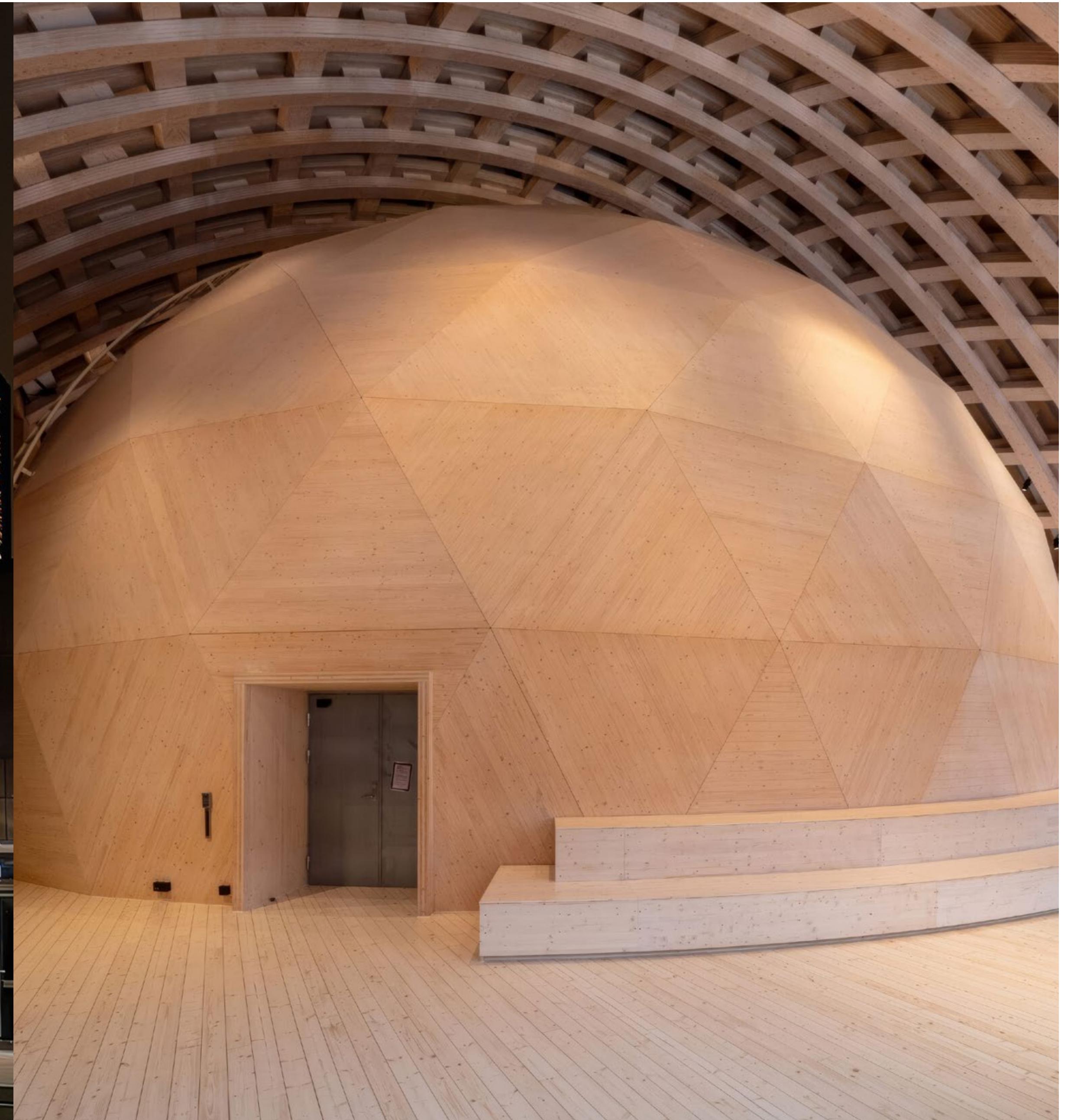


DOME DREAMING is an interdisciplinary festival divided between Wisdome Stockholm and Malmö, two newly built state-of-the-art domes. Featuring fulldome visuals and ambisonic sound, it showcases narrative films, live performances, and interactive installations. The festival explores the potential of the dome format through Nordic-Baltic collaboration, a curated screening programme, artist residencies and student participation.



Wisdome Malmö



Wisdome Stockholm



Wisdome Malmö



Wisdome Stockholm / Jesper Wallerborg

## THE WISDOME PROJECT

Wisdome connects science centers, universities, and research institutions to explore new ways of engaging audiences through audiovisual production. Rooted in research from Linköping University and Visualiseringsscenter C, it focuses on sparking curiosity in science and technology, especially among youth.

In 2022-2023, as part of the Wisdome project, Tekniska Museet and Malmö Museer introduced cutting-edge dome theaters with 180-degree visuals and ambisonic sound. These domes host everything from complex simulations to experimental performances.

While Wisdome centers on scientific visualisation, its potential goes further. Dome theaters, explored by artists and filmmakers worldwide, are now a platform for artistic expression in Sweden. This opens the door for cross-disciplinary collaboration and a creative community waiting to be let in.

In 2024, Stockholm and Malmö launched open calls, inviting musicians, actors, programmers, motion designers, and filmmakers to create new works in new ways.

## THE DOME DREAMING ETHOS

DOME DREAMING draws from Expanded Cinema, Visions of the Present, and Black Mountain College—three movements that redefined artistic and technological boundaries. Expanded Cinema (1960s) moved film beyond the screen, adopting non-linear narratives and experimental formats. Visions of the Present (1966, Stockholm) combined art, technology, and media to challenge audience engagement. Black Mountain College integrated art, science, and performance, influencing works like Stan VanDerBeek's Movie-Drome and Billy Klüver's Experiments in Art and Technology (E.A.T.), which connected artists with engineers.

DOME DREAMING adapts these radical ideas to the dome format. It transforms cinema from a passive experience into an immersive 180-degree space where storytelling, sound, and visuals converge.

Hosted at Wisdome Stockholm and Wisdome Malmö, the festival encourages collaboration, experimentation, and cross-disciplinary innovation.

Despite Sweden's five Wisdome domes, funding and recognition for experimental film and dome content remain scarce—especially beyond science and education. DOME DREAMING is here to change that.

## NORDIC AUDIOVISUAL ARTISTS

NAVA (Nordic Audiovisual Artists) was founded in 2016 by Jonas Johansson (SE), Rasmus Stride (DK), Owen Hindley (UK) and Atli Bollason (IS) during a collective project at Harpa, Reykjavik.

In 2017, NAVA gained recognition with projects like Light Organ and Tiny/Massive at Sónar, pairing musicians and visual artists via open calls.

By 2019, NAVA expanded beyond Iceland, hosting the event Skaðablót and continuing work across the Nordic region. NAVA, now mostly led by Jonas, partnered with Aavistus festival in Helsinki.

In 2021, artist Annie Tådne co-founded Nonagon in Sweden. The network grew with collaborations like Nordic Lights, and in 2023 Jonas, Annie, and Merle performed at Arctic Sounds in Greenland, connecting with local talent.

In 2024 Jonas and NAVA connected with Kokong in Åland and Baltic Analog Lab in Latvia. The network thrives on experience exchange, strengthening the community's ability to create exceptional audiovisual work.

## BEYOND WISDOME

Domes have long served as a canvas for artistic exploration and collaboration. In the 1960s, Steve VanDerBeek created Movie-Drome—a pioneering prototype for networked image communication (“CULTURE: Intercom”), made as a collaborative tool long before the Internet. Buckminster Fuller, too, reimagined the potential of domes, using them as structures to unite artistic disciplines and push the boundaries of architecture.

Since 1996, La SAT in Montreal has been a beacon for dome innovation, fostering a vibrant creative community that has grown in part due to the success of Cirque du Soleil. Each week they invite musicians and visual artists, opening up the dome. Other notable initiatives, such as Visions of the Now (2015-2017) by Anna Lundh, The New Infinity in Berlin (2018-2021), and the Lumen Project (2019-2024) in Eric Ericssonhallen, have further expanded the scope of immersive experiences.

DOME DREAMING draws inspiration from these pioneering efforts, but with an eye toward forging new paths. By pushing the limits of immersive media, we aim to explore the unique, transformative potential of the dome while creating our own distinct contributions to this evolving field.

The history of audiovisual art is driven by a desire to break down the barriers between seeing and hearing—to give sound a visual form and let images carry sound. From early experiments in visual music to today's dome-based media, artists have tried to create multisensory experiences that go beyond the limits of each sense.

This began strongly in the 1920s with artists like Viking Eggeling and Hans Richter. They created abstract films based on rhythm and visual structure. Eggeling's *Symphonie Diagonale* (1924) moved like a musical score, with shapes unfolding over time. These works were built on the idea that visual elements—lines, shapes, and contrasts—could be arranged like music to show patterns of movement and emotion.

Artists Walter Ruttmann and Oskar Fischinger, took these ideas further. Fischinger's animations came before electronic synthesisers, but still gave a strong sense of musical structure. In *An Optical Poem* (1938), he used cut-paper animation set to music by Franz Liszt, creating floating shapes that felt both abstract and emotional.

In the US, Mary Ellen Bute helped bring these experiments to a wider audience. She used both hand-drawn techniques and early electronic tools to explore rhythm and image. She was among the first to describe her work as "seeing sound," and helped shape the growing field of visual music.

The idea of turning music into colour—or colour into music—has fascinated artists for centuries. In the 18th century, inventors built "colour organs" to project light in response to sound. In 1896, Swedish inventor Martin Wiberg created the Spektralpiano, which used coloured glass and light to replace sound with colour. He imagined full performances of "colour symphonies" that aimed to stir emotions through light alone. His invention came before the better-known colour pianos of Alexander Scriabin and others, and paved the way for later instruments.

No one captured this mix of image and sound more clearly than John Whitney. With training in both music and design, he used analogue computers, originally built for missile guidance—to create animations driven by maths and music. His film *Catalog* (1961) showed how programming could become a kind of composition, where colour, movement, and pattern worked like musical elements.

In the UK, Daphne Oram developed the Oramics system in the 1950s. She drew shapes directly onto film to produce sound, turning gesture into sound waves. Like Whitney, she believed in a combined language of sound and image.

By the 1960s and '70s, artists began exploring how these ideas could shape physical space. Nam June Paik, using custom-built video tools, created live performances and multi-screen setups that broke the rules of passive media. His work was lively, strange, and full of energy—bringing together sound, image, and body.

At the same time, Stan VanDerBeek built the Movie-Drome, a dome-shaped theatre for immersive film. Visitors lay beneath a flow of moving images from news, art, and science. It was not just about watching, but about stepping into a new kind of space and experience.

These projects were part of a wider movement called expanded cinema—a term by Gene Youngblood for artworks that moved beyond film into performance, installation, and mixed media. Paik was a key figure in this shift. Others, like Anthony McCall and the USCO collective, used light and sound to shape space. At Bell Labs, Lillian Schwartz worked with scientists to make images using early computers, bringing coding into art for the first time. Later, artists like Steina and Woody Vasulka used video signals, noise, and feedback as creative tools, exploring new ways of working with electronic images and sound.

What links all these artists is their interest in the senses. They didn't just want to make films or music—they wanted to create full, physical experiences. Their work explored how we see, hear, and move inside a space.

Today, artists continue this path in domes, multiprojector spaces, and algorithmic environments. They search for new ways to bring vision and sound together—not just side by side, but as one shared experience.

DOME DREAMING aims at being a modern focal point for this development and shared dreaming within the extended nordic region.

Onwards and upwards.



Magnet TV, Nam June Paik (1965)

## STATE OF THE DOME

Over the past two decades, the dome has transformed from a tool of celestial education to a platform for artistic exploration. Originally built to simulate the night sky, fulldome spaces have become canvases for experimental visuals, immersive storytelling, and multi-sensory performance. Yet, despite the medium's evolution and global momentum, the cultural potential of domes remains vastly underexplored. Particularly outside of science programming and within the Nordic-Baltic region.

In 2023, Fulldome in the UK, a comprehensive sector report produced by Live Cinema UK and funded by Creative UK, outlined a landscape of possibility tempered by structural challenges. The report affirmed what many fulldome artists and curators have long known: that fulldome is a rich, unique medium, but one that remains fragmented and under-resourced. In particular, it highlighted an urgent need for funding mechanisms, standardised production templates, cross-venue programming, curated archives, and accessible production pipelines.

DOME DREAMING responds directly to these calls.

As an ambitious two-week Nordic-Baltic festival unfolding across Wisdome Stockholm and Wisdome Malmö, DOME DREAMING was designed as a timely intervention: an answer to the sector's gaps, and a model for what a sustainable, artist-centred fulldome ecosystem might look like.

This report begins with the "State of the Dome" to reflect on the findings from the UK study and reframe them through our local context. We use its key observations as a structure to illuminate what is missing—and how DOME DREAMING proposes to address it.

### **1. Challenge: A lack of cultural fulldome content visibility and programming routes**

The UK report notes that while artistic fulldome content exists, much of it remains "invisible"—either scattered across small festivals or unpublished due to a lack of confidence, context, or support. There is no shared platform or archive where work is properly documented or discoverable.

Response: DOME DREAMING features an artist residency and curated programme, accompanied by the creation of a digital replica of the dome for online viewing. This not only extends access but also builds a *de facto* archive of contemporary fulldome works from across the Nordic and Baltic regions. Our inclusion of student works also ensures that emerging voices are given the space to be seen.

### **2. Challenge: Fragmented technical standards and difficult production workflows**

Every dome is different—size, projection system, audio setup, seating arrangement. These variations impose costly barriers on artists, who must often reformat content for each venue, discouraging experimentation.

Response: DOME DREAMING provides an open-source "Creators Toolkit," developed during Wisdome hackathons, to support streamlined dome production across tools like Blender, TouchDesigner, Cinema4D and AfterEffects. The toolkit includes templates, projection guides, best practices, and workflow documentation aimed at future-proofing content and lowering entry thresholds.

### **3. Challenge: The absence of curated experiences for short-form works**

While planetariums often rely on long-format science films, the majority of cultural dome work is created by individual artists, often as short-form or experimental pieces. Without curation, these works struggle to find audiences or funding.

Response: Our curated programme brings together short works—animated, live-action, and experimental—into thematically resonant screenings. This model mirrors the approach of film festivals and arthouse cinemas, making the dome an accessible venue for complex and varied experiences.

### **4. Challenge: Fulldome work is often siloed from other creative disciplines**

The report notes that while many XR, music, and performance artists are interested in fulldome, there are few structures in place to bring them in. Fulldome remains a "walled garden," inaccessible without significant technical or institutional support.

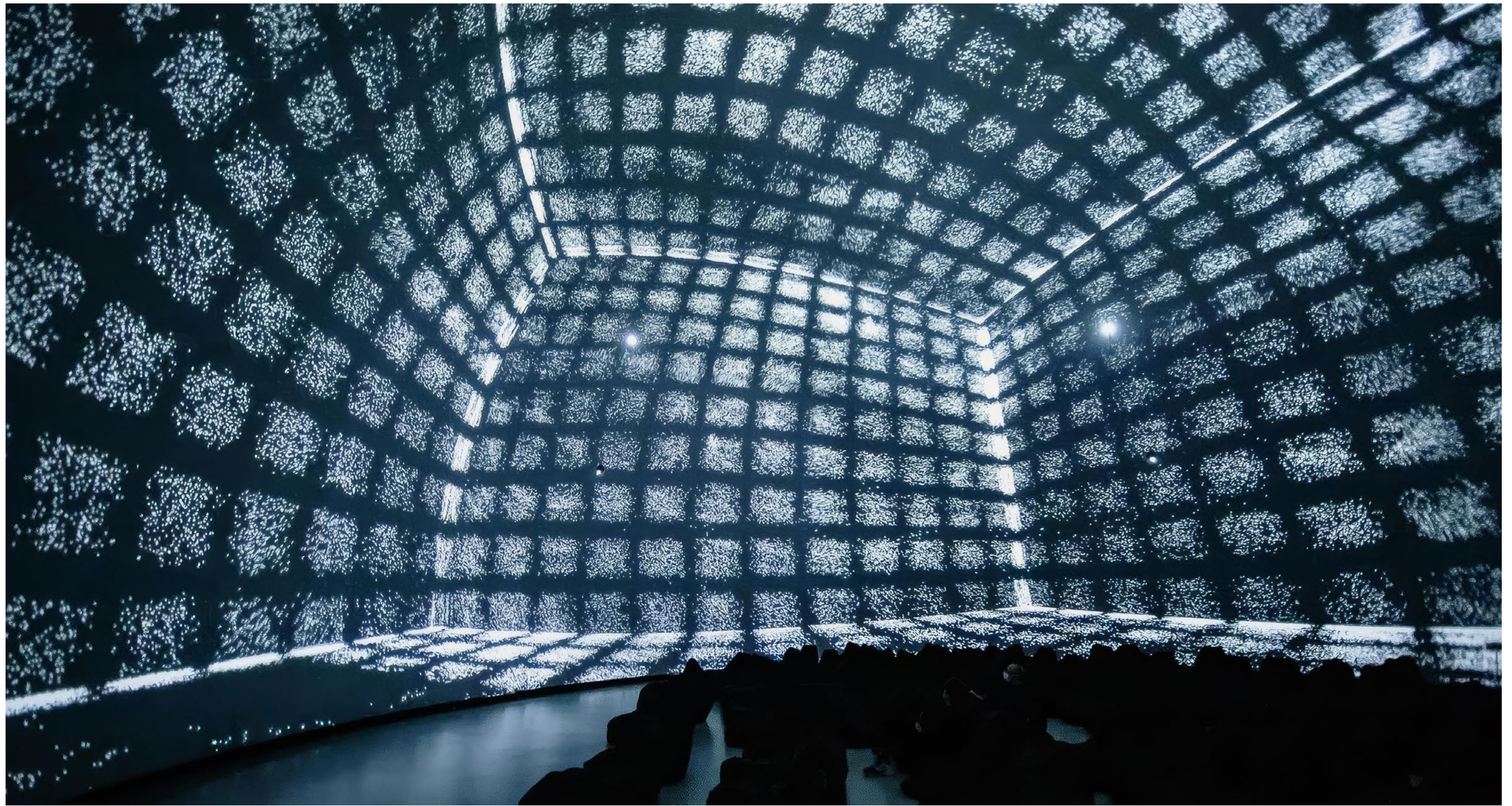
Response: Inspired by the cross-disciplinary legacy of Expanded Cinema and Experiments in Art and Technology, DOME DREAMING brings together visual artists, composers, XR developers, filmmakers, designers, and performers. Our advisors and collaborators span multiple disciplines, ensuring that the dome is not only a canvas, but a site of convergence.

In short, DOME DREAMING is both an artistic statement and a sectoral prototype. It draws on the findings of the UK report not just to describe what is missing, but to demonstrate what is possible. Through strategic collaborations, curated programming, infrastructure development, and community building, it aims to catalyse a vibrant and sustainable dome culture across the Nordic-Baltic region—where the fulldome is not a niche, but a new frontier.

[Read the fulldome report here.](#)



Movie-Drome, Stan VanDerBeek <https://www.moma.org/magazine/articles/845>.



## THE FESTIVAL

DOME DREAMING will take place in spring 2026 over two weeks, starting in Stockholm and ending in Malmö. Each week will have three festival days (Friday-Sunday), each with its own introduction to the dome.

Friday: Industry day with a full-day workshop and dome related talks.

Saturday: Main screening day with live performances, a curated program, Q&A sessions, and space for conversation.

Sunday: A rotation of all works presented for a wider audience.

DOME DREAMING aims to be a key event for filmmakers and artists exploring the dome format, producing high-quality international works. It enhances the Wisdome project, showcases global outcomes, and helps build a skilled community, reducing technical barriers.

**In the case of not reaching the funding goals, the project will be scaled down to separate days/evenings.**

## THE PROGRAMME

DOME DREAMING features artists-in-residence, a curated dome film program with a youth section, student works, and live concert experiences.

Residency Programme: Through an open call, artists will be selected to join the residency, split between Stockholm and Malmö. The programme includes three creative tracks:

1. Live Action Fulldome
2. Animation (generative, 2D, 3D, etc.)
3. Experimental (interactive, theatre, dance etc.)

Curated Programme: High-quality dome films, live performances and experimental productions curated by the main curator and project advisors. Reference works:

- [Agnieszka Polska](#)
- [Robert Lippok & Lucas Gutierrez](#)
- [Bendik Giske/Florence To/Bridget Ferrill](#)

Student Programme: In collaboration with local institutions, student films created as part of educational courses will be presented at DOME DREAMING.

**In the case of not reaching the funding goals, the project will focus on the curated dome film program, live concert experiences and an open call/student works.**

## PROJECT TIMELINE

### 2024

Nov-Dec: Establish core partners, collaborators, plan application, and conduct initial research.

### 2025

Jan-Mar: Finalise initial application, extend research, initiate partner outreach, and secure letters of intent. Submit first round of applications.

Apr-Dec: Pre-plan with Wisdome stages, educational partners, and project group. Submit second round of applications.

### 2026

Jan-Feb: Project start. Design project identity, develop communication channels, and prepare open call. Outreach to extended partners and collaborators. Curatorial work begins.

Feb-Mar: Festival production and planning.

Mar: Open house event at Wisdome Malmö and Stockholm. Announce open call. Begin event communication design and outreach strategies.

Apr: Host events in Stockholm and Malmö.

## DOME ONLINE

To make the event more accessible, we aim to develop an online interactive digital 3D replica of the dome, allowing us to transmit audio-visual signals directly.

This approach will offer a high-definition, interactive dome experience through the browser, providing a user interface, social engagement, and more, rather than relying on camera streaming. It will serve as a live experience for remote viewers and a tool for previewing visualisations.

An early demo built during the Wisdome Stockholm hackathons showed promising results.

### Creators Toolkit

In combination with the online replica, our intention is to setup a framework of tools useful for dome production. Frameworks include software such: AfterEffects, Cinema4D, Blender, TouchDesigner, PureData and more. An early version of such a toolkit was made during the Wisdome Stockholm hackathons.

Resources will include (but not limited to):

- Technical templates for dome-compatible content (image, video, and sound formats).
- Step-by-step guides for dome workflows, from projection mapping to real-time rendering.
- Best practices for immersive storytelling and spatial audio design.

## ARTISTIC RESEARCH & DEVELOPMENT

DOME DREAMING is an arena for artists, designers, developers, and performers in visual arts, film, sound, and interactive media. It challenges storytelling, pushing new ways of thinking about visual composition, sound, and audience interaction.

For educators and researchers, domes offer hands-on opportunities to explore immersive storytelling and expanded cinema, while artists and performers experiment with perspective, scale, and live performance.

By making dome technology accessible, institutions and creative spaces open possibilities for audiovisual expression, interactive formats, and new media practices.

For visual artists, the dome replaces conventional framing with perspective, scale, and immersion, enabling dynamic compositions and multi-layered storytelling.

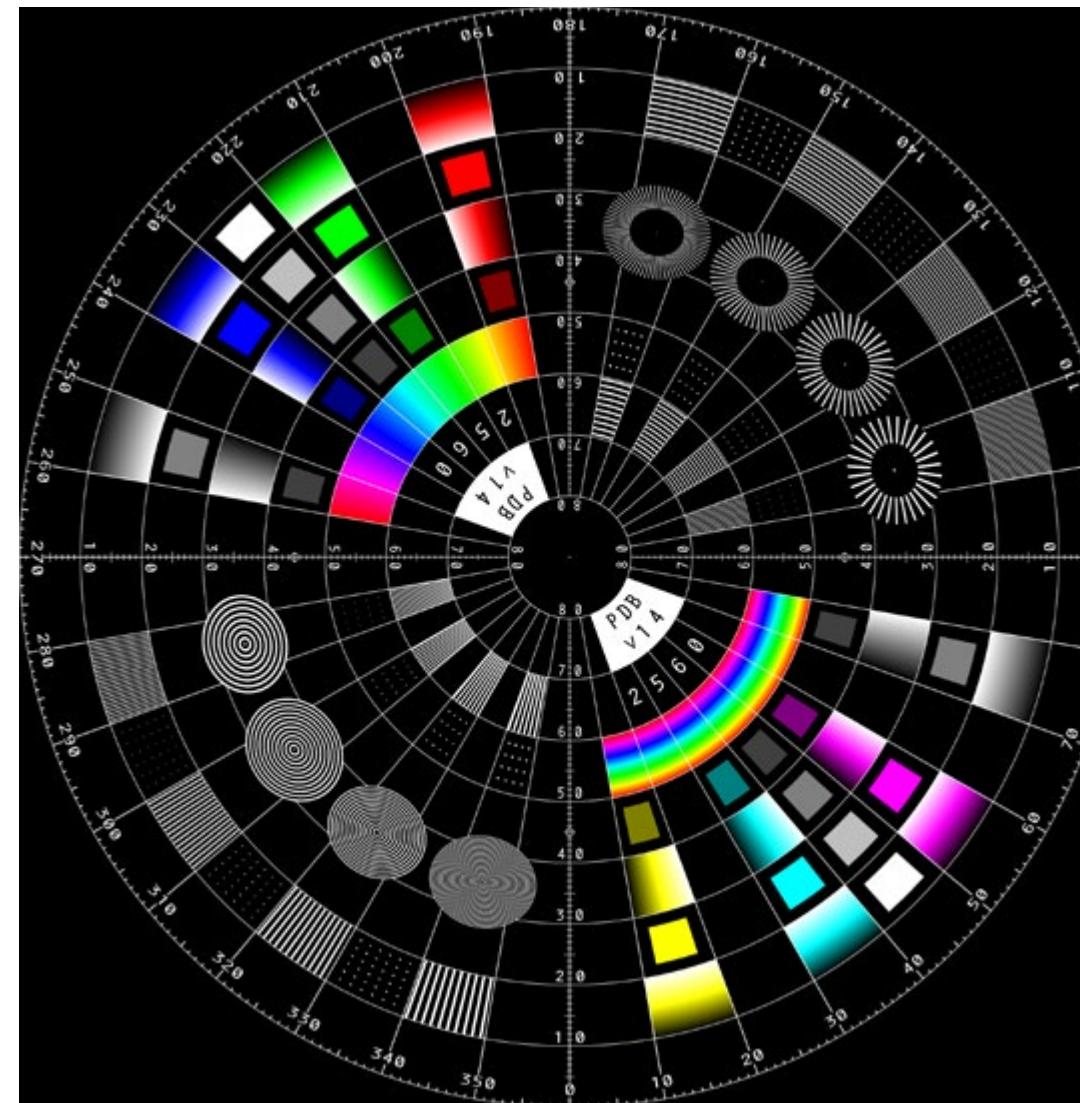
For filmmakers, it reshapes cinematic language, demanding new techniques in editing, camera work, and narrative structure to adapt traditional and digital media to a 360-degree format.

For sound designers, musicians, and composers, domes introduce ambisonic soundscapes, interactive audio, and multichannel compositions, transforming how sound interacts with space.

For digital artists, game designers, and developers, domes enable real-time rendering, motion capture, generative visuals, expanding possibilities in world-building and spatial interaction.

For performers, and actors, it serves as a stage for expanded cinema, live visuals, virtual scenography and innovative performances.

By embracing domes as arenas for experimentation, collaboration, and innovation, we unlock new forms of storytelling and artistic expression—where boundaries dissolve, and imagination takes centre stage!



Fulldome test pattern by Paul Bourke, paulbourke.net

## SPECIFICATIONS: WISDOME STOCKHOLM

Wisdome Stockholm features a 15m Spitz NanoSeam dome with a 165° aperture, 27° tilt, and 0.45 gain, seating 100 visitors including two wheelchair spaces.

Six Barco XDL-4K30 projectors deliver 4K resolution at 120Hz, supporting 6P stereoscopic 3D with XPAND passive glasses. A Barco F80-4K12 provides additional flat projection.

Content is powered by a rendering cluster with AMD Threadripper PRO 5955WX CPUs and RTX A6000 GPUs. Each projector is driven by a dedicated real-time node, supported by a lab cluster and six video playback nodes using Xeon CPUs and RTX A4000 GPUs.

Audio is handled by a 9.1.1 Meyer Sound system over Dante/AVB, featuring Ultra-X42 and Ultra-X40 speakers, X-800C subs, and a Galileo Galaxy DSP. An Allen & Heath SQ5 mixer, DX168 stagebox, and Sennheiser wireless mics ensure flexibility for film, live, and presentation use.

Lighting includes a DMX-controlled LED ring, Chauvet NET-X II, and SRS dimmers, with effects via IR and CueServer. Control includes Watchout, C-Play, TouchDesigner, and KVMTech over 25Gb fibre.

## SPECIFICATIONS: WISDOME Malmö

Wisdome Malmö features an 11.5m Ulteria Seam dome with a 165° aperture and 26° tilt, powered by five Christie Gryffin 4K32-RGB projectors at 4K resolution, 60Hz, and 120Hz 3D stereo.

A server cluster of ten RTX A4000 machines manages 2D/3D visuals, while a lab server with an RTX A6000 provides 5x 4K outputs.

Content is processed via SkyVision Slicer 3.

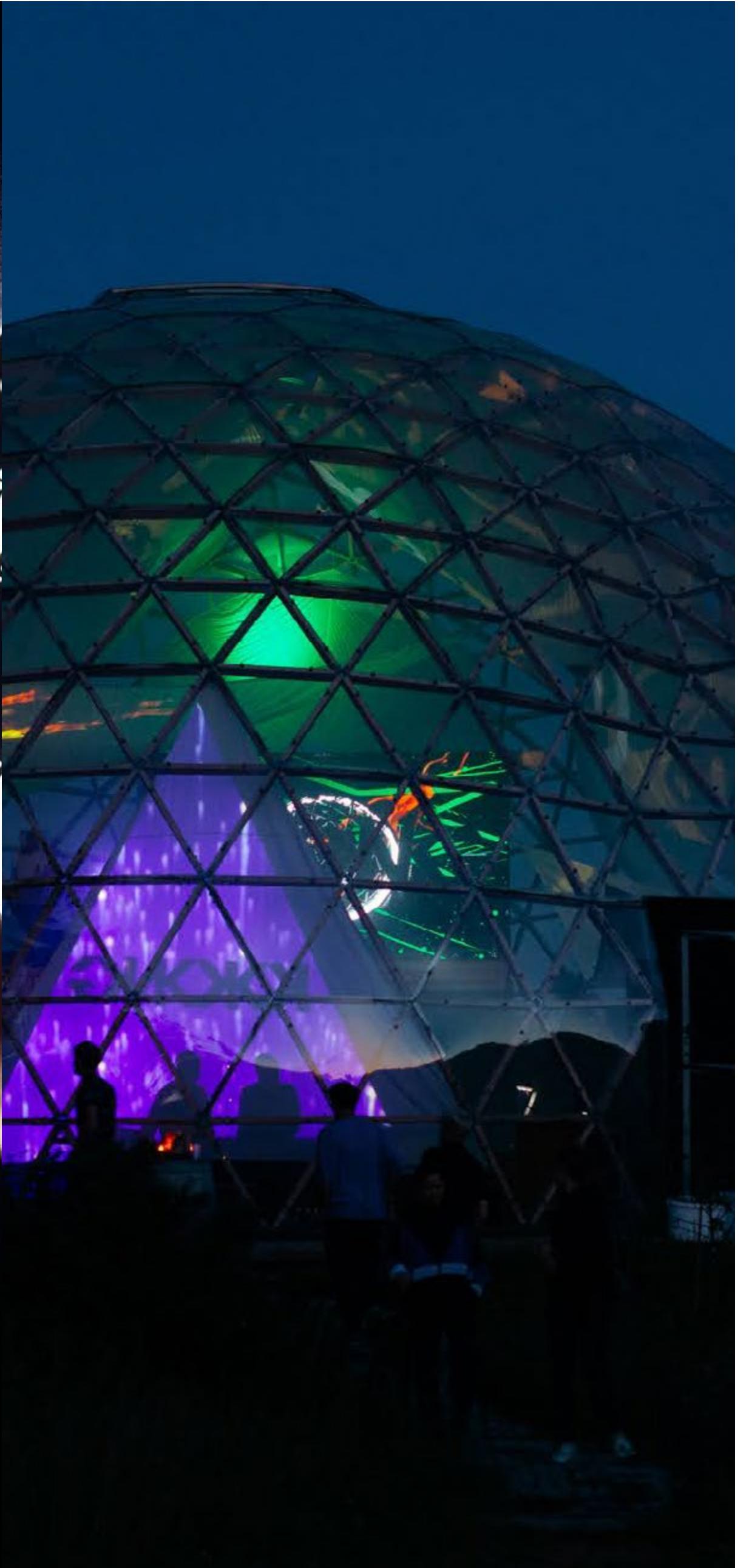
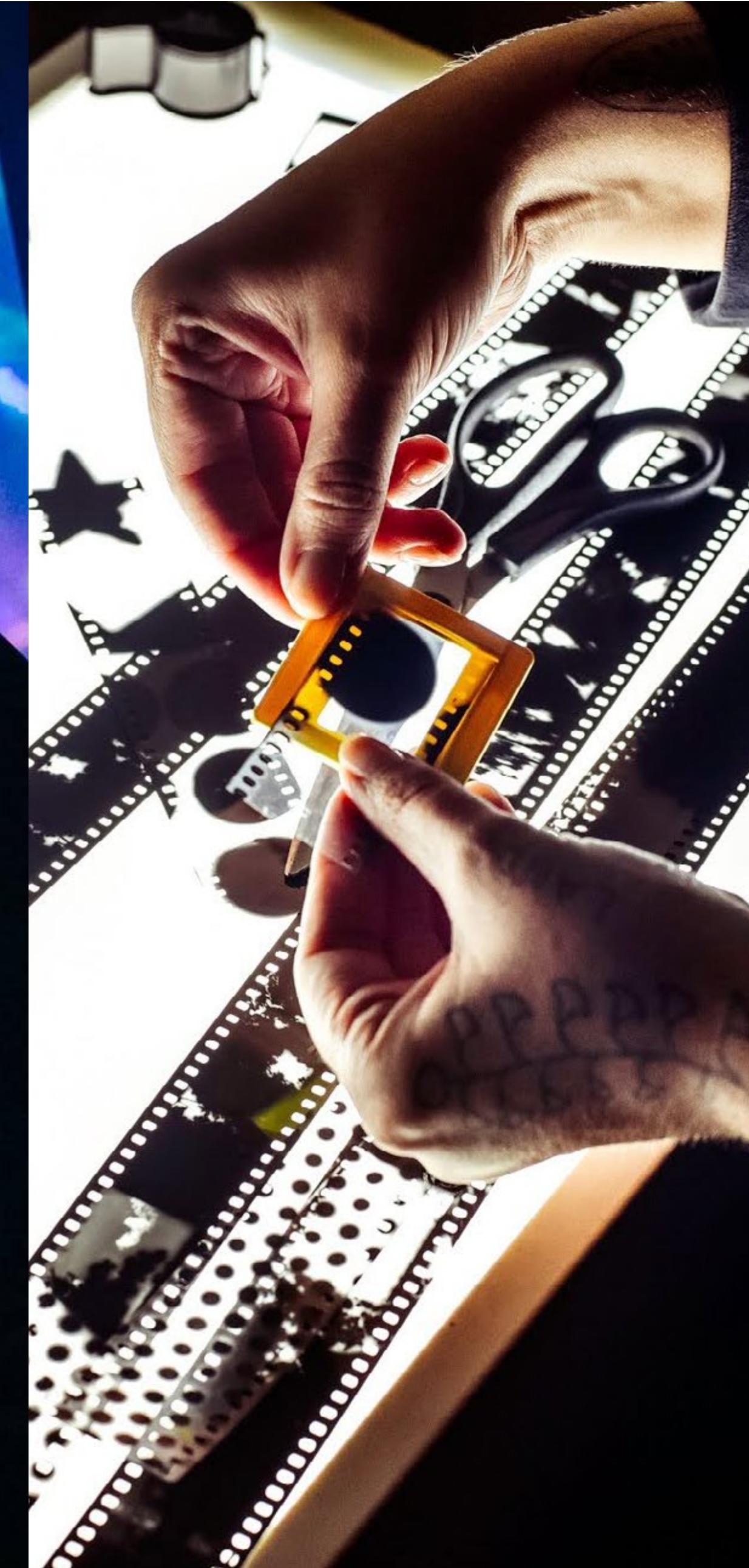
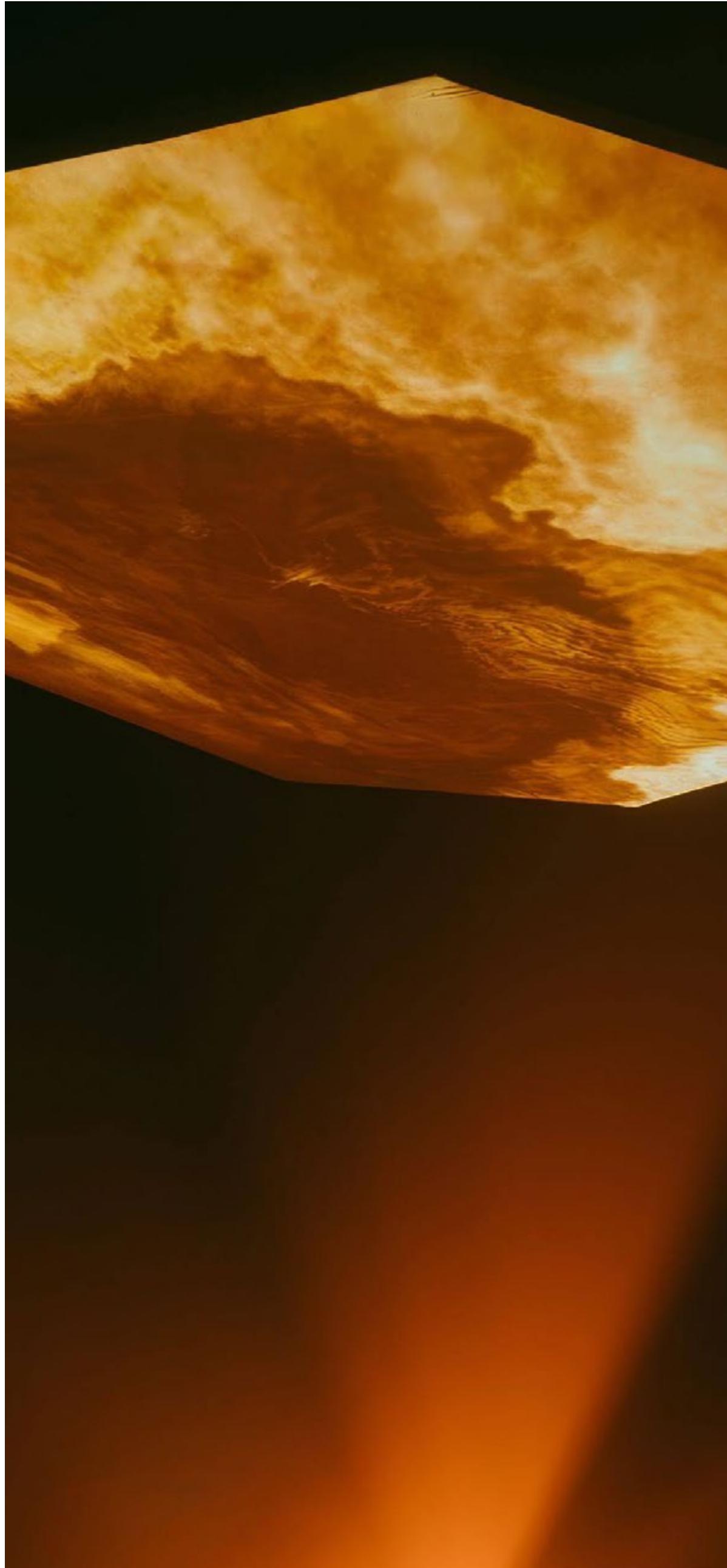
The audio system includes a 5.1 Surround Cinema Series setup on a Dante network, controlled by a Behringer Wing digital mixer. It supports 32 input channels, a Behringer S16 stagebox, and wireless AKG WMS470 microphones (three handheld, five lavalier) for film, live performances, and presentations.

Lighting is managed through ChromaCove Designer, controlling LED Cove Lighting with DMX-based 16-bit dimming and four LED spotlights.

Audience interactivity is enabled by seat-embedded Digital Sky Interactive Responder buttons and SkyVision Active 3D technology with 140 XPAND stereo glasses for immersive 3D experiences.

HDMI input at the stage allows integration of PowerPoint, real-time visuals, and external media.

DOME DREAMING is a pan-Nordic-Baltic collaboration, driven by a dream team and a seasoned extended project group. This group of visionary artists, educators, technologists, and cultural innovators brings expertise and experience from across the borders.



Nonagon Festival

Aavistus Festival

Baltic Analog Lab

Kokong Festival

**JONAS JOHANSSON (NAVA)**

Project/Technical Lead

Jonas Johansson is a Stockholm based artist, educator, and designer working with motion graphics, immersive media, and audiovisual art. Originally from Halland, he works between Stockholm, Falkenberg and Malmö, with recent projects including work at Sankt Petri Church, Stadsgårdsterminalen and Melodifestivalen.

As project lead for DOME DREAMING, founder of Nordic Audiovisual Artists (NAVA) and the Visualia artist residency, Jonas empowers collaboration between artists, designers, and technologists in immersive and audiovisual art. His work bridges creative technology and storytelling, creating new platforms for artistic exchange and innovation.

**FREDRIK EDSTRÖM (IVAR)**

Project/Technical co-lead

Jonas has worked with KRAM/WEISSHAAR (SE/DE), FIELD (UK), and Moment Factory (CA), working on technology-driven design, interactive installations, and stage experiences. In addition to his artistic and curatorial work, he teaches Visual Communication at Beckmans College of Design, leads courses for Svenska Tecknare, and serves as an assessor for Kulturbryggan.

He holds a Bachelor's in Graphic Design from Linköping University, an Interactive Art Director diploma from Hyper Island, and has studied Design Graphique et Multimédia in Reims and Art, Play & Games at Valand Academy.

Fredrik Edström is a Stockholm-based producer and media creator specialised in narrative live-action 360 and XR. As the founder of IVAR Studios, he has pioneered new ways of storytelling, focusing on science, heritage, and environmental themes. His work pushes the boundaries of documentary formats, bringing audiences into remote and critical landscapes worldwide.

Under Fredrik's leadership, IVAR Studios has received international recognition working with organisations like National Geographic. IVAR is also part of the Cosm X Labs, developing premier fulldome content for planetariums and large-scale immersive venues.

**SEBASTIAN HÄGER (NORDIC FILM DAYS)**

Curatorial Lead

Sebastian Häger specialises in immersive art and digital media. Since 2022, he has led the Immersion 360° section at Nordic Film Days Lübeck, curating 360° films, immersive live shows, and art installations.

From 2019 to 2022, as program manager of The New Infinity, a Berliner Festspiele and Stiftung Planetarium Berlin collaboration, he explored planetariums as future galleries. The project temporarily transformed domes into immersive art spaces, commissioning works from filmmakers, musicians, and game designers. The New Infinity was presented at Berlin Art Week, the Athens Biennial, and festivals like CTM, MUTEK, IDFA, and MIRA.



#### ANNIE TÅDNE

Advisor, Nordic & Baltic Festival Partners  
Nonagon Festival

Annie Tådne is an artist and designer working at the intersection of art and technology. Since 2014, she has created video scenographies and interactive installations for theatre, dance, music, and performance art.

Her work has been presented at venues such as the Paris Opera, Tate Britain, CTM Festival, and the Southbank Centre. Tådne is also co-founder of the audiovisual festival and collective Nonagon.

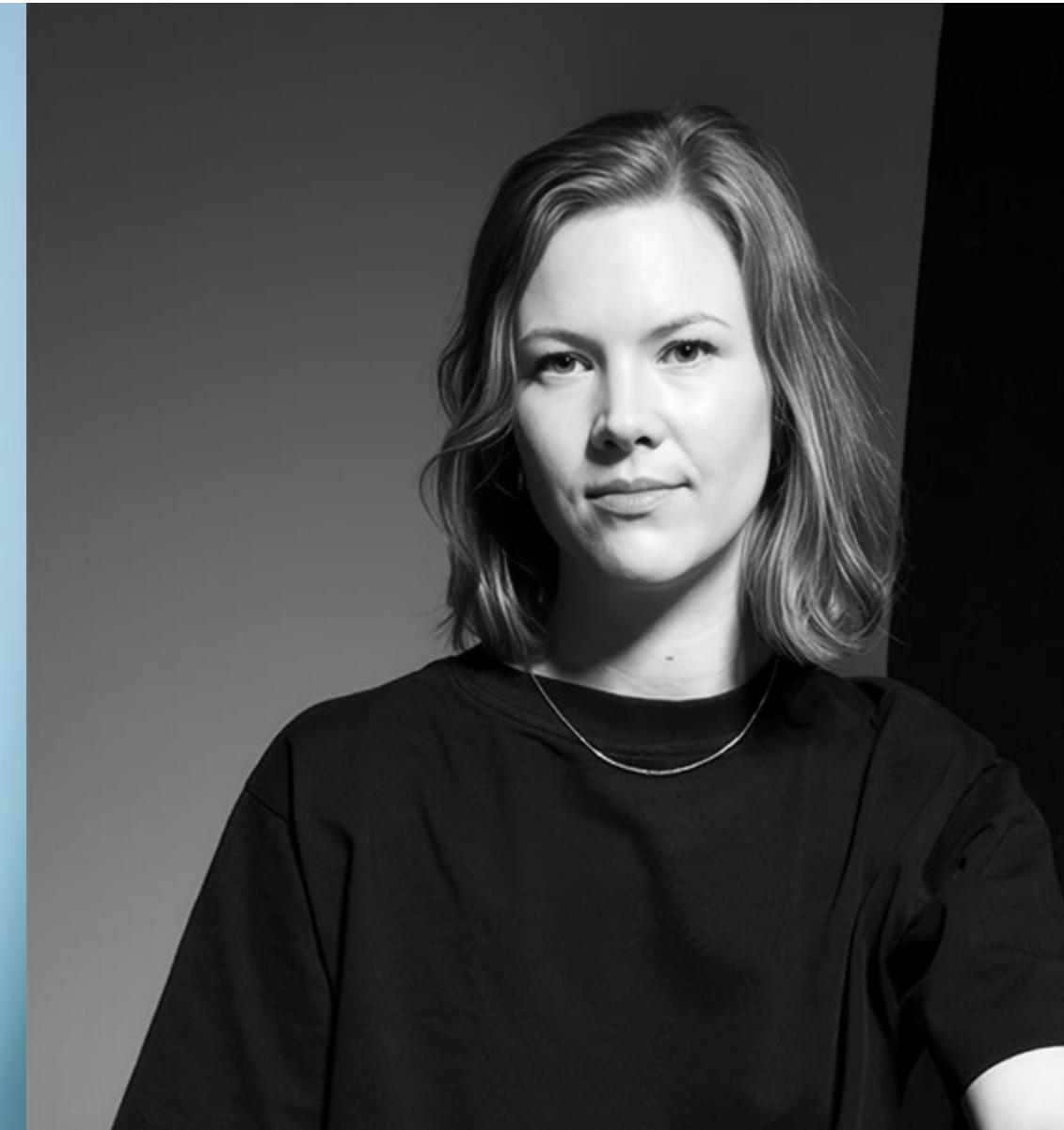


#### MERLE KARP

Advisor, Nordic & Baltic Festival Partners  
Aavistus Festival

Merle Karp is a Helsinki-based visual designer, video artist, and VJ, known as Folded Visuals. She is the artistic director and co-founder of Aavistus, a biennial of audiovisual art and VJ culture in Helsinki since 2020.

Her work explores nature themes or tensions between humans and technology, societal pressures, and toxic tourism. Karp's projects span live visuals, installations, and experimental video pieces, showcased at various festivals and exhibitions.



#### IEVA BALODE

Advisor, Nordic & Baltic Festival Partners  
Baltic Analog Lab

Ieva Balode is an artist and film activist working with analog, photochemical film. She exhibits internationally, exploring the material and poetic potential of the medium.

A founding member of Baltic Analog Lab, she promotes experimentation and collaboration in analog film. Since 2017, Balode has been the director of Process, an experimental film festival in Riga, promoting artistic exchange and the relevance of analog film in contemporary culture.



#### AXEL JONSSON

Advisor, Nordic & Baltic Festival Partners  
Kokong Festival

Axel Jonsson is a curator and co-founder of Kokong, a festival celebrating electronic ambient and dance music. Based in Åland, the festival is presented in a transparent dome at Pub Stallhagen in Godby, featuring ambient soundscapes and transformative musical journeys.

Through Kokong, Jonsson has cultivated artistic exchange and supported the growth of Åland's electronic music scene, creating a space for deep listening and dance-floor exploration.

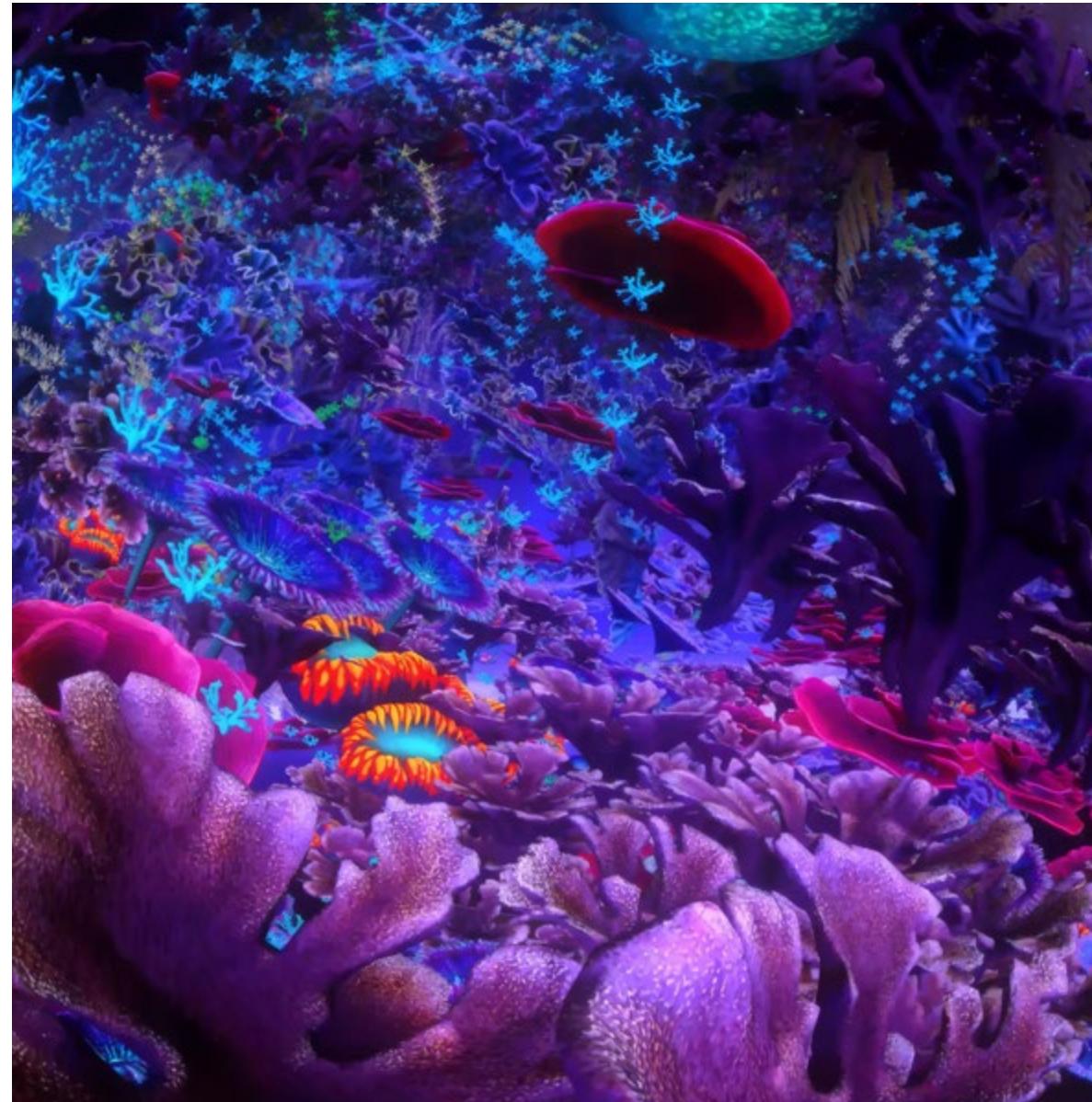


**SUVI PARILLA**

Advisor, Dome Art & Technology

Suvi Parrilla is an immersive artist, XR designer, VJ, and curator. Co-founder of Aavistus Festival, she has shaped Finland's audio-visual art scene and served on artist association boards. Her work, marked by psychedelic imagery, NeoKalevala, and sensory hyper-stimulation, has been showcased in large-scale projections and dome formats since 2015, including at Kosmos Festival and with Wawahut.

Her first dome short film, Parallel Universe, premiered at Heureka Science Centre Finland in 2024, funded by the Arts Council of Finland and created at Helsinki XR Center.



Still from Parallel Universe / Suvi Parilla

**ASH REED (SMASH)**

Advisor, Dome Art & Technology

Ash Reed is an artist, director, and the co-founder of the experience design studio SMASH. With a background in music and digital design, Ash specialises in interactive installations and cinematic experiences that blend technology with storytelling.

As a director, Ash pushes the boundaries of spatial storytelling, exploring what's possible in game engines to create compelling, emotionally resonant narratives. His work engages audiences across domes, projections, and digital platforms, inviting play, discovery, and connection.



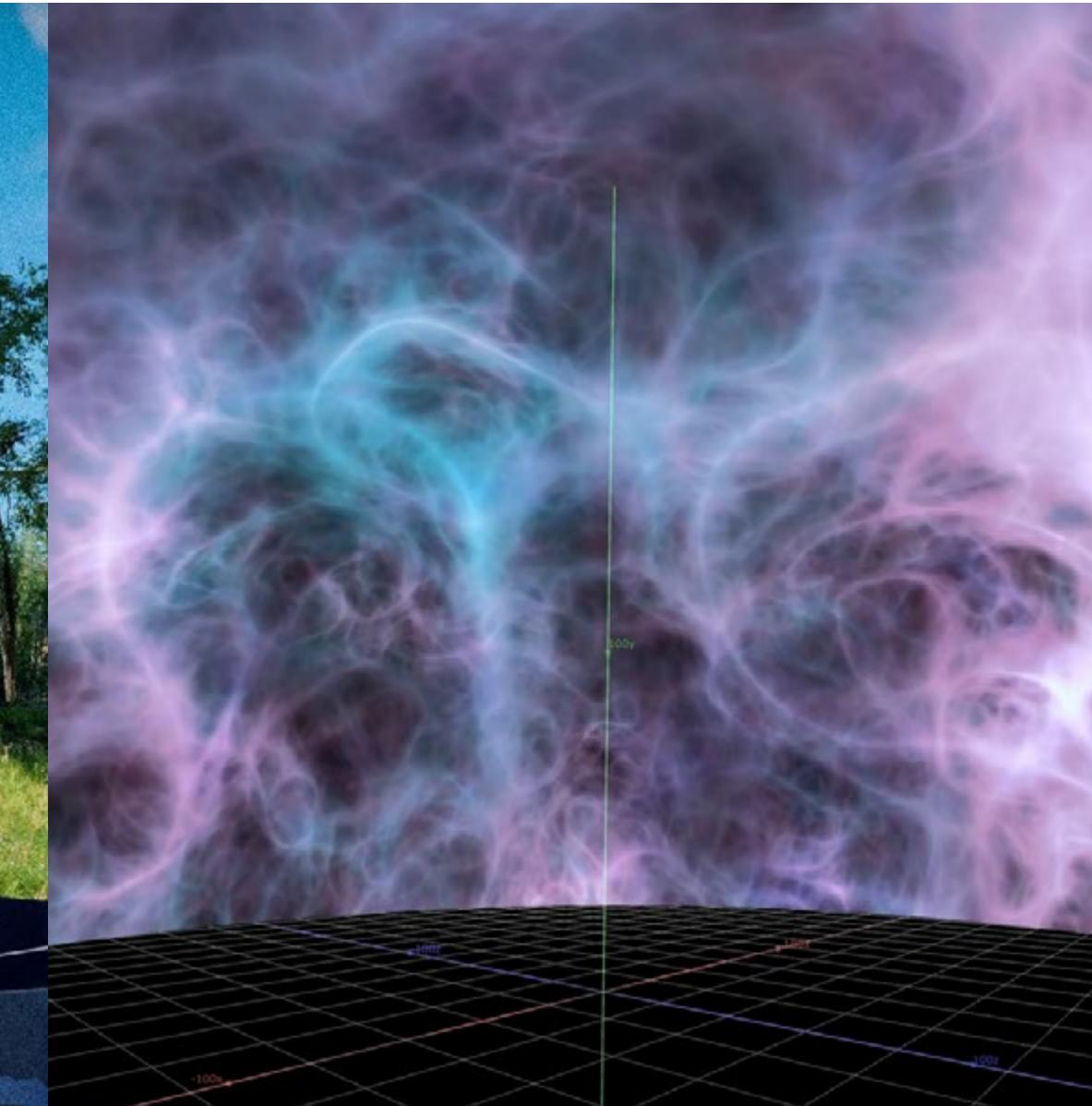
Render from recent production at Wisdome Stockholm / SMASH

**SIMON RYDÉN**

Advisor, Dome Art & Technology

Simon Rydén, aka supermarket\_sallad, is an artist working with interactive media and immersive environments. He is developing a framework for dome work in TouchDesigner to create dynamic visual experiences.

His projects include visuals for Afterlife events, Robert Koch's Future Sound, and the Blue Man Group in New York. Simon has also performed at the Labyrinth Dome in Bali, designed dome-specific software for the SAT in Montreal, and exhibited at LOAD Gallery in Barcelona and Studio 20 in Berlin.



Still from TouchDesigner / Simon Rydén

**AKIKO NAKAYAMA**

Advisor, Dome Art & Technology

Akiko Nakayama is a painter who explores energy metamorphosis through installation, photography, and performance. Known for her signature "Alive Painting," she brings images to life by blending movement with vibrant colors, using various liquid media to create dynamic, evolving textures.

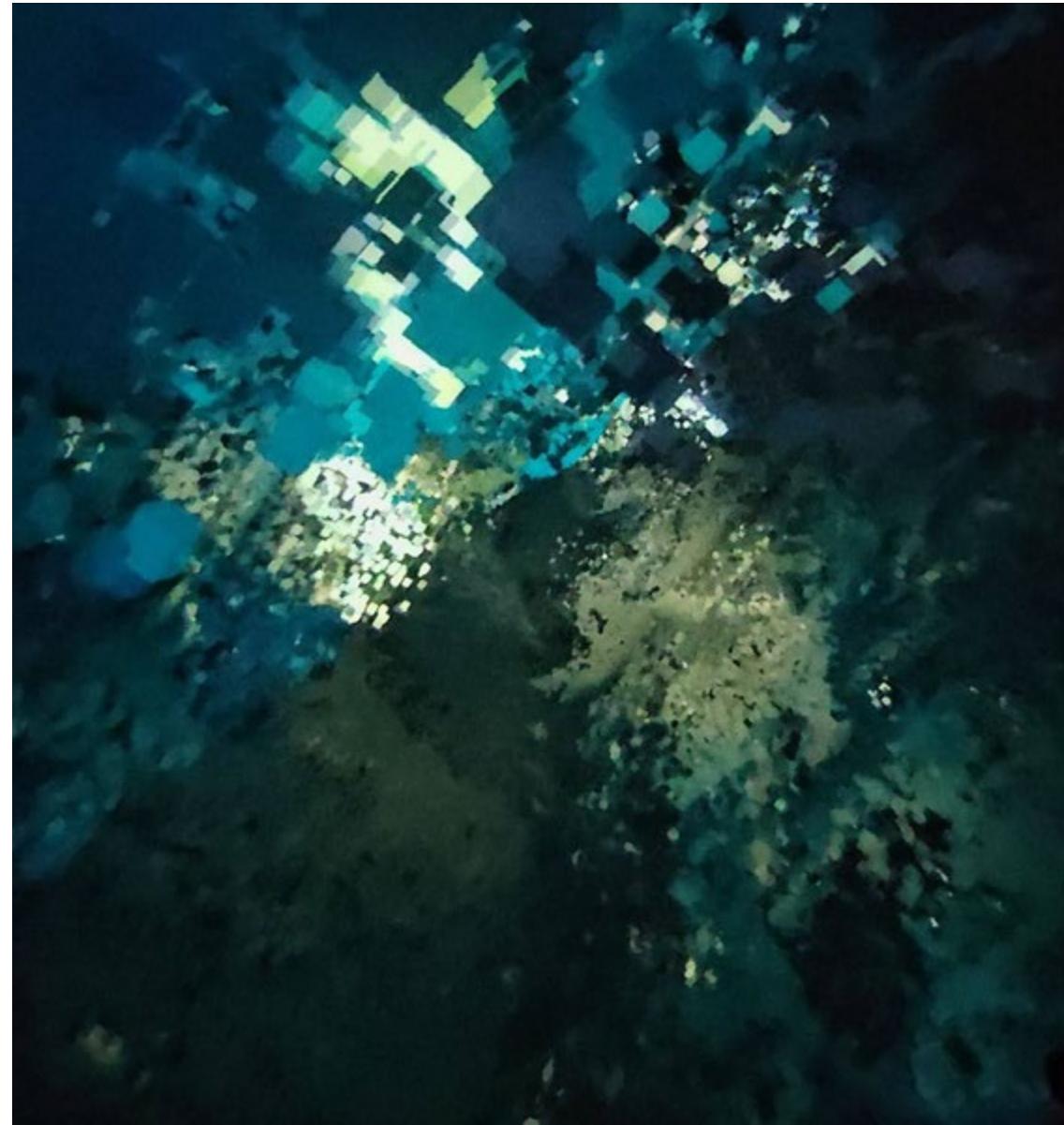
Akiko has performed solo and in collaboration across the world, with notable appearances at Ars Electronica (Austria), TEDxHane-da (Tokyo), DLECTRICITY Art Festival (Detroit), LAB30 (Augsburg), TECHNARTE (Bilbao), MUTEK (Montreal), and the Tokyo 2020 Olympic Closing Ceremony.



CALVIN GUILLOT  
Advisor, Dome Art & Technology

Calvin Guillot is an artist working at the intersection of art, science, and technology, using visual storytelling, interactive installations, and large-scale pieces to challenge perception and engagement. His work seeks to dissolve the ego of the audience by exploring the sublime, infinitism, and identity.

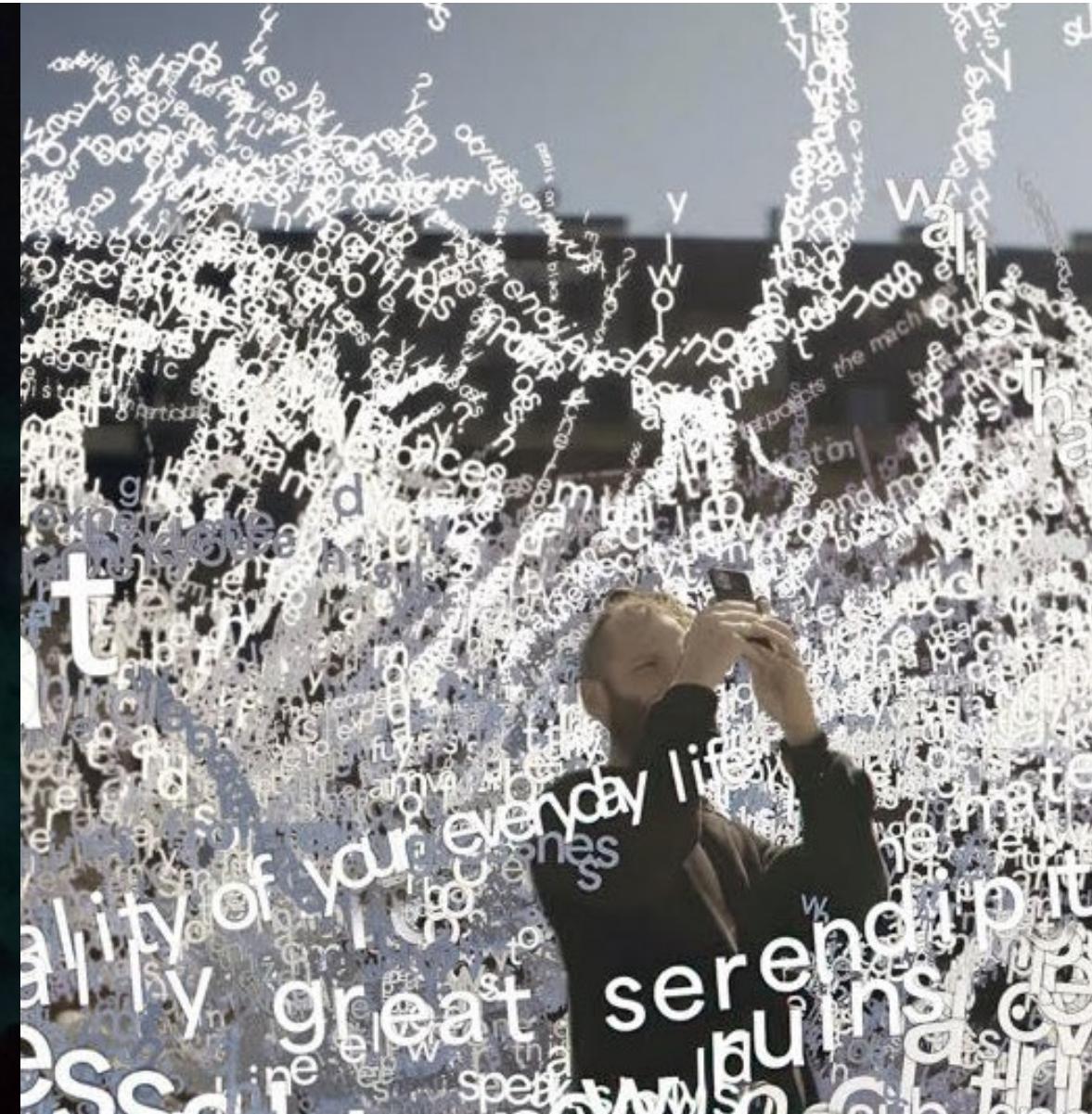
Spanning traditional and digital mediums, his practice includes painting, street art, generative systems, AI, parametric sculpture, and synthetic life. Inspired by natural processes, emergent behaviors, human connection, and social dynamics, he pushes the boundaries of creative expression through experimentation and interdisciplinary exploration.



UNTOLD GARDEN  
Advisor, Dome Art & Technology

Untold Garden is an art- and design studio founded by Jakob Skote and Max Čelar in 2019, whose work explores new technology. They have produced a range of projects exhibited at diverse venues such as the London Film Festival, Nobel Prize Museum and the British Art Fair.

Their works include physical installations, interactive performances, artificial natures and experimental social networks. Each project aims to blur the boundary between tool and object through maintaining a communicational quality.



IDUN ISDRAKE  
Advisor, Dome Art & Technology

Idun Isdrake is a game designer and film maker based in Norway. They are the founder The Collaboratory game lab, as well as a game art gallery with the Electrodome festival including dome-based works. Isdrake is currently working with audiovisual art connected to glaciers.



#### VALENTIN MALMGREN

Collaborator Education & Research  
Stockholm University of the Arts

Valentin Malmgren is an artist and adjunct professor in immersive media at SKH and Konstfack. His work combines virtual reality, mechatronics, and digital art, exploring the digital and intimate. Notable projects include SEA NO EVIL, an aquatic drone exploration, and Vigilance, an autonomous drone installation. Malmgren also integrates Swedish poetry and spatial sound in VR.

He manages workshops at the Konstfack hackerspace, focusing on digital art and themes of fear, fetishism, and technology.



#### ÅSA ANDERSSON BROMS

Collaborator Education & Research  
Royal Institute of Art

Åsa Andersson Broms is an artist and Senior Lecturer at the Royal Institute of Art (KKH) in Stockholm, specialising in public domains within digital media and photography. Her work explores illusion, collective visions, and media's influence.

She is currently documenting Arbeta ett arbete, a research project on labor and artistic process, and has led exhibitions for institutions like the Jewish Museum, the Nordic Museum, and the Living History Forum. She also co-founded the Association for Temporary Art [a:t], using the internet as a platform for artistic discourse.



#### LINA SELANDER

Collaborator Education & Research  
Konstfack

Lina Selander is an artist and educator whose films and installations explore memory, perception, and the technologies that shape images and history. Through precise editing and sound, her works create a unique temporality, often engaging with historical and ideological turning points.

Her practice revolves around montage, where images and texts intersect to form new meanings while suggesting a loss of content. Selander has been a guest professor in Fine Art at the Royal Institute of Art in Stockholm (2017-2022) and an adjunct professor in Photography at HDK-Valand in Gothenburg (2016-2017). She studied at the Royal Institute of Art, Valand Academy, and the University of Skövde.



#### NILS BERGENDAHL

Collaborator Education & Research  
Östra Grevie Folkhögskola

Nils Bergendal is an educator and artist exploring photography, archives, and visual narratives. With a background in photojournalism, he has covered conflicts in Somalia, the West Bank, and the Balkans before shifting to teaching and artistic research.

He teaches at Östra Grevie Folkhögskola and is a guest lecturer in Digital Cultures at Lund University, focusing on photography, visual storytelling, and critical engagement with images. His latest book, After Exposure - A Cyclopedia of Broken Cameras, continues his exploration of the fragility of images and their histories.



JAKOB SKÖTE  
Advisor, Interactive  
Untold Garden

Jakob Skote is a Malmö-based artist working with new technology. His work explores how technology shapes our relationship with the world, each other, and ourselves, and how these processes can be subverted to create new relationships.

He has a background in architecture with a B.Arch from Architectural Association in London, and is a founding member of Untold Garden, an art and design studio specialising in interactive, multi-player XR experiences.



OSCAR WEMMERT  
Advisor, Interactive  
Dataspelcentrum

Oscar Wemmert, a freelance game developer, producer, and educator, has 25+ years in interactive games. He's worked on 20+ titles across platforms and runs GameFlame, engaging in diverse game projects.

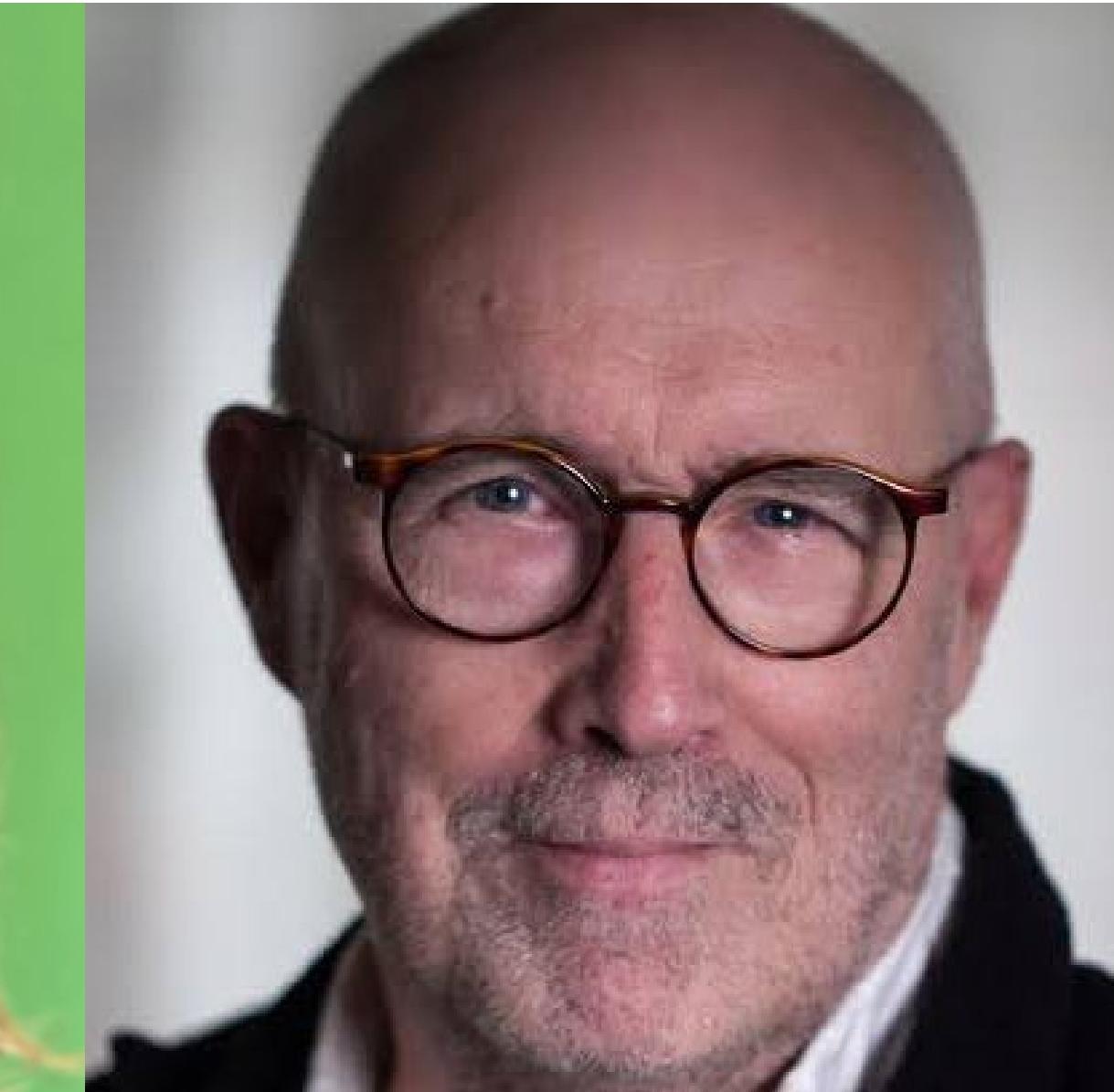
As co-founder and chair of Dataspelcentrum, he champions games as an art form, advocating for public funding. Since 2016, he has taught game development in schools, at Malmö Kulturskola (since 2021), and Malmö Folkhögskola's Creative Game Development course (since 2023). He started in graphic design, studying at Östra Grevie Folkhögskola and Malmö Hacker Academy in the 1990s.



LENNART STRÖM  
Advisor, Film  
Mbrane

Lennart Ström is a seasoned film producer and cultural organiser based in Malmö, Sweden. With a career spanning over four decades, he has played a pivotal role in shaping the landscape of children's and youth film. As the longtime Festival Director of BUFF Filmfestival (1986-2008), he helped establish it as Scandinavia's leading platform for films aimed at young audiences.

Lennart also co-founded Film i Skåne, a regional film resource center, and founded Malmö Mediaverkstad, a hub for storytelling education. Since 2019, he has served as the Director of m:brane, an international co-production forum dedicated to innovative media content for young audiences.



MICHAELA FRENCH  
Advisor, Film

Michaela French is an artist and researcher working with light and time-based media across immersive, performative, and exhibition contexts. She holds a PhD in Information Experience Design from the Royal College of Art, London, where she investigated the systemic relationships between light, body, perception, and environment through both practice and theory.

Her ecologically grounded work explores light as subject, medium, and experience. Guided by principles of reciprocity, interrelation, and co-creation, she creates award-winning moving image works and installations for 360° media, performance, museums, and galleries. Her methods centre on attentive observation and embodied, immersive experience.



## HÅKAN LIDBO

Senior Advisor

Rumtiden Idea Lab

Håkan Lidbo is an artist, musician, inventor, and the founder of Rumtiden Idea Lab. He creates installations at the intersection of art, science, and design, often with a playful and innovative approach.

Many of his projects are grounded in the belief that human imagination, the world's most underutilised natural resource, is something that can be trained and cultivated. Rumtiden Idea Lab serves as a space for experimentation and collaboration, where artistic and scientific ideas converge to explore new possibilities in creativity and technology. Håkan's work challenges conventional thinking and encourages individuals to unlock their creative potential.



## JESPER WALLERBORG

Senior Advisor

Tekniska museet

Jesper Wallerborg is a skilled tech leader and creative professional, currently serving as Tech Lead at Tekniska Museet in Stockholm. In this role, he leverages his technical expertise to drive innovative projects in the museum's digital and immersive initiatives.

Previously, Jesper was Head of Education - Immersive Experience Creator at FutureGames, where he helped shape the curriculum for future immersive media creators. His work there contributed to the growth of the next generation of talent in digital storytelling and interactive media.



## ELENA MALAKHATKA

Senior Advisor

Chalmers

In 2017, Elena founded VR Sci Fest, Europe's then largest festival focused on VR and AR in science and art, showcasing innovative uses of these technologies. Her research explores integrating digital and physical environments, emphasising human-technology interaction and contributing to sustainable building practices and technology integration in daily life.



## ANNA LUNDH

Senior Advisors

Anna Lundh is a visual artist whose work explores cultural phenomena, societal agreements, and our relationship with technology through video, installations, web-based projects, and lecture-performances. Her research-driven practice often examines time and temporality.

Lundh's work has been shown at Moderna Museet, Bonniers Konsthall, and Tensta Konsthall in Sweden, as well as internationally at The New Museum, The Kitchen, and Performa 13 in New York. She holds an MFA from Konstfack and is currently a PhD candidate in "Art, Technology and Design" at Konstfack and KTH.



Through open calls, residencies,  
and cross-disciplinary collaborations,  
these selected reference projects present  
our approach to producing high-quality  
cultural interventions.

## THE NEW INFINITY (2018-2021)

Planetariums, long dedicated to science and education, have become immersive spaces for contemporary art through the “The New Infinity” program (2017-2021). Commissioned by the Berliner Festspiele, this series presented works by renowned artists like Agnieszka Polska, David O'Reilly, and Metahaven, showcased worldwide in planetariums and at fulldome festivals. Collaborations with Planetarium Hamburg and Zeiss-Großplanetarium brought together artists like Robert Lippok & Lucas Gutierrez, Florence To, Bendik Giske, and Bridget Ferrill, creating unique multimedia experiences.

The program attracted over 40,000 visitors at the Mobile Dome in Berlin in 2018-2019, before moving to Zeiss-Großplanetarium, one of the world's largest and most modern planetariums. There, “visual music” films were reimagined for the dome, with works such as Thomas Wilfred's meditative light symphonies, Bill Ham's psychedelic light paintings with new scores by Kara-Lis Coverdale, and a previously unreleased piece by John Whitney.

In 2021, “The New Infinity” expanded into an independent festival, opening Berlin Art Week with a selection of immersive works at the Zeiss-Großplanetarium. The program continued its global journey, including a presentation in Athens as part of the 7th Athens Biennale “ECLIPSE” at the New Digital Planetarium.



## TINY/MASSIVE (2019)

Tiny/Massive transformed the Harpa concert hall in Reykjavik into an interactive, illuminated canvas, exploring the potential of large buildings with low-resolution LED façades. Artists were invited to create animations and interactive visualisers that animated Harpa's distinctive glass exterior, turning the structure into a dynamic interplay of light, motion, and participation.

A bus outside Harpa served as both a viewing space and an interactive hub, where audiences could manipulate the visuals and sound using arcade-style controllers. Over four nights, 58 works responded to the monumental scale and structural rhythm of the façade.

NAVA oversaw all aspects of the project, from curating an open call to developing a "creator's toolkit" that streamlined artistic integration within the constraints of the low-resolution display. Live musicians performed inside the bus, with Harpa's façade reacting dynamically to sound, deepening the dialogue between light, music, and architecture.

Tiny/Massive reimagined urban façades as interactive spaces, merging public art, technology, and audience engagement. While realised at Harpa, the project reflected a broader inquiry into the creative possibilities of large-scale, low-resolution displays.



## VISUALIA (2021-ONGOING)

Visualia, which began as a collaborative festival in Reaktorhallen, Stockholm, has since evolved into an artist residency located in Glommen, Halland. This residency provides artists with a tranquil setting to engage in both individual and collaborative work, focusing on experimental projects that merge art, nature, and technology.

One standout project that emerged from the residency is *HERE MAY BE DRAGONS* by Gabriela Prochazka (2022). Inspired by Norse mythology, runestones, and the blurred line between memory and imagination, this work weaves together digital and tactile media, inviting viewers to reflect on the passage of time and events that may or may not have occurred.

In 2024, Visualia extended its reach by collaborating with the Into the Woods Festival, bringing together over 12 artists to host an experimental stage that explored new creative possibilities. This partnership showcased Visualia's commitment to nurturing boundary-pushing art in unique environments.

Supported by Region Halland and a proud member of the Swedish Artist Residency Network (SWAN), Visualia continues to cultivate innovation, offering artists a platform to explore and develop groundbreaking projects in a one-of-a-kind collaborative atmosphere.



## NORDIC LIGHTS (2022)

Nordic Lights was a collaborative project uniting three emerging audiovisual festivals—Aavistus in Helsinki, Nonagon in Sweden, and Monument in Norway. With 12 artists paired into 6 new acts through an open call, the project pushed cross-border artistic exploration, combining sound, visuals, and performance to create innovative, site-specific works.

A standout collaboration at Monument was dance performance blending choreography with audiovisual elements, exploring movement and sound in a dynamic interplay. Meanwhile, at Nonagon, artists Rosanna Lorenzen and Zuzana Bottová fused acoustic sound with electronic manipulation to create a composition that transforms the space of an old factory, turning it into an auditory and visual landscape.

Supported by Nordic Culture Point and the Nordic Culture Fund, Nordic Lights emphasised the power of collaboration, encouraging artists to experiment with new forms and express cultural and environmental themes.



## ARCTIC LIGHTS (2023)

The Arctic Lights project, supported by NAPA, the Nordic Culture Fund, and the Nordic Culture Point, took Jonas Johansson, Annie Tådne, and Merle Karp to Sisimiut, Greenland, where they collaborated with artists performing at the Arctic Sounds Music Festival. During their three-week residency, the team led workshops on audiovisual production, sparking creative exchanges with local and international artists.

The project also involved immersive experiences in the stunning natural environment of Greenland. They explored the surrounding nature through hikes, deeply engaging with the landscape that inspired their work. They had the unique opportunity to sing with the local choir, fostering a connection with the local community, and participated in meaningful exchanges with the festival's light designers and technicians, sharing knowledge on audiovisual practices.

Through Arctic Lights, Jonas, Annie, and Merle also formed lasting connections with artists from Denmark, Iceland, and Greenland, strengthening the Nordic artistic network. The project celebrated the power of collaboration, artistic growth, and the shared experience of creating art in such an inspiring and remote location.



DOME DREAMING is raising funds in  
spring 2024. If you're interested in being  
part of the project, reach out to  
[join@domedreaming.com](mailto:join@domedreaming.com)