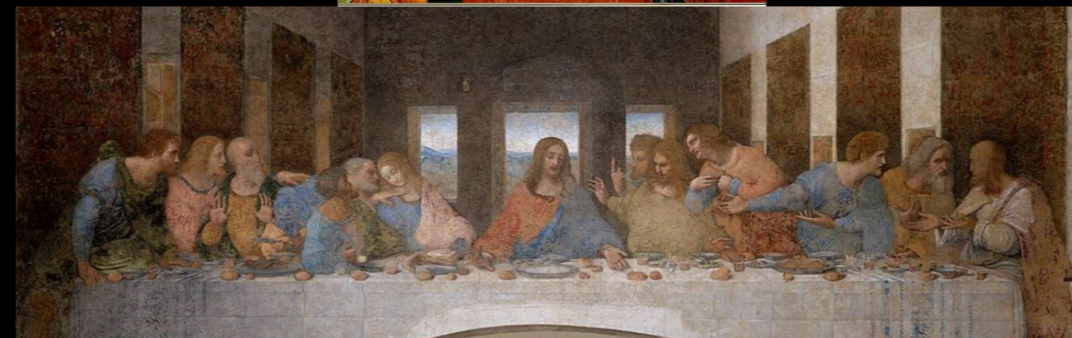


# MOODBOARD & CONCEPTS



GLOBAL COMMUNION SERVICE WITH PASTOR CHRIS JANUARY 2024

134K views · Streamed 1 year ago



# PROJECTIONS, VR & AR

In *Holy Communion*, projections operate both literally and metaphorically. Visually, the vertical screens form a digital cave—referencing Plato’s *Allegory of the Cave*—where shadows and illusions define reality. These curated visuals immerse the audience in a world shaped by filtered truths, fragmented media, and performative identities. In this space, what is seen is not necessarily what is real, echoing our condition in the post-truth age: where projections of truth—not truth itself—are consumed, shared, and believed.

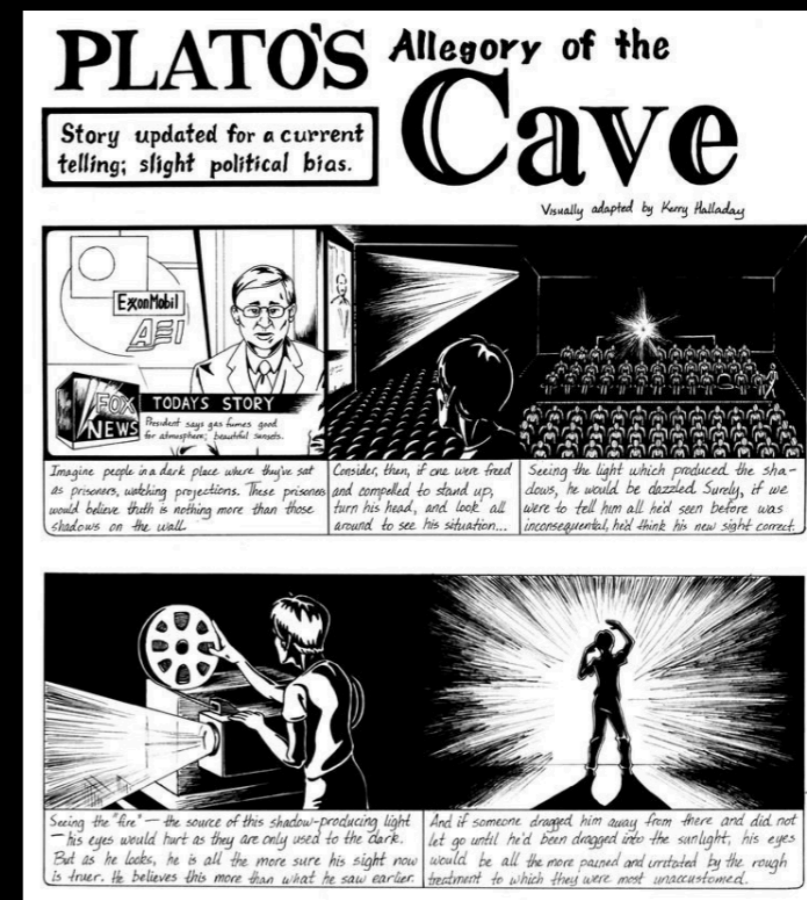
Metaphorically, the projections reflect how ideologies, faith systems, and personal convictions are socially projected. What we believe is often shaped less by internal reflection and more by the expectations and appearances of others. The audience is placed in a system where belief and performance blur, prompting the question: *What if everything I believe is someone else’s projection?*

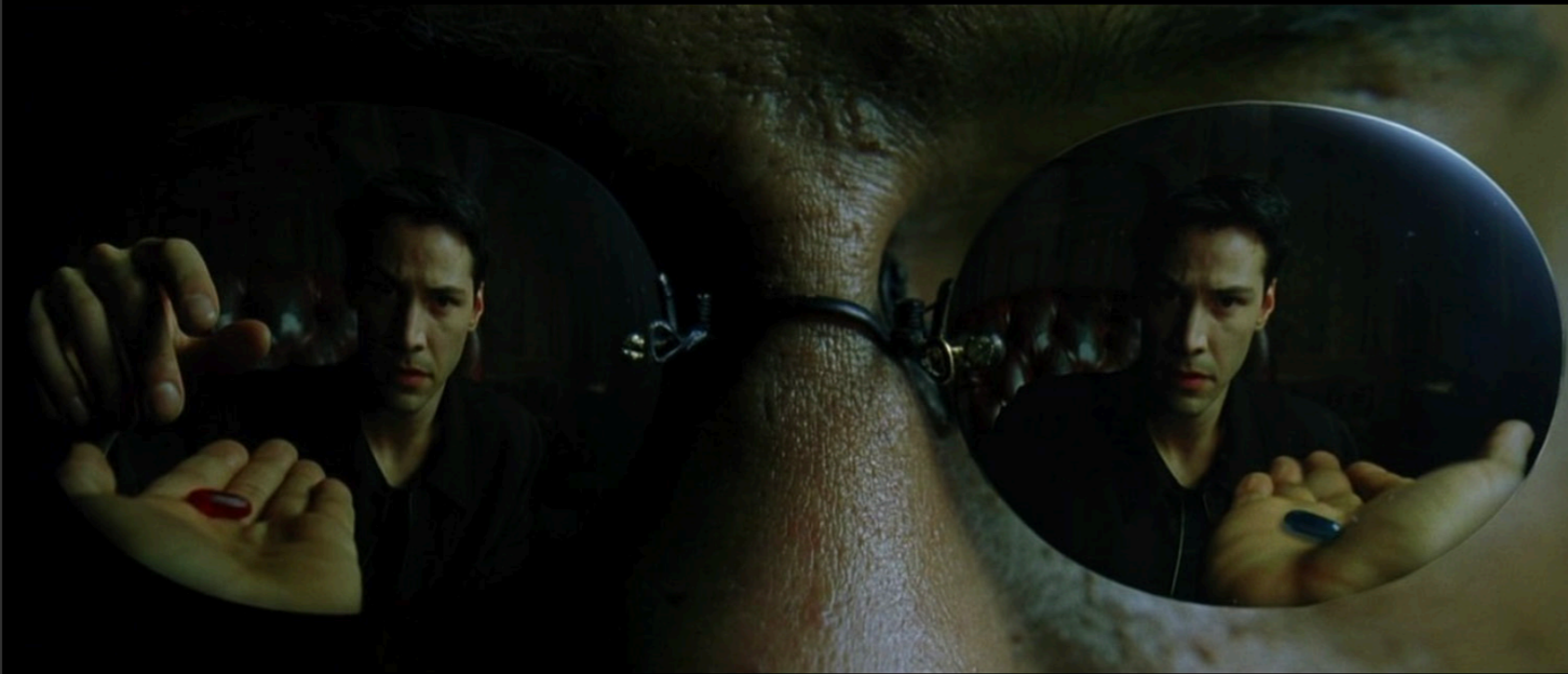
Both **VR** and **AR** are used in separate versions of the performance as a continuation of this exploration of perception. They function not just as tools, but as conceptual layers that challenge reality itself. Inspired by Plato’s Cave, the work questions whether what we experience is truth—or just perception.

In the **first version**, VR is used to project a fully immersive sacred environment into a single participant. Wearing a headset, they appear in elaborate ceremonial attire, placed inside a richly detailed, cathedral-like space filled with iconographic meaning. This immersive world replaces their physical surroundings entirely, isolating them from the rest of the audience.

In the **second version**, AR (Augmented Reality) is accessed through phones, layering digital religious imagery over the real space in real time. Unlike VR, AR is shared and visible to all—less immersive, more ambient. It mirrors our everyday interaction with screens, where fragments of constructed meaning hover over reality.

These technologies are not just visual effects. They symbolize how people receive information in a mediated world and offer the audience a way to observe what it looks like when someone makes a faith decision within such a space. Whether immersive or layered, both VR and AR ask: *When reality is constructed for you, how do you know what to believe?*





## BLUE PILLS

The blue pill is a familiar cultural artifact—instantly recognizable, loaded with meaning. In *The Matrix*, it represents the choice to remain comfortable and unquestioning. In *Holy Communion*, however, it serves a different role: not to numb, but to disturb.

In this context, the pill interrupts ritual. In many Christian traditions, communion is a deeply symbolic act—affirming belief in Jesus's death, resurrection, and return. Yet over time, the gesture can become automatic, its meaning dulled by repetition. By replacing bread and wine with a blue pill and water, the performance reframes communion as something unfamiliar, even clinical. It disrupts familiarity. It creates hesitation.

And that hesitation is intentional. The moment before swallowing—when the participant quietly asks, *What is this? Why am I taking it?*—is the core of the work. The pill offers no clarity, only space for awareness.

This act draws a quiet parallel to the *Death of Socrates*. Like Socrates willingly drinking hemlock, the participant ingests something whose meaning is uncertain—but symbolically significant. For Socrates, the act was not about submission to law or punishment, but a willingness to bypass them entirely in order to stay true to his principles. He accepted death not out of obedience, but as a final act of philosophical clarity.

In *Holy Communion*, the stakes are not life or death—but the question of submission still holds weight. Would you participate in a ritual just because it's expected of you? Would you take something simply because it was offered? Or would you pause—like Socrates—and make the act your own, with full awareness of its meaning, or its absence?

This isn't a rejection of faith. It's an invitation to look closer. To ask whether belief is active or inherited. To consider whether ritual affirms conviction—or conceals the lack of it. The pill doesn't answer these questions. It simply makes them unavoidable.

# MINIMALIST SET & COSTUME

The performance unfolds within a minimal, sterile environment—a white, cube-like room intentionally devoid of traditional Christian architecture, ornamentation, and atmosphere. There are no stained glass windows, no altars, no symbols of sanctity—just bare white walls, clean lines, and clinical lighting.

This deliberate choice isolates the ritual from familiar visual cues of faith, allowing the gestures and choices of the participants to stand on their own. Without the comfort of tradition or the weight of sacred architecture, the audience is presented with a blank canvas—a space where belief cannot hide behind aesthetics.

The whiteness of the room evokes multiple associations: a laboratory, a medical facility, a testing ground. It shifts the ritual from sacred to sterile, and in doing so, asks whether the power of communion lies in the act itself—or in the setting that frames it.

The space doesn't reject faith, but it removes its costume. What happens to belief when all signs of holiness are stripped away? What remains when tradition is reduced to its most basic gestures?

