Metaverse Revolution:

Art

Market

Futures

How a digital world where the virtual and reality meet is pushing the boundaries of art

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Metaverse:

A New Art World on the Move

The recent development a digital world where virtual and reality meet, is pushing the boundaries of art, gaming, and even commerce. As we see new platforms emerge, the doors are opening to countless new experiences using augmented, virtual, and mixed reality technologies.

It's no surprise, then, that digital art creators and art businesses have joined in and are exploring new ways to exhibit their work. What is even more exciting is that art collectors are adhering to the trend and finding how to experience artistic expression in a truly immersive manner. Digital 3D worlds offer so many advantages and opportunities that the metaverse is redefining even what it means to be an artist and what an artwork is made of.

In this manual, we will initiate you into a dynamic and variegated Art Metaverse World on the move. We will do so by introducing you to some key terms, by sharing the general lines of some case studies, and by exploring what kind of shifts the Metaverse revolution is bringing to the art world and beyond.

# Let's Begin from the Beginning: Web 3.0, Blockchain & NFTs

The role of art has always been to push the frontier of modernity into new and exciting domains. From Renaissance Masters to the Impressionists and the early 20th Century Avant-Garde, artists have created new ways of seeing the world. They have also embraced new mediums and new technologies to bring their vision to life.

Pablo Picasso once said that "in art there is room for all possibilities." That same spirit of creativity and exploration can be seen in the ways in which the art world is merging with tech in the era of the digital revolution. The blockchain and Web 3.0 have made of the artworld a more global and less exclusive domain. In fact, as blockchains are revolutionizing everything and the creation of non-fungible tokens (NFTs) is largely dependent on artists, art dealers and galleries are somehow losing their power and the art system is required to embrace less exclusivist and dated ways of proposing and selling artworks.

As a result, NFTs are the future, and a way for artists to gain global exposure without massive budgets, prominent patrons or a CV packed with a long list of exhibitions at prominent galleries and sought-after museums. At the individual level as well, the internet allows artists to find their audience anywhere in the world. Moreover, the use of blockchain can provide the authentication and irrefutable tracing of NFTs, which will essentially nullify the possibility of forging digital works of art.

We have not even spoken of the Metaverse yet, and you have read a few words you may not have heard of or of which you have little knowledge, such as: blockchain; Web 3.0; NFTs. Let's discover more and understand these words.
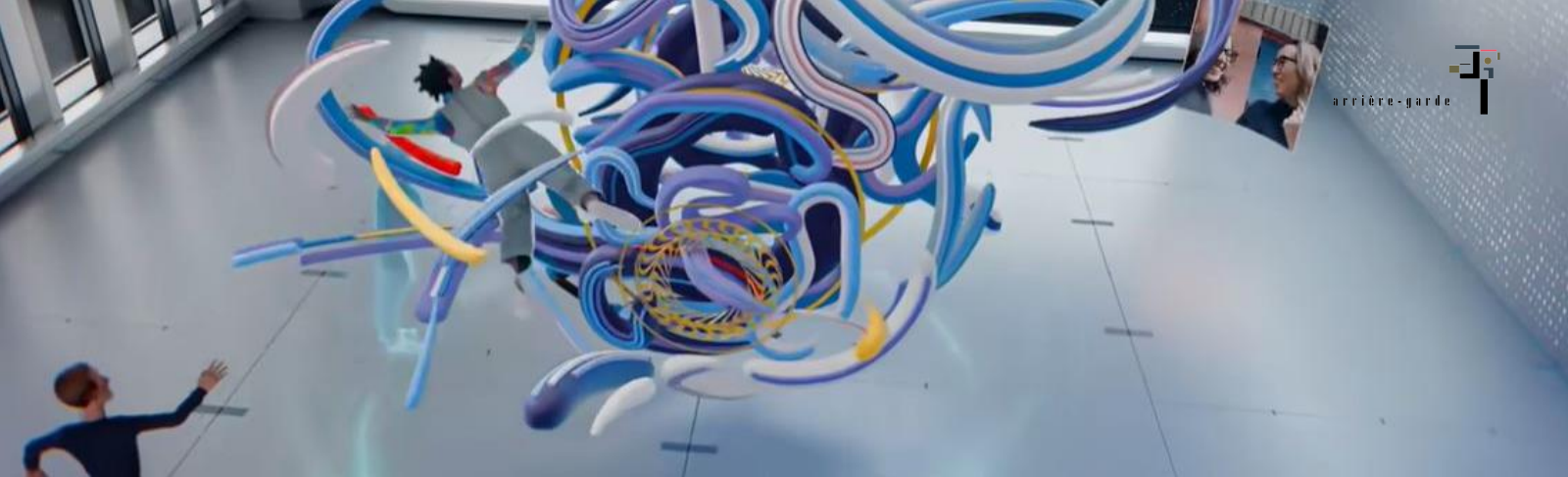
Blockchain

In a nutshell, the blockchain is a digital and online system in which the artist and the art collector don't need to depend on a third-party institution for it to work. Blockchain enables artists and collectors operating in the digital world to own their data and protect their sovereignty.

NFTs

NFTs (non-fungible tokens) are digital works of art and may be seen as any other JPG file. However, as they operate inside blockchains, and as the blockchain circuit allows a permanent and transparent public record of all NFTs, non-fungible tokens are indeed art that can be transacted in a closed circuit by sellers to buyers over and over in a long chain of recorded transactions.

Web 3.0

This technology empowers artists as makers, and safeguards collectors who buy digital art; moreover, it allows artists and collectors to do business without the middleman, that is, the gallery owner or the art dealer. Altogether, this is the Web3.0, and it is one of the newest realities in the artworld.

If you have little experience or knowledge of the Metaverse, you may think it has something to do with the new name for Facebook. For many, the term 'Metaverse' first entered their consciousness when Facebook changed its name to Meta in later 2021. At the time, many people assumed it was merely a passing trend, focused on gamers and younger audiences, with little or no relevance to them or their businesses.

Although it is undoubtedly true that the company now known as Meta would love to be synonymous with the Metaverse, it is only a small part of this bright new world – or worlds.

In order to explain you what the Metaverse is, firstly, we are going to answer the question by concentrating on the art that can be created there and question how this new Metaverse can benefit digital artists.

Secondly, we are going to provide more general information of its impact in business, focusing in particular on the technologies that are necessary to realize the Metaverse.

This because we believe that the Metaverse is not only changing the art market and the sector's business models, but also changing the world at large.

The Metaverse in a Nutshell

The Metaverse is any kind of virtual world where users or players can build and own digital goods. This could be an apartment building in New York City – or the Statue of Liberty itself. As long as no one else owns the digital version, you can use blockchain technology to buy it using digital currency.

Even if you have little understanding of them, you will have by now some understanding of non-fungible tokens (NFTs). This is how you own digital goods in the Metaverse. The decentralized nature and blockchain technology ensure that your ownership can be proved and the transaction is recorded.

It is not surprising that digital art is one of the major forerunners in the Metaverse. Art is inherently collectable and the value given to it comes from how valuable the potential owner deems the art to be. Before NFTs and the Metaverse, digital art could easily be reproduced. But now digital art is just like any other kind of art. The originality of digital art can now be shown.

Power to the Artist

Digital art sales skyrocketed in 2021-22 and the trend has only continued over the last year. There have been accusations of NFTs being the 'emperor's new clothes', but value is chosen by the market. Critics may dismiss the Metaverse– and NFTs in general – but for those who are interested in obtaining digital art, it is just like buying an original piece of physical art.

Supporters of this way of creating and selling digital art would argue that it is an even more honest marketplace – and a better investment for those buying. This kind of art will never deteriorate and the NFT aspect provides online copyright control.

Artists can profit from the initial sale of a piece of digital art. But then can also make money from future transactions on the same piece thanks to the way that blockchain technology and digital marketplaces, such as SuperRare, work.

The Metaverse defies precise description and is typically thought of as a network of 3-D virtual digital environments. The best way to understand it how it works is to imagine it like the internet of today operating in virtual reality. The most certain aspect of the Metaverse is that it is a virtual space where you, among other users, can communicate, transact commerce, and establish social bonds using your digital 'avatar'.

Users of the Metaverse are represented by their avatars. They are an individual's Metaverse identity, enabling users to participate in a variety of adventures and activities. In other words, an avatar is an image that you use to identify yourself online, and many platforms will allow you to personalise it and make it look and dress like you do in real life. The quality of avatars is a main topic of discussion in the industry, following feedback on quality at events such as Metaverse Fashion Week (which happened in Decentraland and that had 108,000 special visitors). Meta's Mark Zuckerberg lately faced criticism over the quality of avatars in his new digital experiences.

Metaverse galleries and art exhibits took off a couple of years ago or so as a logical response to the pandemic's seclusion. Since then, users have been enjoying interacting with one another and building stronger connections with art in the virtual domain. Most importantly, and regardless of their geographic locations, artists and fans have been interacting in this perfect virtual environment. You may consider getting a VR headgear to have a better immersive experience or exploring exhibitions by meeting family and friends physically located all over the Planet in a single Metaverse art show. The Metaverse can certainly help you building your art collection fast whilst allowing you to bond with the global artistic community as well as with new and old friends.

How does the Metaverse Work?

Paradigm Shift:
Some Case Studies

Nonfungible tokens will be the digital assets that help shape the Metaverse.

This is a significant paradigm shift, and artists must take the lead.

And what better way to lay the foundational groundwork for our future than to build a virtual house, or original art exhibitions and curate art spaces that could never exist in the physical gallery world?

Exhibitions & Galleries in the Metaverse:

The Case of Leading Spatial.io

When it comes to start exploring the virtual art gallery world, Spatial makes things easier than ever. If you're new to the world of VR spaces and art exhibitions in the Metaverse, you'll want to start by downloading the Spatial app and creating an account. From here, you can see a huge amount of art exhibitions online as a collector, and display your art in several standard and bespoke exhibition spaces as an artist.

As art fanatics and tech nerds alike, the team at Spatial specializes in all varieties of virtual rooms.

That means that creating or exploring a VR gallery on Spatial is not only easy but it is also optimized for the best experience possible. Thanks to the technology of Spatial's VR rooms, one can create and enjoy both NFT and non-NFT virtual art galleries for all sorts of audiences.

If you are an artist, here is what you need to know about making a VR gallery on Spatial:

If you're not using 3D assets and put them directlNFT files, then you're going to have a very straightforward experience. Just like any file importer, you'll take your 2D and y into Spatial. If you're using NFT's as a collector or creator, then you will want to integrate Spatial with your MetaMask wallet. There is a lot to love about the way Spatial works with other programs, and its integration with MetaMask is seamless and allows you a digital space to display your authentic NFT art works.

Next, it is time to curate your virtual gallery. From the web, Spatial has Auto-Gallery set up, so you simply need to select the assets you'd like to put up and click Add. Create a new room within the Spatial app in seconds. Not only will you find incredible default environments in which to display your art, but you can upload your own to make the entire room your art. Follow Spatial's guide to making these custom spaces for easy creation. You can also join an existing room if you wish to add the art to established meeting spaces or other virtual rooms.

If you are an art collector, here is what you need to know about VR galleries on Spatial:

Spatial has easy to manage tools for building the perfect gallery for digital art, and is the best place to build an impressive VR art gallery. Hence, it attracts highly qualified art professionals who select high quality art production solutions. Spatial is aware of the importance to retain users and customers to its online rooms, hence it has developed an easy-to-use platform where art lovers and collectors are able to click on artworks and go to the link where they can purchase it.

Spatial has successfully operated with several galleries and NFT companies. OpenSea for example, has a rotating art gallery they curate in Spatial. Plus, it offers audio and video resources to artists and VR art galleries that allow them to add just about any artistic work to Spatial and display it properly; and this means that the art range you can find in there is not only excellent but also all-encompassing.

Virtual art galleries are growing in prominence with the rise of NFTs, and Spatial offers everything that art specialists may need to display non-fungible tokens perfectly and efficiently. Consequently, and as Spatial has everything an artists or art business needs to build and curate the perfect Metaverse art show, you will find only the best NFTs as well as the best art production in general whilst navigating this platform.

The 'Decentraland Art Week 2022' Case

In the third annual Metaverse Decentraland Art Week, held on 24-28 of August 2022, curators turned to new ways to use the digital space to provide more interactive and authentic experiences of art.

The Metaverse world modelled its recent virtual festival after the real biennial art event, that uses public space to show art. In-person (IRL) festival-goers can walk through the city's large booths and working areas to connect with artists and brands outside traditional gallery walls.

Giovanna Graziosi Casimiro, the events and community producer for Decentraland, reported about this year's design concept: "The main value of this year's art week is to place art in spatial experiences. To achieve this, what we did is repurposing the public space in Decentraland."

In the digital world, galleries and art exhibitions are nothing new. Digital NFT art galleries have been implemented by companies such as Spatial, and traditional art houses such as Sotheby's are active in hosting NFT art events.

Only in Decentraland, there are six main art galleries that host popular NFT markets like Rarible, SuperRare, and KnownOrigin.

What makes this event different is how visitors interact with the art. According to the foundation, Decentraland expects significant engagement based on metrics from past events like Metaverse Fashion Week, that had 108,000 special visitors.

Casimiro stated that this is a top priority for the Decentraland team in developing these events: "Our team worked hard to bring new mechanics to Decentraland so that many of these art installations are edit-free interaction."

This can be seen in action via OpenSea's Infinite gallery, where users can stand in an

interactive hall of endless animated art. As reported by the team, this is the first time such a mechanic has been used in the Metaverse, and the community can use it in the repository.

As fascinating as digital art design can be, accessibility is still an issue for new users. Experts across the industry highlight education as a key factor in removing barriers to access. Casimiro said that creating accessibility and educational components to digital events is essential to keeping users engaged: "Eventually, we should always come out of the Metaverse with real knowledge. "I strongly believe that we should use the Metaverse as a tool to transfer knowledge and make it available to people."

Interactive art galleries, poetry readings and digital performances are the following frontier in Metaverse interaction. In July 2022, Metaverse infrastructure company Condense announced new tech to streaming IRL events live in the digital world.

Artist Krista Kim created the Mars House, a Metaverse property, during the height of the Covid-19 lockdowns in 2020. It was built with the 3D-creation tool Unreal Engine, which allows stunning visuals and virtual reality immersion. The Mars House was the first Metaverse property sold as an NFT, and it helped introduce the public to Web 3.0 and the Metaverse. Art on Internet bought the Mars House for 288 Ether, a cryptocurrency amount worth $512,000 when the house was sold in March 2021.

The Mars House shows the

world how artists can use the Metaverse to create healing spaces. Its design showcases Kim's meditative video art on LED ceilings and floors, creating a calming and relaxing environment akin to the Ryoanji Temple Garden in Kyoto.

Kim believes that love and human consciousness can be expressed through the Metaverse and therefore transcend physical space.
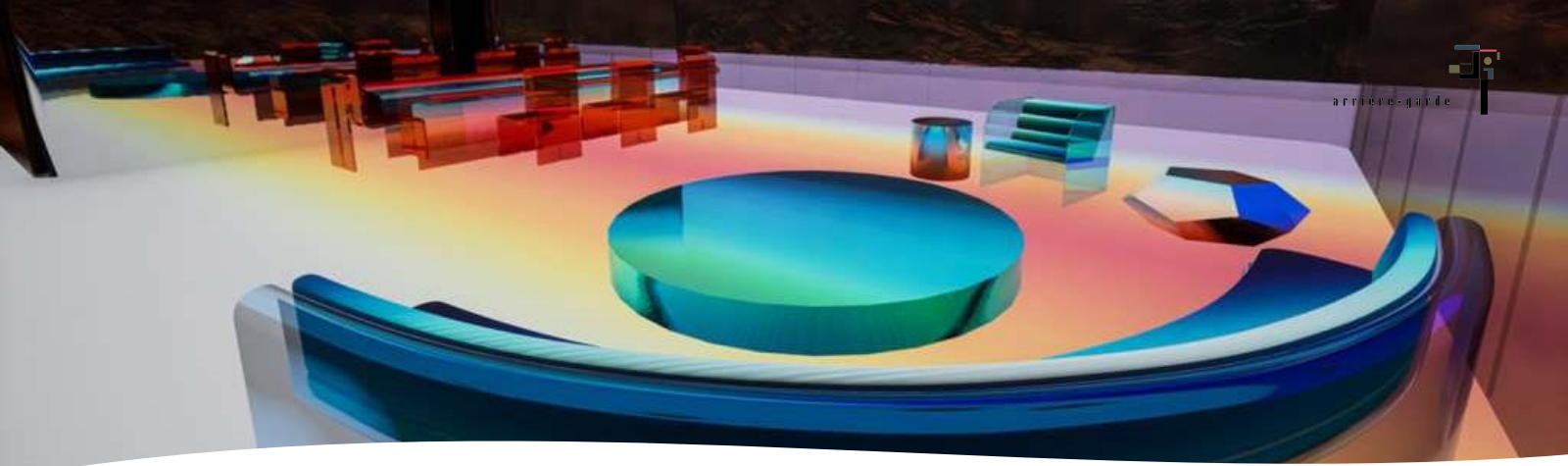
Further, Kim with her boyfriend Peter Martin, an immersive experience Director, worked on a Metaverse production studio and platform in partnership with Spatial. The production focussed on establishing a human-centred, creative Metaverse committed to the highest level of artistic world-building. The creators believe that fine art, human consciousness and cultural capital are essential components for successful Metaverse ecosystems. Art, education, health and wellness, tourism and relationships will thrive in our metaverse.

Kim and Martin are helping to create a Web 3.0 civilization, and they are highly inspirational for the ways in which they help us understand the significance of the responsibility of creating a healthy and safe Web3.0 for future generations. The Metaverse is changing how we live in the real world. It is creating new ways

of interacting, and these interactions must remain in harmony with the environment, with the nature of the human species as well as with those of every living being.

Don't be afraid to enter the Metaverse and explore a new immersive reality. You never know what relationships will be formed or what worlds you will discover in there.

The 'Occupy the White Walls' Case

Occupy White Walls is home to an extravaganza of incredibly imaginative, surreal art spaces that could never exist in the real world. An unparalleled opportunity for the creative and enthusiastic, regardless of their economic or social status.

Built by crypto billionaire artist Allan Banford, Occupy White Walls is an art gallery building MMO (massively multiplayer online) game; is the Artiverse: the latest Metaverse innovation, with a structure that can be readily replicated in other virtual platforms like Decentraland or The SandBox.

"The idea is for artists and creators to claim a virtual plot of land, build a gallery from a library of thousands of 3D architectural elements, materials and lighting effects, and then exhibit and trade art, offer services and host events – all within the virtual world of the Artiverse," Banford says.

That sums up what artists and creators do in the Metaverse: build their own virtual art spaces, fill them with artworks of their choosing before opening their doors to the world. The first exhibition at the Artiverse, for instance, is Banford's own digital art series "Zentai". The game also enables artists to sell their artworks both in-game and in real life through game currency and affiliate links to private websites and profiles.

For Banford, liberating art in the Metaverse makes a lot of sense in the Web 3.0 era – a defining factor that users increasingly interconnected and creating content across a decentralised network. "Metaverse allows artists to bypass gallery owners, curators and institutions to showcase their work and build a clientele based more on their talent than connections or corporate middle art man," he says.

Banford's sentiment points to an art market that counts heavily on dealers, collectors and auction houses who, channelling and deflecting the power of all other players, buy and sell art. And while the lofty art world in real life can be intimidating to some, virtual spaces rid of the museum façade and is shaking up the long-standing status quo. The Metaverse is envisioned as a place where artists and art buffs can feel at ease, a place to admire the ingenuity of other creators and interact with the larger art community anytime, anywhere they want.

This rationale chimes well with Alison Yang, founder of Hong Kong-based game studio Sometimes Monastery, whose art-centred VR game 'Forgetter' pushes the boundaries of how art can be discovered and experienced today. Players of the game enter the virtual minds of two fictional deceased artists: Wielding a vacuum cleaner and an axe, you smash up objects associated with past trauma, modelling them into pain-free renditions so they can be reused by the next generation.

"For great artists like Van Gogh, it's the pain and the trauma that's very important in his art. If we take away the trauma and the pain, can he still create superb art? That is the question we're asking," the game's co-designer Alan Kwan tells RTHK in a documentary. "We really want people to experience what artists are experiencing in the contemporary art world."

At the heart of it is the emotional experience and a deeper level of storytelling rarely seen in mainstream video games. The idea came about when Yang met the Parisian art collectors Sylvain and Dominique Lévy at an art game show in Shenzhen. The couple, who founded the dslcollection in 2005 featuring major works by 200 contemporary Chinese artists, has been trailblazing digital art spaces to improve access to art for wider audiences as early as 2009. "Forgetter" is their latest venture incorporating the dslcollection catalogue.

Yang believes merging contemporary art and technology in the alternative world is a sign of the times. "People, during the COVID-19 pandemic, were quarantined at home so they couldn't really go to museums. I think that back then, video games offered [and still offer] a solution to museums to access to younger or unusual demographics they couldn't access before," she says in the same documentary. "Where people were making video games for museums, we're making a video game as a museum."

Meanwhile, auction houses also jump in on the bandwagon, experimenting not just with NFTs but also with virtual spaces to exhibit and sell art. Recently, Christie's conducted an on-chain auction taken place entirely on OpenSea, the world's largest NFT marketplace. Tapping into the platform's existing technical infrastructure, collectors browse and purchase Christie's-curated NFTs minted on the Ethereum blockchain.

Noah Davis, Christie's head of digital art and online sales, is bullish on the current NFT boom. "Before NFT and blockchain technology, it was impossible to assign value to works of purely digital means. Now we can trace provenance, exhibition history and the authenticity of ownership in digital art and other assets in a secure

and permanent manner," he says.

Increasing ownership of digital art only adds to the appeal of virtual environments in which to view, share and trade them. Davis observes that "many of our collectors display their NFT collections on the virtual walls of their OnCyber galleries or on the premises of their Decentraland estates."

"I can easily imagine a future where what we used to refer to as 'online auction' is being held in a Metaverse auction house, where the bidding more or less mirrors what happens in our saleroom in real life," he adds.

That the art world is expanding and starting to spin faster in the convergence of physical and virtual universe brings with it an increasingly blurred meaning of the term "artist".

"Metaverse has opened new doors for creativity, not just for those creating visuals," Banford says, "The coders, content creators, 3D illustrators, flow planers, developers, computer engineers and every single person involved in the complex process of making these virtual worlds a reality are artists in their own right". The new world of art is on the move.

Metaverse & Business

Since the Metaverse has been applied to the business world, key players and consultancies have been falling over themselves to declare its huge potential, outdoing each other with the scale of their market forecasts. We want to provide a realistic picture of the Metaverse impact on business, focusing, in particular, on the technologies that are necessary to realize the Metaverse.

It is important to recognize that the Metaverse is not a new concept. The reason it is high on the agenda today is that we are seeing a rapid acceleration of development activity and usage adoption. This acceleration is driven by the convergence of three industries: gaming; collaboration and productivity tools; and social media and networks. The acceleration is also fuelled by the confluence of key trends in user behaviours, software, and hardware development.

Businesses beyond the artworld should not underestimate the importance and potential of the Metaverse. Put simply, it promises to be the future version of the Internet, powered with new properties that will open up new usages and business models — in a similar way to how the smartphone transformed the Web.

Forecasting the size of the market is difficult. If key enabling technologies are included, such as artificial intelligence (AI), Internet of Things (IoT), and blockchain, as well as the required digital infrastructure development, then the market could easily reach several trillion euros by 2030. However, we advise caution, as some of this market represents substitution rather than genuinely new market

space. Our more conservative view suggests an incremental market, excluding infrastructure, of perhaps €500 billion by 2030, with a 30%-40% growth. In any case, however you define it, the Metaverse market is enormous and very dynamic.

To help understand the Metaverse and its current development status, a six-layer architectural framework has been developed by experts.

Using this analysis, they concluded that, in contrast to what many observers are saying, the underlying technology to enable the Metaverse as the complete "future version of the Internet" won't be fully available for around a decade. This is something that businesses need to be aware of.

Instead of a single, unified Metaverse, businesses face today a world of unconnected

proto-metaverses. That said, there are still huge opportunities. Despite the remaining technological challenges, businesses need to take steps now to understand the current market and position themselves for the future.

In summary, experts believe that among all the trends and factors currently shaping the Metaverse, three of them are especially critical because they combine high potential impact and high uncertainty. These three critical factors are:

1) Immersivity. The development of new augmented reality/mixed reality (AR/MR) technologies that effectively overcome current technical obstacles would be a strong accelerator of new usages in the coming years. In the same way that smartphones made the digital economy shift from computers to mobiles, we believe that user-acceptable AR/MR glasses would drive a similar shift from screen to Metaverse.

2) Interoperability. Interoperability is essential to provide a true seamless experience to users and to allow them to share resources, irrespective of their access platform. However, due to diverging interests between vendors, users, and other players in the value chain, there is no guarantee that this will be achieved.

3) Abundance. In the physical world, scarcity drives the value of assets in a market economy. In the traditional digital economy, since a digital file can be duplicated at no cost, scarcity was reintroduced artificially through systems such as digital rights management. In a virtual world with blockchain and non-fungible tokens (NFTs), a new economic paradigm of 'abundance' may appear, implying a more fundamental value shift from physical assets to experience and, perhaps, status. The extent to which this will happen, and its implications for business, are uncertain.

New Frontiers: The Digital Art Collector

A good way to start collecting or to expand your current art collection through a fresh perspective, and by selecting from a virtually endless and all-comprehensive archive of interesting artworks, is to go online and Google 'Metaverse art gallery'. Metaverse art galleries are cutting edge ones which have embraced the future and new ways of showing art through the technological possibilities of Virtual reality (VR). We are proud of being one of them!

Many Metaverse platforms are introducing gallery spaces. In these spaces, art curators and dealers are pushing the boundaries of what an art exhibition can look like, creating original narratives beyond the NFT art media and including virtual versions of physical artworks, such as paintings, prints, drawings, and sculptures; which can be seen in the virtual world from the comfort of your desk or sofa before being purchased online as real objects to be enjoyed in the material world.

The world of VR exhibitions is expanding. Therefore, artists are increasingly joining Metaverse art galleries to exhibit their work, particularly the most innovative, high-tech and visionary ones. The trend is so massive and relevant that even mega global galleries and hyper traditional auction houses are beginning to exploit these venues by relocating their exhibition spaces (the so called 'white cubes') to the Metaverse. The migration of the big players of the art market to the virtual world is what is primarily responsible for the rise of interest in this category. For instance, in the Voltaire Art District of the famous Metaverse platform called Decentraland, Sotheby's has opened a virtual art gallery. Unfortunately, starting an art collection by browsing in the Sotheby's Metaverse will require a six-figure budget per pop, as it is hard to find items under a million in places like that.

A B O U T U S

We are a Metaverse Art Gallery which believes in a new future for the Art World in the Post-Digital Era.

We push the boundaries of Contemporary Art by curating VR exhibitions with art works by exceptional talents who are socially, ethically, and politically committed to the making of a more equal, sustainable and fair World.

Our Programme of Virtual Reality Exhibitions explores the most current and pressing matters in a globalised human hub.

We are for Art Collectors interested in technology, social equality, ecology, scientific development, and alternative perspectives which improve the prospects of Planet Earth.

In recent years, there has been a democratisation of the collecting world, and a trend against the remoteness of the 'white cube' and its sense of snobbism and exclusivity. We support and promote this process, as the collector's space has expanded to a younger, engaged, and more aware audience.

For us, Art in the Metaverse, and online sales, are tools for the democratisation of visual culture and the most effective and far-reaching way to connect collectors with artists. For information and art advisory contact us: info@arriere-garde.co.uk | +44 (7) 388 031491, or visit www.arriere-garde.co.uk

All the art shown in our Metaverse Exhibition Programme can be acquired in our Online Salerooms. Opening soon in February 2023 at www.arrieregarde.co.uk

arrière-garde

About Kalinca Costa Söderlund, PhD

Director & Chief Curator

Kalinca is a hardcore academic turned into a business woman. and is the Founder of Arrière-Garde.

She holds a degree in Fine Art from Central Saint Martins School of Art and Design in London, an MA in Contemporary Art Theory and Criticism from the Department of Art History and Theory at the University of Essex, and a PhD in Art History and Theory from the School of Philosophy and Art History at the University of Essex. Her Doctoral thesis 'Modernismo and Patronage in Brazil, 1917-1949: the National versus the International' (2017) analyses art in Brazil from the Modernism of the early 20th century to the official arrival of Abstractionism at the MAM-SP in 1949. It is divided into two parts, and considers the political and socio-cultural realities and the nationalist and internationalist currents that underpinned the two historical periods.

Her research has been funded by the Arts and Humanity Research Council (AHRC). It has been presented internationally at the (CEB), University of Salamanca - Spain (2021-2022), the Universidad de Montevideo (UM) in 2019, the (LASA) Congress in Puerto Rico - USA (2015), the (ESAP) in Portugal (2015), the (LAIS) at Stockholm University (2012-2015) and Södertörn University (2014) in Sweden, and Peking University in China (2012).

Kalinca has published articles on the modernist artist Tarsila do Amaral, including in the RIHA Journal (2016), and on the contemporary artist Laura Lima in the Journal of Art History by English publisher Routledge (2015). She has curated exhibitions internationally, for the Brazilian Carnival Festival in Spain, for Bonniers Konsthall in Sweden and for private galleries. She is a member of Brasil de Nações, a cultural collective in Salamanca, Spain. The collective provides the city of Salamanca and its community with a comprehensive overview of Brazil and its culture.

About David Bălica

Composer & Sound Production Advisor
https://soundcloud.com/david-balica

David Bălica is a composer, musician and actor based in London. He was initially trained as a classical pianist, and expanded his musical vocabulary to encompass Jazz, Modernism, Atonality and Spectralism, especially in his composing style. Bălica currently studies Composition and Classical Singing at Trinity Laban Conservatoire of Music and Dance, under the tutorage of renowned composers Douglas Finch, Edward Jessen, Sam Hayden and Dominic Murcott.

Bălica's past credits include hosting and organising the two recitals 'A Summer's Modernist Venture' (2022) and 'No Frontiers: A Fusion of Romanian Culture and the World' (2021), both at the Romanian Cultural Institute in London. He is a member of the Goldsmiths Choral Union, with a show involving a performance of Haydn's 'The Creation' at the world-renowned Cadogan Hall. Bălica has also participated in Operas at Glyndebourne, one of the most prestigious opera houses in the UK, with his latest performances there, so far, occurring in March 2022 in the Opera 'Pay The Piper'. This production has subsequently been awarded as the 'Best Opera Concert' at the 2022 YAM Awards in Bruges, Belgium.

In the April 2022 concert 'La Musique D'Ambeublement' organised by the contemporary ensemble Apollo Consort, Bălica's first Aleatoric composition 'Voce Peste Voci' was premiered. Bălica regularly performs and premieres vocal works with the Puzzle Piece Opera Company. In June 2021, Bălica premiered his 'Fantasia in Bb Minor – Beyond the Moonlit Sky lies the Truth' for the New Lights Contemporary Piano Festival in Greenwich, whilst also having premiered his earlier works with the Edison Ensemble earlier in his career, respectively in February 2019 and February 2020 at the Lambeth Warehouse.

About Bruno Macedo

Metaverse Producer

Bruno Macedo is the co-founder of Rito, a Brazilian company specialised in developing immersive learning experiences. As an educator and futurist, Macedo disseminates content about the Metaverses and works in consultancy, helping his clients with original solutions tailored around the post-digital society. He has spent the last few years experimenting with emerging technologies such as artificial intelligence, augmented reality, and virtual reality in order to create 3D art and digital experiences.

Macedo is the Head of Metaverse productions at Arriere-Garde, and has knowledge in 3D development software such as Blender, Spark AR, Unity, Web3D Three.js, Stable Diffusion, and Spatial, among others. He is one of the top-15 Brazilians who stood out the Spark AR Filters Global Awards on Instagram, in July 2022. In 2018, Macedo was one of the speakers of Tedx in São Paulo and was nominated for the 'Most Valuable Futures Methodology' by the Association of Professional Futures.

About Carlos Rodrigues

3D Model Designer
https://www.instagram.com/cauirodrigues/

Carlos Rodrigues is an architect and 3D model designer who lives and works in São Paulo, Brazil. He holds a BA in Architecture and Urbanism (2018) from the Centro Universitário Moura Lacerda (CUML), and excelled in the discipline of 'Contemporary Critical Theory of Architecture and Urbanism' whilst on a postgraduate course at the Faculdade de Arquitetura e Urbanismo da Universidade Federal de São Paulo (USP).

Rodrigues' interest in Fine Art led him to work in the educational department of the 'Museu de Arte de Ribeirão Preto' (MARP), and to be part of a project group focussing on artistic processes at Hermes Artes Visuais. As an independent art institution, Hermes Artes Visuais has operated, since 2011, to fulfil the gap between education and the art market. Through courses, debates, exhibitions, collective proposals, artistic residencies and project groups, this institution has sought to promote the critical awareness of artists, in a space where theoretical practices are linked to artistic production. As an architect, Rodrigues specialises in residential and interior design projects.

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