

“That Thing Tableau” by Mez Breeze

The Thing Tableau

Title: *The Thing Tableau*

Year: 2019

Format: Virtual Reality/Extended Reality Literature

Description: *The Thing Tableau* is a 3D/VR work conceived and designed in Virtual Reality. Its story unfolds through a digital narrative that can only be viewed online. The story references insomnia and the thoughts and language that can creep and reoccur when in this twilightish state. The project is designed for audience interaction through click-based annotations, and can be viewed in multiple ways: as a text-based narrative that unpacks when an audience member interacts with it, or as an automated playthrough (though it's preferred that audience members get to interact with the model in a 3D or even VR space).

Instructions and Navigation:

– *If viewing with a Desktop PC Browser:*

1. Load *The Thing Tableau* [here](#) on your desktop computer using a WebVR-enabled browser (Firefox preferred).
2. Start navigating through the work by pressing the large white arrow. For optimal reading/viewing, please make sure to click the bottom right diagonal arrows icon to expand to full screen. To finish, please press the white top right “x” in the Chapter Window. There’s also an option to share or embed the Chapter using the share icon to the left of this “x”.
3. Click and hold with your mouse to rotate to explore all aspects of the work. Use the annotation bar located at the bottom of the display window to click through/progress through each annotation. This annotation bar displays short title text, which when clicked may reveal a box containing additional text for that annotation. When clicking on this annotation bar with your right mouse button, options pop up allowing you to choose to hide all annotations, or choose autoplay to have the text automatically play.
4. For additional help and options, please click on the icons listed at the bottom of the work display window. The icons on the bottom right hand side include:
 - The “?” icon which shows additional help instructions including Navigation Basics, Resetting the Camera View, and All Controls
 - The Volume icon which toggles the audio on or off and shows a volume adjustment slider
 - The Settings “Cog” icon which allows you to toggle the navigation between “Orbit” and “First Person”
 - The Model Inspector “PageStack” icon which brings up an information menu about the 3D model in the Chapter
 - The View in VR “White Mask” icon, which, when clicked, allows the Chapter to be explored and

read using a VR headset

– The Fullscreen “Double Arrows” icon which, when clicked, does what it says (surprise!).

– ***If viewing with a VR Headset (recommended option if VR Hardware is available):***

1. Load *The Thing Tableau* [here](#) on your desktop computer or mobile phone using a WebVR-enabled/Mozilla Firefox browser.

2. Press the large white arrow. For VR viewing (with a Vive headset/controller for teleportation if possible), please now click the bottom right-hand “View in VR” white mask icon at the bottom of the display window before putting on your VR headset. If using a Headset with controllers, you can teleport around the VR space (and even teleport into the model) using the same annotation selection process as is described above.

3. To go back to viewing via the browser, remove your headset and again press the “View in VR” white mask icon at the bottom of the display window.

– ***If viewing with a Mobile Device without VR Hardware (experimental option: if viewing using a horizontal orientation please follow the instructions for Desktop PC Browsers instead):***

1. Load *The Thing Tableau* [here](#) on your mobile phone using an up-to-date WebVR enabled/ Mozilla Firefox browser (note: contains audio).

2. Start navigating through the work by pressing the large white arrow. For optimal reading/viewing, please make sure to click the bottom right diagonal arrows icon to expand to full screen. You may also be prompted to tap to play the soundtrack. To finish, please press the white top right “x” in the Chapter Window. There’s also an option to share or embed the Chapter using the share icon to the left of this “x”.

3. Use the white arrows located in the mid point of the left and right hand sides of the display window to read through each annotation. Using these arrows displays text with “+ more info” text lines which (when tapped) may reveal a textbox containing additional text for that annotation: please close this window using the white top right “x” after reading.

4. For additional help and options, please click on the icons listed at the bottom of the work display window. The icons on the bottom right hand side include:

– The “?” icon which shows additional help instructions including Navigation Basics, Resetting the Camera View, and All Controls

– The Volume icon which toggles the audio on or off and shows a volume adjustment slider

– The Settings “Cog” icon which allows you to toggle the navigation between “Orbit” and “First Person”

– The Model Inspector “PageStack” icon which brings up an information menu about the 3D model in the Chapter

– The View in VR “White Mask” icon, which, when clicked, allows the Chapter to be explored and read using a VR headset

– The Fullscreen “Double Arrows” icon which, when clicked, does what it says (double surprise!).

Bio: Mez Breeze crafts [VR sculptures/paintings](#), [VR + AR](#) experiences, [games](#), [experimental storytelling](#), [Virtual Reality Literature](#), and other [genre-defying output](#). In 1994 Mez first started using the World Wide Web to author digital works, and she hasn’t slowed since. Current and past

tinkerings include the Virtual Reality Adventure [Perpetual Nomads](#), predicting the rise of Augmented Reality at [The Next Web](#), exhibiting with the Third Faction Collective at [World of Warcraft: Emergent Media Phenomenon](#), and creating [A Place Called Ormalcy](#), a dystopian Sketchfab-based VR Literature work. In January 2019, *A Place Called Ormalcy* was shortlisted in the 2018 If:book New Media Writing Prize, with Mez's in-progress Virtual Reality project *A Million and Two* also achieving an Honorable Mention in the Dot Award Category. In 2018, Mez partnered with [Microsoft](#), Samsung and MasterpieceVR for their [VR Influencers Sustainability Initiative](#) where VR Artists were [invited to design](#) models using a Windows Mixed Reality Headset. Also in 2018, Mez's Virtual Reality Literature Experience [Our Cupidity Coda](#) made the finals of the 2018 EX Experimental New Media Art Awards, while also making both the 2018 Opening Up Digital Fiction Writing Competition and the 2018 Queensland Literary Awards for Digital Literature Shortlists. In November 2017, [This Golden Stance](#) was showcased at the Las Ranetas International Festival of Virtual Reality (alongside the Oculus Story Studio produced *Dear Angelica* and Sony's *Snatch*): as of May 2018, this VR Sculpture is now on official display at the [Museum of Other Realities](#). In 2016, Mez took up an invite from the digital arts organisation Rhizome to have work memorialized in their [Net Art Anthology](#): in January 2019, this Anthology also [launched](#) in print book form. Her co-developed narrative game [All the Delicate Duplicates](#) has won [multiple awards](#), including the 2015 Tumblr International Arts and Media Prize, 2016 Best Overall Game at the Game City Festival, and the 2017 Dundee Game Design Award in the Best Experimental Game Category. [#PRISOM](#), Mez's co-developed 2013 Augmented Reality Game was commissioned for the International Symposium on Mixed and Augmented Reality. Academic James O'Sullivan describes [#PRISOM](#) as: "...the digital equivalent of Orwell's 1984". Mez's projects are taught worldwide. Her works reside in Collections as diverse as The World Bank, Cornell's Rose Goldsen Archive and the National Library of Australia. She is also in the process of developing a comprehensive career archive with Duke University's Curator Collection team: this [archive](#) is to be housed at the Rubenstein Rare Book and Manuscript Library. Mez currently serves as an Advisor to the [Mixed Augmented Reality Art Research Organisation](#), an Editorial Board Member of the Digital Journal Thresholds, a co-founder of the [XR Artists Collective](#), and is a Senior Research Affiliate of the [Humanities and Critical Code Studies Lab](#).

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