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**"Adding socio-economic value to industry through the integration of artists in research and open innovation processes"**

# DELIVERABLE 4.3

# Selection of Residencies / Fellowships - Year 2

Grant agreement no: 732112

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Adding value to research and technology through integration of artists in projects and synergy creation between creative industries, entrepreneurs, researchers and arts

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# Executive Summary

This deliverable provides a full description of the VERTIGO STARTS Residencies selection process for its second call published on January 10, 2018. It specifies all the formal elements of the selection process, and explains the choices and decisions made in the process of its elaboration in relation to the other VERTIGO work packages.

The content of this deliverable gives also statistics relative to the second call for residencies. These data can help us to better understand the audience of our calls, and to better tune the final one. Finally, it gives some insights of the second Jury that can be used for a better definition of the next selection process call 3.

The whole evaluation process has been operated on the Ulysses platform resulting from the Ulysses European Project[1]. The figures and tables shown in this document are extracted from the data of the platform. The use of Ulysses platform has been supporting the whole process from the submission of applications to the final decision.

The core part of this deliverable is dedicated to a synthesis of the selection process of the second call (Section 1). The other sections detail each step of the selection process, namely: i) selection of the Jury, ii) the review by the Tech-Projects coordinators, iii) the online Jury evaluation, iv) pre-selection and, v) the final decision. The annexes contain the official results of the second call for residencies (Annex 1), the announcement of the selected residencies (Annex 2), the non-disclosure agreement signed by all Jury members and reviewers (Annex 3), the program note given to the Jury during the Jury meeting, containing the Jury program (Annex 4) and the minutes (Annex 5).

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[1] http://www.ulysses-network.eu

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# SECTION 1 – Process of selection of the Second VERTIGO STARTS Residencies Call

The process of selection of the second VERTIGO STARTS Residencies call, as part of WP4, was conducted in close interaction with tasks of other work packages, including WP1 T1.2 – Outreach to Tech projects and initiatives providing the selection of projects for the call, WP2 T2.1 – Co-creation methodology defining the principles applicable to the call, and WP3 - T3.2-Specification and development of web platform as a support of publication of the call.

Tightly coupled to the design of the co-creation methodology, the selection process has been defined before the first call and shares the same process.

The objective was to announce the results of the second selection, on June 15th 2018, simultaneously as part of a specific event of STARTS Residencies Days 2018 in Centre Georges Pompidou, Paris, France, and in the project web site. The selection process is composed of the selection of the Jury (Step 1), the online review by the Tech-Projects coordinators (Step 2), i.e. an online review for the corresponding applications; the online Jury evaluation of all the applications (Step 3), done by the Jury online; the pre-selection (Step 4) done by the Jury during the Jury meeting; and the final decision (Step 5), done by the Jury and agreeing on the resulting selection. All the process had to converge in a delay (2 months) after the closure of the second call for residency; however, this fact does not jeopardize the overall implementation of the second cycle of residencies.

An intensive work was performed as part of the concerned work packages (WP4, WP3, WP2, WP1) and in close coordination between them, enabling to converge to the online publication of the results for the official public event of June 15th 2018.

## Schedule of the second call for residencies

- September 20, 2017: Call for Tech Projects and for Producers

- **[Step 1] October 20, 2017: composition and invitation of the Jury**

- November 30, 2017: Ulysses platform tested

- December 11, 2017: Closing of the call for Tech Projects

- December 22, 2017: 39 Tech Projects selected (by VERTIGO internal Project Selection Committee) and notification to the selected Tech Project coordinators of the evaluation process

- January 10, 2018: Opening of the call for Artists

- March 2, 2018: Deadline extension of the call for Artists

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- March 12, 2018: Closing of the call for Artists

- **[Step 2] March 12, 2018: Opening of the review by the Tech-Projects coordinators**

    - Signing of the Non-Disclosure Agreement (NDA) by the concerned Tech Project coordinators.

    - **April 6, 2018: Closing of the review by the Tech-Projects coordinators**

- **[Step 3] April 17, 2018: Opening of the Jury online evaluation.**

    - Signing of the NDA by the Jury members.

    - **May 18, 2018: Closing of the Jury online evaluation.**

- **[Step 4] May 24-25, 2018: Jury meeting - Pre-selection**

- **[Step 5] May 25, 2018: Jury meeting - Final selection and decision**

- June 6, 2018: Confirmation of all the parties

- June 7, 2018: Distribution of residencies between partners in charge of following-up the residencies (Ircam, ArtShare, INOVA+, EPFL)

- **June 15, 2018: Public announcement of the winners during STARTS Residencies Days**

- July 24, 2018: Submission of D4.3

## Applications

At the closure of the call for Artists, a total of 89 completed applications were received, addressing 30 Tech Projects out of 37 available. One candidate (Artist) submitted seven applications to seven different Tech Projects. A Tech Project coordinator, who could be a researcher or another type of expert in the project, represents a corresponding Tech Project.

### Applications – Tech Projects

This second call included 37 Tech Projects, including both H2020 research projects and industrial and/or private projects funded by the own companies. From the first call, 14 projects reapply (migrate) to the second call for various reasons: ARCHES, BEACONING, C3HARME, CUPIDO, DANCE Project, IoF2020, MONICA, SDP, Smart Rural Areas, SPARK, TELMI, Urban Lab, WEAR and WeDraw. The image below (Figure 1) compares the available projects in the call with the projects selected by artists when submitting their application. The charts reflect the various ICT fields approached by the candidate projects available in regards to the technology developed and to the application fields.

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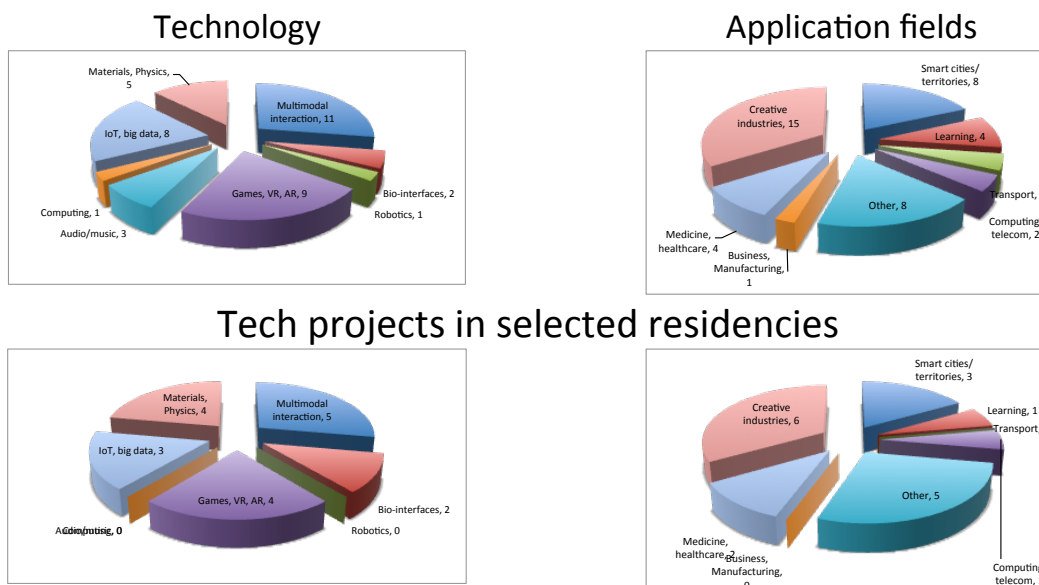## Available Tech Projects



*Figure 1: Distribution of the Tech Projects before and after the selection for Call2.*

The number of artistic applications per Tech Projects varied (Figure 2). For instance, the LE CUBE project received 10 applications whereas the Urban Lab project gathered only one application. The 89 applications submitted by Artists addressed only 30 of the 37 Tech Projects available in the call.

| Tech Projects | Nb |
|---|---|
| LE CUBE | 10 |
| DANCE PROJECT | 9 |
| SATIE | 8 |
| Aarhus City Lab | 5 |
| IMMERSIFY | 5 |
| DECODE | 4 |
| HOT | 4 |
| MoneyLab | 4 |
| 3DPRIME | 3 |
| AIO | 3 |
| DEAN | 3 |
| FutureLab | 3 |
| NANO2WATER | 3 |
| ARCHES | 2 |
| ArtAtom | 2 |
| CONTENT4ALL | 2 |
| Hybrid Games | 2 |
| KC-Kreyon City | 2 |
| SafeLog | 2 |
| Virtual Close Up | 2 |
| WeDRAW | 2 |
| BEACONING | 1 |
| Car2Human | 1 |
| CritCat | 1 |
| IoF2020 | 1 |
| LUCA | 1 |
| PTwist | 1 |
| RIVAS | 1 |
| TELMI | 1 |
| Urban Lab | 1 |
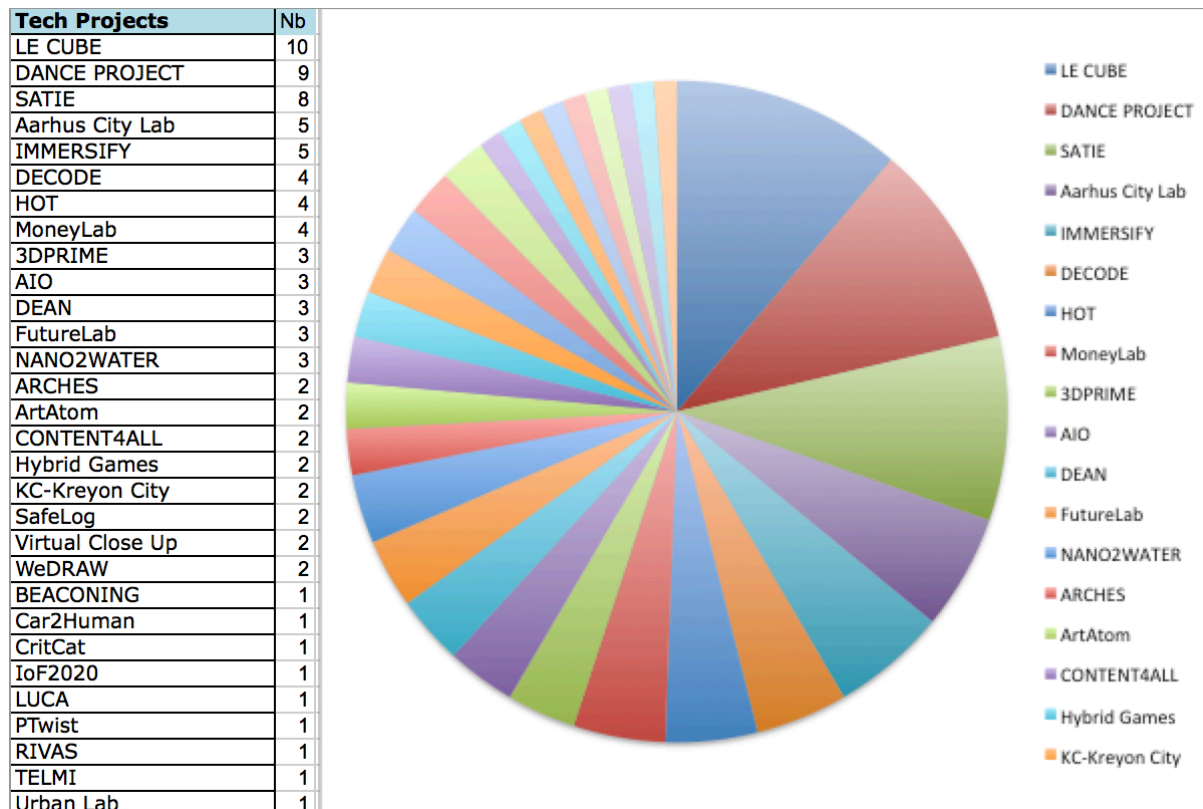


*Figure 2: Number of applications per Tech Projects*

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**Applications – Orphan Tech Projects**

Following the above, a total of 7 Tech Projects remained orphan, this means that no application from Artists was addressed to these projects: AEDA Artful Exploration for Data Analysis; CATALYST - Data Analytics for HPC; GRO: Games Research Opportunities; INSENSION; MONICA - IoT at large cultural events; SDP; Smart Rural Areas; SPARK; WEAR.

From the comparison with the Call 1 orphan Tech Project list, 3 Tech Projects remained orphans from Call 1 and Call 2: SDP; SMART RURAL AREAS; SPARK.

**Applications - Knowing the Artists**

To better understand the community of Artists interested in the VERTIGO STARTS residencies programme, the applications were analysed in terms of the gender and the nationality of the Artists applying to the call. When an application has been submitted by a group of Artists (10 applications concerned), the gender and the nationality of every artists has been considered.

Regarding gender (Figure 3), it can be observed a gender-balanced interest with artistic submissions being proposed by 61% men and 39% women.
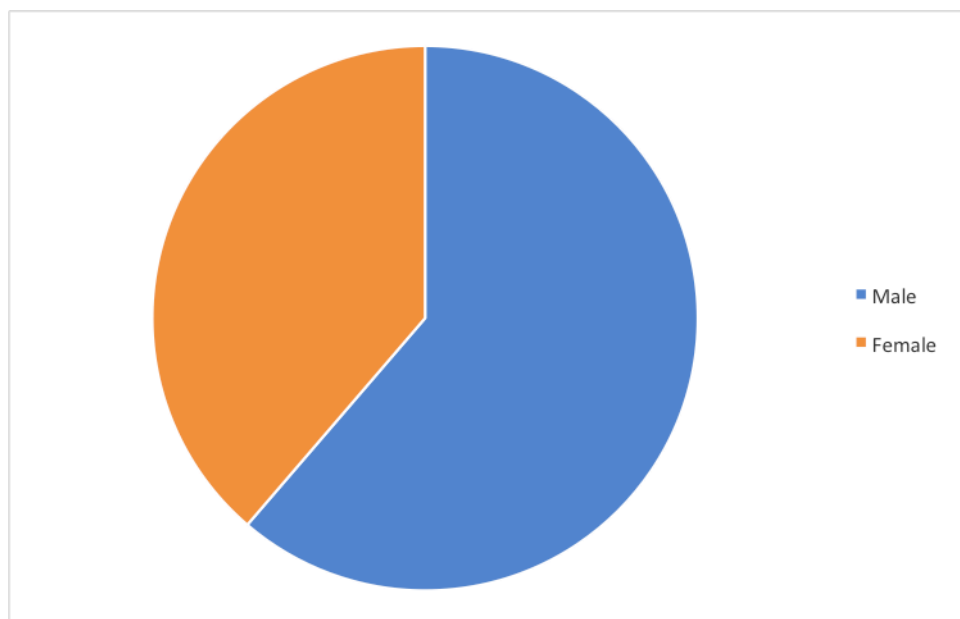


*Figure 3: Gender of the appliers*

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Regarding the origin of Artists applying to the call, and considering their nationality, it can be observed that most are from European countries (Figure 4). Nonetheless, it is interesting to verify that the VERTIGO STARTS call raised the attention overseas, with applications being submitted by, just to name a few, American, Chinese and Russian Artists.
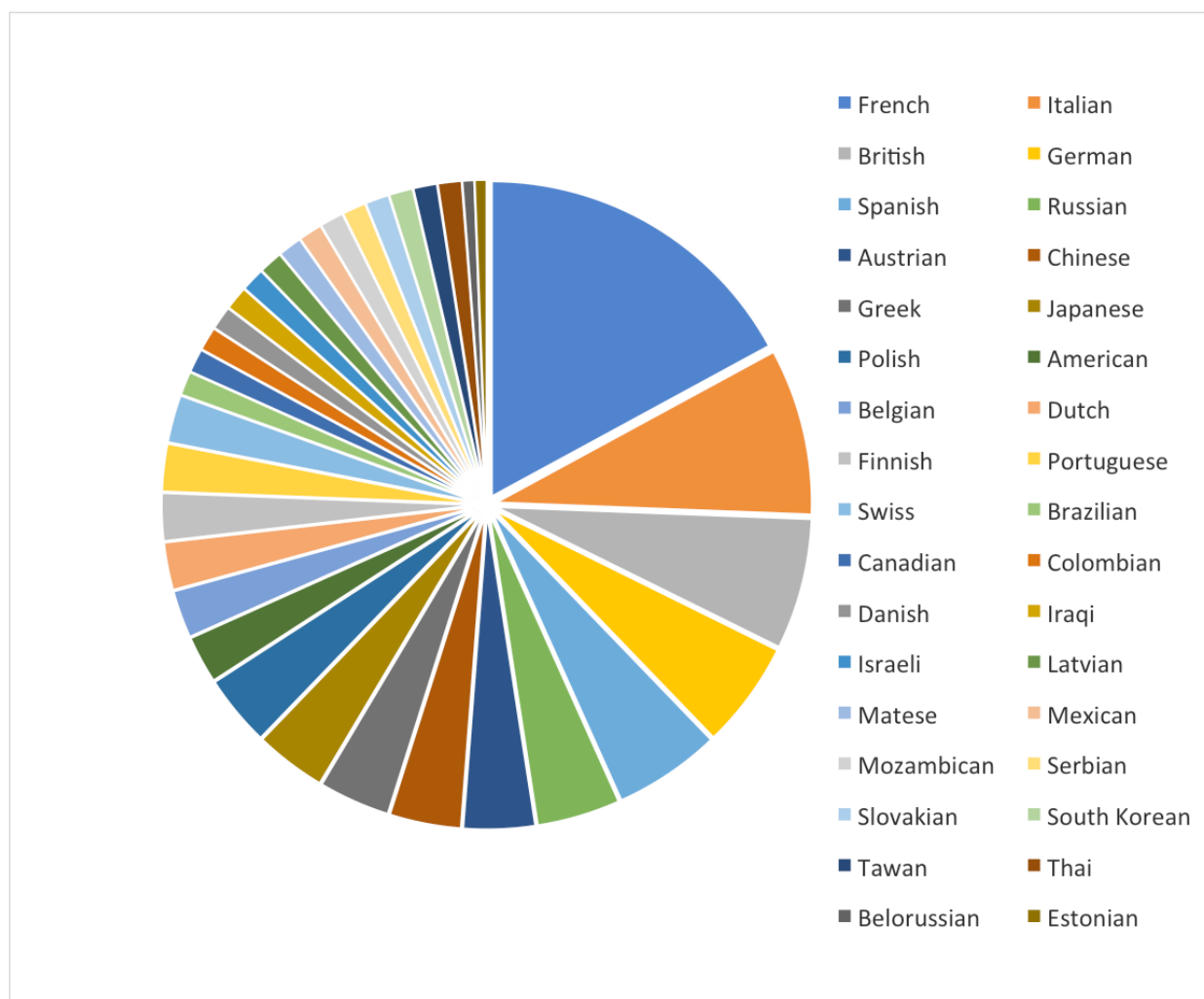


*Figure 4: Nationalities of the Artists applicants*

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# SECTION 2 - Step 1: Selection of the Jury

As defined in D4.1- Residencies Chart and Contract Template:

*The targeted process of selection for artistic residencies will follow the rules defined in the VERTIGO Grant Agreement, including remote reviews and a final selection by a high-level international Jury made of at least 12 high-level experts representative of the various required expertise fields, at least 51% of them external to the project. It has been agreed that members of Tech projects would be solicited to participate in the remote review of the residencies applications based on their project.*

In addition to these criteria, a gender-balanced Jury, coming from various places in Europe and of various expertise covering artistic, Tech related, industry and innovation fields, has been targeted.

2017 jury members were willing to participate in the 2018 Jury. Only two of them (Marleen Stikker and Gerfried Stocker) could not participate but nominated other members from their institutions (Chris Julien and Martin Honzik, respectively). Camille Baker from the University for Creative Art also joined the Jury this year.

Table 1 presents the final composition of the Jury, which is composed by five women and seven men.

| First name | Last Name | Institution | Location | Gender | Involved in VERTIGO |
|---|---|---|---|---|---|
| Greg | **Beller (chair)** | IRCAM | FR, Paris | M | YES |
| Camille | **Baker** | University for Creative Art | UK, Canterbury | F | NO |
| Francesca | **Bria** | Head of Innovation Barcelona City Council | ES, Barcelona, | F | NO |
| Ludger | **Brümmer** | ZKM | DE, Karlsruhe | M | NO |
| Paul | **Dujardin** | Palais des Beaux-Arts de Bruxelles | BE, Brussels | M | NO |
| Maud | **Franca** | Caisse des dépôts | FR, Paris | F | NO |
| Martin | **Honzik** | Ars Electronica | AU, Linz | M | NO |
| Chris | **Julien** | WAAG | NL, Amsterdam | M | NO |
| Laurence | **Le Ny** | VP Music Infotainment Orange | FR, Paris | F | NO |
| Benoit | **Meaujean** | R&D Manager at Mikros Image - responsable entreprise Cap Digital | FR, Paris | M | NO |
| Irini | **Papadimitrou** | V&A Victoria and Albert Museum | UK, London | F | NO |

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| Jerôme | **Vercaemer** | Cisco: Directeur Général du Conseil | FR, Paris | M | NO |

*Table 1: Composition of the international Jury for call 2*



*Figure 5: Group photo of the Jury in front of IRCAM*

*From back to front and left to right: Benoit Meaujan, Jérôme Vercaemer, Greg Beller, Chris Julien, Paul Dujardin, Martin Honzik, Ludger Brümmer, Maud Franca, Laurence Le Ny, Irini Papadimitriou, Francesca Bria, Camille Baker.*

# SECTION 3 – Step 2 & 3: Online review process

## Process

The Tech Projects' coordinators and the Jury members both used the same Ulysses interface for evaluating the applications from Artists (Figure 6). The retained selection criteria are exactly those defined as part of the initial specifications in D2.1 - Co-creation Methodology.



*Figure 6: Interface for the Jury and for the Tech Project Coordinator online review*

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### Results of Tech Projects reviews

The Tech Project coordinators reviewed the respective applications, this means they have assessed the artistic applications submitted as a response to the challenge launched by their Tech Project. So, some of the coordinators had only one application to review whereas others could have up to ten applications to review. The comments provided by the project coordinators are of most interest for the Jury decision, as well as the scoring informs about the ranking (in terms of interest), in the case there are more than one application per Tech Project.

The scores given by the Tech Projects' coordinators to each of the applications collected to their own project, resulted in a ranking of preference (Figure 7) which was later used by the Jury in their assessment.

| | CANDIDATE | STATUS | GROUPS | CHOICES | RECOMMENDATIONS | ARTISTIC QUALITY | ART-SCIENCE CONGRUENCY | INNOVATION POTENTIAL | TECHNICAL APPROACH | IMPLEMENTATION |
|---|---|---|---|---|---|---|---|---|---|---|
| ☐ | Jorge Mata | 2 x to process 1 x completed | Aarhus City Lab | Aarhus City Lab | | 3.0 | 2.0 | 1.0 | 1.0 | 1.0 |
| ☐ | luta mega | 2 x to process 1 x completed | CALL2-SELECTION, DANCE PROJECT | DANCE Project | | 3.0 | 2.0 | 2.0 | 3.0 | 3.0 |
| ☐ | Dariel barbarel | 2 x to process 1 x completed | CONTENT4ALL | Content4All - Personalised Content Creation for the Deaf Community | | 3.0 | 1.0 | 2.0 | 1.0 | 2.0 |
| ☐ | Inbar Gerenreas | 2 x to process 1 x completed | DANCE PROJECT | DANCE Project | | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| ☐ | Bertram Elena Maria | 2 x to process 1 x completed | LE CUBE | LE CUBE | | 6.0 | 4.0 | 6.0 | 3.0 | 6.0 |
| ☐ | Elena Maria Bertram | 2 x to process 1 x completed | ARCHE | ARCHE A...ble ... for Cultural Heritage E...tem | | 6.0 | 3.0 | 4.0 | 4.0 | 2.0 |
| ☐ | Dariel Barbarel | 2 x to process 1 x completed | DANCE PROJECT | DANCE Project | | 3.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| ☐ | Desert Gramm | 2 x to process 1 x completed | BATIE | BATIE - Building dense audio spatialization environment | | 3.0 | 2.0 | 2.0 | 2.0 | 2.0 |
| ☐ | Sundice Kala | 2 x to process 1 x | LE CUBE | LE CUBE | | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |

*Figure 7: Example of the notations done by the Tech project coordinators.*

A Non-Disclosure Agreement has been sent and signed by the Tech Projects' coordinators prior to their access to the platform and information of the applications. As advised from call 1, we gave this time more time to Tech Projects' coordinators for this task.

### Process of online Jury evaluation

This year the Jury had access to the reviews of the Tech coordinators from the beginning of the process (Step 3) thanks to enhancements in the web platform developed as part of WP3. This really eased the selection process and the discussion during the Jury meeting (Step 4).

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For the online evaluation to be relevant, all applications had to be assessed. Furthermore, to mix the Jury evaluations, it has been planned that each application would be receiving three evaluations done by three different Jury members. Before letting the Jury proceed to the evaluation, we selected the 60 applications out of 89 by removing 29 applications previously rejected by the Tech Project reviewers. So, all the 60 applications had to be evaluated three times, giving a total of 180 evaluations. Each of the 12 Jury members received around 15 applications to be assessed in a month.

The mapping of the 180 evaluations on the 12 Jury members has been made semi-randomly (Figure 8). For the projects where 10 applications have been made, every Jury had one of the corresponding applications; so, every Jury member could have an overview of the most demanded Tech Projects. Then the other evaluations have been randomly mapped onto the 12 Jury members.



*Figure 8: Example of the mapping of the evaluation to the Jury members*

### Results of online Jury evaluation

Thanks to last year's experience, the process was more efficient this year. The Jury had more time for the review and less application thanks to the pre-selection made on the platform, as a result they all reviewed 15 applications.

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Similarly, to what was made with the Tech Project coordinators, the jury members received and signed the Non-Disclosure Agreement prior to their access to the platform and information of the applications. As most of the jury members agreed to repeat such an experiment, they already knew the administrative process and signed the contracts in time.

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# SECTION 4 – Step 4: Pre-selection

**Preamble**

The face-to-face meeting of the Jury, which took place in Paris on May 24 and 25, 2018, had a duration of 7 hours entirely devoted to the pre-selection phase (see the program of the Jury meeting in Annex 3). Having this, the time available for the discussion of each of application was in average of 14 minutes. The number of applications to be discussed at this Jury's meeting was of 30. Thus, a preamble of the pre-selection started by reducing the total amount of applications of 60 to 30 considering the rankings resulting from the pre-selection, on one hand by the Tech Project coordinators (Step 2) and on the other hand by the Jury (Step 3).

**Process**

The Jury meeting had as main objective the drawing of 2 lists, as follows:

- A primary list of 18 applications/residencies, with up to 5 belonging to the category 2 (maximum funding of 30k€).
- A rejected list of 12 applications.

The meeting followed the list of the 30 pre-selected applications organised according to the alphabetical order of the Tech Project names. This list was presented and discussed by the Jury members, allocating 14 min for each application. The assessment of each of the applications was processed as follows:

- Sub-selection in the Jury; identification of possible conflict of interest of jury members towards any of the applications to be discussed - 1mn

- Presentation of the Tech Project by a Jury member - 1mn

    - Reading of the title, short title and abstract/expectation

- Per application:

    - Presentation of the application done by the Artist (video) – 3min (in average)

    - Reading of the comments made by the Tech Project coordinators - 1 min

    - Discussion and comment made by the Jury - 7 min

- Selection of the applications using Ulysses interface - 1 min

The selection of the applications used the Ulysses platform again, but with a different mode of scoring than Step 2 and Step 3. In this Step 4, all the Jury members evaluated all the 30 applications using only one choice among the following items:

- The application belongs to the primary list (1)

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- The application belongs to the rejected list (30)

Each vote has been translated into a number indicated above in parenthesis.



*Figure 9: Selection interface of the Jury for Step 4*

Only one case of conflict of interest has been registered. It referred to an application where the artist applied together with an institution to which Jury members belonged. At the time of the discussion of that specific application, the Jury member who declared the conflict of interest, did not take part of the discussion nor validate the selection in the Ulysses interface.

**Results**

The numbers traducing the votes of the Jury members have been summed up to compute the ranking. At the end, the ranking computed gives information to the Jury for the final decision Step 5.

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# SECTION 5 – Step 5: Final selection

### Process

The final selection ended the Jury meeting in a general discussion about the results of the previous Step 4. During an hour and a half, in the following order, the Jury had:

- To validate the primary list;
- To define the category of each project of the primarily list.

### Results

**The rejected list** has been kept as it in consensus.

**The primary list** has been kept as it in consensus.

**About the categories**, some of the applications demanded category 1, 2, 2 with option to change to 1. The Jury decided to allocate the category 2 to applications that were strongly motivated, consistent, highly innovative and who required a long period of presence of the artist *in situ*.

Table 2 presents the final decision made by the Jury. Before communicating the results, the laureates, both artists and Tech Projects have been contacted to confirm their will to continue. In one case, the denial of the DANCE Tech Project has aborted the corresponding residency by ending his participation to the program.

| LAST NAME | FIRST NAME | TECH PROJECT | RESIDENCY NAME | CATEGORY |
|---|---|---|---|---|
| Abendroth | Valeria | 3DPRIME | Embryonic | 1 |
| Bazin | Laurent | Virtual Close Up | My Fears Murmured to You | 1 |
| Blazic | Larisa | DECODE | Data Union fork: Tools for data strike | 2 |
| Breidi | Walid | Aarhus City Lab | Sleep in the City | 1 |
| Carretero Aguado | Alberto | AIO | Composing music and sound with bio-inspired techniques of Artificial Intelligence | 1 |
| Cote | Félix | DEAN | Spelaion | 1 |
| Desmet Weaver | Julie | LE CUBE | FROTH OF THE DAYDREAM - immersive, interactive and sensitive experience | 1 |
| Domnitch | Evelina | ArtAtom | Atom Chasm | 2 |
| EVANS | Helen | NANO2WATER | O.R.S. (Orbital River Station) | 2 |
| Grayver (Griver) | Liat | WeDRAW | Transhuman Expression; Human-Machine Interaction as a Neutral Base for a New Artistic and Creative Practice | 1 |
| Magni | Luca | DANCE Project | \".\" Embodied Signs | 1 |
| Marthine Tayou | Pascale | Hybrid Games | Qui Perd Gagne! | 2 |
| Martinho Moura | João | CritCat | Sci-fi miners | 1 |
| Monchalin | Christophe | CONTENT4ALL | Muted | 1 |
| Perraud | Stefane | HOT | Light matters project | 1 |
| Sakkas | Panos | PTwist | Print Your City ! | 1 |
| Schubert | Theresa | IMMERSIFY | Immersive Minimalism | 1 |
| Yamada | Reiko | LUCA | Beyond Absolute | 2 |

*Table 2: Final results with allocated categories*

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# SECTION 5 – Description of the Selected Residencies

## 5.1 Embryonic

**Residency category: 1**

**Artists:** Valeria Abendroth

**Tech Project**: 3D PRIME ([http://organ-print.eu/en/home-en/](http://organ-print.eu/en/home-en/)): Help medical students in their learning and study efforts with accurate 3D printed models of their patients.

**Artist's short bio**

Valeria emigrated from Russia to Germany in the´90s. Finished school degree and job training as a dental tchnician. After working 5 years full time as a dental technician she quitted the job and went to study fine arts. The experience as a dental technician gave her a special perspective on the processing and use of materials in the art context. Her art with sculptures, installations and video art is reflected in themes about human being, traditions and modernity, and have a social and societal meaning. Now she is moving around the world, doing exhibitions and residencies.

**The Tech Project**

The Tech Team is developing a new 3D-printing system capable of creating the most sophisticated and realistic human organ models to date. It will allow physicians a realistic and accurate view of the human body, focusing on subtleties such as tissue hardness and fine-structures. How does it work? The student creates a 3D organ model using our software and places the print order. The created model is sent over the internet with all the material choices to us, and the organ is delivered at home. Alternatively, third-party 3D modeling software can be used to create models for printing. The hardness profile needed for our innovation can be added posteriorly. The team uses FDM technology to create the model and evaluate the results. The advantages? This system allows hands-on approach to learning anatomy with pathologies not described in literature or simply not available locally. It allows a better preparation for practical classes, for exams and surgery and thus improving their learning experience and increase their success-rate and grades. Elements available are different materials for 3D printing and modeling software. The new printer head is being developed still, but we can print tests on other equipment.

**Residency project summary**

The rapprochement between art and technology and the artistic exploration of new applications are a key factor in understanding the socially increasingly relevant dimensions of new technologies and the future. A three-dimensional, interactive room installation that represents a developmental laboratory, including biomorphic sculptures that seem to be alive and growing. These sculptures are being developed in cooperation with the development team of 3D Technique and the artist. The sculptures have a very haptic surface structure, shape and colours that automatically attract them to see closer, touch and feel. Visitors can move like in another dimension, surrounded by unknown

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shapes and objects that create a special atmosphere. He can be in the direct contact with the technology and art. The project aims to create a sophisticated installation that will capture all the senses and open the door between the digital world and the real world through the collaboration of technology and art. These connections in the installation create a whole new organism, just as 3D technology makes it possible to create things that did not exist before.

## 5.2 My Fears Murmured to You

**Residency category: 1**

**Artist**: Laurent Bazin

**Tech Project**: Virtual Close Up ([https://www.gengiskhan-vr.com/](https://www.gengiskhan-vr.com/)) : Come closer! Let's face a major creative challenge in cinematic VR: Reinventing close-ups.

**Artist's short bio**

Laurent studied philosophy and French literature, and then specialised in live performance. He founded Companie Mesden through which he wrote and staged his own plays. Laurent Bazin developed play after play a strange and visually striking aesthetic, merging together live performance, dance performance as well as shadow and light effects, while always interrogating the relationship between the spectator and the gaze. A former resident of Villa Médicis (20152016), Impatience Festival laureate (2013), a 104 (Paris) and Main d'Oeuvre (SaintOuen) resident, Laurent just finished touring his latest play: l'Amour et les Forêts, a Eric Reinhardt adaptation starring Isabelle Adjani.

**The Tech Project**

The VIRTUAL CLOSE UP team is exploring light-manipulation techniques, optical illusions and state of the art hardware to create hyper realistic virtual environments that can be experienced up close. They want to rethink the way the real and the virtual are perceived, so that immersive artworks and experiences can attain new depths. The input of an artist will be crucial in developing methods and processes that make extreme close-ups possible from a technical and creative standpoint. The goal of this project is to create close-ups in VR, gauge the feasibility of the project within an artistic frame, and to demonstrate its potential for other VR content producers. Through a methodical approach consisting of content production, digital imaging, cognitive science and visual communication, the team wants to develop a technology that can be used by anyone interested in using VR to its full capacities. The stakes are high as there is no pre-existing way to achieve this, and the artist they collaborate with will be at the core of their project.

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**Residency project summary**

While working with Gengiskhan, Laurent Bazin would like to demonstrate that it is possible to shoot simple yet overwhelming things in immersive filmmaking, if and only if we have the technological means to capture them. If these details can be caught with a 360° camera, then we will be able to tell very delicate stories, filled with unsaid things and without resorting to dry emphasis. For actors to be silent in front of the camera, for their faces to do the talking without the use of words, we need close-ups. It is not the facial expression's duty to go towards the camera by exaggerating itself, it is the camera's duty to close in on that expression and capture its essence. Laurent Bazin would like alongside Gengiskhan to establish a filming methodology, so that the tool developed be more intuitive and easy of use by camera operators, stage directors and filmmakers. He would like to help these processes flow as well as possible, from writing a scene to postproduction. If we overcome the technological threshold embodied by extreme close-ups in VR, if this does not prove too complicated to set up, then entirely new creative horizons will be open to all VR artists.

## 5.3 Data Union Fork: Tools for Data Strike

**Residency category: 2**

**Artist**: Larisa Blazic

**Producer**: Waag

**Tech Project**: DECODE ([https://decodeproject.eu/what-decode](https://decodeproject.eu/what-decode)) : An experimental project to enable alternatives to how we manage our personal data on internet.

**Artist's short bio**

Larisa Blazic is London based media artist, educator, researcher and feminist hacker with over 20 years of internationally acclaimed practice ranging from net.art to FLOSS art and design. The focus of her work is ethical and critical examination of technology by the way of creative exploration and art as research.

**Producer**

**.The Tech Project**

An overall challenge of DECODE is in giving citizens back full control and respecting personal data protection and fundamental rights framework. Technology wise, Waag can provide a underlaying technical knowhow for artwork prototype development.

**Residency project summary**

These are still early days before the full implications and range of uses and environments that the blockchain technology can affect and be affected by are known. In anticipation of these

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implications, we believe that there is enough evidence of a need for mass organised collective action regarding data: to defend and manage personal and population-wide data. This organisation should come 'from below'. Data Union fork      tools for data strike is an idea building on DECODE OS, blockchain-based, operating system and nodes for decentralised ownership and control of data. It is a proposal to conceptualise, articulate and co-create an assertive "smart contract" model enabling additional protective layer for citizens' digital rights whilst promoting solidarity and mutual aid.

## 5.4 Sleep in the City

**Residency category: 1**

**Artists**: Walid Breidi and Virgile Novarina

**Tech Project**: Aarhus City Lab ([http://www.smartaarhus.eu/node/196](http://www.smartaarhus.eu/node/196)): Creating awareness of Aarhus City Lab and its opportunities while adding new value to citizen's everyday lives

**Artists' short bios**

Walid's work is mainly concentrated on the question of artist-spectator relationship and narrativity through spontaneous gestural interactivity using digital techniques. The gesture of the spectator or the actor then becomes the source of a visual, sound, and narrative universes. Walid's work has been shown in Europe, the United States, Canada, Africa, and Singapore.

Virgile has devoted himself to the artistic exploration of his own sleep through writings and drawings. He has published six books entitled \"Ecrits et dessins de nuit\". During the "En Somme" series of performances, he sleeps publicly in shop windows, galleries or museums. Virgile has exhibited his work in France, Germany, Portugal and the United States.

**The Tech Project**

The concept of a Smart City can be hard to make tangible for citizens. This means that solutions/experiments within this space do not create the intended impact because citizens living and working in the city are not engaged. Aarhus has a broader and more citizen-centric perspective on what a Smart City is and can be. Aarhus City Lab is intended to be the meeting place for these co-created and engaging urban experiments, artworks and solutions. How can art help realize this vision? How can a seemingly non-technology enabled public space engage citizens into the concept of a Smart City?

**Residency project summary**

In science we know of five main brainwaves that our brain emits all the time. These brainwaves are active at different rates according to our states of consciousness: wake, sleep etc. Sleep is something we do because we have to, once we wake up, we forget all about it and get ready for the day. Sleep takes time from our work time and leisure time. Insomnia, unsatisfactory sleep, lack of sleep and

![starts](starts logo)

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stress is a 21$^{st}$ century problem. We know however that scientifically sleep is one of the states of consciousness that is most healing, creative, and productive.

The artists' aim is to sensitize people to the profound importance of sleep through performance, interactive art and network. The idea is to connect city sleep with networks and open data in order to create interactive poetic videos projected all around the city in real time during the participants' sleep time. We want to create a dream atmosphere in the city at night by projecting videos of the city taken during the day but transformed, translated, and deformed by people's sleep brainwaves. Virgile Novarina will perform the opening night. For the following nights there will be several participants from the city.

## 5.5 Composing music and sound with bio-inspired techniques of artificial intelligence

**Residency category: 1**

**Artist**: Alberto Carretero Aguado

**Tech Project**: AIO ([https://www.he-r.it/](https://www.he-r.it/)): AIO is a big data and AI driven observatory and policy making instrument on AI research and tech innovation.


**Artist's short bio**

Alberto Carretero studied Composition and Piano at the Higher Music Conservatory of Seville with Extraordinary Award. He holds the degrees of Computer Science Engineer, Musicology, Journalism, Master and PhD in Music [Composition.He](Composition.He) has received prizes such as INJUVE Composition Award, Cajamadrid Award, "[G.Abril"](G.Abril) Orchestra Award, Real Maestranza Award, etc. His music has been presented at IRCAM, Darmstadt, SWR-ExperimentalStudio, Carnegie Hall (New York), Centre Pompidou (Paris), San Fedele (Milan), National Music Auditorium (Madrid), [etc.He](etc.He) has worked with the Ensemble Recherche, Ensemble Intercontemporain, L'Instant Donné, Real Orquesta Sinfónica de Sevilla, Meitar Ensemble, Neopercusión, Plural Ensemble, etc.

**The Tech Project**

The project uses advanced Natural Language Analysis, Deep Learning and Artificial Intelligence technologies and functionalities to extract structured information and knowledge from a variety of sources like articles, websites, social media, images, books, online discussions and more. This is done in multiple languages (currently 29), and on large amounts of data and content, obtaining big data which needs to be analyzed in order to extract meaning from it, in ways which are useful for policy making. The artist will be able to use all of these technologies both under the form of functional modules which can be used to create visualizations or other representations using programming languages such as JavaScript, Python, C, Java and others, and through ready made software products, which allow working with the data and functionalities, to extract other,

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processed, data and information, or to create generative representations which can be then further processes using other software or programs.

**Residency project summary**

Alberto Carretero would like to propose a new project of music composition using deeply the AIO technology. He is interested in the compositional, technical and expressive tools of this technology to develop the concepts of bio-inspired techniques of Artificial Intelligence in my music for acoustic, electroacoustic instruments ant the involved performers. The idea is to create a new piece for instruments, electronics and visuals involving a research on the concepts of Artificial Intelligence applied to the Music, that is, exploring all the parameters of this discipline and relate them to the compositional variables such as the movement, velocities, sound gestures, articulation of form and so on. He would like to explore the possible relationships with this technology and other research fields such as bio-inspired music composition, and continue the work the spatialization systems that surround the audience. Alberto has already worked in other projects with some of this systems. The format could be a \"concert piece\" or even a complete show, performance, installation or other flexible musical formats.

## 5.6 Spelaion

### Residency category: 1

**Artists**: Collectif Toast

**Tech Project**: DEAN ([http://www.cea.fr/](http://www.cea.fr/)): The project represents a technological breakthrough that can be called "e-material", standing for electronics insi.

**Artists' short bios**

The collective called Toast is formed by 4 former students of the Master of Art, Science and Technology in Grenoble, France. They explore and experiment with new technologies. As a group, they combine different knowledge and expertise. From robotics to sound design and cognitive science, they mix and share their individual skills to create pluridisciplinary art. Collectif Toast regards the public as a conscious entity and not simply as a consumer of art. For that reason they often place it at the center of their installations and try to engage with it as much as possible. In February 2017, they set up an exhibition called Intersections in the CCSTI of Grenoble where they exhibited their works.

**The Tech Project**

The basis of the research is the conception of an active system able to interact with a person in IMO mode: Interaction Man Object. The objective is to conceive disruptions in the customization as well as in the configurability and reconfigurability of the objects, when they are made and when they are used. The team associates an environmental focus with a minimalist approach, and with recycling. To reach their goal, they need to conceive a new « e-material » system, where the « rules » for interacting will allow a usage that is as free as possible. To do this, the electronic systems will

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have to be in contact or even inside the material, because the system will be moved and « placed » where the user wants. The team considers that in order to reach this IMO mode, defining the characteristic and the design of the electronic modules will be key for the applications and usages. DEAN Project will be the demonstration of it all.

**Residency project summary**

Spelaion offers the public to explore and interact with an ever-changing surface. This surface, made out of a new and intelligent material, hangs from the ceiling. The public is invited to enter the space underneath the surface and interact with the material by moving. Together, people influence the surface and create shapes that simulate geological formations found in caves. Each individual interactions add up to create a collective piece. Spelaion offers a reflection on the effects of time and renders noticeable movements that usually occur over decades. By letting people interact with such events, Spelaion questions our own impacts on the environment and our relationship to nature and matter. This opens up opportunities for innovation in product design, home design and urbanism. In the digital age, it is important to rethink the way we design and use the products we use everyday to better suit our needs and reduce waste. Spelaion offers a glimpse into a possible future by using an intelligent material that may very well be the solution.

## 5.7 Froth of the Daydream – Immersive, interactive and sensitive experience

### Residency category: 1

**Artist**: Julie Desmet Weaver

**Tech Project**: Le Cube : Creating and distributing immersive and interactive art works in the smart city.

**Artist's short bio**

Julie Desmet Weaver has been trained in Marseille at the Conservatoire d'Art Dramatique, and in dance at Studio-Ballet Colette Armand. Then, in Paris she plays in several performances. She received the Mounet Sully Prize for her interpretation of poetic works. She creates, with the choreographer Eugénie Andrin the show \"PHEDRE LA DERNIERE DANCE\" with Jean Guizerix / danseur étoile de l'Opéra de Paris. This creation was supported by the National Dance Center à Paris. Last year, this performance was programmed at the Festival \"Myths in the city\" in Romania, in june 2017. Since 2013, Julie Desmet Weaver has been involved in the exploration of writing involving digital language, in order to offer new experiences to the viewer and to initiate meetings around literary, visual, sound and interactive stories.

**The Tech Project**

The challenge of the project is to prototype an immersive and interactive content for collective virtual reality: imagining and realizing together an experience using 360° projection and both

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individual and crowd interactive technologies (Motion Capture, leap motion, gesture recognition, audiometer, augmented, reality) to serve the artistic project and create a sensitive and emotional experience for the public. This experience will be the first interactive experience broadcasted in Le Cube. It will join the store of immersive experiences we already created, and be part of the programming in all the Cubes of the smart city.


**Residency project summary**

By entering in the CUBE, the spectator is immersed in a poetic world ...
On the circular screen are projected at 360° the Colin's memories, the main character of FROTH OF THE DAYDREAM. In this space of reverie, at the surreal but concrete physics, characters and places appear as memories.
Colin's voiceover accompanies the spectator's live experience and links the different visual universes in the narrative.
Soon the spectator embodies Colin: He becomes the driving force of everything that goes on around him.
The gameplay of the viewer is developed from our body and sensory memory.
The artistic challenge of setting up the interactions is :
- to identify precisely what movement the visitor will have to do, to feel, himself, the emotions of the character, and chose what sensors will be used.
- to define how each movement will alter the immersive universe.
My bias is to propose an abstract representation of emotions through the different states of water and to be able to create shaders.
These emotions-shaders will modify and transform the immersive narrative images to 360 ° by playing, for example, on the absorption and diffusion of light, on the texture, on the shading, and on the sound ...
The whole narrative space becomes a tangible and multisensory interface.
The viewer enter in the skin of Colin, crossed by his history, his joys, his desires, his fears ...


## 5.8 Atom Chasm

**Residency category: 2**

**Artist**: Evelina Domnitch and Dmitry Gelfand

**Tech Project**: ArtAtom: Might it be possible to witness single atoms floating in space? It can be orchestrated as an immersive artwork.

**Artists' short bios**

Dmitry Gelfand (b.1974, St. Petersburg, Russia) and Evelina Domnitch (b. 1972, Minsk, Belarus) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices.  Having dismissed the use of recording and fixative media, the

duo's installations and performances comprise ever-transforming phenomena offered for observation. Because these rarely seen phenomena take place directly in front of the observer without being intermediated, they often serve to vastly extend one's sensorial thresholds. Domnitch and Gelfand are recipients of the Japan Media Arts Excellence Prize (2007), and five Ars Electronica Honorary Mentions (2007, 2009, 2011,2013, and 2017).

**The Tech Project**

The challenge is to realize a free ranging means for observing trapped ions that is safe for audiences, yet does not undermine the ambience of the ions' delicate light. To meet this challenge the artists will be provided with lasers, optics, opto-mechanics, electronics, detectors, guiding systems, and laser security. The team will develop together a laser-cooled ultra-high vacuum ion trap, coupled with a free ranging optical system. The University of Stuttgart will provide the artists with an office and lab space as well as with special training in lasers, optics, vacuum physics and electronics.

**Residency project summary**

Although the originators of quantum theory were convinced that perceiving, let alone manipulating individual atoms would forever remain a mere thought experiment, their conclusions were decisively inverted by the invention of the laser-cooled ion trap. Not only did it enable the first observations of a single atom's quantum behaviour, it is currently paving the way towards quantum computing and exotic physics beyond the Standard Model.

In collaboration with the 5th Physical Institute of Stuttgart University, the artists propose to develop Atom Chasm, a laser-cooled atom observatory probing the slippery frontier between quantum and quotidian reality. The first artwork to ever be presented on the atomic scale, Atom Chasm will be an immersive ion trap installation, enabling audiences to intimately confront such paradoxical phenomena as quantum jumps and the symmetry breaking of the early universe. These confrontations will prompt a wealth of philosophical questions as to the nature and provenance of matter, as well as to the limits of human knowledge.

# 5.9 O.R.S. (Orbital River Station)

**Residency category: 2**

**Artists**: HeHe

**Producer**: BIPOLAR

**Tech Project**: Nano2Water ([http://inl.int/](http://inl.int/)): developing new systems for water contaminants' capture and monitoring

**Artists' short bios**

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HeHe, Helen Evans (UK, 1972) and Heiko Hansen (Germany, 1970), are an artist duo based in Paris. With humour, their work questions the ever present energy needs of contemporary life, visualising social, industrial and ecological paradoxes that result from today's technological landscapes. The repertoire of HeHe comprises worst case technological accidents: confronting and exposing the hidden dimensions and implications of such ecological threats. HeHe is represented by the gallery Aeroplastics Contemporary in Bruxelles.

**Producer**

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**The Tech Project**

The NANO2WATER explores a portfolio of technologies which includes biosensing devices and novel tailored nanomaterials for selective recognition and capture of water contaminants. The main outcome of this project is the integration of such technologies with electronics and network connectivity in an embedded device allowing water quality real time monitoring. Thus, creating a solution under the IoT paradigm. Being part of the NANO2WATER project team, the artist will have access to all project technologies and know how, including prototypes and validation reports, image banks, data sets and a variability of sounds produced by a complete set of high performance equipment.

**Residency project summary**

O.R.S. (Orbital River Station) is a large scale floating sculpture. It form and colour resembles an oversized life ring used to rescue people in water.
O.R.S. is an « observatorium » a vehicle for collecting and analysing environmental information. Observations about the water are made directly in the river itself. O.R.S. collects data about velocity of the river current, monitors water quality and identifies pollutants with analog and digital devices. The data could then be transformed into a soundscape playing in the interior of the vehicle. Different experiments about water quality are planned: i.e. using the center of the ring to grow plants that filter and clean the river water or using evapouration techniques to extract drinking water from the river, etc.
O.R.S. is a continuation of HeHe's artistic projects that engage with environmental systems. It brings together two research interest of HeHe: their work on the representation of pollution and their series of environmental vehicle performances. O.R.S. is both an environmental vehicle and an artistic performance space to sense and experience the ecological dynamics of rivers.

## 5.10 Hybrid Games

**Residency category: 2**

**Artist**: Pascale Marthine Tayou

**Producer**: Gluon

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**Tech Project**: Hybrid Games (http://demo.cards): Cartamundi feels that a bridge between physical games and digital games is needed.

## Artist's short bio

Born in Nkongsamba in 1966. Lives and works in Ghent, Belgium and in Yaoundé, Cameroon. Ever since the beginning of the 1990's and his participation in Documenta 11 (2002) in Kassel and at the Venice Biennale (2005 and 2009) Pascale Marthine Tayou has been known to a broad international public. His work is characterized by its variability, since he confines himself in his artistic work neither to one medium nor to a particular set of issues. While his themes may be various, they all use the artist himself as a person as their point of departure. Already at the very outset of his career, Pascale Marthine Tayou added an "e" to his first and middle name to give them a feminine ending, thus distancing himself ironically from the importance of artistic authorship and male/female ascriptions. This holds for any reduction to a specific geographical or cultural origin as well. His works not only mediate in this sense between cultures, or set man and nature in ambivalent relations to each other, but are produced in the knowledge that they are social, cultural, or political constructions. His work is deliberately mobile, elusive of pre-established schema, heterogeneous. It is always closely linked to the idea of travel and of coming into contact with what is other to self, and is so spontaneous that it almost seems casual. The objects, sculptures, installations, drawings and videos produced by Tayou have a recurrent feature in common: they dwell upon an individual moving through the world and exploring the issue of the global village. And it is in this context that Tayou negociates his African origins and related expectations. Pascale Martine Tayou is represented by Galleria Continua

## Producer

Since its inception, Gluon has raised awareness of global challenges. A flourishing society builds on balanced interaction between humans, their technological achievements and their natural environment. We believe that interactions between researchers, artists, industrials, citizens and young people are vital in a common search for solutions to the challenges that affect this system. Therefore, Gluon developed a platform that maximizes collaborations and confrontations between these different stakeholders. Gluon realizes its programme in collaboration with an increasing number of partners, leading to exhibitions, workshops, residencies for artists in companies and universities. An essential part of Gluon's activities consists in forming multidisciplinary teams where artists, researchers (scientists & technologists), industries exchange expertise and experiment. Via its Art&D labs, Gluon supports artists' residencies in labs of companies, research institutions and universities. Via its Scientists in Residence programme, Gluon encourages artists to open up their own studio to scientists and technologists.

## The Tech Project

The development and implementation of the iCards technologies has had hurdles on different moments in time and on different levels.

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• At the development stage; finding the right partners to work with is critical. Electronics isn't cartamundi's core business. Through open innovation the company wants to combine expertise and know-how of different companies to create new technology solutions which enable new gameplay experiences.

• On an industrial level; integrating electronics into the products is new to the team. They do not only need to develop the product itself, but also the specific production line/machinery to build those new products. Getting those lines up & running and upscaling those so higher capacities can be produced, requires a lot of expertise.

• Looking at the market; implementing hybrid games is about convincing the consumers of the added value of the product. Finding the right fit (technology) to create a new game, reinvent a game, … will be key. One technology might be a perfect solution for a specific game, were another technology would be a misfit. It is about the synergy between the two. The technology must enable a new, more in-depth experience to the customer. Hybrid games will connect standard cards as we know them, with digital devices like smartphones, tablets or even readers that are made specially for a specific application (dedicated readers). The core challenges is both conceptual and technical. Can the artistic concept contribute to the innovative use of the available iCard technologies and vice versa? Can the implementation of the conceptual framework lead to the development of new iCard technologies and vice versa?

**Residency project summary**

Pascale Martine Tayou aims at making a game that sends a message of love between people. A social game that references the challenges our world is facing such as climate change or migration, but that in the same time sheds light into our dark world. A serious game that is pleasing as well as questioning and that can be good and bad. A game in which one can choose to save or to corrupt the world. In any case an alternative for the Monopoly game that dominated the world of board games in the 20th century and that is distributed worldwide by Cartamundi. According to PMT "We are all propriètaires du monde."

The ideas for the game will challenge the digital technologies and techniques of the companyThese, and many other questions, will lead to a series of 'prototypes' (objects). Each reflection will lead to a different prototype and each prototype will be part of a larger (interactive) installation. This can be interactive virtual mascots, organic objects, magic, monumental or sculptural installations, … To imagine these objects we would like to refer to the work of PMT.

## 5.11 Sci-Fi Miners

**Residency category: 1**

**Artist**: Joao Martinho Moura

**Tech Project**: CritCat (http://inl.int): it's a theory-driver H2020 project tackling several important aspects of emerging nanotechnologies.

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**Artist's short bio**

Researcher and media artist born in Portugal. His interests lie in digital art, intelligent interfaces, digital music and computational aesthetics. João Martinho Moura has a special interest in real-time visualization, art & science, computer music and digital interactive artifacts. For the past decade, he's been adopting new ways to represent the body in digital media, creating interactive audiovisual artifacts, mostly represented by monochromatic visual abstractions and minimalist lines.

Has collaborated with the development of projects related to scientific data visualization for ESA (European Space Agency) space missions. From 2015 to 2017 he was an active member, as media artist consultant and contributor, for the application of the city of Braga to the UNESCO Creative Cities Network – Braga Media Arts. The title of 'UNESCO Creative City of Media Arts' was attributed to the city of Braga on the 31st of October 2017.

Since 2010, invited lecturer at the Master Program in Technology and Digital Arts, at University of Minho, Portugal, teaching Programming for Digital Arts. Since 2015, invited lecturer at Escola Superior de Tecnologia at IPCA – Polytechnic Institute of Cavado and Ave. He his member of the artistic cooperative AUAUFEIOMAU and founding member of the Artech-International Association.

Studied Technology and Digital Arts, with Professors: Né Barros, Adérito Marcos, Nelson Zagalo, Pedro Branco and Paulo Ferreira-Lopes. João Martinho Moura is conducting his research at engageLab, a laboratory at the intersection of arts and technology. João Martinho Moura has a degree in Technology and Information Systems from the University of Minho (2006), and a master's degree in Technology and Digital Arts from the same Institution (2012) and is currently pursuing a Ph.D. in Science and Technology of the Arts at the School of Arts of Universidade Católica Portuguesa.

**The Tech Project**

There is an abyss between emerging nanotechnologies and the general society provoked by the fact that scientists and the public speak "different languages". To tackle this communicational and emphatic issue, the team believes in the co-development of artworks and experiments that can change people's perception of nanotechnology by promoting understanding. In CritCat, the challenge relies on the interpretation, explanation and presentation of the produced theoretical and experimental data. To this end, they'll happily share a large number of aesthetic elements available during the residency: • Nano-objects visualization • Open computational data • Computer codes • Image and digital data set • Home-made prototypes • Lab sounds • Creative environment • Traditional research feelings/visions.

**Residency project summary**

The artist intends to work with the data generated with the study of the main parameters such as size, shape, surface structure and chemical composition of the nanoparticle catalysts. He intends for his artwork to turn these concepts (very complex structure-properties; state-of- the-art electronic

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structure level computational methods; large amounts of quantum chemistry calculations) accessible to the general public, through interactions, immersive experiences and gameplay, with an audiovisual interactive installation, where the user can interact with the artistic representation of those nanoparticles and their catalytic activity. The artwork will present visual and audio real-time algorithms, spatialized elements around the participant, generated by the physical relation and the collection of data parameters from the large dataset of the project, intending to let the public know how important this research is for humankind and for the sustainability of our planet.

The artwork will be presented in two different schemes: participatory and performative. In both cases vision, audio and interaction will play the main role. When in participatory form, suitable for exhibition spaces, participants will interact with the artwork through gestures, observation, and audition, with immersive and virtual reality technologies. When in performative version, the author will present the same artwork with a real-time narrative in mind. The performance version will be suitable for theatres, venues or auditoriums.

## 5.12 Muted

**Residency category: 1**

**Artist**: Christophe Monchalin

**Tech Project**: Content4All ([http://demo.cards](http://demo.cards)): a photorealistic sign-interpreter avatar inserted into a personalized TV stream for the deaf.

**Artist's short bio**

Christophe Monchalin is a digital artist and motion designer, based in Brussels. Graduate engineer in computer sciences and robotics (IMERIR / France), he develops his digital work through visual and interactive art. His artistic research explores mainly human feelings and behaviours.

**The Tech Project**

Content4All exploits the relationship between the Human Being and her description with visual and linguistic content. The big challenge of the project is to develop the avatar signing the TV content. The creation of a photorealistic 3D avatar based on cameras with complementary spatial information implies the analysis of a huge amount of data. E.g. here is also the question how to represent the avatar visually (how should it look like). Also important is how to communicate our intermediate data clearly and user friendly, e.g. workflows and early prototypes to the user as we conduct a user-centered design process.

**Residency project summary**

Muted is a virtual reality experience that poetically tackles the subject of abandonment through childhood memories and sign language.

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Sé and Li, two young girls placed in an orphanage. Sé and Li, like sisters. Sé and Li, two syllables as first names. No name for those we do not want, no identity, no existence. Sé and Li remain silent. In order to communicate they invent a sign language, specific to them and the way they live.

Now grown up, Sé and Li tell us fragments of their childhood memories through their language. But suddenly an unexpected poetic universe appears between gestures and signs... It will surely tell us more than words… I want to address the notion of abandonment through the impossibility of the spoken word. I want to make the body speak, to express feelings, emotions and meanings.

On stage two dancers will tell the user a childhood memory in sign language. From their gestures and movement, poetic illustrations and animations (2D & 3D) will appear in space. The whole experience will build a small story, made understandable without words.

## 5.13 Light Matters Project

**Residency category: 1**

**Artist**: Stefane Perraud

**Tech Project**: HOT ([http://hot-fetpro.eu/](http://hot-fetpro.eu/)): Create revolutionary technologies based on the interaction of light with the motion of tiny objects.

**Artist's short bio**

Stefane Perraud is a visual artist coming from the performance and the multimedia scene.

He is represented by G*alerie De Roussan* in Paris since 2013. He has been shown in several exhibitions and solo shows at Art center of UH in Hawaii, *Triennale* in Milan, *NYU* Abu Dhabi, *La Malterie* de Lille, *Le Musée des Arts Décoratifs* in Paris, *Plateforme Paris*, *WE project* et *Maison Particulière* in Bruxelles, *YiA art Fair*, *Volta* Basel, *Art Paris, Choices* Paris, *Drawing Now* Paris.

Since 2003 he has created a series of performances such as *Breaking* and *Writing Spaces* in collaboration with the French author Eli Commins. His shows have been seen at *CNES*,*La chartreuse*, Le *Théâtre de la Cité Internationale* or *La Cité Nationale de l'Histoire de l'Immigration* in Paris. He is also working with the choreographer Trajal Harell since 2011 on light settings (*MOMA* NYC*, Mona Bismark* Paris*, KunstHalle*Zurich*, Barbican* London, *Walker Art Center* Minneapolis)

**The Tech Project**

HOT will target sensing and information technology, and explore fundamental science. This presents several scientific, technological, and societal challenges: How does the universe behave on the sub-millimetre scale? Can we overcome thermal noise that plagues optomechanical devices? How to discuss the underlying physics (that light pushes things) with a public that is generally unaware of such effects.

**Residency project summary**

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The main idea is therefore to burst or reverse the scale of the experiments driven at the HOT laboratory, in order to decline them in one or several installations at a human scale and without artifacts.

We will therefore be able to imagine, for instance, nano-scopic experiments that will have to be amplified by a resonance or atomic microscopy system in order to generate very high definitions and large scales video projections. Or also, for example, to use some resonance forms to amplify them on technical systems such as sound or vibrating actuators.

## 5.14 Print your City!

**Residency category: 1**

**Artist**: The New Raw

**Tech Project**: PTwist ([http://www.plastictwist.com/](http://www.plastictwist.com/)): Boosting circular economy innovation by citizens and makers co-creation with blockchain and gamification

**Artist's short bio**

Panos Sakkas and Foteini Setaki are the creative minds behind The New Raw (2015), a design and research studio that works on closing material cycles and strengthening local production using an open and scaleless approach based on material research, digital design and manufacturing. In search of better ways of making a future-proof city, the studio has developed a strong body of work on how additive manufacturing and plastic recycling can make the circular city feasible. Starting from small scale objects to larger systems, each of our projects gives birth to a growing ecosystem of cross-disciplinary partners and stakeholders that can implement new circular models and push the boundaries of technological and social innovation.

**The Tech Project**

PlasticTwist offers a platform for the revaluation of plastic with: a) crowdsourcing tools for an open plastic reuse designs repository; b) a monetary system of PlasticCoins and PlasticWallets maintained by a blockchain-based architecture which safeguards plastics reuse transactions for citizens, designers, inventors; c) rewarding and engaging experience for citizens and communities through interactive and collaborative gamification earning PlasticCoins; d) a virtual marketplace of PlasticTwist inspired plastics reuse products monetized with the PlasticCoin unit. Cutting edge gamification, analytics, and circular economy mechanisms are integrated in an open platform available to artists and innovators to enhance awareness and meaningful use of plastics.

**Residency project summary**

In the project Print Your City!, urban dwellers transform their plastic waste into raw material for public space, creating a circular stream within the city. This is achieved by recycling household

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plastic waste with robotic-3d-printing and producing components that upgrade the built environment through citizen involvement and the principles of circular economy. The city provides a suitable field for large, long-lasting and easy to reprocess applications for recycled plastic. At the same time, the technology of robotic-3d-printing enables a short recycling path and a zero waste production process that can combine modular repair and mass customisation; and can maximise the use and value of the material resources. Furthermore, involving citizens in the material collection and the design process increases recycling rates and results in customizable parts that fit the needs of the neighbouring area. This circular city strategy boosts the local economy by locally sourcing materials and locally producing goods. The built environment develops sustainably by accommodating the demand for plastic from local resources, and simultaneously solves municipal disposal problems and involves citizens in the production process of public space.

## 5.15 Immersive Minimalism

**Residency category: 1**

**Artist**: Theresa Schubert

**Tech Project**: Immersify ([http://www.immersify.eu/](http://www.immersify.eu/)): Advanced toolkit, encoding and innovative content for advanced ultra high-resolution immersive displays.

**Artist's short bio**

Theresa Schubert is an artist and finished a Ph.D. in Media Arts from the Bauhaus University Weimar. A key element in her artistic practice is the experiment, whereas she exceeds traditional boundaries of the visual arts by including new technologies and life sciences. This manifests in various media, from video, photography and performance to algorithmic installations as well as drawings.
Her work has been exhibited internationally, ia. Ars Electronica Linz, ArtLaboratory Berlin, KW-Kunstwerke Berlin, Newcastle Region Art Gallery, Istanbul Biennial, European Media Art Festival, Museum Villa Roth.

**The Tech Project**

The team provides access to 3 visualisation installations: 8K wall, CAVE 1 and CAVE 2, as well as associating devices and installations: immersive audio, TV studio, 8K cameras and 3D rigs, 3D laser scanners, motion capture, streaming devices and HEVC technology and player that are developed in the Immersify project. The possible challenges that should be considered are new VR cinematographic language, interaction with displays, combination of different visualisation and audio infrastructures as well as creation final content for different immersive displays. The important issue is also UHD resolution (8K and beyond) which implies a lot of computation and time require for rendering or image processing.

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**Residency project summary**

In her proposed project "Immersive Minimalism" the artist wants to investigate the mechanisms of immersion and its basic principles through a serious of custom-developed studies established on theories of perception that aim at (re-)defining methods of immersion. Based on these findings she wants to create an immersive environment called "vibrant matter" of micro-makro landscapes with real UHD video footage in combination with digital generative graphics depicting non-human life.

## 5.16 Beyond Absolute

**Residency category: 2**

**Artist**: Reiko Yamada

**Tech Project**: LUCA ([http://www.luca-project.eu/](http://www.luca-project.eu/)): To build a novel device to screen thyroid nodules for cancer using photonics and ultrasound.

**Artist's short bio**

Composer and sound artist Reiko Yamada is originally from Hiroshima, Japan. Her works includeschamber, orchestral and electroacoustic music, sound art installations and interdisciplinary collaborations. In recent years, her work has centered on a research in the aesthetic concept of imperfection in a variety of contexts, all the while maintaining a constant concern for empathy and carefully honest representation of the human and geographical contexts from which she finds inspiration. Yamada holds a doctorate degree in composition from McGill University and has received numerous prestigious awards and fellowships, including a Radcliffe Institute for Advanced Study fellowship (Harvard University, 2015-2016) and the Artist-in-Residency at the Institut für Elektronische Musik und Akustik (IEM, University of Performing Arts in Graz, Austria, 2016-2017).

**The Tech Project**

LUCA is about the interaction of light with tissues. The photons enter the tissues, interact with blood, cell membranesand other structures while ¨random walking¨. When they emerge, they carry information about tissue physiology. The artist will have access to numerical simulations, instrumentation (light sources and detectors, electronics), sensors or probes that deliver light and detect it and software to analyse this information. The ultrasound is used to link this to the morphology of the tissue. The challenge will be to relay the interactions of light with the tissue and this process and how this is related to medicine.

**Residency project summary**

The project Beyond Absolute has two components. The first is the creation of personalized acousmatic soundscapes based on the data generated by the LUCA diagnostic device in conjunction

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with sonic alterations that represent the subjective mindset of the patients. These acousmatic soundscapes would be as portable and non-site-specific as the LUCA device itself.

The second component of the project, dependent on obtaining a longer-term (Category 2) residency, would consist in an interactive audio-visual installation that presents such soundscapes together with visible laser projections whose patterns would be partly determined by the movements of the audience members through installation space, and partly by the behavior of light in the LUCA device.

The title of the project refers both to the representational character of the work proposed here (as opposed to absolute music), but also to the effort it makes to transcend, without denying, the objective physiological measurements at the root of modern scientific medicine.

## 5.17 Transhuman expression; human-machine interaction as a neutral base for a new artistic and creative practice

**Residency category: 1**

**Artist**: Liat Grayver

**Tech Project**: weDRAW (http://www.wedraw.eu/): developing multisensory technology to learn maths combined with arts and improve creativeness of children

**Artist's short bio**

Liat Grayver (Israel 1986) graduated in 2015 with her MFA (Diplom, painting, class of Heribert. C. Ottersbach) and in 2017 from the post-graduate program (Meisterschülerin, painting, class of Heribert. C. Ottersbach) from the Art Academy of Leipzig. At the moment she is doing an extensive year in the Meistersklasse of Joachim Blank (Media Art, HGB Leipzig). Since January 2016, Grayver has been collaborating with the University of Konstanz on the e-David Project, exploring various approaches to integrate robotic and computer languages in the processes of painting and creative image-making.

Various institutions, including ELES Studienwerk, Leonardo Scholarship and the DAAD, have supported Grayver's work and studies. Her works have been exhibited in galleries, art fairs and museums in Germany, Israel, Switzerland and South Korea. Since 2014, Liat Gravyer is based in Berlin, and works in Berlin, Leipzig, Konstanz and Tel Aviv.

**The Tech Project**

The project addresses scientific, pedagogical, and technological challenges. Scientific challenges include gaining a deeper understanding of multisensory integration in typically developed and impaired children and identifying the most suitable modalities to teach specific concepts. Pedagogical challenges include the definition of a multisensory embodied and enactive pedagogical framework for teaching and learning arithmetic and geometric concepts, to be applied in a similar way to both typically developed and impaired children. Technological challenges include the

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development of software modules for real-time analysis of nonverbal motoric affective and social interaction, of software modules for sonification and active listening to sound and music content, and for visual and haptic feedback, of an integration platform and of prototypes of serious games.

**Residency project summary**

During her residency the artist will produce a series of visual imagery in the form of paintings, as well as digital- and video-based materials created by the interaction between human, computer and robotics — investigating the relation between the physical actions (manipulation of materials) and the visual outcome, namely a painting. By working in series, it will be possible to easily create a large body of visual representations in the form of variations on one topic or subject, be it semantic, mathematical, sound or body movement. Visualisation of a subject matter in the form of variation will not only create a body of works offering an artistic experience in the form of exhibition, but could as well assist in the understanding and discovery of patterns, and the creation of rules when repeating a certain act — making the act itself the subject matter of the work. For example, using movement analysis, time can be transformed into a defined space (e.g., a painting surface) and this act can subsequently be decomposed and recomposed into the material world in the form of a painting.

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# SECTION 6 – Post-selection process

**Distribution of the residencies**

Four partners of the VERTIGO consortium are mandated to monitor the selected residencies: IRCAM, Artshare, INOVA+ and EPFL, with co-production contracts managed by the first 3 partners. Right after the final selection, winners (both Artists and Tech Project coordinators) have been contacted and all confirmed their interests to pursue the co-creation processes except one project (as described in section 5). A consortium meeting established the distribution of the residencies management among partners, as follows:

| Residency Name | Vertigo Contractual Partner | Vertigo Monitor Partner |
|---|---|---|
| **Embryonic** | Artshare | Artshare |
| **My Fears Murmured to You** | INOVA+ | INOVA+ |
| **Data Union fork** | IRCAM | EPFL |
| **Sleep in the City** | Artshare | Artshare |
| **Composing music and sound with bio-inspired techniques of Artificial Intelligence** | Artshare | Artshare |
| **Spelaion** | IRCAM | IRCAM |
| **Froth of the Daydream** | IRCAM | IRCAM |
| **Atom Chasm** | IRCAM | IRCAM |
| **O.R.S. (Orbital River Station)** | IRCAM | IRCAM |
| **Transhuman Expression** | INOVA+ | INOVA+ |
| **Qui Perd Gagne!** | IRCAM | IRCAM |
| **Sci-fi miners** | INOVA+ | INOVA+ |
| **Muted** | INOVA+ | EPFL |
| **Light matters project** | INOVA+ | INOVA+ |
| **Print Your City!** | Artshare | EPFL |
| **Immersive Minimalism** | Artshare | Artshare |
| **Beyond Absolute** | IRCAM | IRCAM |

*Table 3: Distribution of the Residencies among VERTIGO Partners*

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**Announcement of the laureates**

The Jury decided that no comment (private or public) would be sent out to the candidates. The winners have been presented during the STARTS Residency Day at the Centre Pompidou, on June 15. Each candidate has then been notified about the result of his/her application and that the results were available online.

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# Annex 1 – Official results of the second call for residencies

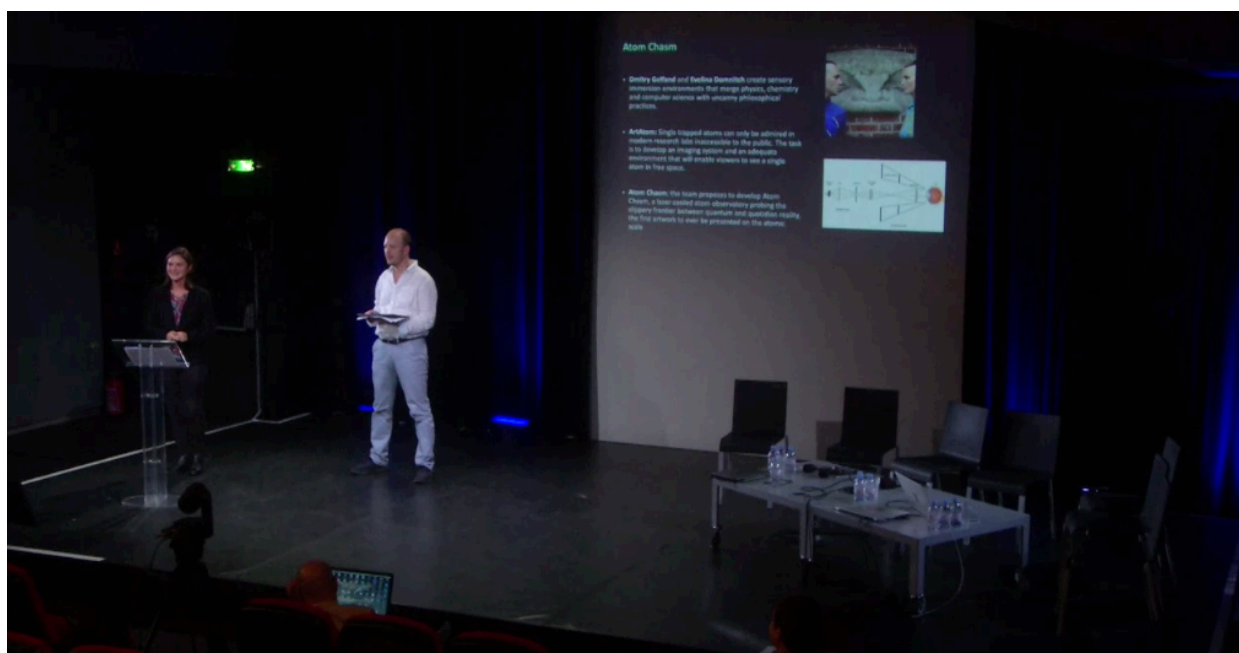| LAST NAME | FIRST NAME | TECH PROJECT | RESIDENCY NAME | CATEGORY |
|---|---|---|---|---|
| Abendroth | Valeria | 3DPRIME | Embryonic | 1 |
| Bazin | Laurent | Virtual Close Up | My Fears Murmured to You | 1 |
| Blazic | Larisa | DECODE | Data Union fork: Tools for data strike | 2 |
| Breidi | Walid | Aarhus City Lab | Sleep in the City | 1 |
| Carretero Aguado | Alberto | AIO | Composing music and sound with bio-inspired techniques of Artificial Intelligence | 1 |
| Cote | Félix | DEAN | Spelaion | 1 |
| Desmet Weaver | Julie | LE CUBE | FROTH OF THE DAYDREAM - immersive, interactive and sensitive experience | 1 |
| Domnitch | Evelina | ArtAtom | Atom Chasm | 2 |
| EVANS | Helen | NANO2WATER | O.R.S. (Orbital River Station) | 2 |
| Grayver (Griver) | Liat | WeDRAW | Transhuman Expression; Human-Machine Interaction as a Neutral Base for a New Artistic and Creative Practice | 1 |
| Magni | Luca | DANCE Project | \".\" Embodied Signs | 1 |
| Marthine Tayou | Pascale | Hybrid Games | Qui Perd Gagne! | 2 |
| Martinho Moura | João | CritCat | Sci-fi miners | 1 |
| Monchalin | Christophe | CONTENT4ALL | Muted | 1 |
| Perraud | Stefane | HOT | Light matters project | 1 |
| Sakkas | Panos | PTwist | Print Your City ! | 1 |
| Schubert | Theresa | IMMERSIFY | Immersive Minimalism | 1 |
| Yamada | Reiko | LUCA | Beyond Absolute | 2 |

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# Annex 2 – Announcement of the 2018 laureates

**Results of the VERTIGO STARTS Residencies Jury, June 15, 2018**

The results of the 2nd Call for Artistic Residencies were announced during the STARTS Residencies Day at the Centre Pompidou. Louise Enjalbert and Greg Beller from IRCAM presented the 17 STARTS Residencies Laureates from 5.30pm to 6.15pm. For every selected residency the artist was presented as well as the Tech Project and the residency proposal.

Some of the selected artists and tech projects manage to come to the STARTS Residencies Day, and attended the announcement. Each time a residency was announced, the attending artists were invited to stand up, and were applauded by the public.

The announcement was recorded and streamed live allowing candidates not attending the session to follow the results.



*Announcement of the 2018 laureates – Centre Pompidou – June 15, 2018*

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# Annex 3 – Jury Member Contract Template

VERTIGO JURY MEMBER CONTRACT

Between:

Institut de recherche et coordination acoustique/ musique, situated at 1 place Igor Stravinsky 75004 Paris, France, represented by Mr Frank Madlener, Director, hereinafter referred to as « IRCAM »

And

*Name of the Legal Entity*, *address*, represented by *Name of the Jury Member*, *address*, hereinafter referred to as « Expert »

Hereinafter referred to individually as « Party » and collectively as « Parties »,

Considering that:

IRCAM is coordinator of the VERTIGO project supported by the European Commission, which organizes the VERTIGO STARTS residencies program of artists in collaboration with research projects in the field of information and communication technologies (« ICT »). For its open call published in January 2018 and closing in March 2018, VERTIGO has received applications and IRCAM is in charge of organizing the selection of the applications by an international jury (« Jury ») made of a panel of high-level experts.

It has been agreed that:

**Article 1 – Object**

The Expert will participate in the Jury and contribute to the selection of the received applications according to the published selection criteria of the VERTIGO STARTS residencies call.

This Expert's participation will consist in:
- the remote evaluation of circa 30 application files using the online Ulysses platform. This evaluation shall be completed online at the latest by May 18th;
- His/her attendance to the jury physical meeting at IRCAM headquarters in Paris, on May 24th (11 am- 6 pm) and May 25th (9:30 am – 4 pm) 2018.

**Article 2 – Grant and expenses**

Provided that all expected elements of participation defined in Article 1 are fulfilled, and that all provisions of the current contract are respected, IRCAM will pay an amount of 500€ (five hundred euros) excluding VAT upon reception of an invoice of a legal entity to which the Expert is affiliated, mentioning the name of the Expert and his/her participation in the VERTIGO STARTS 2018 Residencies program selection jury.

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In addition, IRCAM will organize the Expert's travel from his/her living place to IRCAM's headquarters and his/her accommodation in Paris in conformance to its standard travel and subsistence funding rules.

**Article 3 – Contact**

The contact person at IRCAM, responsible for the Jury selection process is Mr Greg Beller, head of Research/ Creation Interfaces, IRCAM. Email: greg.beller@ircam.fr

**Article 4 – Confidentiality**

Any information (« Confidential Information ») that the Expert will access to for the execution of the current contract shall be a priori considered as confidential, including contents of applications, exchanges between the Jury members and results of the Jury selection.

The Expert hereby undertakes, for a period of 4 years after the end of the Project:

- not to use Confidential Information otherwise than for the purpose for which it was disclosed;
- not to disclose Confidential Information to any third party without the prior written consent by IRCAM;
- to return to IRCAM on demand all Confidential Information which has been supplied to or acquired by him/her including all copies thereof and to delete all information stored in a machine-readable form. The Expert may keep a copy to the extent it is required to keep, archive or store such Confidential Information because of compliance with applicable laws and regulations or for the proof of on-going obligations.

The above shall not apply for disclosure or use of Confidential Information, if and in so far as the Expert can show that:

- the Confidential Information becomes publicly available by means other than a breach of the Expert's confidentiality obligations;
- IRCAM subsequently informs the Expert that the Confidential Information is no longer confidential;
- the Confidential Information is communicated to the Expert without any obligation of confidence by a third party who is to the best knowledge of the Expert in lawful possession thereof and under no obligation of confidence to the Disclosing Party;
- the Confidential Information, at any time, was developed by the Expert completely independently of any such disclosure by IRCAM; or
- the Confidential Information was already known to the Expert prior to disclosure or
- the Expert is required to disclose the Confidential Information in order to comply with applicable laws or regulations or with a court or administrative order.

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**Article 5 – No conflict of interest**

In case the Expert identifies a potential conflict of interest with one or several application files, due in particular to his/her proximity with or competition to actors of the application which may positively or negatively influence the impartiality of his/her judgement, he/she commits to signal it with no delay to IRCAM and refuse to evaluate the corresponding applications.

**Article 6 - Attribution of Jurisdiction**

This Agreement is governed by French law.
In case of any dispute, execution, or termination of this contract, the partners agree to submit to the Tribunaux de Paris, but only after all amicable ways (such as conciliation or arbitration) have been exhausted.

Date:

For IRCAM                                      *The Expert*

Mr Frank Madlener, Director                    *Name*

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# Annex 4 – Jury meeting program

STARTS Residencies - Call 2 Jury meeting

Jury Programme

**Thursday, May 24, 2018:**

- **11am**-12:30pm: Introduction

  - ✓ Jury members
  - ✓ STARTS Residencies project
  - ✓ Selection process

- 12:30pm-2:00pm: Lunch (delivered to conference room)

- 2:00pm-4:00pm: Round evaluation (2H00)
- 4:00pm-4:30pm: Break
- 4:30pm-**6:30pm**: Round evaluation (2H00)

- **8:30pm**: Dinner

**Friday, May 25, 2018:**

- **9:30am**-11:00am: Round evaluation (1H30)
- 11:00am-11:30am: Break
- 11:30am-1:00pm: Round Evaluation (1H30)

- 1:00pm-2:00pm: Lunch (delivered to conference room)

- 2:00pm-3:30pm: Round Selection (1H30)
- 3:30pm-**4:00pm**: Conclusion, minutes (0H30)

# starts

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## Annex 5 – Jury Minutes

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**VERTIGO STARTS RESIDENCIES 2018 CALL**
**Minutes of the Jury – 24-25 May 2018**
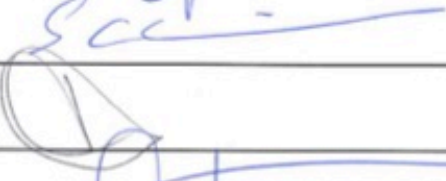
The jury held in Paris on May 24-25, 2018,
made of:
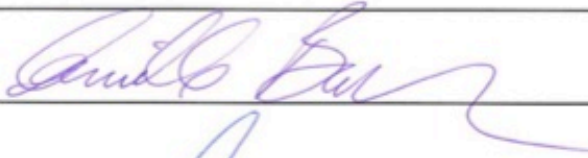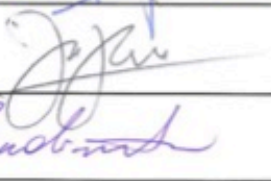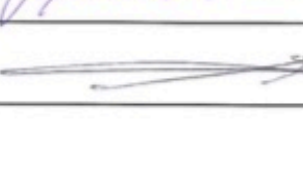
Mr. Greg Beller (chair), Dr. Ms. Camille Baker, Ms. Francesca Bria, Mr. Ludger Brümmer, Mr. Paul Dujardin, Ms. Maud Franca, Mr. Martin Honzik, Mr. Chris Julien, Ms. Laurence Le Ny, Mr. Benoît Meaujean, Ms. Irini Papadimitriou, Mr. Jérome Verckaemer,

decided the following:

1 – the list of the selected artistic residencies is indicated hereinafter; their acceptance is conditional to the fulfillment of the requirements appearing in the related commentaries if any, on the basis of the indicated funding Category:

| LAST NAME | FIRST NAME | TECH PROJECT | CATEGORY |
|---|---|---|---|
| Domnitch | Evelina | ArtAtom | 2 |
| Marthine Tayou | Pascale | Hybrid Games | 2 |
| Martinho Moura | João | CritCat | 1 |
| Abendroth | Valeria | 3DPRIME | 1 |
| Cote | Félix | DEAN | 1 |
| monchalin | christophe | CONTENT4ALL | 1 |
| Schubert | Theresa | IMMERSIFY | 1 |
| Yamada | Reiko | LUCA | 2 |
| EVANS | Helen | NANO2WATER | 2 |
| Blazic | Larisa | DECODE | 2 |
| Desmet Weaver | Julie | LE CUBE | 1 |
| perraud | stefane | HOT | 1 |
| Bazin | Laurent | Virtual Close Up | 1 |
| magni | luca | DANCE PROJECT | 1 |
| Sakkas | Panos | PTwist | 1 |
| Breidi | Walid | Aarhus City Lab | 1 |
| Carretero Aguado | Alberto | AIO | 1 |
| Grayver (Griver) | Liat | WeDRAW | 1 |

Minutes of the VERTIGO STARTS Residencies 2018 Jury                    page            1

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Done in Paris on May 25th 2018,

| Jury member | Signature |
|---|---|
| Camille Baker | |
| Gregory Beller | |
| Francesca Bria | |
| Ludger Brummer | |
| Paul Dujardin | |
| Maud Franca | |
| Martin Honzik | |
| Chris Julien | |
| Laurence Le Ny | |
| Benoît Maujean | |
| Irini Papadimitriou | |
| Jérôme Vercaemer | |