how easy it is to lose sight of it. Ultimately this experience is about our preconceptions and prejudices around mental health and about how the shame engendered by so-called psychiatric disorders distances us from the feelings of people presenting these behaviours. Because of this, society struggles to grasp the concrete ramifications of this phenomenon. The story is also about connection in our present world and by making *Goliath*, we hope to achieve a better understanding of the social role of online video games in the lives of people who have been marginalised by society.

BIOGRAPHIES

Barry Gene Murphy, born in 1978 in Ireland, is a filmmaker and artist with decades of experience in documentary, 3D animation and special effects, and more recently in mixed-reality works.

May Abdalla, born in 1983 in the UK, has made documentaries around the world for BBC, Channel 4 and Al Jazeera about housing, revolution and punk music. She is the co-founder of Anagram, an award-winning creative studio specialising in thought-provoking interactive storytelling and immersive experience design. Formed in 2013, the company has won the Tribeca Film Festival Storyscapes, Best of VR at the 2019 Venice International Film Festival and Best Immersive Art Award at Sandbox Festival in China.



DIRECTOR

Daide Rapp

MONTEGELATO

Italy

28 min.

SYNOPSIS

Montegelato is a montage film in VR, the first of its kind. Hundreds of cinematic sequences define a three-dimensional collage of the Monte Gelato waterfalls (Roma) as they have been filmed in more than 180 productions including films, TV series and commercials. From peplum (*Hercules in the Haunted World*, Mario Bava, 1961) to spaghetti-western (*They Call Me Trinity*, Enzo Barboni, 1970), from comedy (*Between Miracles*, Nino Manfredi, 1971) to thriller (*Torso*, Sergio Martino, 1973), from drama (*I Knew Her Well*, Antonio Pietrangeli, 1965) to war movies (*The Inglorious Bastards*, Enzo G. Castellari, 1978), from science fiction (*Escape from Galaxy 3*, Bitto Albertini, 1981) to erotica (*Cicciolina amore mio*, Amasi Damiani & Bruno Mattei, 1979): sounds and videos expand in an immersive landscape that transports the Falls in time and space. Here Eve picks the forbidden fruit (*Adam and Eve - The First Love Story*, Enzo Doria & Luigi Russo, 1983). Here the mythical sword Excalibur is kept (*Superfantozzi*, Neri Parenti, 1986). Here Chief Yellow Hand has his village (*Buffalo Bill - Hero of the Far West*, Mario Costa, 1964). History of Cinema and History of Humankind coexist in an unexpected tableau vivant.

DIRECTOR'S STATEMENT

I have never visited the Monte Gelato waterfalls and yet they have always been familiar to me: since I was a child I have noticed them in the background of dozens of films that have shaped me. For the last five years I have been obsessively accumulating old DVDs, very rare VHS's and brittle Super-8's, trying to compile the complete filmography of a place that cinema has transported to Ancient Greece, the Far West or Nazi-occupied France. Isolated from the films to which they belong, the different scenes are aligned in a layered landscape that through virtual reality expands the limits of the cinematic screen to pay homage to the richness and inventiveness of Italian Cinema.

BIOGRAPHY

An architect by training, in 2014 **Daide Rapp**, born in Verbania in 1980, took part in the 14th Biennale Architettura - Fundamentals with *Elements*, a 32-minute montage film describing the fundamental elements of architecture through a sequence of over 500 cinematic clips.

DIRECTOR

Lyndsie Scoggin

THE SEVERANCE THEORY: WELCOME TO RESPITE

USA

60 min.

SYNOPSIS

Upon visiting your family's home after your mom's passing, you are whisked into a forgotten memory from childhood. Each interaction is as meaningful as it is fascinating when you rediscover your past and delight in the simplicities of being a kid once again. However, something is not quite right. Perhaps it's the masked tension between your parents. Maybe you are hearing voices that only seem to be in your mind. It could even be that there is a monster hiding in your closet. After all, respite is only temporary when you are at the whim of your own mind. Welcome home Alex. *The Severance Theory: Welcome to Respite* is a psychological thriller that explores the parts of our mind that both help us and haunt us through the lens of a mental illness called Dissociative Identity Disorder (DID), formerly known as multiple personality disorder. This fictional story allows audience members to step into the shoes of Alex, the main character and Host of the Personality System, as they embark on a surreal journey into a forgotten childhood memory. Participants will encounter some of Alex's alternate personalities, as well as theatrical recreations depicting the symptoms of this disorder.

DIRECTOR'S STATEMENT

The Severance Theory: Welcome to Respite was created to explore what it might look like to live with mental illness through allowing participants to step into the shoes of the main character. Its use of live virtual performances allows us to craft an experience unique to our participants with real-time, responsive interactions. The story was inspired by the true stories of people who suffer from DID and takes you on a roller coaster of emotions as you explore the parts of yourself that both help you—and haunt you. It is our hope that we can make a difference by promoting empathy and understanding for those who've been through so much already.

BIOGRAPHY

Lyndsie Scoggin was born in 1989 in Anaheim, California. Her experience in musical theatre and haunted houses eventually led to her work as an experiential designer, director and producer. She has a passion for interactive storytelling and has helped create multiple projects ranging from escape rooms to intimate immersive theatre shows. She recently began working as the co-writer of a story podcast with Bamfer Productions. Her company, CoAct Productions, was created in 2018. Recent projects include *The Sideshow* (2018) and *Cold War Lounge* (2019).



DIRECTORS

Meghna Singh, Simon Wood

CONTAINER

South Africa

16 min.

SYNOPSIS

Container makes visible the ‘invisibilised’ bodies enabling our consumer society. Confronting slavery through an ever-transforming shipping container, the past becomes the present, the invisible become visible. We witness the shards of society: the ghosts of the past and living spectres of the modern world. Our journey begins at Clifton beach, Cape Town, where lie the graves of the 221 enslaved men and women who drowned in shackles when a Portuguese slave ship sank in 1794. Following chains, we dive into the depths of the ocean in search of the ancestors, the missing, that haven’t been laid to rest yet. A shipping container emerges, the doors burst open, we enter the darkness. What follows is an ever-morphing transmutation of dark societal truths within the bounds of a shipping container: a non-linear world across time and space that presents different tableaux of the enslaved silently suffering. We witness a wounded man in a sugarcane plantation crawl into a colonial house where an overworked maid reveals the scene of a massage parlour. The journey culminates at a container depot where boxes are being packed and unpacked, feeding into an endless circulation of goods, in service of a consumerist society enabled by the millions who came before and are still trapped in servitude.

DIRECTORS’ STATEMENT

Container is made in the memory of the 221 enslaved men, women and children who drowned in shackles onboard the Portuguese slave ship *São José Paquete de Africa* in 1794. Those who survived were sold into slavery in Cape Town. Their ancestors continue to live amongst us today. *Container* makes visible the lives of those who were chained, those who drowned, and those who continue to be enslaved in new forms of economic servitude. The choice of the container, physical and symbolic, showcases how people have become commodities, which is the very definition of slavery: people as products.

BIOGRAPHIES

Born in New Delhi, **Meghna Singh** is a visual artist and researcher with a PhD in Visual Anthropology from the University of Cape Town, South Africa. Working with mediums of video and installation, she creates immersive environments highlighting issues of humanism. She is a National Geographic Explorer for Visual Storytelling. She has exhibited and published widely.

Simon Wood is an Emmy-nominated filmmaker based in Cape Town, South Africa. He is a director and cinematographer known for *Scenes from a Dry City* (2018), *Orbis* (2014) and *Forerunners* (2011). His films place a strong emphasis on visual aesthetics blurring boundaries between fact and illusion. Wood’s films have screened at the worlds’ largest documentary festivals and won numerous awards in Africa, Asia, Europe and North America.



DIRECTORS

Tang Zhi-Zhong, Huang Yun-Hsien

BING MEIGUI (THE SICK ROSE)

Taipei

17 min.

SYNOPSIS

This is a story taking place in a time of raging pandemics, and all beings are in crisis. With a magical rose, a little girl is going to travel through a city filled with viruses and indifference, just to dedicate this rose to her mother who is courageously guarding lives in the front-line hospital. During the process, she encounters cursed demonic creatures and receives help from a tribe of discriminated rats. The journey is like the worldwide anti-pandemic battle, bumpy and full of frustration, but hope is never lost.

DIRECTORS’ STATEMENT

Tang Zhi-Zhong: The world is indeed filled with hardship and suffering, but this is also why it is beautiful. We have to cherish kindness and the common good so that the suffering becomes meaningful. For me, this is what stop-motion animation and life are all about. *Bing Meigui* was born incidentally, a story that reflects the human reactions when facing disasters in every era, demonstrating the human nature that cannot be perceived in a time of peace and prosperity. I hope that through this work, we can express our highest respect for people who have sacrificed themselves to help others.

Huang Yun-Hsien: Seeing Rose roam in panic among towering houses and being able to be in the story with her is genuinely astonishing. We started from the traditional dough sculpture and moved on to stop-motion storytelling. This time, we welcome the audience to enter the story through VR. Immersed and surrounded by the scenes hand-made by me, I still feel incredible.

BIOGRAPHIES

Tang Zhi-Zhong, born in Taiwan in 1982, is an animation and post-production director as well as the representative of TurnRhino Original Design Studio. *Bing Meigui* is his directorial debut. Tang was the head of animation and post-production for the animation *Bart*, a 2-year production aimed to achieve international standards of commercial animation. He continued to produce and served as the head of animation for stop-motion animation shorts, such as *Where Am I Going?* and *Little Hilly*.

Huang Yun-Hsien, born in Taiwan in 1982, is an animation director at TurnRhino Original Design Studio and the director of *Bart*, *Where Am I Going?* and *Little Hilly*. She is a professional traditional dough sculpture handicraft maker and started as a child. In addition to making traditional models, she enjoys creating original peculiar characters with stories and personalities. She started stop-motion in 2009 and is devoted to introducing Taiwanese cultural aesthetics into stop motion animation.

DIRECTORS

Lena Thiele, Sebastian Baurmann, Dirk Hoffmann

MYRIAD. WHERE WE CONNECT | VR EXPERIENCE

Germany

31 min.

SYNOPSIS

Myriad is a project about animal migration in the Anthropocene. The VR experience, based on real scientific migratory data, takes the audience on a poetic journey of three animals—the Bald Ibis, the Arctic Fox, and the Green Sea Turtle—along wind and ocean currents, across continents and through soaring mountain ranges as they make their way around the globe. From global to elemental, *Myriad* includes the science of interconnectedness into an outstanding artistic concept by creating a world out of carbon. Flexible and abundant, carbon is an element that forms the basis of all life on earth. *Myriad's* visual concept makes use of this building block as a narrative and aesthetic link between individual elements and global networks. Analog-produced charcoal drawings are integrated into the digital VR environment and combined with carbon particle systems to form the world of *Myriad*. Experiencing natural cycles from an entirely new perspective on this emotional and poetic journey catalyses an intuitive, rich understanding of the natural world, while generating an awareness towards the impact of human behaviour on an individual and global scale.

DIRECTORS' STATEMENT

Global challenges like the destabilisation of ecological systems and the massive loss in biodiversity demand a radical reconfiguration of how we understand and interact with the natural world. Humans are but one small part of a vastly complex planet inhabited by many, and the way we influence our shared habitat has wide-reaching effects. We need to rebuild our relationship with the environment to rethink our future. That is the basis and motivation for *Myriad*—a project that tells stories of migrating animals and the anthropogenic influence they face. Our VR experience allows viewers to follow the story of our animals on a poetic and emotional journey, which has been scientifically verified.

BIOGRAPHIES

Lena Thiele and **Sebastian Baurmann**, Creative and Artistic Lead of the Berlin-based company Miiqo Studios, have been creating award-winning digital media formats at the intersection of storytelling, art, technology, and science since 1999. Their productions received numerous awards, such as the SXSW Interactive Innovation Award, Grimme Online Award and the Prix Italia. Lena Thiele is professor for Digital Narratives at the International Film School of Cologne.

Dirk Hoffmann studied art in Hamburg and is co-founder of Artificial Rome, a studio for immersive experiences. Since 2006 together with his partners, he has won more than 50 international awards, among them three Cannes Lions and in 2019 the ADC Grand Prix Digital.



DIRECTOR

Jörg Tittel

THE LAST WORKER

UK, Taipei

30 min.

SYNOPSIS

The Last Worker is a narrative adventure centred around our struggle in an increasingly automated and dehumanising world. Set in a lonely, oppressive but strangely beautiful environment, this is a unique blend of first-person narrative, work simulation and stealth strategy game play. Combining a hand-crafted art style with uniquely immersive gameplay mechanics in an epic setting, the game delivers an emotional, thought-provoking and comedic story with rich characters performed by an all-star cast. The story puts the player in the body of Kurt, the last human worker in JFC-1, a fulfilment centre the size of the sunken city of Manhattan. Kurt has dedicated his life to the Jüngle Corporation and hasn't seen the outside world in 25 years. But when a group of activists ask Kurt to help dismantle Jüngle from the inside, he is thrown into a moral minefield where each decision will have unexpected consequences. In this world premiere first chapter, players will experience a brutal power fantasy, dive into Kurt's past and meet his broken co-bot, Skew, as their old work routine is about to be disrupted forever.

DIRECTOR'S STATEMENT

With billions of customers forced to stay at home, one virus has been allowed to spread far and wide—one smiling box at a time—setting its architect on a path to becoming the world's first trillionaire. He's smiling down at us from his rocket ship, watching the ballet of his delivery drones infecting our planet. What reads like the stuff of bad sci-fi novels has become our new normal. I fear for humanity's future in a world redrawn by tech giants, their AI boxing our most intimate thoughts, lives and feelings into commodified, consolidated content. I hope that *The Last Worker* will inspire resistance while offering a much-needed escape from a reality that is outpacing the darkest fiction.

BIOGRAPHY

Born in Brussels in 1978, **Jörg Tittel** is a London-based writer, director and producer. His feature film debut *The White King*, starring Jonathan Pryce and Fiona Shaw, which he co-directed with his wife and production partner Alex Helfrecht, premiered at the 2016 Edinburgh International Film Festival, where it was nominated for the Michael Powell Award for Best British Feature. He is currently directing *Ricky Rouse Has a Gun*, an animated feature based on his graphic novel and 2014 *Boston Globe* Book of the Year, and producing *Winterreise*, Helfrecht's adaptation of Schubert's masterpiece starring John Malkovich and animated by the artists behind *Loving Vincent*. *The Last Worker* is his VR debut.

DIRECTOR

Sara Lisa Vogl

EXPLORING HOME

Germany
16 min.

SYNOPSIS

Exploring Home is an intimate, virtual reality performance about connection, identity, emotional heritage, shame, destruction, love and perspective. Today's Iran is disabling creativity through control and restrictions. This immersive, audio-visual journey is an artistic collaboration between three individuals who are not accepted in their country of heritage—or, from another perspective, not accepting the rules of their country of heritage. The creators of this piece found a home in Europe. But do they belong? With *Exploring Home* the director opens a window into how it feels to grow up with the influences of a society where people fear to express themselves freely. She wants to build awareness and empathy around restrictions and political sanctions. Around personal stories. All through our lives we need to belong. It is central to human nature.

DIRECTOR'S COMMENT

Sara Lisa Vogl: Ash Koosha's music is the soundtrack to my journey. Like my dad Ash lives in exile. The third collaborator on the piece can't be named due to the political circumstances. All three artists live in Europe and have family in Iran. I was born in southern Germany in 1990 as a half-Iranian, darker skinned child with lots of hair but seemingly no dad. He came to Germany in 1979 seeking political asylum from Iran and was accepted into the country but not allowed to work. He was blacklisted in Iran with half our family still there and never recovered from that. In the meantime I lived with my mom wanting nothing more than to change my skin so I am not constantly associated with dirt and violence. But I can't wash it off—you can't change your skin. Though you can make experiences with which it becomes easier to grow into your own skin and own your unique perspective on life. In digital worlds, skin is the word for more than the boundaries of our bodies. It is the name for our whole avatars. The textures and shaders that create depth and color on one's skin can be a unique, unrestricted expression of one's personality. But also racism enters the Metaverses. My virtual self Root wears special—or some people call it—distorted skin. That is not well received by a majority of manga fans with bright, perfect, non-hairy skin. They tell me when they hide my avatar. I grew to like my vision of my skin—and I am hesitant to change it—even if the comments hurt and it is made clear I don't belong. Belonging—to go along with—that which I go along with and that which goes along with me. It creates this image of traveling together. I take those things that I wish to travel along with me. My Skin travels with me everywhere.



DIRECTORS

Wang Haipei, Wang Shanshan

YI YUAN (THE FINAL WISH)

China
20 min.

SYNOPSIS

Fu, a young art dealer, falls from a building and dies. Six individuals, seemingly unconnected, are summoned at Fu's studio as the beneficiaries of his fortune. They are his fiancée, bosom friend, classmate, the manager of a welfare home, his business partner, and psychologist respectively. The six of them get to know each other as the story unfolds. The untold stories are gradually revealed, as well as the truth about Fu's death. The boat is rocking beneath the calm surface and leads to an unexpected turn for the rightful claim of Fu's fortune. Just when all seems settled, death strikes suddenly. Was it accident or conspiracy behind the truth?

DIRECTORS' STATEMENT

According to Buddhism, human suffering originates from six sources: greed, hatred, stupidity, pride, hesitation, and prejudice. In Fu's path of life, the evil seeds planted by the six people who were closest to him correspond to the origins of suffering. In the last moments of Fu's life, he hoped that, by designating them as the beneficiaries of his fortune, he would offer them his last good deed. However, clouded by their selfish intentions, what was meant to be their monument to fortune turns into their tombs. Fu's kind intention eventually becomes the reverence for his misfortune. As if it were a real-life tale, Fu's kindness strongly clashes with the evil of the successors of his fortune. The seventh day after his death, which was also supposed to be the day for the departed souls to say their final goodbyes, designates the end of the origin of his suffering. What goes around comes around. Was it sophisticated revenge artfully arranged by Fu before his death, or just a coincidence with villains tasting their own medicine? You are welcome to decide as you experience the story through various storylines. It shall be your conclusion to draw, your story ending to taste. While you are gazing into the abyss, the same occurs to you.

BIOGRAPHIES

Wang Haipei was born in Jilin Province and graduated from Communication University of China. He has worked as a director and a producer in iQIYI since 2017 and focused on VR film and interactive entertainment. He is the producer of the VR interactive film *Killing a Superstar*, which won the Best VR Story award at the 77th Venice International Film Festival.

Wang Shanshan was born in Hubei Province and graduated from Central China Normal University with a major in computer science. After graduating in 2014, she was responsible for the event planning and operation of mobile games in a game company. Since she joined the iQIYI VR team in 2017, she has been the head of content production and distribution.

BEST OF VENICE VR EXPANDED

DIRECTOR

Balthazar Auxière

MASKMAKER

France

300 minutes

SYNOPSIS

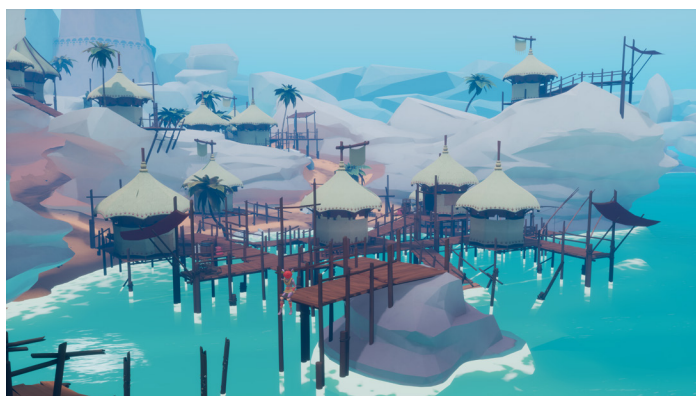
Maskmaker is an adventure VR game. You play as a Maskmaker's apprentice and learn the magic of crafting masks to immerse yourself in the intriguing, enigmatic beings within the game. From mask-to-mask and puzzle-to-puzzle, explore your way through the "mask realm" to seek Prospero, who appears to rule it, and ultimately unravel the secret of this identity.

DIRECTOR'S STATEMENT

My father collected masks from all over the world throughout his life. As a young boy, I used to spend a lot of time in his workshop where he stored them, dreaming of what was "behind the masks." It was for me like exploring a parallel world! But it's when I discovered VR that I fully realised the potential they could have in an interactive project. That's why we carefully designed the masks and the environments in the game so each can have a different identity to give the players a strong sense of being immersed in different cultures and being almost part of this world.

BIOGRAPHY

Balthazar Auxière was born in Rennes, France, in 1985. He graduated from the Fresnoy national studio of contemporary arts, after studying at the Ecole Nationale Supérieure des Arts Décoratifs de Paris, and is now one of the most reputed creators in the field of storytelling in VR. Following an encounter with Oculus and Samsung in Korea in 2014, he cofounded his company InnerspaceVR, a studio entirely dedicated to the creation of original content in VR and he participated with his creations in the launch of several technologies (Samsung Gear, HTC Vive and Oculus Touch). The studio has continued its development over the years and is now one of the most acknowledged in the field of VR. Its previous projects *Firebird: La péri* and *A Fisherman's Tale* have received numerous awards for their innovative and artistic approaches.



DIRECTOR

Deng Zuyun

MIND VR EXPLORATION

China

15 min.

SYNOPSIS

This is an exploratory learning VR application. The most cutting-edge VR digital technologies are adopted to bring an immersive experience with various elements, such as Chinese classical architectures, implements, poems, and extraordinary imagination, to users. It is very impressive. After rigorous textual research, the Xiaoxiang Pavilion described in *Hong lou meng (A Dream of Red Mansions)* is restored in a panoramic view, recreating classical gardens, furniture and daily scenes in the Ming Dynasty. You can pick up everything you like and play with it. You might even fabricate a Chinese "paper kite," hand-write a pair of Chinese characters, and listen to the Chinese zither played by the ancients on the waterfront. It is as though you travel through time and space, and witness the ancients' elegance and panache.

DIRECTOR'S STATEMENT

The emergence of VR is an exciting thing. For a long time, everyone has been thinking about what can be done with VR? Perhaps it is the VR game industry that is better to cut into the early stage. The immersive characteristics of VR can magnify the experience of the experienter. Players no longer simply play games through the screen, but can enter the virtual world and experience the game in person. So VR is indeed very suitable for games, but what else can VR do besides games? What can we do with VR? Perhaps using VR technology to go back to the past is also a cool thing. Before, past events could only appear in books or presented through videos. Now, with VR technology, you can not only go back to the past and watch the characteristic buildings of the glorious peak period, and through exploration, you can experience the masterpieces of ancient wisdom. This is what we did, restore the architecture and cultural relics of China during the Ming and Qing Dynasties, let people explore and learn in them, and add some surreal elements, so that the experienter will experience a magical journey through. This is the unique charm of VR.

BIOGRAPHY

Deng Zuyun was born in Hankou City, Hubei Province, China in 1979. After graduating from Hubei University Art College in 2002, he entered the 3D animation industry. And now, he has devoted himself to the emerging industry of VR, determined to make a strong mark in the VR industry. He hopes to create a kingdom of his dreams in the VR world.

DIRECTORS

Felix Gaedtke, Gayatri Parameswaran

KUSUNDA

Germany, Nepal, Sweden, Switzerland, Taipei
23 min.

SYNOPSIS

Kusunda is a voice-driven virtual reality experience that explores what makes a language fall asleep and what it takes to awaken one. Kusunda shaman Lil Bahadur has forgotten his indigenous mother tongue. His granddaughter, Hima, wants to revive it. Most languages at threat belong to indigenous communities such as Kusunda in Nepal. Narrated by its co-creators—Kusunda shaman Lil Bahadur and his granddaughter Hima—*Kusunda* contrasts two generations set apart by their lifestyles and brought together by the struggle for their indigenous identity. Lil Bahadur, who led a traditional hunter gatherer lifestyle for 40 years, lost his mother tongue when he moved to settle in the village. “When my parents died I had no one left to speak my mother tongue with. Slowly the language started fading away,” he says with a sense of resignation. Lil’s granddaughter Hima, a bright teenager detached from her grandfather’s hunter-gatherer identity, represents a modern Kusunda identity and is taking on the challenge to revive her mother tongue. “I am proud of my heritage and culture. I’ll do whatever I can to preserve it and I’m confident of being successful.”

DIRECTORS’ STATEMENT

Every two weeks a language falls asleep. When a language goes dormant, we risk losing a worldview and immense knowledge embedded in it. This makes our film urgent. *Kusunda* pays tribute to the efforts of our co-creators, a tight-knit indigenous community in Nepal that is working hard to revitalise their mother tongue against all odds. We hope this story inspires other communities and marginalised groups to fight for their rights.

BIOGRAPHY

Felix Gaedtke and **Gayatri Parameswaran** are award-winning directors and producers. They cofounded NowHere Media—a leading immersive studio based in Berlin—with an urge to create spaces for under-represented voices in mainstream discourses. Their work has been exhibited at the Venice Film Festival, Tribeca Film Festival, SXSW, Cannes Film Festival, HotDocs, United Nations and beyond. They are Sundance New Frontier alumni, have won the Storyscapes Award for Best Immersive Experience at Tribeca Film Festival, Best Use of Immersive Arts at SXSW and the Lumières Award for Best VR documentary among other accolades.



DIRECTOR

Elliot Graves

MICRO MONSTERS WITH DAVID ATTENBOROUGH

UK, USA
25 min.

SYNOPSIS

Discover a secret world hidden beneath your feet: the world of the amazing *Micro Monsters*. Find yourself shrunk down to the size of an insect to be thrown into the thrilling but dangerous world of bugs, narrated by David Attenborough. Over five episodes, experience the conflicts, courtships, and communities of this micro world. Witness a scorpion and a centipede fight to the death; experience the process of an aphid miraculously cloning itself; and an army of green ants building incredible structures. Narrowly avoid the deadly ambush of a Trapdoor spider and become transfixed by the Portia spider’s deadly musical lullaby. Combining spectacular live-action close-ups with the power of computer graphics, watch a caterpillar’s transformation from inside its cocoon and discover a beetle’s secret chemical weapon. Produced for the launch of the Quest 2, *Micro Monsters* brought Oculus users an experience of unparalleled quality. This live-action VR experience can be seen in 8K 3D 60fps, revealing the real-life superpowers of arthropods from a completely unique perspective.

DIRECTOR’S STATEMENT

We are excited to present what we believe sets a new benchmark for immersive storytelling. In this awe-inspiring five-part VR series produced to 8K 3D 60fps, you’ll discover some of the world’s familiar creatures from an entirely new perspective, only accessible through the power of VR. Narrated by natural history legend Sir David Attenborough and with a combination of live-action and CG content, this content will transport you to the micro world, complete with full immersive sound design and composed music track. This is a truly cinematic experience.

BIOGRAPHY

Elliot Graves leads Alchemy’s Immersive and Digital productions focused on storytelling and quality. As an award-winning immersive experience Director, he works across all XR technologies including augmented reality, virtual reality and AI-empowered experiences. He has also developed capture and post-production pipelines for immersive content, including bespoke camera solutions, VFX workflows and videogrammetry systems. Graves, born in Scotland in 1994, started his career in factual exploration production, working with The Royal Geographical Society, the United Nations and the BBC across a range of different initiatives.





DIRECTOR

Rui Guerreiro

MARE

Japan, Sweden
180 min.

SYNOPSIS

As you wake up, stirred from a dreamless sleep with an unknown purpose, you find yourself in the strange lands of Mare embodying a mysterious artificial bird. Crossing paths with a helpless companion, you venture deep into unknown territory on a puzzling adventure while unraveling a mysterious narrative and the secrets hidden within—all in order to ensure the arrival of the companion at her impending destiny. Immerse yourself in the ambient atmosphere and otherworldly music, and let the curiosity of your companion inspire you to explore and discover the underlying narrative as you search for lost artifacts hidden throughout the world in order to unlock the final secret of *Mare*.

DIRECTOR'S STATEMENT

Mare, at its minimum, meets the goal for the player to experience a unique world that will surprise his senses and pique her curiosity just by being there. The look and design hopefully create a sense of mystery and intrigue, encouraging the player to fill in the gaps with his own imagination. At the same time, trying to avoid performing any technical stunt-piloting for the player, I rather want to slide open the door of the player's imagination. Regarding the so-called "Story and Narrative," although present, I prefer to call it "Speculation and Compulsion." Helping the player to otherwise speculate with his own musings while also understand the impact of his own actions.

BIOGRAPHY

Rui Guerreiro was born in 1976 in Lisbon. In his infancy, he ignorantly learned to bully a computer into displaying his own handiwork flashing inside a tv—which made him feel genuinely moved—along with having an early fascination for cats and scaring sparrows. Later on, at the age of 21 while still in high school, with the prideful accomplishment of failing graduating at least 4 times, it made him realise what he always really wanted to do—messing around with computers with the ability to self-learn anything on his own. Eventually resurrected in another life, in another country, Rui found himself working in the Japanese games industry for a decade. To then trading his nice 7th-floor comfortable cubicle, for the ominous business of fully creating his own projects full time. As for personal interests, well, a crying cicada in the summer might catch his attention more easily than the latest trends, or ambitions. But an unexpected interruption by a friend or family to go out and explore, always puts a smile on his face.

DIRECTORS

Félix Lajeunesse, Paul Raphaël

SPACE EXPLORERS: THE ISS EXPERIENCE EP. 1: ADAPT / EP. 2: ADVANCE

Canada, USA
55 min.

SYNOPSIS

The largest production ever filmed in space, *Space Explorers: The ISS Experience* is an epic four-part immersive series that invites you to join eight astronauts on their life-changing missions aboard the International Space Station. *Adapt*, the first episode in the four-part immersive series, documents the arrival of a new crew of astronauts aboard the International Space Station as they discover the joy, wonder and dangers of living in space. In *Advance*, the second episode in the series, the daily work of conducting pioneering scientific experiments continues on the Space Station. Meanwhile, the six-person crew prepares for a changing of the guard, saying farewell to three crew members after a six-month stay.

DIRECTORS' STATEMENT

Over the past 20 years, very few people have journeyed to the International Space Station. Through the power of immersive storytelling, we can now bring hundreds of millions of spectators aboard this extraordinary spacecraft that circles the Earth at 17,000 miles per hour, to experience how astronauts live and to marvel at the beauty of Earth seen from Space. After two years of filming and over 200 hours of footage captured aboard the Space Station in 360-degree 3D virtual reality, it is truly gratifying to share this experience with viewers around the world.

BIOGRAPHY

Félix Lajeunesse, a visionary creator with a keen eye for detail born in Canada in 1980, together with **Paul Raphaël**, an immersive entertainment revolutionary born in Canada in 1981, craft immersive and interactive experiences that are rooted in connection: viewers feel deeply moved by the places and people they see and hear, and find themselves completely involved in the moment. Throughout their careers, Félix and Paul have fused that sense of immediacy with a spirit of exploration to bring the creative possibilities of immersive entertainment to audiences through a variety of mediums that forge new frontiers in cinematic storytelling.





DIRECTOR

Michael Levine

SAM & MAX: THIS TIME IT'S VIRTUAL!

USA

300 min.

SYNOPSIS

Sam is a dog with a hat. Max is a hyperkinetic naked rabbit thing. Together, they're the Freelance Police, the intergalactically famous agents of indiscriminately applied justice, now starring in their umpteenth video game! Even multimedia evil-slappers like Sam & Max could use a hand, and this time they're using the incomprehensible magic of virtual reality to invite the player into their off-kilter world for a furious day of monster-slaying, obstacle courses, responsibly discharged firearms, and, of course, saving the entire freaking world. Sam & Max, Steve Purcell's dog and rabbit-thing known collectively as the Freelance Police, were introduced to the unsuspecting world in 1987. They have appeared in comics, video games, an animated TV series, and an Eisner Award-winning webcomic. Together they patrol the sticky streets of a fantastical New York City, righting wrongs, smashing evil, and delivering hot steamy plates of justice on the daily. They've been to Heck and back, shattered the time stream, and made America safe for bigfoots... and are now coming to virtual reality.

DIRECTOR'S STATEMENT

Having worked on the original *Sam & Max* game (*Hit the Road*) 30 years ago with Steve Purcell and others on this project, this had a special place in my heart. It was amazing to bring Sam & Max back to life, and into a new medium for the first time.

BIOGRAPHY

Mike Levine, born in 1967 in Boston, USA, is the founder and CEO of HappyGiant. He has been working with interactive and digital media for over 20 years. A veteran of LucasArts Entertainment, Levine sat on the Technology Council at Skywalker Ranch, created & ran the Visual FX group at LucasArts, and developed several breakthrough art production techniques on classic LEC games. In 1997, Mike formed Puffin Designs, with ILM veterans, a VFX Software Tools company that was later acquired by Pinnacle. Mike Levine and HappyGiant are a recognised leader in the AR space, working with large brands, companies, and speaking at industry leading events such as AWE, ARIA(MIT), and others.

DIRECTORS

Glen Neath, David Rosenberg

KNOT: A TRILOGY

UK

65 min.

SYNOPSIS

"Here I am, I have come from nothing, created in this moment, as your brain improvises me into existence, improvised into existence... but with no hidden depths." You are joined on a park bench by a woman who is lost in the city. You are in a car heading both towards and away from the park. In a meeting room a cyclical story, tied up like a knot with no ends, is conjured into existence by a collective effort. *Knot* is a trilogy, a three-part immersive audio experience—for the first episode audiences will situate themselves on a park bench, for the second in a car, and for the third in a room of their home. Three intersecting, interwoven episodes for one person at a time will question how inevitable anything is. You will need to experience all three for the story to be complete.

DIRECTORS' STATEMENT

We're so excited to be part of the Venice International Film Festival with our new season of work on Darkfield Radio. We follow Season One's shows in your homes with an offer to get out and about with two of the three experiences in Season Two. We've been looking at how, as human beings, we obsessively tell stories from any fragments we are given and make associations to create sense in our lives. We hope the shows, whilst very different from each other, resonate together to not only tell a story but also create a full evening's entertainment.

BIOGRAPHY

Darkfield, founded by **Glen Neath** and **David Rosenberg**, produces innovative immersive experiences at the forefront of technology and theatre—both location-based experiences and digital work. Darkfield's location-based work utilises striking sets and shipping containers, binaural 360-degree sound, complete darkness and a variety of sensory effects, where each participant is situated at the centre of intense, evolving narratives. Darkfield Radio brings Darkfield's work to the audience via a phone app—familiar spaces become the setting for strange worlds to unfold around them. Darkfield is touring internationally and has so far reached over 250,000 audience members worldwide, and counting.



DIRECTOR

Erik Odeldahl

WRAITH: THE OBLIVION - AFTERLIFE

Sweden
480 min.

SYNOPSIS

Play as Ed Miller, a photographer who dies during a mysterious seance and has become a Wraith, a restless undead spirit with unfinished business in the land of the living. Desperate to learn the reason for your death, you'll use supernatural abilities to explore the Barclay Mansion, the site of your untimely demise, and reveal its dark secrets. Your death is a mystery that you must solve. As a wraith, you'll use supernatural abilities to move through walls, track the movement of other spirits, and manipulate objects at a distance to uncover the Barclay Mansion's terrifying history and the truth of how you met your end. Explore the Barclay Mansion: an opulent residence filled with Hollywood decadence, occult research, and terrifying monsters. Avoid vengeful spirits while using relic items and wraith abilities to hunt for clues. Beware of spectres: hostile spectres, spirits of wrath and vengeance each with their own background and connection to the bigger mystery, roam the mansion's halls. With few ways to defend yourself, you must avoid and outwit these lost souls who want nothing more than to send you to Oblivion, the end of all things.

DIRECTOR'S STATEMENT

In *Afterlife*, we are telling quite a sad story. The protagonist of the game is Ed Miller. He's a photographer in Los Angeles. And he dies before the game starts. So... you're dead. The game revolves a lot around you figuring out why and how you died and what damage you did before dying. There are a lot of sad, horrible things that have happened in the history of the Barclay Mansion, and it's up to the player to find out exactly what happened. We also wanted to move away from cheap jump scares and build a game around tension, atmosphere and dread.

BIOGRAPHY

Erik Odeldahl is a game designer, programmer and writer who is currently the Creative Director at a VR game studio in Stockholm called Fast Travel Games. Between 2006 & 2016 he worked at EA DICE on a number of titles, most significantly on *Mirror's Edge Catalyst* as Design Director & several *Battlefield* titles, both as a multiplayer programmer & later on with AI/Animation & design on the single-player campaigns. He is a member of the Swedish writer's collective that focuses on science fiction, horror and fantasy. His own fiction also mostly stays within the horror and sci-fi genres. He likes writing about monsters, both human and not. Being "realistic" is boring.



DIRECTOR

Richard Snowden

JURASSIC WORLD AFTERMATH

UK, Australia, USA
180 min.

SYNOPSIS

Jurassic World Aftermath is a suspenseful, survival VR adventure. Crash-landing on Isla Nublar after the fall of Jurassic World, you find yourself trapped in a research facility when your mission to recover valuable information goes disastrously wrong. Your only hope of escape is to retrieve the confidential information while trying to avoid three deadly Velociraptors. To survive, you'll need to explore, solve puzzles, and find ways to distract and hide from the ferocious Velociraptors that stalk your every move.

DIRECTOR'S STATEMENT

Jurassic World Aftermath was created by a hugely talented multi-discipline team with a genuine love and reverence for the franchise. The moment the phrase, "the Jurassic Park kitchen scene in VR," was mentioned, the vision was clear. By far, the biggest challenge the team faced was breathing life into the dinosaurs and making the velociraptors feel like an intelligent and credible threat—all the while balancing the sense of wonder and plausibility that fans of the franchise expect. It's been a huge undertaking, and we hope you enjoy our efforts.

BIOGRAPHY

Coatsink formed in 2009 and has grown into a diverse and versatile development studio and indie Publisher which is now part of the Thunderful Group. Coatsink has created and published fantastic games for all current gen consoles, PC and Virtual Reality, including recent games *Onward*, *Transformers: Battlegrounds*, and *Jurassic World: Aftermath*. Originally co-founded in 2009, Coatsink incorporated in 2011 and has built its reputation on exciting and innovative titles and a wicked sense of humour. We're looking forward to the future as we strengthen our foundations through indie publishing and technology, whilst continuing to meet and exceed the expectations of our trusted partners.

DIRECTOR

Sam Wolson

REEDUCATED

USA, Kazakhstan
20 min.

SYNOPSIS

Reeducated takes viewers inside one of Xinjiang's "reeducation" camps, guided by the recollections of three men—Erbaqyt Otarbai, Orynbek Koksebek, and Amanzhan Seituly—who were imprisoned together at a facility in Tacheng. Over the past several years, government authorities have turned Xinjiang, the largest region in China, into one of the most advanced police states in the world. In the spring of 2017, officials began imprisoning thousands of predominantly Muslim minorities in secret extrajudicial detention camps. By 2018, as many as a million people were held in a vast network of detention centers. It is likely the largest internment of ethnic and religious minorities since the Second World War. In December 2019, just before the global COVID-19 lockdown, the reporter Ben Mauk, the film director Sam Wolson, and the artist Matt Huynh flew to Kazakhstan to interview Otarbai, Koksebek, and Seituly. Drawn from first-hand testimony, survivor sketches, and satellite photos, the VR film uses pen-and-brush illustration, brought to life by the animator Nicholas Rubin, and spatial audio, composed by Jon Bernson, to reconstruct the men's shared experiences in an immersive three-dimensional space.

DIRECTORS' STATEMENT

Reeducated brings viewers inside a Xinjiang prison camp, reconstructed from the memories of three former detainees. To create the film, Orynbek Koksebek, Erbaqyt Otarbai, and Amanzhan Seituly, all ex-prisoners of the camp who are now living outside China, shared testimony about the facility, describing in detail everything from their daily schedules and experiences of torture to the distance between beds. The artist Matt Huynh brought their recollections to life in stark, evocative pen-and-ink drawings, which were then assembled into three dimensional spaces. Ben Mauk and I are grateful for our three subjects and the team of creators who made this film possible.

BIOGRAPHIES

Sam Wolson, born in 1989 in the USA, is an award-winning immersive film director, and photographer, with partners including *National Geographic*, *The New York Times* and *The New Yorker*. In 2019 and 2020 he was awarded a Knight Foundation grant for his documentary film projects. Wolson currently lives in Tunisia with his wife, daughter, and two cats.

Ben Mauk, born in 1985 in the USA, lives in Berlin. He writes for *The New York Times Magazine*, *The New Yorker*, and *Harper's*, among other publications. He won NYU's Reporting Award and the Jamal Khashoggi Award for Courageous Journalism for his coverage of the persecution of minorities in Xinjiang.

For more information and updates, please visit

Venice VR Expanded 2021 at PAM: portlandartmuseum.org/venice-vr-expanded-2021

Venice Biennale—Full VR Lineup: www.labiennale.org/en/cinema/2021/lineup/venice-vr-expanded

BIENNALE COLLEGE VR

DIRECTORS

Fabito Rychter, Amir Admoni

LAVRYNTHOS

Brazil, Peru
16 min.

SYNOPSIS

Lavrynthos places you at the heart of the labyrinth of Crete to tell you the story of the unlikely relationship between the Minotaur and his next meal: a girl named Cora. A contemporary Greek tragedy paying homage to the cradle of modern dramatic theory while challenging it at the same time, *Lavrynthos* is a humorous take on a 3,000-year-old myth, updating it with themes and topics that are relevant in this day and age. *Lavrynthos* makes use of an innovative way of moving the player throughout the story by transforming a 2x2m area in an infinite non-euclidean maze that can shift space and time. *Lavrynthos* messes up with your sense of direction, space and balance and aims to connect with people that might have felt lost in the last couple of years.

DIRECTORS' STATEMENT

Every storyteller should wake up everyday and pray to saint Aristoteles. The creator of modern dramatic theory. The original Robert McKee. There's no question that Greece is the cradle of storytelling the way we know it, and theatre was their medium. By representing the oldest medium of storytelling on the most modern one—that is, VR—we feel we are going the full circle. We are using the Greek mythology, their style of telling a good old tragedy, and we are even subverting the laws of their most famous mathematician, Euclid, with our Non-Euclidean maze. And what we like about it is that we aren't just retelling an old story but updating it to our times by bringing themes and topics that are very relevant today.

BIOGRAPHIES

Fabito Rychter, born in 1979 in Rio de Janeiro, Brazil, TV writer for over 15 years, has over 40 written sitcom episodes, with seven years of experience writing skits, as well as shorts and plays. He has partnered with Amir Admoni on the award-winning short films *Linear* and *Gravity* and the Mario, a Marionete series. In 2016 started DeliriumXR, a VR production company in Lima, Peru.

Amir Admoni, born in 1977 in São Paulo, Brazil, is a Brazilian director, animator, designer and visual artist. He combines different animation techniques, video and design into the most diverse media, from theatre to virtual reality. He has directed six animated short films that were screened around the world, achieving more than 120 awards. Their last work in virtual reality, *Gravidade VR*, premiered in Tribeca Film Festival in 2020 and was also exhibited in Venice Biennale, Cannes Marché du Film and others, and has received eight awards so far.

QUICK REFERENCE—PROGRAMS & HEADSETS
VENICE VR EXPANDED | SEPTEMBER 1-19, 2021

IN COMPETITION

	HP	OCULUS	VIVE
ANGELS OF AMSTERDAM			
END OF NIGHT	•		•
LA PLAGE DE SABLE ÉTOILÉ (THE STARRY SAND BEACH)	•		•
GLIMPSE	•		•
BEDLAM			
GENESIS	•	•	•
SPIRIT OF PLACE			
LUN HUI (SAMSARA)	•		•
CAVES	•	•	•
CLAP		•	
TEARLESS	•	•	•
LE BAL DE PARIS DE BLANCA LI	•		•
BLISS IN THE EAR OF A STORM			
IL DUBBIO - EPISODE 2	•		•
ANANDALA	•		•
GOLIATH: PLAYING WITH REALITY		•	
MONTEGELATO		•	
THE SEVERANCE THEORY: WELCOME TO RESPITE			
CONTAINER	•	•	•
BING MEI GUEI (THE SICK ROSE)	•		•
MYRIAD.WHERE WE CONNECT. VR EXPERIENCE	•		•
THE LAST WORKER		•	
EXPLORING HOME			
YI YUAN (THE FINAL WISH)	•		•

OUT OF COMPETITION

BEST OF VR EXPANDED

MASKMAKER	•		•
REEDUCATED	•	•	•
SAM & MAX: THIS TIME IT'S VIRTUAL!	•	•	•
JURASSIC WORLD AFTERMATH		•	
MICRO MONSTERS WITH DAVID ATTENBOROUGH	•	•	•
MIND VR EXPLORATION	•		•
MARE	•	•	•
WRAITH: THE OBLIVION - AFTERLIFE	•	•	•
SPACE EXPLORERS: THE ISS EXPERIENCE EP. 1: ADAPT/ EP. 2: ADVANCE		•	
KUSUNDA	•		•

BIENNALE COLLEGE CINEMA VR

LAVRYNTHOS	•	•	•
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