2021 **CATALOGUE 1**

INCUBADORA

P O L I E D R O

FOR THE FUTURE OF CREATIVITY AND EXPERIMENTATION IN ARTS + TECHNOLOGY

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ABOUT ***US***

Incubadora started in May, 2021, from the beginning integrated in the creative community of the Near Protocol ecosystem and focused on being a laboratory for experimentation in arts + technology.

We define ourselves as a platform to promote the collaboration between artists, academics, curators, creatives and cultural practitioners. Due to the increasing precarisation of the cultural sector and artistic labour, we intend to ideate emancipatory solutions and help reshape the traditional art ecosystem using blockchain and DeFi purposes.

The concept of DAO (Decentralized Autonomous Organization) interested us right away. A DAO is a user-governed collective organization with transparent rules and mechanisms underwritten by distributed ledger technologies. Compared to traditional hierarchical organizations, DAOs enable rapid scaling of user participation and agency in making decisions, leading to their operationalisation in a number of advanced virtual environments.

It seemed the perfect way to experiment with some of the ideas we had been trying out in the past. So, when we created Incubadora DAO, we proposed ourselves to create an artist-run digital space, creating a platform in which artists and developers from the Portuguese-speaking world can propose new ideas, meet and collaborate; build a community around the NEAR ecosystem, where everyone can have a voice; organize events, workshops, talks and online art residencies with mentorship, connecting curators/researchers and artists; create opportunities for emerging artists and cultural practitioners; operate as a gateway for Portuguese-speaker artists to enter the NEAR community, helping to clarify questions and possible difficulties; connect with other DAOs to experiment and implement governance solutions; connect with other physical projects and spaces in order to organize physical events; recruit talent through institutional connections (universities, observatories, research institutes, other 'mainstream' art organizations) and bring them to the NEAR ecosystem; research, experiment and implement news ways of organizing artistic expressions, collaborative efforts

and financial rewards for participation, enrollment, and creation of artistic endeavours, and promote collaboration between artists and DApp developers, in order to lay the foundations for spontaneous group collaborations between artists, researchers, curators, creatives and cultural practitioners, finding new ways of working and being paid for said work and respond to the increasing precarisation of cultural labour and help unfranchised artists bypass traditional institutions and find peers to collaborate with.
This was, and still is, somewhat of an alternative reality.

All Incubadora founding members come from highly active professional roles in traditional institutions, and this has been an unparalleled learning experience. It has been specially useful in fighting the precarization of the artistic field.

Nowadays, artists and curators find themselves in the centre of an ever changing world, in which their role is at the same time important and unimportant. Every online platform uses, in some way, artistic content, and curatorship is everywhere, from Netflix to Spotify to the algorithms platforms like youtube use. We believe artists and curators cannot run from this reality, in any form it appears. They have to deal with it, face to face. The metaverse concept was invented by Neal Stephenson in the book Snow Crash and represents a collective virtual shared space, created by the convergence of virtually enhanced physical reality and physically persistent virtual space, including the sum of all virtual worlds, augmented reality, and the internet.

The word metaverse combines the prefix “meta” (meaning “beyond”) with “universe” and is typically used to describe the concept of a future iteration of the internet, made up of persistent, shared, 3D virtual spaces linked into a perceived virtual universe. At present, the metaverse is set to be shaped mainly by the interests of large corporations and mass markets. Artists and cultural practitioners should not run away, but engage in the construction of the metaverse. Its shape is taking form as we speak.

John Perry Barlow, in his ‘A Declaration of the Independence of Cyberspace’ talked about the home of the Mind. For Barlow, cyberspace was outside of the State borders. However, state and corporate power ruled the Internet since, with some notable exceptions. When Incubadora started, we felt this vertigo of, once again, dreaming about a decentralized, open space, where we could develop strategies outside of the status quo. It was as if the cyberspace utopian dreams were once again reborn. Then it was the World Wide Web, and now is Blockchain and Web 3. It is curious to see that some parts of the ‘real’ world that Barlow and his kin despised, have been adapted and included in this new version of the ‘future’, concepts like property (NFT). It means these dreams are also evolving, and putting on new clothes. These are truly exciting times. Hundreds of thousands are gathering online to rethink these issues, and to, again, experiment with that elusive material, the future.

This is the genesis of Incubadora DAO.

We want to thank the entire NEAR Protocol community. Without the right environment, some of our ideas would have never been implemented.

We want to specially thank the Creatives DAO for supporting this project, and many others, always with a friendly face. We want to thank Microchipgnu and Naturalwarp for supporting this project in its infancy. Also we'd like to thank Emanuella Komatsu, Sérgio Eliseu e Gigoia Studios for the educational contributions to this program.

And finally, we want to thank all six artists, Francisco Lourenço, Hugo Lami, João Melo, Natália Loyola, Nico Espinoza e Victor Gonçalves for accepting our invitation, even if they didn't know exactly what was being proposed. Poliedro VR and New Media Artistic Residency was an adventure they agreed to onboard with us.

POLIEDRO — ARTISTIC RESIDENCY ABOUT NEW MEDIA AND VIRTUAL REALITY

Poliedro is the first project of Incubadora: an online residency that emerged from the idea of gathering different types of artists in the same environment, artists who use non-digital methods in their practices and new media artists, in order to create a territory for discussion and sharing, inside and outside the artistic universe.

Within the field of new media we see the development of Virtual Reality (VR), still in its infancy, which since its approach to visual arts has generated many relevant discussions that deconstruct or at least bring to light some definitions of materiality, presence and absence, immersiveness, three-dimensionality, art consumption structures, among many other definitions.

It is such a potent theme but one that needs the development of ideas around it, being still a very new theme for most artists, who sometimes lack empirical and theoretical references.

This residency was created for this purpose: to bring people together to experiment, discuss ideas, learn techniques and get to know new ways of thinking artistically speaking.
The residency program happened in 17 sessions including practical and theoretical workshops, talks, webinars and meetings for sharing artistic processes and individual poetics.

Six visual artists from different backgrounds participated: Francisco Lourenço (Animation), Hugo Lami (Multimedia), João Melo (Painting), Natália Loyola (Photography), Nico Espinoza (Sound Art) and Victor Gonçalves (Drawing).

VIRTUAL REALITY — GENERAL CONTEXTUALIZATION AND FRAMING IN THE ARTISTIC FIELD

BY **SÂMIA SIQUEIRA NEVES DA SILVA**

The representation of reality and imagination has always been part of the history of humanity manifesting itself in a myriad of forms. Throughout time we have seen those forms range from orality, primitive drawings, paintings, literature, cinema and the most varied human expressions. With the current advances in computer and information technology a new tool, one that offers us new possibilities of perceiving those representations, is becoming firmly established in the current social context: it is the so-called Virtual Reality technology.

Through an immersive media experience that replicates a real or imaginary environment, virtual reality emerges as a technology that allows its users to interact with a digital world represented in such a way that they seem to be "there". This technology then brings a new paradigm of interaction between its users and computer interfaces by enabling the former to feel they are inside the interaction interface itself. This relationship is possible because the user enters the virtual space of the applications and visualizes, manipulates, and explores the application data in real time using their senses, particularly the I three-dimensional movements of the body, and by means of unconventional devices such as a viewing helmet, controls, gloves, and others, the user can interact with the space by using their hands, for example, to point, grab and perform other actions.

The interest that grew in more recent years within the corporate and business sector in this technology was largely due to the creation of the Oculus Rift, virtual reality glasses created by Palmer Luckey released in 2012 through crowdfunding (Borba, 2018). Less than two years later, Facebook acquired the developer of this equipment for two billion dollars, an investment that shook up the virtual reality sector. This acquisition reflected on the other companies linked to the technology sector, which, based on the projections, speculations and promises of this rising market, also began investing resources in the development of this technology and are currently providing equipment that exploits virtual reality. We can easily see how much this technology is becoming increasingly present in our daily lives and has transformed the way we relate to the digital realm.

In the artistic field, it is already possible to find artists and cultural institutions that often work with virtual reality. Thus, the main technology companies have sought to promote partnerships with artists to advertise the potential of their products, and these same companies have also developed specific platforms and applications for artists to create content in virtual reality formats. Established artists, such as Marina Abramovic, Anish Kapoor, Cai Guo-Qiang and Jeff Koons, are some examples of artists who have been invited by technology companies to produce works in virtual reality and experiment with these tools (or this tool) to demonstrate how it can develop as another means of artistic creation. Although it is possible to identify other initiatives of this kind created at the end of the last century, only in recent years the application of this technology in cultural institutions or art spaces has developed more intensely.

This occurred because, until recently, the high cost of virtual reality equipment and interaction devices, along with the difficulties of usability, creation, operation and maintenance of the system, posed major barriers to the widespread use of this tool not only in these spaces but also in other fields.

As virtual reality matured and equipment improved, along with a decrease in costs and an increase in the quality of the experience provided, the potential for application of this resource began to develop more strongly in art as well.

Universities and art institutions have since then followed this trend, and today we can find art courses focused on teaching, debating and producing virtual reality based content.
In an effort to equip students and emerging artists with the know-how of these new technologies, the educational and cultural institutions themselves have promoted artistic residencies, experimental labs, exhibitions, academic research, publications and awards that approach this tool as a support.
In this way, it is possible to notice that as virtual reality itself develops, the possibilities of art in virtual reality are also developing, and thus the artistic environment is increasingly forced to reflect on issues such as how to market these works, how to preserve its content, what are the curatorial possibilities for this format and also how to deal with these unique creations in virtual reality.

Currently there are art galleries that focus exclusively on this type of content, as is the case of the Synthesis Gallery in Germany, in addition to numerous examples of major art fairs and exhibitions that are increasingly presenting works by artists who develop their work through this technology.

In this scenario it is interesting to observe the new models of negotiation, ownership, and authenticity that are developing and transforming themselves parallel to the development of artworks in virtual reality and other technologies. The ideas of sacredness of the artwork, of single ownership, of commissions between gallery and artist, and even of conservation are being increasingly questioned by concepts such as blockchain, NFTs, content obsolescence, metaverse, among others.

It is also important to stress that there is a common misconception when we talk about virtual reality art, as it is often confused with game content, movies or educational entertainment. Each of these features can perfectly use this technology in its composition, as is the case, for example, of paintings by famous artists that are recreated in this format so that we can have an interpretation of what it would be like to be “inside” these paintings.

However, when we talk about art in virtual reality, this is not the kind of content we are talking about. The artists who produce works in virtual reality use this technology as a means to an end, a tool, a support to express their reflections, thoughts, ideas, ultimately their art, and not as the ultimate goal. Artists like Jon Rafman (Canada), Ian Cheng (United States), Jakob Kudsk (Denmark), Rachel Rossin (United States) and Jordan Wolfson (United States) are some of the main exponents artists when it comes to virtual reality art. Their works present potentialities and questionings that this technology is bringing to the art world and offer reflections that refer to the contemporary world and the problems we are now facing: the relationship between human beings and technology.

Following this same path, many other artists are also developing works in virtual reality, as can already be seen in the RavianceVR platform, an international research platform that offers access to the documentation of more than 160 virtual reality art experiences by 150 artists from 30 different countries.

By analyzing this development we can then see that as technology itself consolidates in the social fabric and becomes more accessible to artists, artistic experimentation and exhibitions in virtual reality are becoming more popular and are claiming their place in the art market.
Poliedro's artist residency program was created with the intention of adding to this development and also presenting the possibilities of virtual reality to emerging artists in the Portuguese context. With this project the intention was to build bridges and dialogues between artists with and without experience in virtual reality, so that this tool could be explored by the participating artists.

Thus, we hope to have contributed to the development of virtual reality itself within the local art market and to have disseminated the potential of this technology as an artistic tool in our environment.

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VICTOR *GONÇALVES*

WEBSITE **VICTORSGX0.WIXSITE.COM/VICTORGONCALVES**
INSTAGRAM **@VIXUZ**

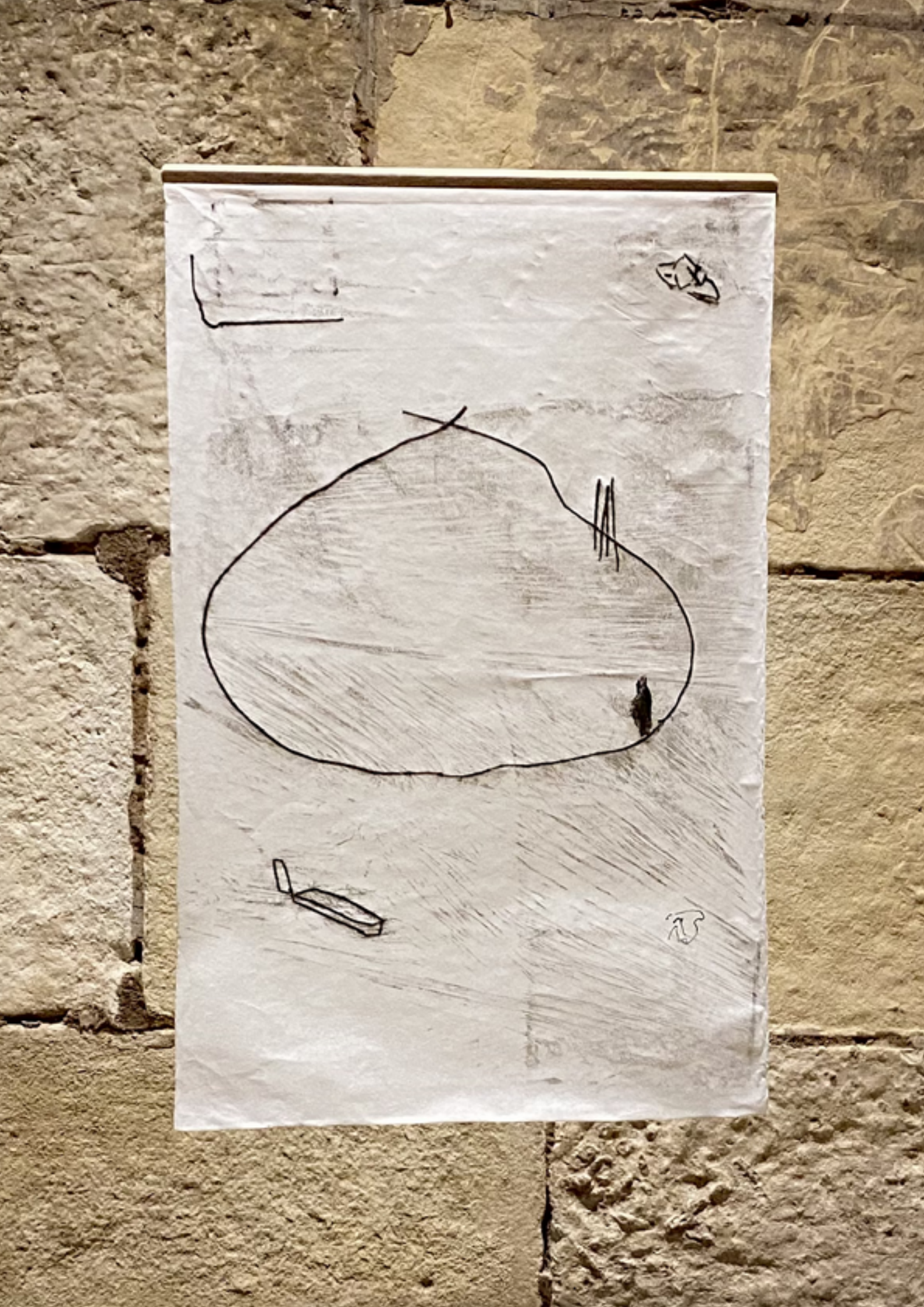
Victor Gonçalves (São Paulo, 1989) has a degree in Geography from UNESP (2013) and studied visual arts - drawing at Ar.Co in Lisbon.
He worked as a teacher for three years in public schools in Brazil, in addition to coordinating cultural and educational projects in the Heliópolis favela (SP).

He won the Young Scientist award (CNPQ / FAPESP) for using drawing as a methodology for analyzing the daily use of public space.

In 2020 he had a video selected for the Dobra festival at the Museum of Modern Art in Rio de Janeiro. In the same year he participated in the artistic residency - Grão in Aveiro, Portugal. In 2021 he had his first solo exhibition entitled “Por um Fio” curated by Cristiana Tejo at NowHere, this year he participated in the Nectart artist residency in Barcelona with the exhibition at Espronceda gallery in July within the Art Nou festival.
The issues of space, material and affections are the central element of his artistic research and subjects such as matter, movement and time are the devices.

Going from drawing as a scientific methodology to drawing as an artistic investigation, he makes his work an act of reading and creating places.

He has participated in collective exhibitions in Brazil and Portugal having as its most recent work the installation in the Encruzilhada project, Lisbon, Portugal. And is currently part of the Risco Coletivo and NowHere groups. Lives and works between São Paulo and Lisbon.

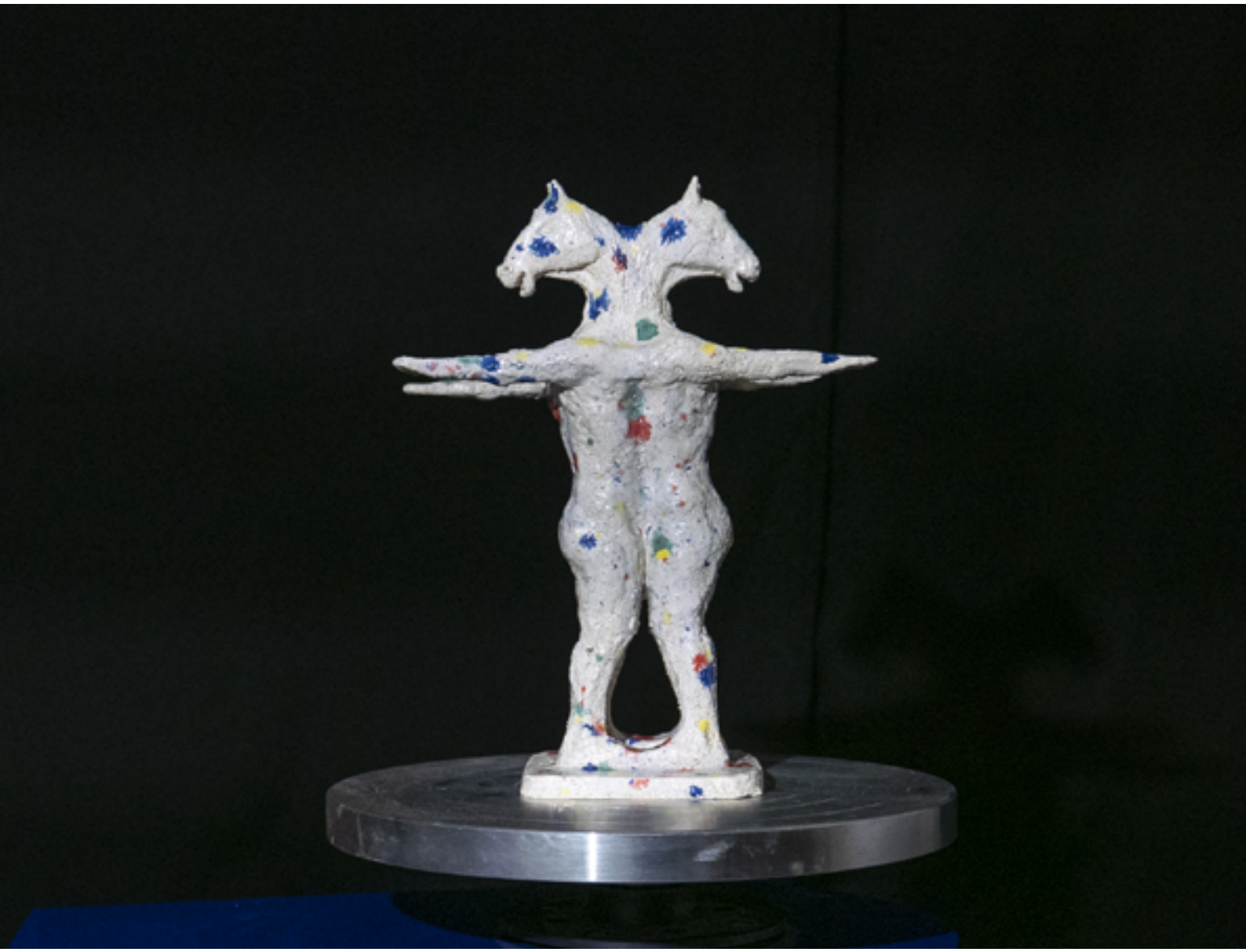


JOÃO *MELO*

INSTAGRAM **@JOAOMELO___**

João Melo (Porto, 1995) lives and works in Porto.
He attended the Faculty of Fine Arts of Porto and the University of São Paulo where he completed a degree in Visual Arts.

Has developed a constant artistic practice as a visual artist with special focus on painting and drawing. In parallel, he has been involved in social and community projects, as a programmer and producer, being interested in the role of arts and non-formal education operating in the social field.
In 2019 he founded the LAMEIRO project, a free and experimental cultural space aimed at the exhibition and sharing of emerging art, located in the Campanhã parish and is currently participating in the LIVING CITY project (supported by Criatório) and running the project Residir Bonfim (supported by the collaborative budget 2021) that will be a platform for dialogue between artists and residents of the parish of Bonfim, in Porto.



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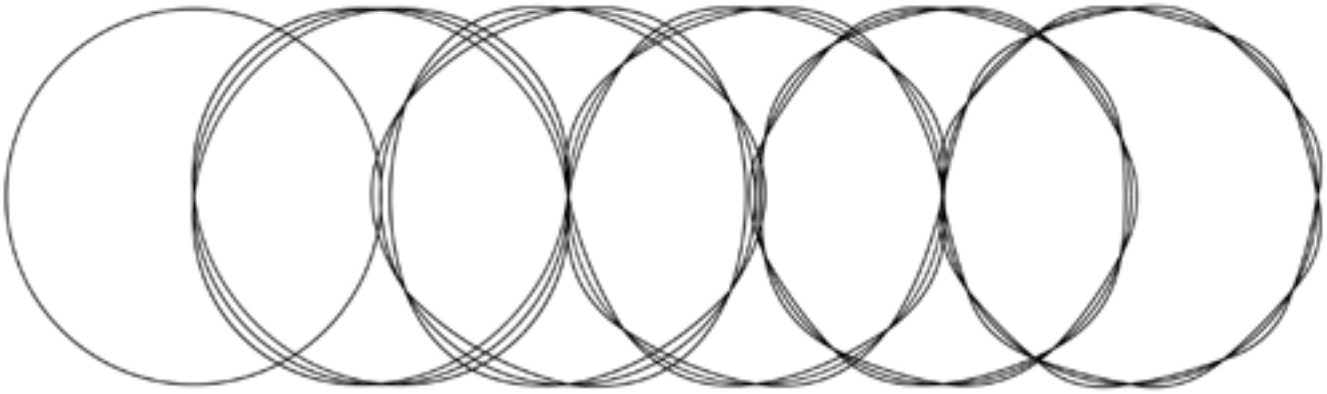
NICO *ESPINOZA*

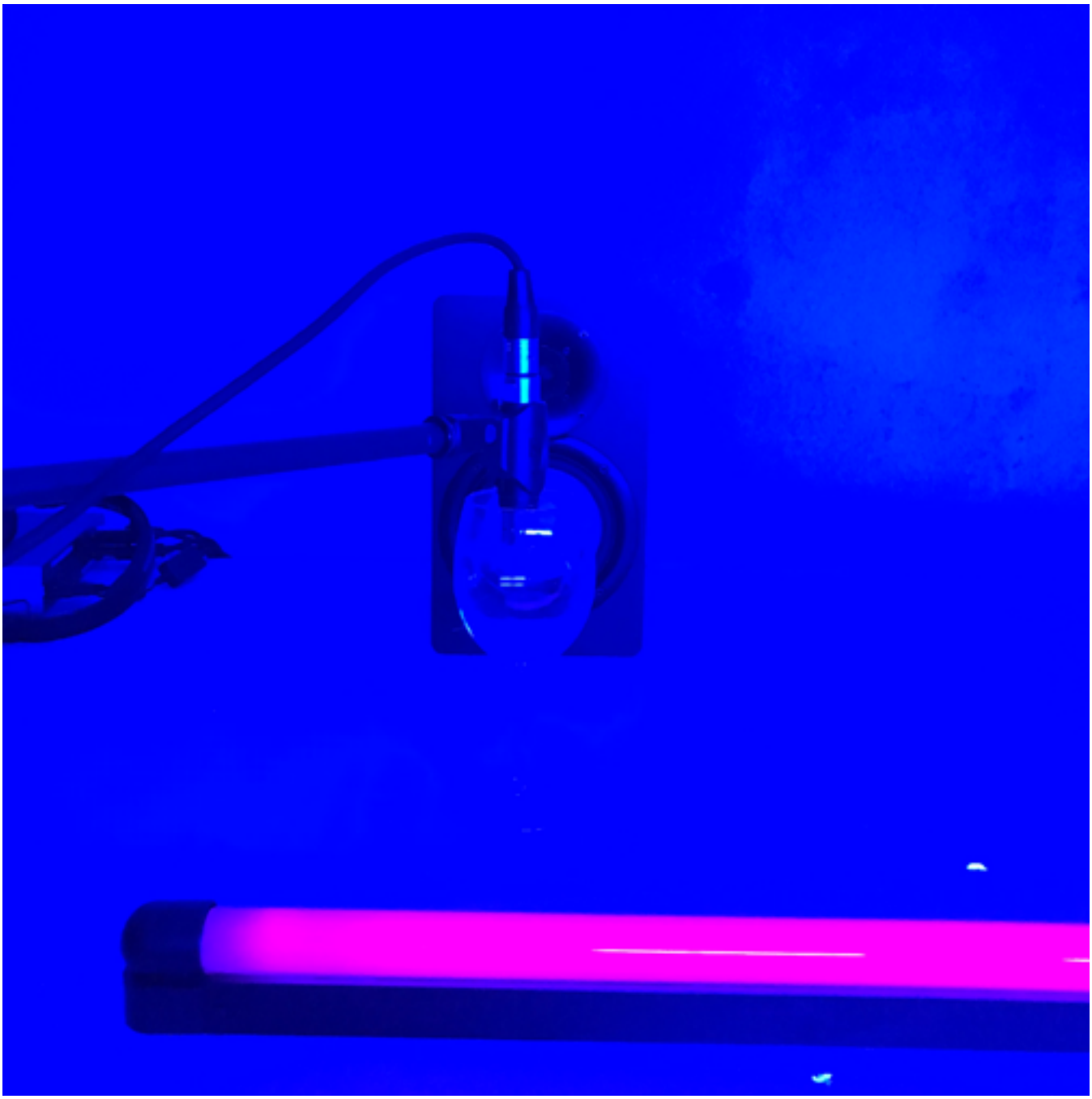
WEBSITE **NICOESPINOZA.COM**

Nico Espinoza (Curicó, Chile, 1986) researches and works with sound by making art, music, design, techniques and technologies, through experimental processes.

He holds an engineering and MSc degree in electronics, and has conducted further studies on applications of computer sciences to music and arts in Hamburg, Rio de Janeiro and Buenos Aires. He is currently enrolled in the MA Sound Studies and Sonic Arts program of the Universität der Künste Berlin. His artwork is characterized by a transdisciplinary approach to different fields of knowledge, and his works and performances have been exhibited in Rio de Janeiro, São Paulo, London, Belfast, Sydney, Linz, Valparaíso and Santiago.

He also works as sound designer, creative coder and art curator for Brazilian creative studios and institutions such as cactus.is, WeSense, Anableps XR Technologies & Content, JPG. ARQ, Oi Futuro and Festival Multiplicidade.





EXPLORE PROJECT

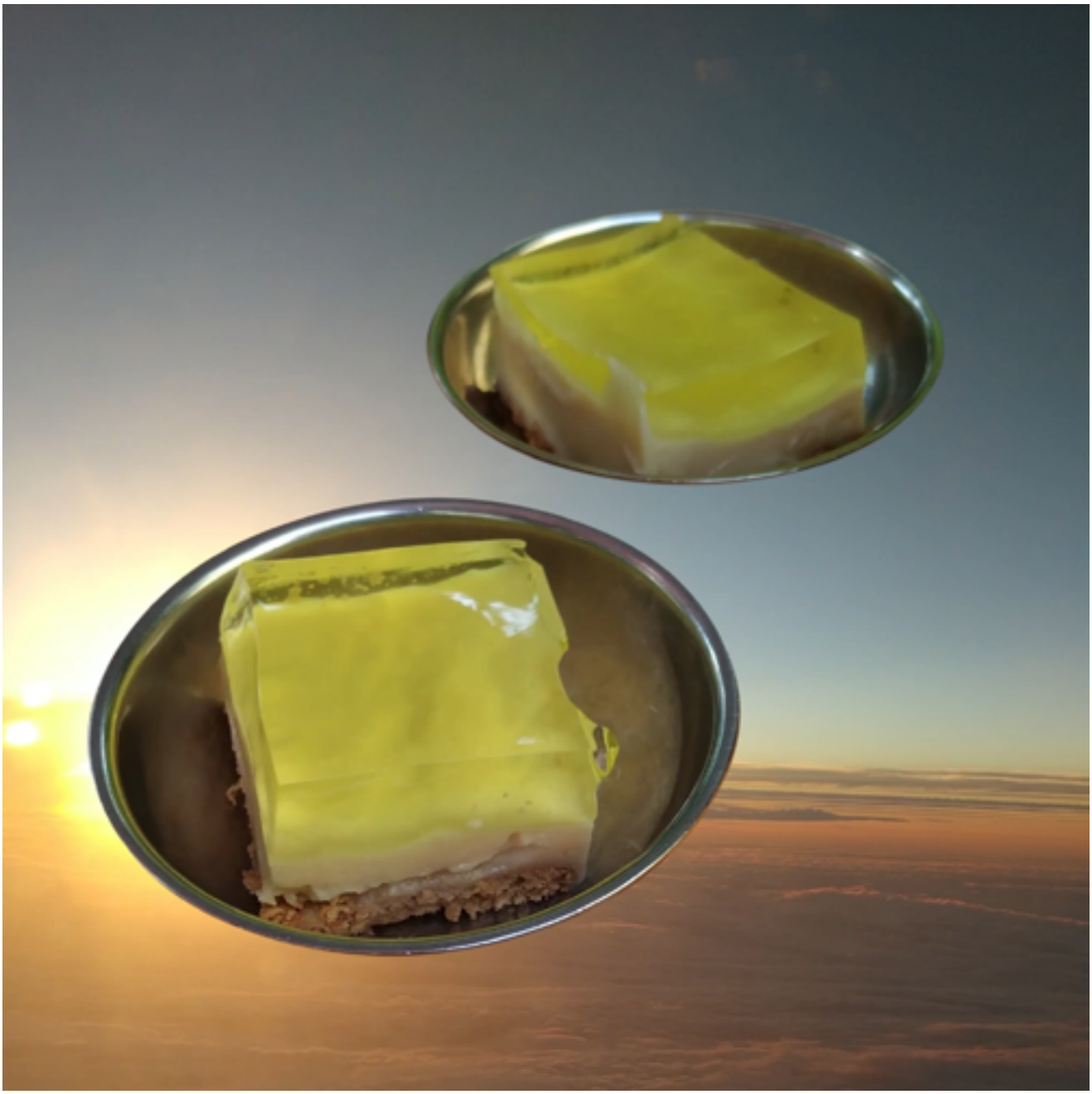
FRANCISCO *LOURENÇO*

WEBSITE **FRANCISCOLOURENCO.ART**
INSTAGRAM **@FRANCISCOLOURENCO.ART**

Francisco Lourenço (Évora, 1991) is an artist living and working in Lisbon. Studied Painting in the Faculty of Fine-Arts of the University of Lisbon.

Currently is finishing is Master's degree in Painting in the same institution. Worked as an animator and motion designer in cinema and advertisement.

Francisco Lourenço's recent body of work consists in looped video projections. They use motion as the underlying force shaping unusual landscapes, creating narratives based on natural rhythms.



EXPLORE PROJECT

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NATÁLIA *LOYOLA*

INSTAGRAM **@NATLOYOLA**

Natália (Campinas, 1981) has a degree in Social Communication - Journalism (PUC Campinas) and is also finishing her Masters in Anthropology - Visual Cultures at Universidade Nova de Lisboa.

Her research is primarily focused on the exercise of meticulous observation of places she circulates, especially throughout urban landscapes.

Her photographs are a construction of visual territorial markers of her own migratory process, all seen from her interactions with the city itself and its inhabitants.
Natália's images stem from her personal archive of memories but also her ability to map out her own imaginary fields through the appropriation of physical spaces. As Natalia explores the issues related to displacement and movement, the simple act of walking around the city symbolizes the artist's attempt to enunciate herself within the territories she documents.
Walking becomes a bodily critical exercise, where the body itself operates as a printing machine of its own meanings.
She currently lives in Portugal.

HUGO *LAMI*

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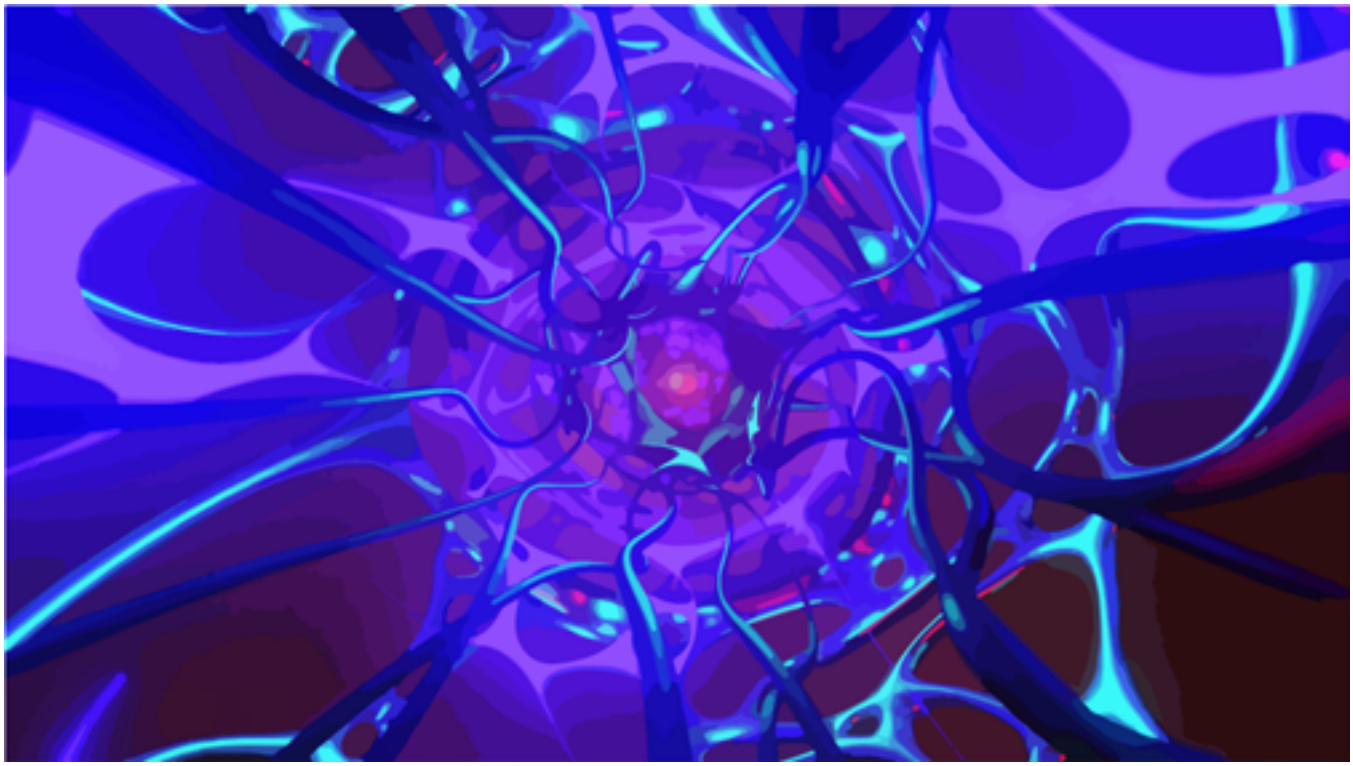
Hugo Lami lives and works in London. Hugo Lami has a Masters in Sculpture from the Royal College of Art and a Degree in Painting from the Lisbon Fine Arts Academy.

Lami has been exhibiting in galleries and institutional spaces across Europe since 2014.He was awarded the Public's Choice Award at VIA Arts Prize, London, 2019, and made his first public sculpture in 2018 in Ermioni, Greece.

In 2020 he was an Artist in Residence at the Muse at 269 in London and worked on a commission for the organization Sustainability First.

Most recently he started to be represented by Neon Art Gallery and had his first Solo show 'Life Foun On The Moon' with the gallery during Frieze Week at Koppel Project. His latest exhibitions were 'Mind Over Matter' solo exhibit at the Portuguese Embassy in London, 'Mythologies' group exhibit with Neon at Koppel Project; 'In The Kingdom of Clouds' group exhibit at the Museum MU.SA in Sintra and 'Re-connect' solo exhibit at Bermondsey Project Space in London.



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