FOR AN i-REAL HERITAGE POLICY

Ill.01: Marc Veyrat / Société i Matériel, *i-REAL World ZERØ_01*, 2024 https://youtu.be/04jcQpOr8Og

Marc Veyrat [1]
Faculty: CiTu – Paragraphe Laboratory
Paris 8 University, France
Email: marc.veyrat@univ-smb.fr

Abstract

i-REAL is a digital and hypermedia artwork that mixes VR environments triggered using Cards from JE(U) i-RELATED with/from the Instagram social network. Before being curated on Pinterest. i-REAL is constantly ®-JOYING itself with the help of these Cards, either tangible by positioning them on *Le plateau de JE(U)*, or intangible from a cell phone... In this article, we will develop how the plurality of these interconnected Worlds not only build a digital heritage of/in the i-REAL work, but also question, based on these i-REELITIES, our interrelations to the physical world: through the i+M/PACT of technology and networks on our bodies and thus to forms of governance such as language, but also how our personal and collective memory is constantly ®-ACTIVATED by immersion.

*Keywords***: Digital Art, i-REAL, Language, XR

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[1] Corresponding Author : Marc Veyrat, **ORCID ID :** https://orcid.org/0000-0003-0711-8557

1. i-RELEASES

A first GAME® that we will call Travel-ACT® (-! provokes, spontaneous activates the adventure in a way[2] !-). Triggered with Cards. Connections then open up VR Worlds for a second immersive traveler: the Pass-ANGE®. The Pass-ANGE® also displays his or her alphanumeric signature on a screen beneath *Le Plateau* (-! in the *ANT-i_Plateau* !-), or from a second cell phone: his or her t-O+t-O_Portrait,[3] visible to the public around the installation. A veritable man/machine inter/FACE, this is triggered by a program on the dedicated server that runs the whole device: The Phantom, which in fact becomes a PART-i of the i-REAL artwork. Five worlds i-REAL are currently available for experimentation.[4] Clues scattered across the Maps, *Le Plateau*, social networks, and VR environments are likely to enable the opening of a crypto-currency wallet using a blockchain. i-REAL is thus constantly branching out by dissemination across several programs associated with vision machines (-! Paul Virilio, 1988 !-) — across several worlds — questioning the relevance of a Master of the game between i-&-U …
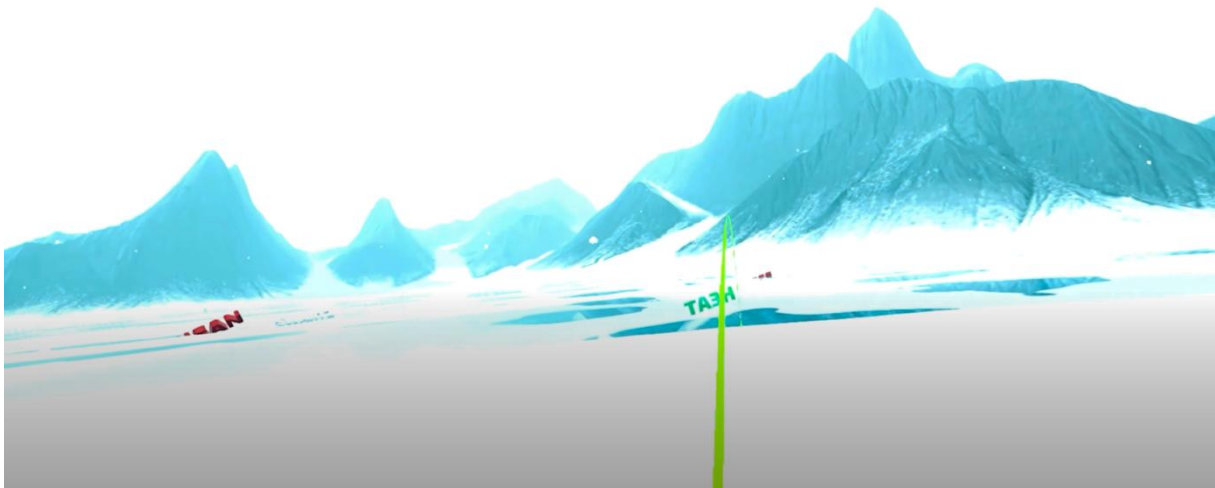
Ill.02: Marc Veyrat / Société i Matériel, *i-REAL World ZERØ_02*, 2024 https://youtu.be/04jcQpOr8Og

There's the way we speak, the way we use language, and language itself. If language is an ordered, pyramidal system, it's a — more or less — fixed science that organizes and architects a way of living together based on precise rules that are necessary for every use of language. Associated with a culture and generally with the way in which a *WE* will develop an educational and cultural system, it nevertheless corresponds, as a human activity, to our ability to communicate, to exchange in a *WE* socio-political and socio-economic set-up. It's a program. our way of using language, which is merely its tool, asserts the spokesperson for its concrete, individual use. Thus, the pointed voice, heard in a specific place, corresponds to the difference between the notion of site and territory. If this voice is situated, it remains free to adapt and evolve. It's a bridge, a system to be experienced, still fortunately horizontal: a kind of stuttering of the territory. Whereas language, which corresponds to the very organization of

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[2] This READ-i of the Cards that look at US with the machines. https://youtu.be/YLuaiAkq4OU

[3] In French, *la tête à toto* is a joke for bad math students: $0 + 0 = $ *la tête à toto*. This *tête à toto* would therefore be the degree zero of programming, potentially capable of producing an image that speaks to us through code, on a screen in front of us.

[4] Monde ZERØ v01 + Monde ZERØ v02 / Monde 1 "LIDAR" / Monde 2 "IL CRETTO" / Monde 3 "d-E+E-p_d-i+V-E" + immersion 360° / Monde 4 "ALICE"

this same territory according to a system of order and power, is a device for situating and even excluding ... So, in i-REAL, this *WE* of users meets words. But each I who makes up this plural *WE* who is never obliged to catch, hear or even understand them. On the other hand, each of us, immersed in VR, can ®-TAKE them, ®-KEEP them, ®-TURN them according to the IMPORTANCE that this *WE* who grants it.

Language, in its uses, could therefore be, starting from what characterizes each I of this WE, what can escape US as a social and hierarchical order. But also, unexpectedly, to suddenly revitalize language, to breathe movement into it, perhaps even to sketch out, with the weight of this abstraction, through this programmed machine and its history, the symptom of a new eroticization of the latter. In fact, agreeing to encounter *Mots d'-i* (-! a French play on words between *information words*, *interpreter's words* and *damned words*: *M – Eine Stadt sucht einen Mörder* of Fritz Lang !-), in i-REAL, would correspond to the capacity of all those WE who make up each of our I's, constantly bodily immersed in digital immersion and more generally in language, to immerse themselves with the Other in a situated eSPACE[5] of encounter; in a way to love him/her as an individual through his/her speech anchored in a territory, without necessarily understanding his/her grammar. In other words, to love sharing an experience, a language, a tonality of words, through the way we receive, listen to - almost drink in - this word of the Other that organizes itself and springs like a source, from a tangible or intangible place. ®-COGNIZED, or unknown. In fact, irrigating the inside and outside of this communicating *WE*, producing through this language a dilation of the territory and more precisely of the place, this *Terre* (in the idea of the excavated ground[6]) from which the word emerges. *Ce [LUi]*, this simultaneous reading by the I — "i" — of this information/data, collectively delivered to the *WE* — "X-i" — but ®-VIEWED individually "in the gleams of the i+M/PRECISE dawn"[7] of these *Mots d'-i*. Let's try to understand what's potentially going on in the ZERØ World with Mots d'i in these drifts of language by attempting a parallel with the Corsican territory, as a textbook case, necessarily associated with encounters.

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[5] "The network work is always confronted with spatial and temporal distortion. Between user's physical space-time and the space-time of the program and the networks, this new emerging territory is a hybrid place - the eSPACE - now made up of virtual AND i-REAL spaces, associated with superimposed temporalities. The concept of eSPACE defines the territory operating an asynchronous temporality, the mechanic of a place increased by the intentional disjunction between a physical space and a programmed space seeming to him to be associated, even superimposed." Marc Veyrat. *eSPACE, Notion n°31*, in *100 Notions pour l'Art Numérique*. Edited by Marc Veyrat. *Collection 100 Notions* is directed by Ghislaine Azémard. Éditions de l'Immatériel, hybrid book, Paris, (2015), pp.86-88.

[6] An Domhan is a Mixed Reality experience conceived as part of a visual research-creation method developed during Gaëtan Le Coarer's thesis, "Bande Dessinée et Réalité Mixte vers de nouveaux espaces de narration". Somewhere between Virtual and Augmented Reality, this experiment is adapted from the Irish legend "The Tragic Death of Tuireann's Children". The legend recounts the rivalry between two Tuatha Dé Danann heroes and deities, Lugh and Brian. Between revenge and redemption, the story revolves around a murder and its consequences. An Domhan, which means *Terre* in Irish, is presented as a third character in the legend. The *Terre* as element, witness to the murder and burial site becomes origin and finality, the interface of the two heroes' tension. This interdisciplinary project, between Art Sciences and Information and Communication Sciences, is part of several of the LLSETI Laboratory's axes and teams, including "Text, Images and Digital Arts".

[7] Palimpsest, lyrics from the track "Les Papillons Noirs". Gainsbourg, Serge. (1966), Originally performed by Michèle Arnaud, (Pathé) 07'. Covered in 1978 by the group Bijou on the album "OK Carole".

Ill.03: Marc Veyrat / Société i Matériel, *i-REAL World ZERØ_03*, 2024 https://youtu.be/04jcQpOr8Og

2/ Letter from Bastia or elsewhere.

In order to "measure the passage from the mental space of language to the social space where language becomes practice",[8] that is, to act in a plural way as language, experience and reading of a territory, let us begin to consider this letter and its network of connections with the help of a detour. In quincunx with Julia Kristeva...

"This was at the founding congress of the International Association of Semiotics, in Warsaw in '67, I believe. We were bored, as all congresses are. I was reading. I'd brought Artaud's *Lettres de Rodez*. Benveniste was bored too; he stole them from me; and, in a corridor, he said to me: *There are two great French linguists*. I was expecting a revelation, because I couldn't even find one [fierce Julia!]. He said: *It's Mallarmé and Artaud*".[9]

Julia Kristeva, in this interview with Pierre Encrevé and Jean-Claude Chevalier - perhaps also a little ironically - must emphasize the poetic aspect of language here, citing Artaud and Mallarmé. In fact, she seems to be suggesting how this/these language[s] resonate[s] utopianly[S] in the heterotopia of an Other landscape, through different levels of individuality (-! voices / tones / brouhahas / external sounds !-) and identity through the scrambling and interference of eSPACEs, in the experience of a place that is not *Ce[LUi]* ®-COGNIZED but yet echoes it. By socializing them, to build a territorialized whole. With the help of a complex array of programs, equipment and devices.

How do these words of i / words said, the trajectories that bring them together and for multiple reasons sometimes separate them, ®-PRODUCE and cultivate a *Locus*. This *Locus*, Carole Brandon et Gaëtan Le Coarer for the edition TEXTE [S-oN] IMAGE 6 and the artwork "De Rerum Natura" attached to its publication, citing Didier Méhu, remind us that it is *thus* :

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[8] http://www.persee.fr/doc/homso_0018-4306_1974_num_31_1_1855 Lefebvre Henri. *La production de l'espace.* In *L'Homme et la société*, N. 31-32, (1974). Sociologie de la connaissance marxisme et anthropologie. pp.15-32. p.18.

[9] Chevalier, Jean-Claude ; Encrevé, Pierre. *14. Entretien avec Julia Kristeva (1941-)* In *Combats pour la linguistique, de Martinet à Kristeva : Essai de dramaturgie épistémologique* [en ligne]. Lyon : ENS Éditions, 2006 (généré le 03 janvier 2024). http://books.openedition.org/enseditions/30473. ISBN : 9791036204340.

"[...] a point of reference that allows us to think about reality while establishing a distinction within the environment and among human beings. [...] The Locus is the limit of bodies and substances; the notion comes from the observation of bodies, but the locus is not a body; it is the space that a body occupies and fills, in width, in length, in height.[10]

This point of reference, because there is an awareness, in the experience of the body, of an in situ landscape as a cultural, vibratory and sensitive construction, enables us to ®-DISCOVER, or better still, to invent for ourselves a path, a horizon. Through the experience of *eSPACE* ... Tangible or intangible. Interviewed, imagined and experienced. The desire to appropriate, to ®-PLAY even temporarily, a territory of/within the environment traces a sensitive cartography,[11] which becomes, with the Other and in spite of Ce[LUi] who ®-SAVE/®-LOOK — the desiring machine of language, *encoding this territory* — a social, political and cultural adventure. Carole Brandon and Gaëtan Le Coarer add:

"The *Locus* becomes a point of reference opening onto a mathematical codification that translates all the mechanisms present in the original sensitive cartography. The Locus thus created or recreated, through a mechanical prism, draws and locates transitions, *passages and in-betweens*".[12]

If a programmed machine does indeed intervene in this cartography — in which, once again, the weight of language, with its rules, codes and high priests, weighs heavily — it is thanks to transitions, passages and *in-between eSPACEs* that the magic, invention and irruption of language takes place. And then its release; escaping through a *mouth of tastes* (in French, *mouth of tastes* is a pun with *manhole cover*) a black hole of the *Terre*, from an in/digestion of language that is certainly cooked but barely edible. Like these immersive wanderings in the World ZERØ, the specific blanks on the page in "Un coup de dé jamais n'abolira le hasard" (-! a roll of the dice will never abolish chance !-) are there for everyone to imagine their own network, to assert their own voice by going above, through or beside the decorum of language. Taking, reclaiming one's place. Reading thus becomes a dialogue with the author, where the organization of his thought — which is not ours, i.e. that of the *WE* — almost eagerly awaits our responses, our translations, our way of *sitting down to dinner* ...

The word, the fragmented sentence, invites us to take a journey, traces a love story in the expanding book, whispers, clashes, communicates, releases information that becomes material and plastic form thanks to each Locus put back to work as soon as it's opened. Its in-betweenness creates a crack in *eSPACE*; imposes a plunge into immersion; takes us on a journey, a drift, sets "the conditions for an experience"[13] to borrow a phrase from Thierry de

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[10] Méhu, Didier. *Locus, transitus, peregrinatio. Remarques sur la spatialité des rapports sociaux dans l'Occident médiéval (XIe-XIIIe siècle)*. In *Actes de la Société des historiens médiévistes de l'enseignement supérieur public 37*, no 1, 2006, pp.279-80. https://doi.org/10.3406/shmes. Cité également par Carole Brandon et Gaëtan Le Coarer.

[11] Brandon, Carole (Edited by), *Cartographies sensibles*, Presses Universitaires Savoie Mont Blanc, Chambéry, (2023).

[12] Brandon, Carole & Le Coarer, Gaëtan. *De Rerum Natura.* In *TEXTE [S-oN] IMAGE*. Brandon, Carole / Le Coarer, Gaëtan / Veyrat, Marc / Zreik, Khaldoun & Spiteri, Richard (Edited by), Presses Universitaires Savoie Mont Blanc, Chambéry, (2024) (current issue).

[13] "With The Central Region, Michael Snow has set the conditions for an experience. It is undoubtedly aesthetic, perhaps of the sublime order that only raw nature can deliver. Snow is not the monk in front of the sea, nor at the top of the mountain in the desolate landscape of Northern Quebec where the film was shot, he is sitting with us in the screening room. He set the conditions for an experiment but refrained from synthesizing them." De

Duve's "La Région centrale" (-! The Central Region !-)[14] of Michael Snow, but above all *without achieving a synthesis*.

Like many others, I don't speak Corsican. Yet, in every street of Bastia, I have the unspeakable impression — a latent, bodily, almost visceral pressure of the material information, cultivated on this *Terre* and its soul that accompanies me as a friend — almost to hear the walls whispering, the Mediterranean sky echoing back to the sea that interrogates the citadel, the people I pass in silence. To see the colors, flavors and *architextures*[15] of this living together emerge without even asking for it; all these being *given data* (-! to be understood as an assembly of language data by ricochet as the famous *Lewis Caroll's portmanteau*[16] or ®-PRÉSENTED by *Marcel Duchamp* with his artwork *Trébuchet*[17] !-) of the Corsican language that speak to me of a territory, but which can only be understood by personally experiencing it. In bulletin n°22 of the *Observatoire des Pratiques Linguistiques*, published in December 2012 by the French Ministry of Culture and Communication, the following is reported:

> "Because of its special status, which gives it particular responsibility for culture and the environment, the Collectivité territoriale de Corse (CTC) affirms the importance of language as a social link, a rich heritage and a springboard for development. The State, for its part, organizes the universal teaching of Corsican in schools. The aim is to maintain and reinforce a bilingualism whose benefits are felt on the island, as they are everywhere else".[18]

Duve, Thierry. *Michael Snow, Les déictiques de l'expérience de l'au-delà*. In *Les cahiers d'art moderne, #50*, hiver (1994), Paris, Centre Georges Pompidou.

[14] Snow, Michael. *La Région Centrale*, 1970 - 1971, 16mm color film, (Canada) 03h15'.

[15] Lefebvre, Henri. *La production de l'espace*, 4. éd, Ethnosociologie, Éditions Anthropos, Paris, (2000), p.140. Also quoted by Gaëtan Le Coarer, *Ad Ibidem* [10], p.309.

[16] Caroll, Lewis. *Jabberwocky*, in *Through the Looking-Glass*, 1871, a poem in which Lewis Caroll triturates language and words, inventing the *mot-valise* which he calls *portmanteau* in reference to the French word *porte-manteau*.

[17] https://www.centrepompidou.fr/en/ressources/oeuvre/cj7ybrB Duchamp, Marcel. *Trébuchet*, 1917 - 1964, wood and metal, Ready-made, 19 x 100 x 13 cm, "lt stayed there on the floor and I would always knock against it at every moment. lt droves me mad and I said to myself: l've had enough of this; if it wants to stay on the floor, all right, l'm going to nail it" (Marcel Duchamp). "Resulting from a kind of laissez-faire, this ready-made 'imposed itself' on the artist. lts title is a chess term, a game that Marcel Duchamp played assiduously. lt refers to the deliberate sacrifice of a pawn destined to distract the opponent's attention from the true strategy. The work is a visual pun with multiple resonances, prompting reflection on the various meanings contained in the idea of fall". Centre Georges Pompidou, Paris. But "what remains on the floor" and what Marcel Duchamp "stumbles on" is also this necessary distancing of the experience of language, between the English and French elements which, through their *untranslatable architextures*, "produce by ricochet" a poetic horizon … With *the damned word of I* (-! In French *les MAUDITS MOTS d'i* !-) That is, at the risk of repeating myself, always in the experience of a wandering I-information and I-subject in the architexture: *how to use language*.

[18] *Le corse / u corsu* https://www.culture.gouv.fr/Thematiques/Langue-francaise-et-langues-de-France/Agir-pour-les-langues/Observer-les-pratiques-linguistiques/Langues-et-cite/Langues-et-cite-n-22-le-corse-u-corsu

Ill.04: Marc Veyrat / Société i Matériel, *i-REAL World ZERØ_04*, 2024 https://youtu.be/04jcQpOr8Og

Ill.05: Marc Veyrat / Société i Matériel, *Card i-REAL !-Positive Contact-? n°08*, 2024
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