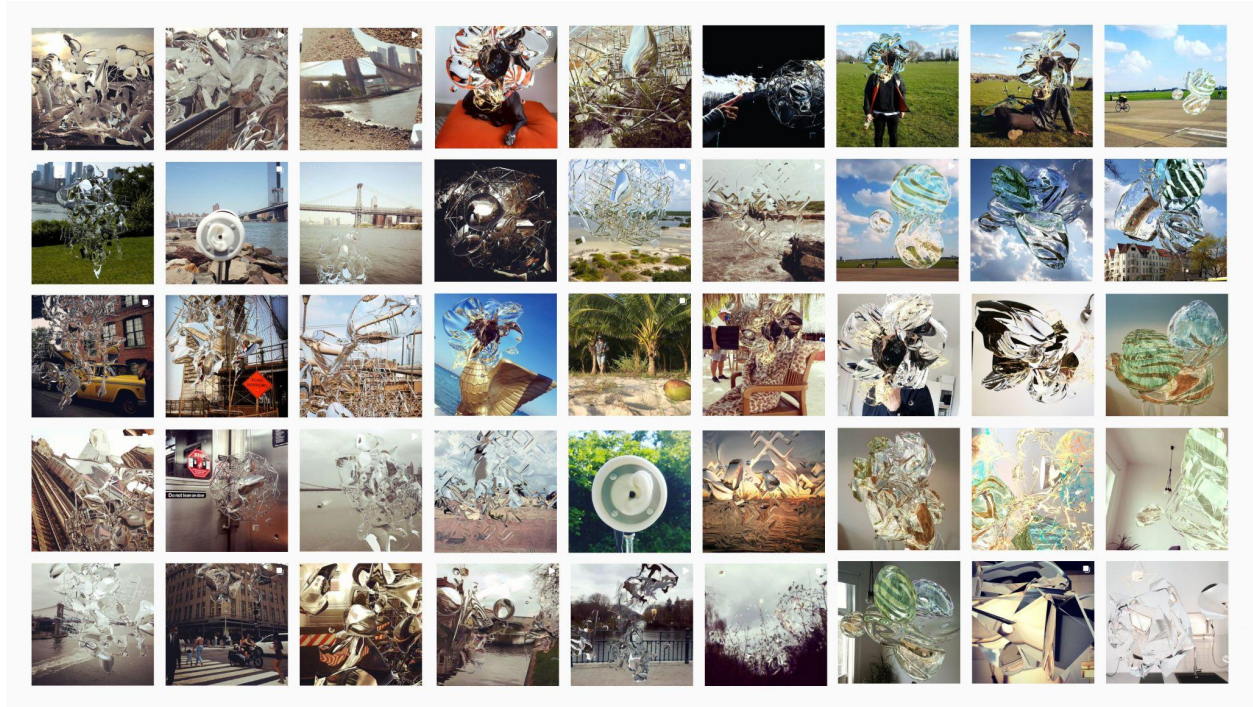


# Extended Reality Composition & Liminal Narratives

Julian Bonequi

<https://www.julianbonequi.com/> | [Curriculum](#)

AUGMENTED REALITY RESEARCH AND DEVELOPMENT 2020-2021 -> <https://www.instagram.com/holofrenia/>



EXTENDED REALITY PROJECTS 2016-2021

**Umwelten**  
Berlin 2019-2020  
Virtual Reality Interactive Composition

Awarded and commissioned by the Konzerthaus Berlin. Premiered on September 2020.

[LINK to AWARD](#) | [LINK TO VIDEO TEASER](#)

Umwelten, an interactive allegory to nature and nonhuman realm as a compositive exercise of deep listening, playing with the idea of the physicality of virtuality and its lucid primitive organicity, where the environment is us too.

## CREDITS

Umwelten – Umwelten 'An Interactive Composition in Virtual Reality' by Julian Bonequi & Mark Barden,  
in close collaboration with the Konzerthaus Berlin 2019-2020.

Julian Bonequi: Interaction Design, 3D Art Concept, Modeling & Animation, VR Integration and Development  
Additional Credits: Mark Barden: Sound Design and Music Composition ///

Music Interpreted by the Konzerthausorchester Berlin  
In collaboration with the composer Mark Barden,  
the Konzerthausorchester Berlin,  
and the HTW, Hochschule für Technik und Wirtschaft Berlin



HOLOPHRENIC THEATER  
**VOICE CHANNELING + CODED LIMINALITY**  
 2010-2021

My sonic research is focused to vocal trance channeling and liminal narratology under the scope of a concept I've developed over the last years named Holophrenic Theater. The project compiles cathartic rituals hybridized with electroacoustic setups, interactive scores, selfdeveloped virtual and augmented reality interactive interfaces, as well as coded automatons for installations and live performances.



# ON BECOMING HUMAN

Tidal Cycles open source software composition

All voices and code by Julian Bonequi.

\* Published on July 2021. Produced in Berlin, June 2021.

## LISTEN COMPOSITION

ABOUT EVERYTHING

LUCA

COMMUNITY COLLABORA

resonances

## ON BECOMING HUMAN

BY HOLOFRENIA



*It's not warming, it's dying*, said Milton Glaser's 2014 campaign that sought to create a sense of urgency around climate change. The phrase has been taken up by Timothy Morton and Dominic Boyer in their book *Hyposubjects: On Becoming Human* and, in turn, articulates the following piece of Holofrenia, composed and programmed expressly for LUCA. "On Becoming Human" interweaves percussions, voices and strings that generate echo landscapes of a dying world. The result:



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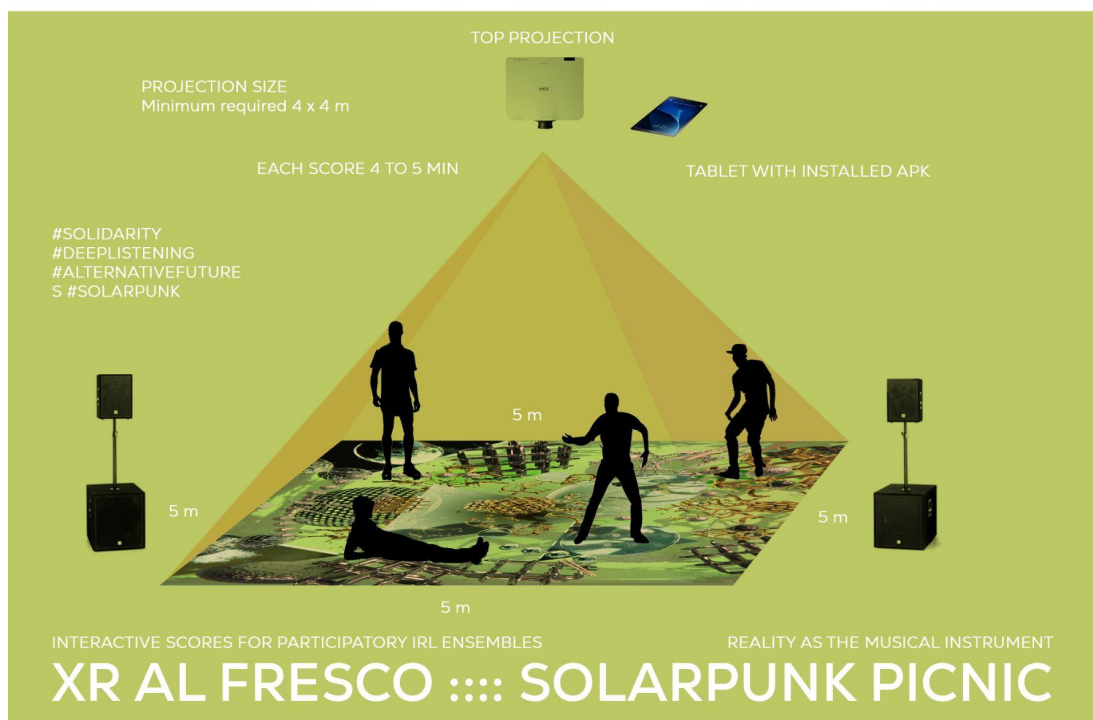
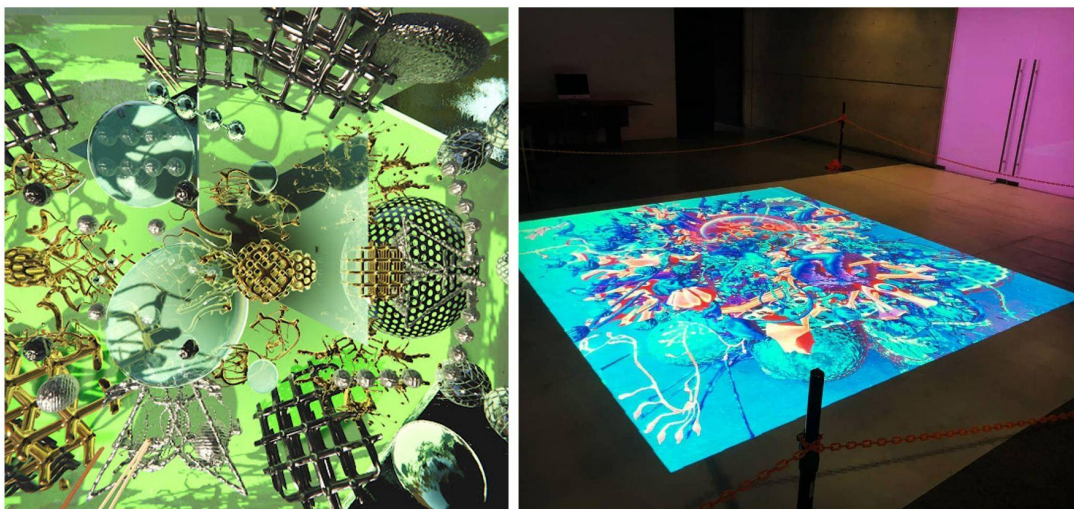
DEMO for one hand, one android device and 4 printed scores.  
SETUP in human scale activated with fullbody

***Interactive Scores, SolarPunk and Invisible Music.***

And if the scores become the instrument, as well as an interface for participatory interaction, in which the bodies of the performers and their orchestrated movements activate the ever-changing composition with more than 200 possible interactions and around 1300 grouped voices in sextets and octets choirs, highlighting the delicacy with which we affect the invisible - as well as the need for participatory dynamics, even in pandemic times, but emphasizing the importance of taking a critical and responsible position against Digital Isolation, where human relationships, and the physical contact of the creative and the organic - while socializing - should never perish.

HOW IT SOUNDS LIVE? -> [Bandcamp Demo Release](#) /// CREDITS: Interaction Design, 3D Modeling & Rendering for Printed Scores; XR Composition, Original Idea & Sound Design by Julian Bonequi. All voices interpreted by the author.

The main objective of the Holophrenic Theater concept was to develop organic day to day interfaces as extended reality "supernatural"- physical prosthesis, or as in this specific case of, as an IN REAL LIFE participatory experience of Extended Reality al Fresco.



## **.CODEX HOLOPHRENICUS**

**Mexico 2019**

Augmented Reality App and Installation  
for Interactive Codex



Selected poems in 26 Mexican Indigenous Languages.

The user can listen and interact with the Indigenous excerpts of poems selecting them over the augmented reality application while exploring 3D animations over the printed Codex.

### **GALLERY OF PICTURES**

Commissioned by the Secretary of Culture  
in collaboration with  
the National Institute of Indigenous Languages  
and the Centre for Digital Culture,  
for the Pavilion of the 39th International Book Fair of Oaxaca  
and Guadalajara.



[VIDEO - CONFERENCE 2018](#) <-- A guided collective choir with 80 attenders  
This could be my proposal for participatory immersive workshops



The Holophrenic Conference is a hybrid presentation about the physicality of virtuality, where reflections of a poetic nature and Virtual Reality demos are shared with live activated apps, from the perspective of transmedia, digital technologies, and dreams as a ritual tool of science fiction.

This conference is considered itself as a performative piece, guided by a score of actions and demonstrations sharing the progress of the HOLOPHRENIC THEATER concept, and what better way to talk about the Holophrenic than in a format of representation, interpretation and reading of extended realities and immersion, where the activation of the interfaces is part of the explanation.

**.THE DEATH OF THE ANTHROPOCENE**  
**Berlin-Mexico 2016-2017**

Winner of the CTM Festival Radio Lab Open Call

50 minute length radio streaming GERMAN VERSION / RADIO [LISTEN](#)

43 minute length sci-fi RADIO-DRAMA | ENGLISH VERSION <https://vimeo.com/208523198>



**THE DEATH OF THE ANTHROPOCENE**

**German Version / Credits:**

With: Stefan Kaminski.

Artistic Text Direction: Götz Naleppa and Bonequi.

Original Script: Julian Bonequi.

Composition and Realization: Julian Bonequi.

Mixing and Mastering: Santi Rodriguez and Bonequi

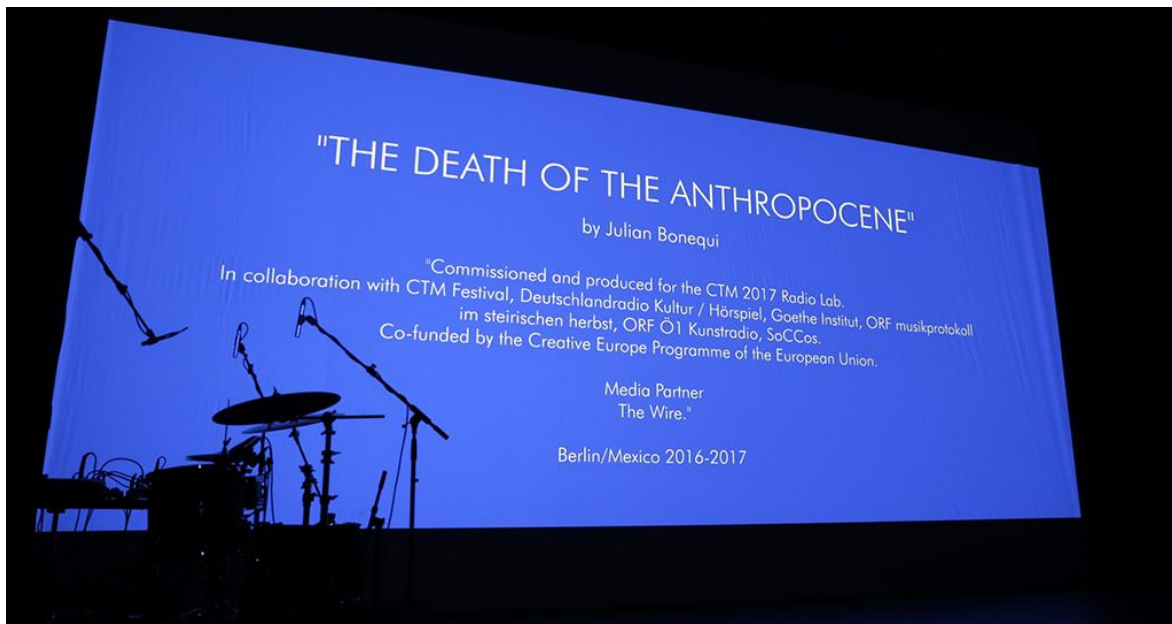
**English Version / Credits:** Live Sound Recording at CTM Festival, HAU2, Berlin 04/02/17.

Original Idea / Script / Voice Characterization / Composition / 3D Art & Animation / Music Composition / Live Performance by Julian Bonequi.

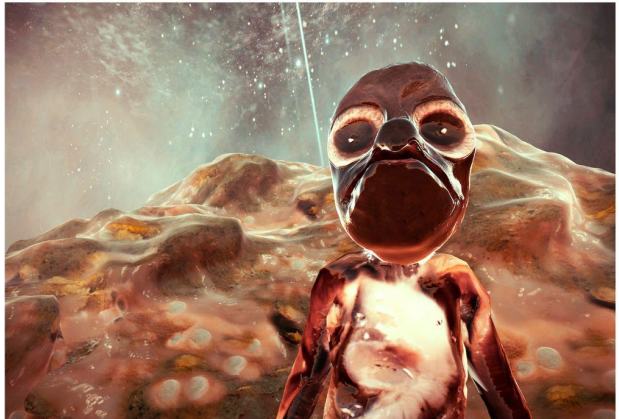
"The last 33 minutes before the end of the world.."

"Commissioned and produced for the CTM 2017 Radio Lab. In collaboration with CTM Festival, Deutschlandradio Kultur / Hörspiel, Goethe Institut, ORF musikprotokoll im steirischen herbst, ORF Ö1 Kunstradio, SoCCos. Co-funded by the Creative Europe Programme of the European Union. Media Partner: The Wire.

Juror Ole Frahm comments: Julian Bonequi's 'Death of the Anthropocene' starts from one of the most disturbing moments in radio's history, Orson Welles famous radio drama 'War of the Worlds', which aired live on Hallowe'en in 1938. Bonequi is less interested in the myth about this broadcast and the panic that it caused (or what the media made out of some reactions), but more in the broadcasted text of Wells' adaption. While in 'War of the Worlds' the aliens are hostile, do not talk and destroy all that is living, Bonequi's multi-layered, humorous and strange adaption reminds us of the fact that Wells's fantasy is not fiction anymore. I am looking forward to a disturbing performance."







ANTAGONY. VR Chamber Opera 2016-2018

Duration: 19:30 min (7 scenes, 3 movements) | 3 versions:

- a) Live Performance for Oculus Rift
- b) Contemplative VR Installation
- c) Contemplative Experimental EP for Oculus

The story resembles the failure of a society full of ideologies that never correspond to references of reality but only to imaginary obsessions of control.

Live Performance @ 2018 / Interpreter: Julian Bonequi [First Movement of Antagony]

Please watch and listen -> <https://vimeo.com/292877625> Length of the Teaser: 8:50 min

Exhibition @ Washington DC, Halcyon Arts Lab 2018 <https://vimeo.com/297625047> Installation Teaser

Link to 360° Video for Samsung Gear Virtual Reality Headset Experience [Second Movement of Antagony]

<https://www.youtube.com/watch?v=3Oo9CFm8hyl>

Detailed weblink of the project <https://teatro-holofrenico.itch.io/antagonia>



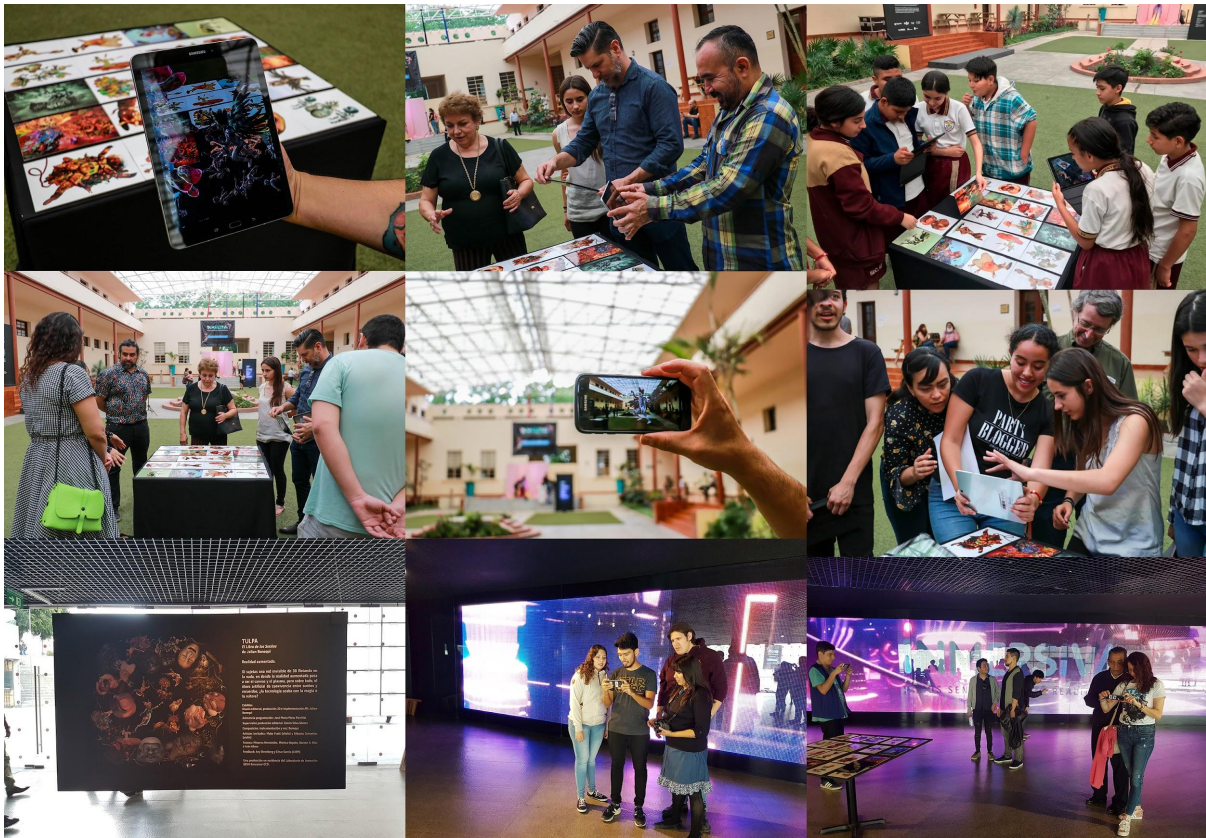
**.TULPA. The Book of Dreams-  
AUGMENTED REALITY 2018**

Awarded by the Immersive Laboratory,  
Centre of Digital Culture, Mexico

Tulpas interacting in Real Life <https://vimeo.com/295211845> + [GALLERY OF PICTURES](#)

Credits: Original Idea, 3D Art & Animation, Programming, Gameplay and Music Composition by Julian Bonequi

If you hold an invisible network of 3D floating in the nothingness - in which the augmented reality - happens to be the canvas and the plasma, but above all, the artificial womb of coexistence between dreams and memories, does the technology end with the magic or reiterate it.



Founder of Audition Records [Berlin-Mexico], as guest curator has worked with Akouphène Festival in Geneva; Salon Bruit in Berlin, and in Mexico with the Ex Teresa Museum and with the Centre of Digital Culture.

#### **CURATORIAL PRODUCTION**

2013-2019 Mexico City

Coordinator of the independent Artist-In-Residence Project at "Laboratorio Artes Híbridas"[Hybrid Arts Lab] | [AIR-MEXICO](#)

2014-2015 Mexico City

Curator and radio host of "Ruido A Ciegas" [Blind/Noise Dates] at the Centre of Digital Culture. [ARCHIVE](#)

2014 Mexico City

Curator at the Ex Teresa Arte Actual Museum. Serie: "Audition Records" [Live Recording Sessions]. [ARCHIVE](#)

2014 Geneva

Curator of "Voix Brutes" at Festival Akouphène [ARCHIVE](#)

2013 Berlin

Serie: Quota/Unquota [Female Soloists working in Berlin], at Lichtblick Kino, Salon Bruit e.V. [ARCHIVE](#)

2012 Berlin

Curator of Quelque Part at Feed Soundspace. [PROGRAM](#)

2012 Berlin

Curator of RAM. Radical Animation and Musik at Lichtblick Kino, Salon Bruit e.V. [PROGRAM](#)

2012 Berlin

Associate Curator of The Ohrengala Series at Bei Roy e.V. [ARCHIVE](#)

2010 to present. Berlin-Mexico

Curator and founder of [Audition Records](#)

As publisher, producer and curator:

103 RELEASES // International Database of Audition Records 2010-2015 [Catalogue](#)

33 RELEASES // ART IN RELEASES COLLECTION 2013-2021 [Catalogue](#)

