Gilles
TARABISCUITÉ

DIS/AUGMENTED REALITY
VISIONS OF THE DIGITAL WORLD

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Overview

With this installation, I'm trying to materialize the virtual in the real world and reconstruct the real world in the virtual.

Dis/Augmented Reality is an immersive installation. The work consists of two parts:
1) the <u>visible part</u>: a room in a house transformed into a kind of metaverse and
2) the <u>virtual reality</u> part: the real room before its transformation.

It is this installation which is presented in the exhibition. The objective is to build a "real" space that is similar to the environments artificially generated by computers (metaverse).

The second part of the exhibition consists of putting on a virtual reality headset. Ironically, what we will see will be the simple and "real" reality of the living room before its transformation.

The particularity of this virtual reality is that the objects in VR are placed exactly in the same position as those in reality. The visitor can therefore move around the room, sit on the armchair, open the curtain, etc. In short, one can interact with the objects present in reality and in the virtual world.
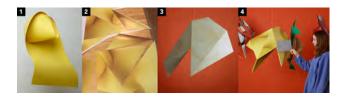
Approach

Photography is the starting point of my experiments. My objective at first (2019–2020) was based on a simple question: how to make (seemingly) digital art without a screen or computer. How to make a photo that doesn't look like a photo but remains a "real" photograph (straight photography), a pure photograph without any alteration, the one you take in a single click. In general, people believe that my photos are 3D synthesis images or made in Photoshop. In fact, they are "pure photographs", without any retouching or digital modifications. After building cardboard models, I make wooden installations onto which I glue photos that I previously did of various objects and subjects. At the very end, I photograph the installation in front of a colored background. Here are a few examples from the *Visions of the Digital World* series:

PROJECT #10 **PURE PHOTOGRAPHY #5** | 2019

Here are the different steps I followed to realize the PURE PHOTOGRAPHY #5.

Gilles Tarabiscuité, **Pure Photography n° 5.3**, 2019

Approach
(continued)

Since 2021, in addition to continuing my experiments with the photography of objects with a digital appearance, I have extended my research into the creation of spaces—installations that imitate virtual worlds (metaverse).

With these experiments, I explore the relationship between "man and machine" and the reception/perception of images in the context of digital technologies and artificial intelligence. One of my intentions with this approach is to highlight the increasingly fine line between the real and the virtual worlds.

Right is an example of a past exhibition presented at the Gallery Art Mûr in Montréal in March 2022.
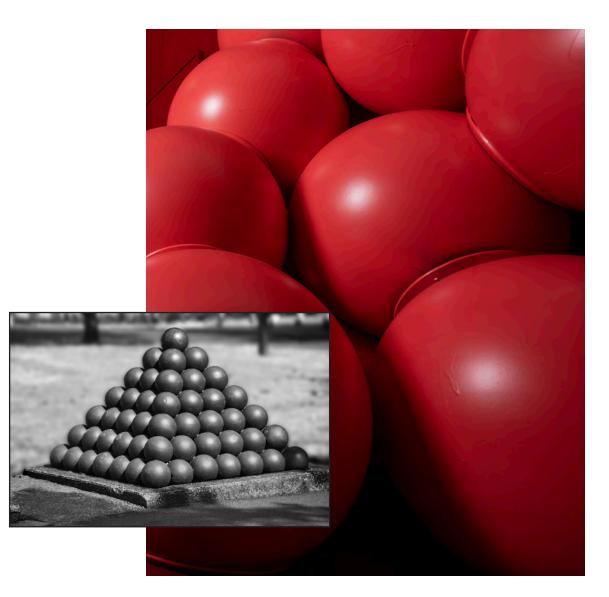

REVERSE METAVERSE, GALERIE ART MÛR, MARCH 2022

The Kepler conjecture | Sphere packing

The installation recalls the mathematical questionings on the compact stacking of spheres and the links and shifts between reality and the digital world. The Kepler conjecture or sphere packing problem is to find an arrangement in which the spheres fill as much as possible of a given space. The Kepler conjecture, which dates back to the 17th century (1611), is an assumption that the German astronomer and mathematician Johannes Kepler made about the best way to stack spheres, which is to place each sphere in the hollow formed by three adjacent spheres of the lower plane. His hypothesis was only mathematically demonstrated in 1998 by Thomas Hales, and the details of the proof were published in 2014. This is an extremely easy problem to conceive when visualized in the "real" world, but very complex to demonstrate mathematically with the use of computers. For centuries, merchants have intuitively used the Kepler way of stacking the fruits in their displays (in pyramid-shaped cannonball arrangement).
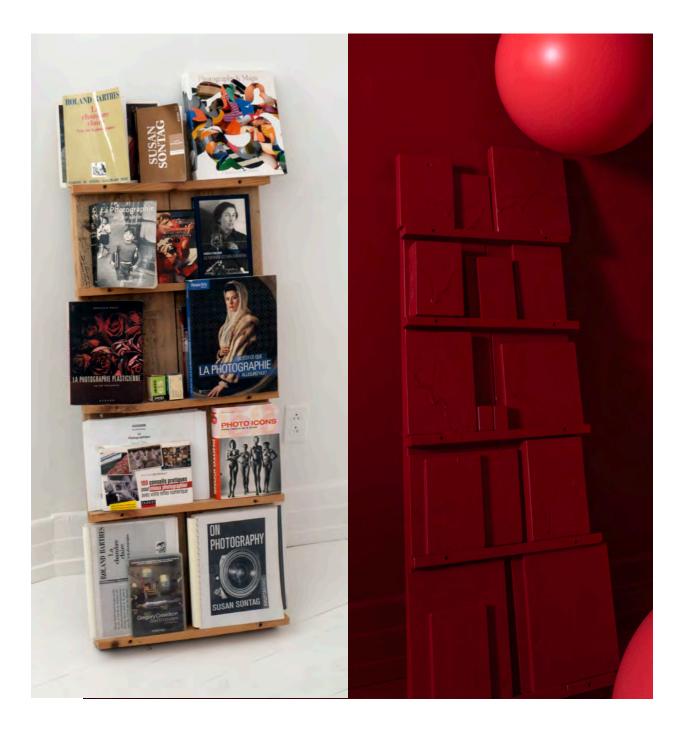
BIBLIOGRAPHICAL REFERENCES IN THE WORK

The books present in the pseudo-augmented reality are all related to photographic theory.

3D modeling

table à café
centrée
par rapport
au cadre

5'3"

Virtual Reality

Past exhibitions

DIS/AUGMENTED REALITY was selected and presented in **Singapore** in December 2022 at the Nanyang Technological University Global Digital Art Prize (NTU-GDAP) and in **Rotterdam** in February 2023 at the Rotterdam Photo event during Rotterdam Art Week. The installation has been shortlisted to be presented in **Jerusalem**, Israel in June 2023 at Jerusalem Design Week.

Nanyang Technological University Global Digital Art Prize (NTU-GDAP)
December 2022

Rotterdam Photo
February 2023

Biography

In the age of artificial intelligence, Montréal artist Gilles Tarabiscuité is interested in the relationship between humans and digital technologies. His main preoccupation is to rematerialize the art object and to put into space, in three dimensions, the images generated and intended for flat screens. In the context of a large-scale dissemination of digital technologies, he explores new ways to create links and avenues between the dichotomies of the material and the immaterial, the physical and the digital. His work has been shown in Japan, Germany (European Month of Photography, 2018), Greece (MonitorFest, 2018), France (GESTE Paris, 2019, alongside Andreas Gursky, Marina Abramovic and Joel-Peter Witkin, among others), the Netherlands (World Press Photo Exhibition Rotterdam and Rotterdam Photo Festival, 2020) and Canada (Musée à ciel ouvert, Drummondville: 2020 | Mutek: 2021 | SPAO, Ottawa: 2021 | Galerie Art Mûr: 2022). He has also been profiled in several renowned photography magazines and has received numerous awards from Quebec to Japan.
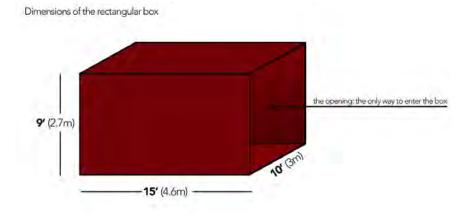
From July 2019 to December 2020, Gilles Tarabiscuité built a micro gallery of contemporary art in his garden with an entrance on the adjacent alley. The gallery is located in the Villeray district of Montréal: HANGAR 7826. In collaboration with curators, it presents the work of emerging and established artists.

https://hangar-7826.com/
URBANIA, HANGAR 7826 : une salle d'exposition dans la ruelle, 12 novembre 2021.
LE DEVOIR, HANGAR 7826, la galerie de ruelle, 23 novembre 2021.
ESPACE | Art Actuel, n° 130 - hiver 2022.

Gilles Tarabiscuité, Montréal, August 2022

Requirements

In order for virtual reality to match the locations of objects in real reality, the installation should be presented in a space with precise dimensions and color. If possible, we ask the exhibition host to build a space painted in red (sample below) and to provide the LED lights (which should be red as well). This space should consist of three walls and a ceiling with the following dimensions:

Dimensions of the rectangular box

the opening: the only way to enter the box

9' (2.7m)

10' (3m)

15' (4.6m)

Lighting with led spotlights
(The spots should be as discreet as possible)

BEHR

TIMELESS RUBY

HDC-CL-01

LRV 11   **R** 154   **G** 65   **B** 73

Red color family