augmented reality tales of war and peace /

A R T
W P

denmark / france / italy / ukraine

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AR artwork: An Oasis in a Strange Room

This single-edition magazine tells the story of the Augmented Reality Tales of War and Peace project (ARTWP), created in response to russia's invasion of Ukraine in February 2022.

Augmented Reality Tales of War and Peace is an 18-month collaborative project that brought together artists from diverse cultural backgrounds and artistic disciplines. The goal was to create impactful digital artworks using augmented reality (AR) technology, centred on the themes of war and peace. By working with this cutting-edge medium, the project sought to highlight the complexities of conflict and offer fresh perspectives on peace through innovative storytelling.

On February 24, 2022, the day russia invaded Ukraine, old friends and colleagues from the Cultural Association WoWiWo (WorldWideWords, Roskilde) in Denmark and the Lviv Municipal Library in Ukraine met in a small café in Denmark. Confronted with the devastating news, they asked themselves how they should respond. That day, they decided to fight back with the weapon they knew best: their art.

WoWiWo in Roskilde took the lead, and worked closely with a broader network of old artistic friends, who soon became project partners – Lviv Municipal Library (Ukraine), Les Fous de Bassin (France), and Associazione Oltrezona (Italy). With core funding from EU Creative Europe the project unfolded over an 18 month period. Artists from each country attended in-person workshops, each lasting two weeks, held in the partner countries.

The project resulted in 20 AR artworks being produced that are currently exhibited in public places in the four participating countries, Denmark, France, Italy and Ukraine until June 2026.

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Augmented Reality (AR) superimposes computer-generated images, videos, sounds, or effects onto the real world when viewed through a smartphone or tablet. Using an AR app – such as the Meadow AR app in our case – allows us to overlay our digital artworks onto the public spaces of a city, blending the virtual and physical worlds seamlessly.

More poetically, AR frees both artists and audiences from the traditional confines of theatres, cinemas, galleries, and museums. It transforms every corner of a city into a potential canvas, turning urban spaces into interactive art installations where anyone can engage with artistic beauty and inspiration.

By working with AR, we were able to place the multi-disciplinary artworks created during this project in the public spaces of our partner cities. This allowed audiences to experience these powerful stories about war and the urgent need for peace with justice, directly through their smartphones or tablets.
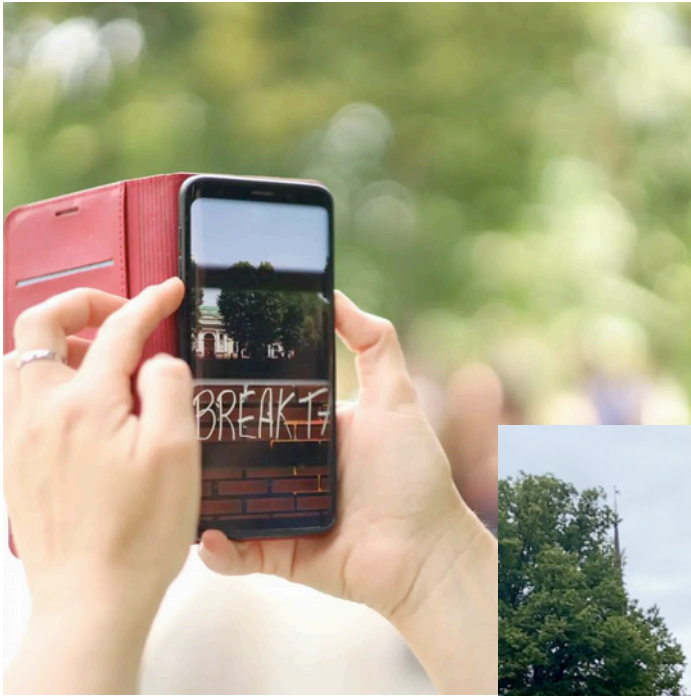
The final ARTWP exhibition comprises 20 original AR artworks created collaboratively by artists in Europe. The works are geo-located, viewed through a mobile phone or tablet and are best experienced wearing headphones. This is because each work is made up of a number of elements, such as illustrations, song, sound, and many are activated by the user moving around in the space.

The works are consciously placed in specific locations in each town so that they are enhanced by, or are 'in conversation' with, the space around them. As a whole, the body of work speaks of the personal and social impact of war, the desire for peace and security and how our world spirals between these states. It challenges us to face the reality of living with war – how would you feel about having to pick up a gun and become a soldier? And moves from the deeply personal to the wider collective; from the impossible, heart-wrenching daily decisions one has to make through to anger and the need to protest on a global level.

The works can be viewed in any order, as they are each their own. But it is likely you will see connections between them. This publication describes the works and lists where you can view them. Of course, it is hard to describe AR artworks in words and pictures because they are multi-sensory and activated in real time. We have done our best in this publication and hope you get to experience them in real life!

For further information please see:
https://augmentedrealitytales.eu/

AR artwork: Soft Soldier

/ soft soldier

The origin of this work raises many questions. Living in Western Europe in 2023, we have not experienced war, nor do we wish to. How do we fight with "soft" weapons? How do we resist when we reject traditional symbols of masculinity and heroism? How do we fight when doubt resides within us? These discussions form the foundation of this work.

In Beaugency, there is a monument honouring soldiers killed in both world wars. During the second workshop in France, we visited this monument and reflected on creating one that glorifies "soft" soldiers - those who have nothing to do with war. But what form should our monument take? Should we include words on its base to explain the concept?

A poem was written as a tribute to these "gentle warriors". Yet, how could we ensure the public would engage with and read the inscriptions? Ultimately, we chose to remove the poem from the artwork itself, incorporating it instead as a description in the Meadow app, allowing the message to live beyond the physical monument.

Perceptions of war vary significantly depending on one's proximity to it. Whether you are observing from afar or living with the daily reality of air raid sirens, missile strikes, and power outages, your position shapes your experience of war. The ARTWP project brought together artists from four countries – France, Denmark, Italy, and Ukraine – each with their own relationship to war. This raised a fundamental challenge for the project: how can artists work together and produce art when their experiences are so different? And can the resulting works resonate equally in all these countries?

The Role of the Artist
In countries far removed from a conflict, it is easy for people to look away. The distant nature of the violence makes it seem irrelevant to their daily lives. This is where art can play a vital role – by opening the eyes and minds of those who are disconnected from the reality of war. Ukrainian artists, aware that facts often fail to break through this apathy, turn to art as their language of communication. *"When we tell our stories just using facts, sometimes it doesn't work. The facts are terrible, so people don't want to know. But art helps us be understood,"* one artist explained.

The project took on deeper meaning when Jakob Fälling, a Danish artist, travelled to Ukraine with Nelly Klos, one of the Ukrainian organisers and artists, to witness first-hand what it means to live under the shadow of war. "*I wanted to explore love and relationships, what ordinary people experience,"* Jakob shared, reflecting on his desire to understand the civilian side of conflict. As an outsider, he learned about the war through deeply personal stories that revealed the complex emotions and challenges of living in a war zone.

Through these conversations, one message stood out: not everyone has to be on the front lines to make a meaningful contribution. Ukrainians, like Nelly, had contributed to the war effort by feeding people at centres for internally displaced people and helping others connect with safety networks, doing what they could with the resources available to them. This approach emphasised individual action – doing what you can, rather than feeling paralysed by the idea that it isn't enough. For Jakob, this was a liberating realisation: "*I can do art about this. I can talk to people. I can participate in ways that make sense to me."* This shift in perspective – from passive observer to active participant – marked a profound change in his understanding of his role as an artist.

While art can open people's eyes and foster understanding, even the artists acknowledged its limitations. One Ukrainian artist voiced frustration with the "softness" of the language of art: *"Art is not enough. We can create works, but we know it won't stop bullets. Still, we continue to create because it helps us tell our story and be understood."* Despite its limitations, art remains a crucial tool for sharing personal stories, offering a window into the emotional and human side of conflict that facts alone often fail to convey.

Art in Different Contexts
One of the project's greatest challenges was making sure that the art could resonate across different contexts. The exhibition is shown in four countries – France, Denmark, Italy, and Ukraine – each with different daily realities. In the peaceful environments of France, Italy and Denmark, the artworks serve as a reminder of the conflict happening elsewhere. But in Ukraine, where war is a lived experience, the reaction to the artworks will inevitably be more immediate and personal.

"*We have two different realities – those living in war and those living in peace,"* one Ukrainian artist noted. The challenge of communicating the urgency of war to audiences in peaceful countries was significant, but equally complex was the task of presenting these works in Ukraine, where certain elements that might be for example overlooked in Denmark could become triggers for Ukrainian viewers living through the trauma of war.

AR artwork: Crowd

The Process of Storytelling

Creating these artworks required deep collaboration and trust. Ukrainian artists, already burdened by the trauma of war, sometimes found it difficult to tell their stories. There were also moments when the communication between the wider group – coming from different cultural backgrounds and levels of understanding – was strained. Misunderstandings arose, and some Ukrainian artists were angered by what they saw as naïve formulations from their fellow artists.

However, over time, trust grew. The artists listened to one another, sometimes misunderstood but listened again. Artists began to recognise their role as mediators, helping to bridge the cultural gaps and ensuring that stories could be communicated effectively across borders. As one Ukrainian artist noted, *"We don't always know how to speak to French or Italian people in a way that will be understood. We need mediators to help us communicate these stories."*

Building Relationships Through Art

Ultimately, the ARTWP project was about building relationships artist to artist and between the artist and viewer. One of the most profound changes for French, Italian and Danish participants in this project was gaining a deeper understanding of war's reality, not from news reports or historical accounts, but through personal connections with Ukrainian artists who were living through it. These connections were not easy to forge, but they have resulted in powerful artworks that captured the individual and collective experiences of war.

At its heart, this project underscores the importance of long-term relationships across borders. Art alone cannot stop wars, but it can foster empathy and understanding. By connecting those living in war with those living in peace, it reminds us that we all have a role to play in shaping a more peaceful world.
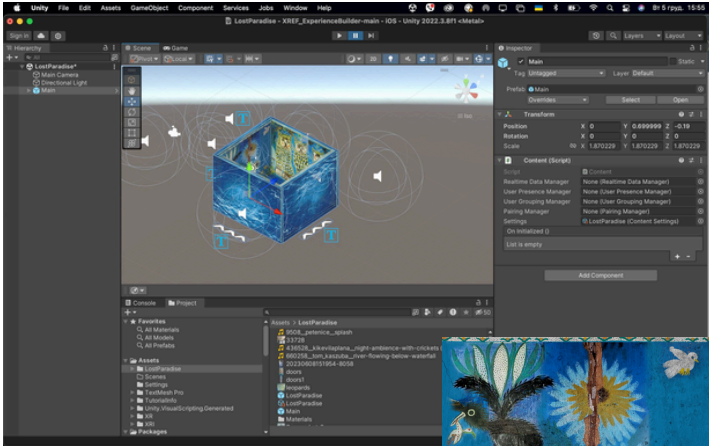
Lost Paradise is a work based on experiencing a building and an art that no longer exists. It is the museum home of the naive Ukrainian artist Polina Rayko, in the Kherson province of southern Ukraine. The building was destroyed by flooding following the destruction of the Kakhovka dam by russian forces in June 2023. Take a breath and dive in.....

Original work by Polina Rayko (above). Programming and building the virtual house in digital version (top). Part of the final AR artwork (below)

Tech support: Make sure you have enough tech support – its complicated stuff in a fast-changing world. Hardware and software are equally important. Skrimping on this element will set the project up to fail.

Preparation: prior to beginning any artistic development work, it is incredibly important to ensure that working spaces, structures and methodologies are understood and agreed on by the organising team.

Safe zones: create safe zones at the beginning to play, explore and retreat to. Making sure a project has a solid foundation of trust and good relations means that everyone can stretch further and try new things in a comfortable way.

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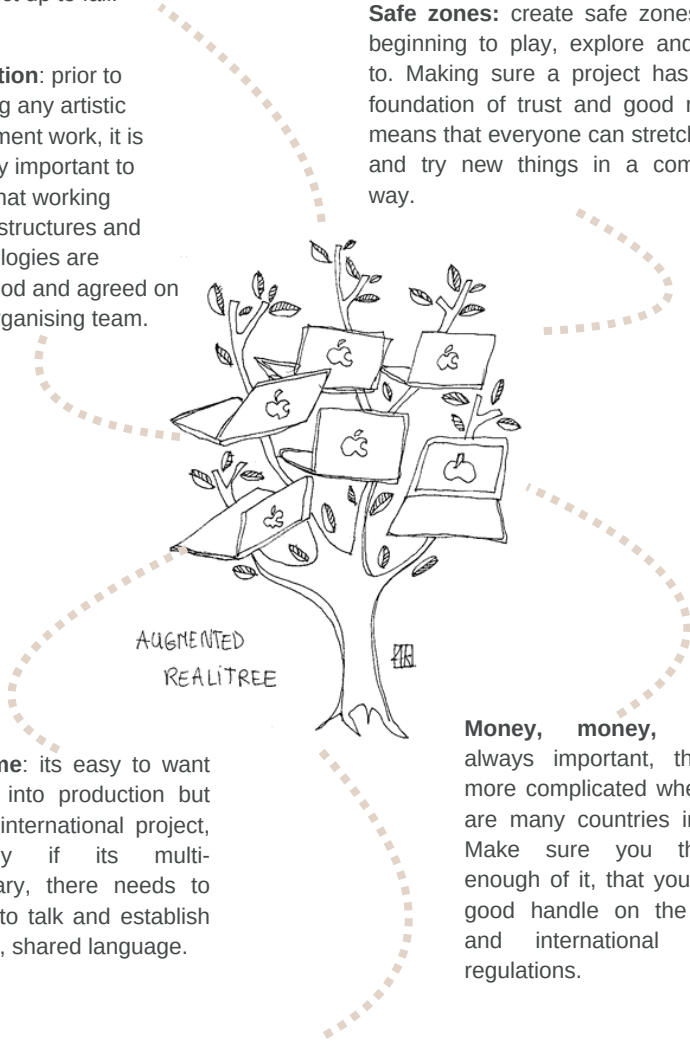
Take time: its easy to want to jump into production but with an international project, especially if its multi-disciplinary, there needs to be time to talk and establish a comon, shared language.

Money, money, money: always important, this gets more complicated when there are many countries involved. Make sure you there is enough of it, that you have a good handle on the budget and international banking regulations.

Be flexible: the world changes quickly, and things can go wrong. Be prepared for the unexpected, and build some flexibility into your plans.

World Wide Words

WoWiWo has, as an organisation, 13 years of experience creating and managing both large and small-scale local and trans-national artistic cooperation projects in Denmark. WoWiWo is based in the Roskilde Municipality Citizens Democracy House (Byens Hus), which also houses the "Ten Birds on the Roof" artists collective, of which WoWiWo is a founding member. Artistic director, Peter Campbell Bensted, has almost fifty years experience in both major and minor socio-arts projects and led both the project and the Danish team. https://www.facebook.com/worldwidewords

roskilde

Roskilde is the ancient capital city of Denmark, situated not far from Copenhagen, at the bottom of a long, narrow fjord. The Viking Ship Museum has 11th-century vessels and an active boatyard showing the importance of shipping to the city. In its centre, the Gothic, twin-spired Roskilde Cathedral is the resting place of Danish kings and queens. Roskilde has a long tradition of supporting artistic and cultural endeavours, and is known around the world for the Roskilde Rock Festival which takes place every year, and the Land of Legends open-air museum which recreates Stone Age and Viking life.

about the on-going exhibition

The ARTWP exhibition can be seen in Roskilde until June 2026. More information about exactly where and how to experience the exhibition can be found at Byens Hus (The City House) which is on Stændertorvet, the square right next to Roskilde Cathedral. You can also find us on Googlemaps (what to do in Roskilde) and via the WorldWideWords Facebook page.

WorldWideWords will be arranging regular guided tours for the public, educational institutions and other associations/organisations during the exhibition period. If you are group and are interested in a guided tour then please get in contact with us.

about the artists

Peter Campbell Bensted is the artistic director of WorldWideWords and is a theatre director, dramatist, actor and poet. Apart from his responsibility for overall coordination of the project, he also created one personal artwork for ARTWP based on the work of doctors in war.

Jakob Fälling is a seasoned journalist and visual storyteller with two decades of experience in narrative non-fiction. His mastery of digital tools and journalistic approach added profound depth to the ARTWP project, blending investigative storytelling with visual artistry.

Keith Lim has, for 20 years, pursued an interdisciplinary exploration, blending Computer Science, Psychology, and Performing Arts. His passion lies in integrating new technologies with immersive & somatic practices to craft interactive experiences that deeply engage participants. Keith led the AR development work.

Maloubumbum was educated at the Danish Journalist School/Royal Dutch Academy of Art. She's a formidable visual & digital artist with technical skills/artistic expertise that enriched the project with unique perspectives, visually compelling narratives & digital innovation.

Frederik Bang Nielsen has been drawing for as long as he can remember. Starting with paper and pencil, he now draws digitally. He studied at the Artist Foundation Course (BGK) in Roskilde, where he explored several new art forms such as 3D modelling, leading to his compelling AR artwork.

les fous de bassan!

Les fous de bassan! is a theatre company whose work is focused in two directions: contemporary theatrical creations and cultural actions with different audiences, especially in rural areas. Both its theatrical creations and its cultural actions give pride of place to words that reveal the present time and its aspirations, while opening up to other artistic disciplines. Artistic director, Magali Berruet has great understanding of working with young people, as well as specialising in creating artistic projects that bring together both rural and urban communities. http://www.lesfousdebassan.org

The hosting of the ARTWP project in France has been implemented in partnership with les milles univers, artistic and cultural printers.
https://mille-univers.net/

région Centre-Val de Loire (Beaugency-Bourges)

The Centre-Val de Loire region is a French region located to the south-west of Paris. It is a predominantly agricultural region criss-crossed by numerous rivers, particularly the majestic Loire. It's also a region with an exceptional built heritage. In both Bourges and Beaugency, the two towns that hosted the ARTWP project, history can be read as you stroll through the town: medieval alleyways, an abbey church, a cathedral, a château and bourgeois residences mark the landscape. While the past is very much present here, the region is also looking to the future, particularly through its taste for contemporary and avant-garde culture. In 2028, Bourges will be the European Capital of Culture.

about the on-going exhibition

The exhibition can be seen in Beaugency until June 2026. Les fous de bassan! will be helping to bring it to life through their many partnerships with local schools, social centres, cultural services, tourist offices, etc

about the artists

Magali Berruet is a multifaceted artist also excelling as a director, actress, and accordionist. Her visionary leadership ensures innovation enriching its artistic expressions with depth and creativity.

Éléonore Gond aka "Léo" is a remarkable jack-of-all-trades. She delights in infusing poetry into the substance of words as much as into beams of light. She wholeheartedly dedicates herself to projects, approaching them with determination and her full range of skills.

Andy Kraft's exhibitions are immersive scenographies and installations designed to engage spectators in discussions. Using words and drawings – and every combination in between - his art is committed to dialogue.

Shoï has been a pioneering musician and artist since 1989, exploring diverse expressions from spoken word to industrial-experimental noise improvisations and soundtracks. Shoï continues to inspire through his eclectic and immersive soundscapes.

OltreZona

associazone Oltrezona

Oltrezona Association has been responsible for many innovative artistic activities in the Calabria region especially in collaboration with other artistic activities in various fields. In recent years they have, in particular, organised two festivals, "Incontri Possibili", initiated by their highly experienced artistic director Renato Costabile, who has spent many years working with artistic initiatives based on encounters between artists with different cultural and artistic backgrounds and "Cosa vuoi che sia una Canzone" a revue with important Italian songwriters. Oltrezona Association's artistic director Renato Costabile led the Italian team.

cosenza

Cosenza is a city of over 60,000 inhabitants, located in Calabria, in the extreme south of Italy. It has very ancient origins (VIII century BC) and for this reason, sits alongside fairly modern structures. The ancient historic centre remains intact, and is where artistic activities are still located – for example the Rendano Theatre. The National Gallery is located in the historic centre, in an ancient restored building, formerly the site of the prison and the courts of justice, and this is where the Italian workshop took place in February 2024.

about the on-going exhibition

In the location of the works in Cosenza we chose to have the works both in the historic centre and in the most important street of the new city. We started by placing some of them in one of the courtyards of the National Gallery (Palazzo Arnone) not only because this is the most important museum in Cosenza but also because all the artists worked very well there in the month of February 2024 and it seemed right to start our journey from here. Still in the historic centre we chose the Piazza della Cattedrale and the old municipal gardens as a location. We then positioned all the works (so that users could see them all with a walk) in the most important street of the city (Corso Mazzini with a route that goes from the Palazzo del Municipio to Piazza Bilotti), a street that from the 1950s onwards has been the street for walking and shopping but that for some years now has become a real open-air museum with sculptures, among others, by Modigliani, Dalì, De Chirico and Rotella.

about the artists

Renato Costabile has been working in the fields of music, theatre and dance since 1976. In these sectors he has mainly dealt with production, organisation, communication and training. In recent years he has been the Artistic Director of several musical festivals.


Mario Lo Polito is a classically trained musician specialising in drums and jazz percussion, with over 15 years in live music, teaching, and music production. His main contribution has been his ability as a 360 degree composer beyond any stylistic boundaries.
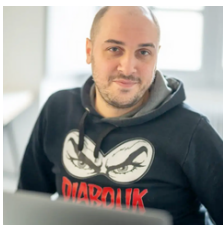
Francesco Vitari is not only a talented musician but also a teacher with his own school of music. His dedication to fostering creativity and his profound passion for music enrich the collaborative spirit of ARTWP, bringing harmony and depth in work.
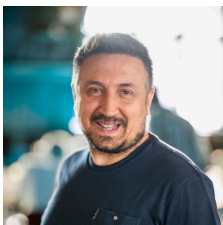
Gianpaolo Palumbo specialises in multimedia languages and is renowned for his expertise in video mapping and virtual scenography. His innovative set designs for theatrical shows and live performances bring dynamic visual experiences to audiences worldwide.
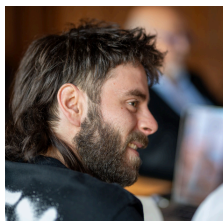
Simone Puntillo is a versatile artist deeply immersed in music, writing, and audiovisual arts. His ability to evoke emotions through various arts and integrate diverse artistic elements adds depth and richness to the project's exploration.

Dino Pellegrino is a self-taught visual artist who explores diverse art forms, analogue graphics, sculpture, installation, performance. His commitment to sustainability is reflected in his use of recycled materials and in an innovative approach.

Natale Filice works as a university professor. He has directed several operas and dramas, and has written theatrical texts and librettos for operas. As an actor, he has worked for numerous companies. In recent years, he has designed, several virtual scenographies.
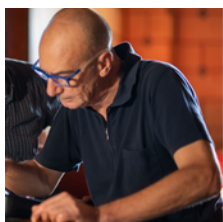
Aldo Mella is a double bass player and electric bass player, composer, arranger and teacher. His first experiences were in rock music during the 70s. Over the years he has been active in the jazz environment collaborating with musicians all over the world.

Valerio Massimo Filice is a Freelance Filmmaker and Virtual Set Designer. Graduate in Film Production at University for the Creative Arts (UCA). He has Experience in video editing and compositing of documentaries, short films, trailers, reels, and content for social media.

Photo: Dino Pelligrino

lviv municipal library

Lviv Municipal Library has art and culture, and in particular literature, firmly on its agenda. The Library has cooperated closely with the Lviv International Literature Festival (Eastern Europe's largest literature festival) over many years, hosting numerous events and offering students the chance to meet a wide range of international writers and poets. The Library is particularly interested in the digital aspects of the ARTWP project which will allow citizens, especially the young, to follow the interface between digital and more traditional artistic forms. Nelly Klos (Project Leader) and Vasyl Kmet (Director, Lviv Municipal Library), led the Ukrainian team.

lviv

Lviv, a historic city in western Ukraine, is known for its rich cultural heritage, stunning architecture, and vibrant arts scene. Founded in 1256, it has been a crossroads of Eastern and Western European influences, with a blend of Polish, Austrian, and Ukrainian traditions. The city's UNESCO-listed Old Town features cobblestone streets, grand churches, and charming cafes. Lviv is also a major cultural hub, hosting numerous festivals, including its famous annual book fair and literary events.

about the on-going exhibition

In Lviv, the artworks are located near the Sensoteka, a cultural hub for inclusive projects, to emphasise the accessibility and significance of the space. Additionally, works are positioned in the surrounding park, allowing visitors to experience the exhibition during a peaceful walk through one of Lviv's iconic green areas.

The ARTWP exhibition will be on display in Lviv until June 2026. Throughout this time, the Lviv Municipal Library will organise guided tours led by Ukrainian artists for schools, cultural institutions, and various groups. These tours will offer a deeper insight into the artworks and the project's themes, providing an engaging experience for all visitors.

about the artists

Nelly Klos is both a member of the steering group and an artist. She has been involved in literature, publishing, and event organization since 2005. Her expertise lies in managing projects, coordinating events, and handling communications.


Anastasyia Avramchuk is a Ukrainian visual artist and graphic designer acclaimed for her covers and illustrations for theological books. Beyond her artistic achievements, she is passionate about creativity and art education for children.

Rostyslav Kuzyk is a poet, writer, translator, and performance artist known for his poetry collections and podcasts. Rostyslav's creative contributions offer a unique perspective on the human experience in times of conflict, fostering empathy and understanding through his art.

Kateryna Mikhalitsyna is a prominent Ukrainian writer, translator, literary editor, columnist, and member of the Ukrainian PEN. She is an award-winning author of over 20 books for children and several collections of poetry.
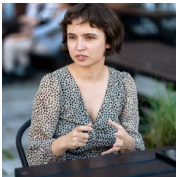
Sophia Lenartovych is a writer, artist, and performer. With a background in architecture and urban planning from Lviv Polytechnic National University, she explores cultural heritage through poetry and performance.

Kateryna Alekseenko is a creative librarian with extensive experience working with young people and digital solutions. Kateryna's energetic and curious nature uses art to tell compelling stories and engage the community.

Oleg Kryshtopa is a leading figure in contemporary Ukrainian creative nonfiction and the author of eight books, including novels and literary reportage. Currently a lead correspondent for Ukraine's 5 Channel, his recent work focuses on the war in Ukraine.

/ The Home

The idea for this work is based on a real and harrowing story from Ukraine, one that could easily occur in many other parts of the world. Each night, parents of twins sleep in separate rooms, each with one child, to increase the chance of survival if a missile were to strike. This heartbreaking decision, rooted in fear and uncertainty, profoundly shocks and moves us. How can we capture such a story in augmented reality?

We quickly draw inspiration from Lars Von Trier's film Dogville, where spaces are defined by white lines on the ground. In our project, a father, mother, and baby will be scanned in 3D to represent the characters. The initial concept is simple: animate the family moving into separate rooms. A first soundtrack is composed, blending music, real sounds, and chanted lullabies. But the first attempt falls short – how will the audience grasp the weight of the parents' decision to separate?

The outlined house feels too impersonal, so we add parquet floors, carpets, and tiles to bring warmth to the setting. A second attempt includes framed texts within the house to tell the story, but this too proves ineffective, complicating the narrative.

Next, we decide to write a dialogue between the parents, where they poetically express their fears, hopes, and questions. This dialogue is recorded in five languages, and further tests are conducted to refine the sound design. Finally, a mix is made with the original musical composition. The journey of creating The Home takes nine months, each step bringing us closer to capturing the emotional depth and complexity of the parents' story.

collaboration / the magic of collective creativity

In the art world, most artists are used to managing solo projects, or perhaps working closely with one or two others. And collaboration may often involve one person steering the ship while others follow their lead. However, the ARTWP project broke this mould. What made this project special wasn't just its ambitious goal of creating augmented reality artworks on the theme of war and peace, but the collective process that unfolded in creating those works.

Many artists in ARTWP were used to working alone or with a small, familiar team. But in this project, the group brought together creators from a wide variety of disciplines, many meeting each other for the first time. This was an artistic experiment that threw each participant into the unknown – working alongside people from across Europe with diverse creative practices and perspectives in a new, shared medium. And while the ultimate output was clear, how each artwork would look, sound, or come to life was entirely up for discussion. The creative direction was not set by a single leader but evolved organically through the group's collaboration.

For many, this was a new experience, and the chance to witness the different methods and approaches of others proved to be a vital source of inspiration. As one artist reflected, *"The meeting of artists from other parts of Europe has been the most important part. To know how others work and be inspired by each other's methods is very rewarding."*

One of the key dynamics of this project was balancing individual vision with group collaboration. While each artist could pursue their own ideas and creative impulses, the magic of ARTWP happened when those ideas were brought back to the group to be explored, explained, and expanded. The individual had to share their artistic vision, sometimes letting go of personal ownership for the greater good of the group's vision.

The process was not without its challenges. Some members described the difficulty of pushing through creative disagreements. However, it was this very act of sticking with the group and committing to the collective process that gave rise to something much more powerful than what any one artist could achieve alone.

"The group becomes something else," one artist explained*, "and therefore can create in a way that is not possible individually. It's amazing. The power and energy that is created when we are together, this is what it is about. This is why I do what I do."*

ARTWP also posed a challenge for its participants in terms of communication. English was the common language, but for nearly everyone involved, it was their second language. At first, this presented a significant barrier. Artists had to grapple with the difficulty of articulating complex artistic ideas in a language that wasn't their own. However, as the project progressed, language became less of an obstacle. The group found common ground not only through words but through the universal language of art.

As they shared their work and ideas, deeper connections formed. The trust that grew between participants allowed for open, respectful exchanges, where each member could contribute to the collective vision. *"Collaboration is all about opening,"* one artist said. "*When you're not sure about things, you have to be courageous and keep opening up."*

Having said that, in any collaborative effort, one of the hardest tasks is knowing when to stop opening up. In a group, the possibilities are endless, and it can be a challenge to narrow down the ideas and focus on one final direction. Ultimately, collaboration is about balancing openness with the ability to refine. For ARTWP, this balancing act led to extraordinary outcomes. The artists learned to not only open up their hearts and minds but to recognize when it was time to focus in on a shared vision. *"When you find that someone who respectfully joins you and says, 'yeah, let's do something with this,' that's a moment of magic*." It's something that was done over and over in this project.

ARTWP was more than just an artistic project about war and peace; it was a testament to the power of collaboration. It showed how, even when the process is difficult, sticking with the group, opening yourself to others, and trusting in the collective vision can lead to incredible artistic breakthroughs. For the artists involved, this experience not only changed how they viewed their own work but also deepened their understanding of the creative potential that lies within collective effort.

As they learned to navigate differences, let go of egos, and embrace the unknown, they unlocked a creative energy that could never have been realized individually. And in the end, that is what collaboration is all about – creating something far greater than the sum of its parts.

/ breaking the wall

This work emerged from a collaborative exercise in Cosenza, designed to expand the boundaries of our thinking and the possibilities of the artworks we were creating. How can we evoke a sense of the collective in a work that is experienced individually? Our first idea was to create an interactive piece where the more spectators there are, the more the work evolves. While technically feasible, we quickly realized we lacked the time to learn and implement the complex programming required.

Pressed for time, we decided to work with techniques we already mastered – specifically, interaction between the viewer's camera and the artwork. From this, we conceived a wall, symbolising the many barriers built across the world to divide people, as well as the personal limits we all face. The idea was to destroy this wall, brick by brick.

The collective element, initially imagined as audience participation, would now be represented within the work itself. As each viewer breaks a brick, a voice rises, eventually forming a chorus as the wall is dismantled. We recorded our team members and gathered contributions from willing participants through social media. The final touch was determining what would emerge once the wall was destroyed – a drawing representing solidarity, revealed only through the act of breaking down the wall.

Trojan shell

The destiny of man, who at birth, as if from a shell, comes into the world in a scenario of war or peace and then gradually continues to open other shells that in turn hatch showing him what awaits him in life.
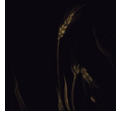
The Bitter Memory of Childhood

The bronze statue was once an ordinary Ukrainian girl who dreamed and laughed, who wanted to live. But her dreams and her life were crossed out. Today she is a witness to the crimes that were committed against her and her people. Today she will tell you her story.

Doctors

Doctors is based on the humanitarian texts of the Hippocratic oath. Here, the words of the oath itself are spoken by the sacred snake from the Greek temple of Asclepius and are intertwined with voices of medical professionals who work in areas of war around the planet.

Eternity's embrace

Does time revolve around people? Or is it the other way round? Since the dawn of time, the desire to understand time, to catch up with it, to control it, to kill it ... a waste of time

Breaking the Wall

Humans have created so many walls that separate people... Break down the wall! The 'eye', the camera, on your device is your tool.

Exist=Resist

Resistance is a choice. Today, you can try to understand what it's like to make a choice in the face of a threat. To resist or to flee. To stop the threat or turn away from it. To act against the threat or let it act. The choice is yours.

Camouflage for peace

Today. From their shirts, from her dress, her skirt and his jumper, his jacket and her jersey, from their clothes…We are making a TABLECLOTH to invite Her, Him, Them, ALL to a universal banquet to share PEACE together.

An oasis in a strange room

You've found the oasis. An oasis where everyone can enter and find their place, stand on their own two feet. Built to remind us how essential peace, love and freedom are to our humanity.

The home

Since the start of Ukraine's war, a mother and father have been sleeping in separate bedrooms, each with one of their twin babies. So if a bomb hits their house or the surrounding area, there is a chance that one of the children and one of the parents will survive.

Lost paradise

Take a breath, and dive into a world that is no more. Into the home of the naive artist Polina Rayko, that was her personal gallery and is no more - destroyed by flooding following the russian destruction of the Kakhovka dam.

Soft soldier

A tribute to the soft men and to their compliant masculinity in the face of the new challenges of wartime.

Crowd

Nobody's free until everybody's free. We talk about resistance. We talk about the chaos of the world. We talk about oppression. We talk about liberation. We talk about dignity. Listen to our voices as they rise and rise, even if they are just a whisper. We are talking about freedom.

Love is a shelter

Enter into this shelter. Leave traces. Re-find your childhood state. Stay with your colours of love, peace and unity.

Totem

Hope is what makes the human race human. With intentions and dreams people can transform sad realities to a brighter future. This work is an invitation to join the totem of hope.

WarFlowers

Earlier, for Ukrainians, flowers were associated with joy. Now, they are associated with loss: currently, Ukrainians more often than not bring flowers to the cemetery — for their fallen.

WindOWChange

Put on your headphones and stand in the centre. For yourself. Just for a moment. Look up. The wind has come to take up residence in this artwork. With what it knows, as well as you. Words, leaves, whispers.

I remember

Immersive art meditation on shame, destruction, hope, fear and other memories and feelings emerging from war. Create your own experience by walking among the ghosts and resonances of past and present conflicts.

Time of Innocence

Children live lives of innocence and curiosity, but the shadow of war makes them victims of conflicts they do not understand.

EverybodyEvery1

Every1 has a body. Everybody is some1. Yet sometimes, when we read and hear numbers of people, we forget what a number means. Life is Sacred.
We all fall from the same tree. We, the artists, drew traces of ourselves using VR tools.

"

It's a new way of understanding art - a new world opens up to us. *Barbara, France*

I wasn't looking forward to using my phone to experience art. I use my phone too much already. But I was wrong. This was a fantastic artistic experience. *Yann, France*

Amazing work you have all made with an important and current world problem. Lets bring peace and love to the world. *Sika, Denmark*

In these times when the only certainty seems to be fear, seeing the works created by a group of artists from different nations gives great hope. *Stefania, Italy*

I didn't know much about the war. I learned a lot. *Emilie, France*

Very interesting ideas, and some truly impressive ones, telling the stories of our past and, hopefully, our future. *Julia, Ukraine*

Even with art it is possible to demonstrate how synergy can not only create beautiful works, but also turn attention to topics that are sometimes discussed superficially. *Francesca, Italy*

"

The artworks were tested with the public at the end of each workshop and the completed exhibition was launched in Denmark and France in June 2024 and in Italy and Ukraine in July 2024. For the majority of viewers, this was their first experience of augmented reality art.

The exhibition provided thought-provoking material on a subject that many had not considered before. This was combined with an encounter with art in streets that were very familiar to them. The familiarity of the space in many cases overcoming an initial reluctance to use a new technology.

The early days of this project, beginning around a coffee table, now feel like a distant memory. In some ways, little has changed – the war that sparked the project still ravages Ukraine, with daily news of death and atrocities. Yet, alongside this grim reality, the project itself has been an extraordinary journey.

It has been a privilege to collaborate with such talented artists from across Europe. The ARTWP 'family' has grown into a network that spans the continent, uniting individuals who have developed a profound understanding of the impact of war on societies and individuals alike.

Pushing through difficult challenges has been immensely rewarding, resulting in an engaging seminar on the project in Roskilde in May 2024, and exhibitions that will be freely accessible to the public in four countries for the next two years. The sense of accomplishment is heightened by the fact that these connections are already giving rise to new projects and artworks. We're excited to explore the possibility of bringing these exhibitions to more cities across Europe, sharing the powerful messages and high-quality work with an even wider audience.

We hope you are able to view the exhibition. We are really happy to talk about our experience of running this project. If you would like to know more please get in touch through the website at https://augmentedrealitytales.eu/

An exhausted but proud steering group

Magali Berreut
Renato Costabile
Peter Campbell Bensted
Nelly Klos
Michele Madden/Louise Lennon/Arendse Illum

September 2024

ANYBODY iN ?

Original artwork: Andy Kraft
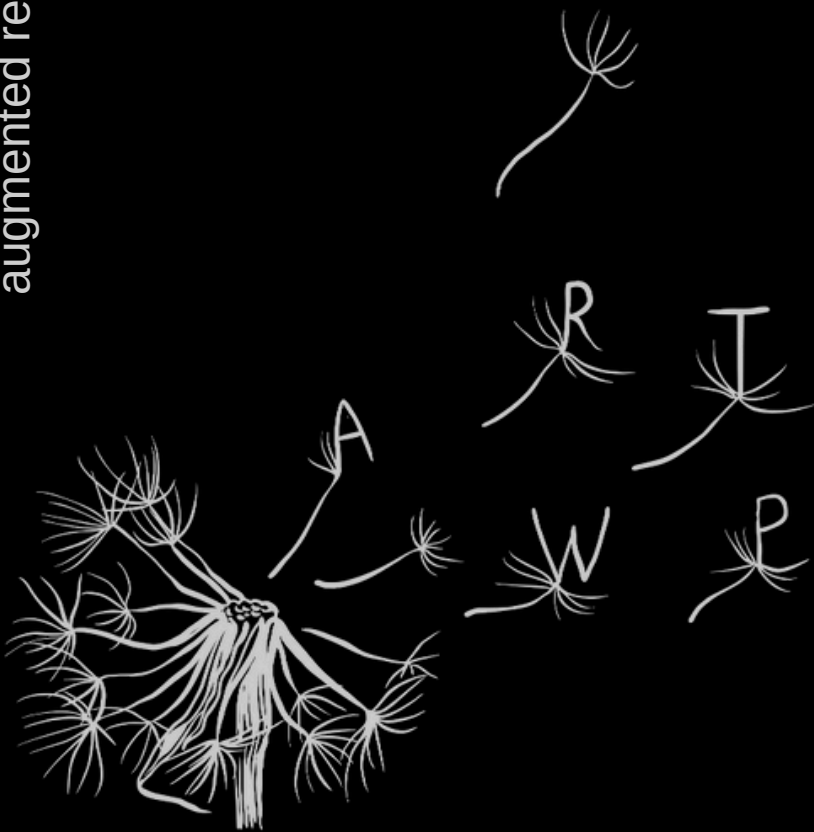
Original artwork: Anastasyia Avramchuk

In order to view the artworks you need to download the Meadow app onto your mobile phone or tablet. Follow this link to find the correct version for your device.

Please note you can only view the works when you are in one of the four country locations. See pages 16-25 for further details about the exact exhibition locations.

want to know more? please visit our website at
https://augmentedrealitytales.eu/

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