

# REMARKABLE 2025

The Shape of Experiential Art & Entertainment



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# Preface

The pandemic's onset was an event horizon for experiential art and entertainment. It forever shifted our thinking of what experiential productions could be.

At the time, I sought out remote and virtual productions to connect with others, to process what we were living through, and to probe the results of this forced innovation. I leaned into these works, seeking out new narratives, inspired design, and diverse pathways for storytelling.

Since then, this personal project evolved with a more specific framework. At first it was a numerical challenge: Could I explore 500 experiences within five years?

Those numbers contained the real goal: What could I learn about experience design by encountering a vast, wide range of productions?

Initially an individual inquiry, it developed into a larger investigation. Why were some experiences so affecting? How could that impact be captured and measured?

# Introduction

This is not a scientific study or academic research. It's not a "Best Of" recap, trend forecast, state of the industry report, or design guide.

This paper started out as a constellation of questions and ideas. As I explored hundreds of productions, I sought a way to convey the unique power of what I was experiencing.

Some works were so affecting they became treasured memories and an integral part of me. Those moments made my life intrinsically better.

Those moments also couldn't be captured by traditional metrics or tactics.

Last year I wrote about a show: *On the Wings of Hermès*. It was experiential marketing without the marketing. There was no gift shop, no QR code, little press, and it didn't appear on the brand's social accounts. Since then I've not received a single promotional email from Hermès. It was, however, pure artistry and an utter joy.

I wanted to share that joy and I spoke to many people about the production (some of you are nodding). *On the Wings of Hermès* and my relationship to it lived on in ways beyond our standard models of assessment.

That show was a key catalyst. It propelled me to parse out why and how experiences could be so resonant.

My project began as a collection of thoughts. It ended with a new methodology for evaluating productions: REMARKABLE.

REMARKABLE is an evaluation rubric that applies to a wide range of experiences. In addition to traditional metrics (revenue, attendance, press, social shares) and emergent data (neurological, biometric), the rubric endeavors to quantify the Return-on-Experience (ROX).

The experiential industry needs a comprehensive array of tools and processes to show the impact of its productions and to communicate the merit of that work.

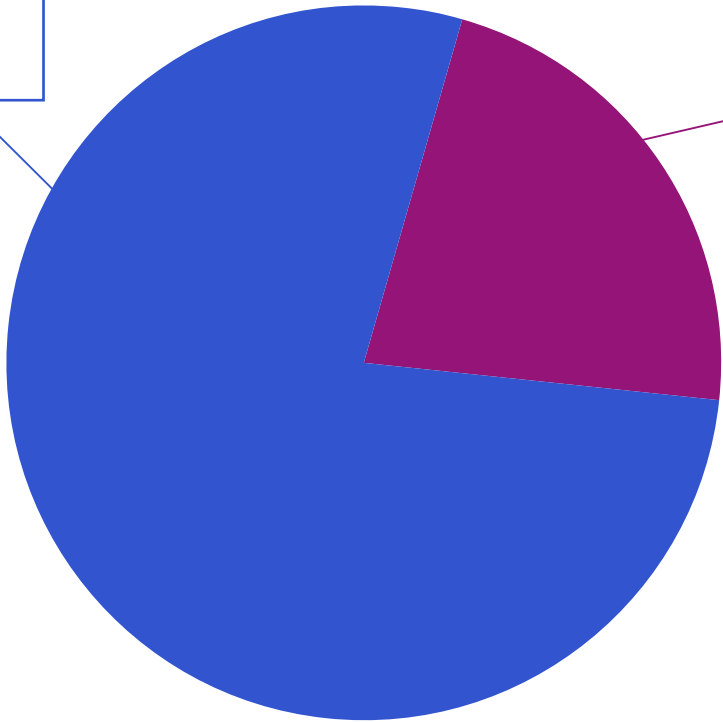
This paper explains the evolution, value, and application of REMARKABLE.

Total number of productions:  
**506**

Total number of hours:  
**552\***

Type

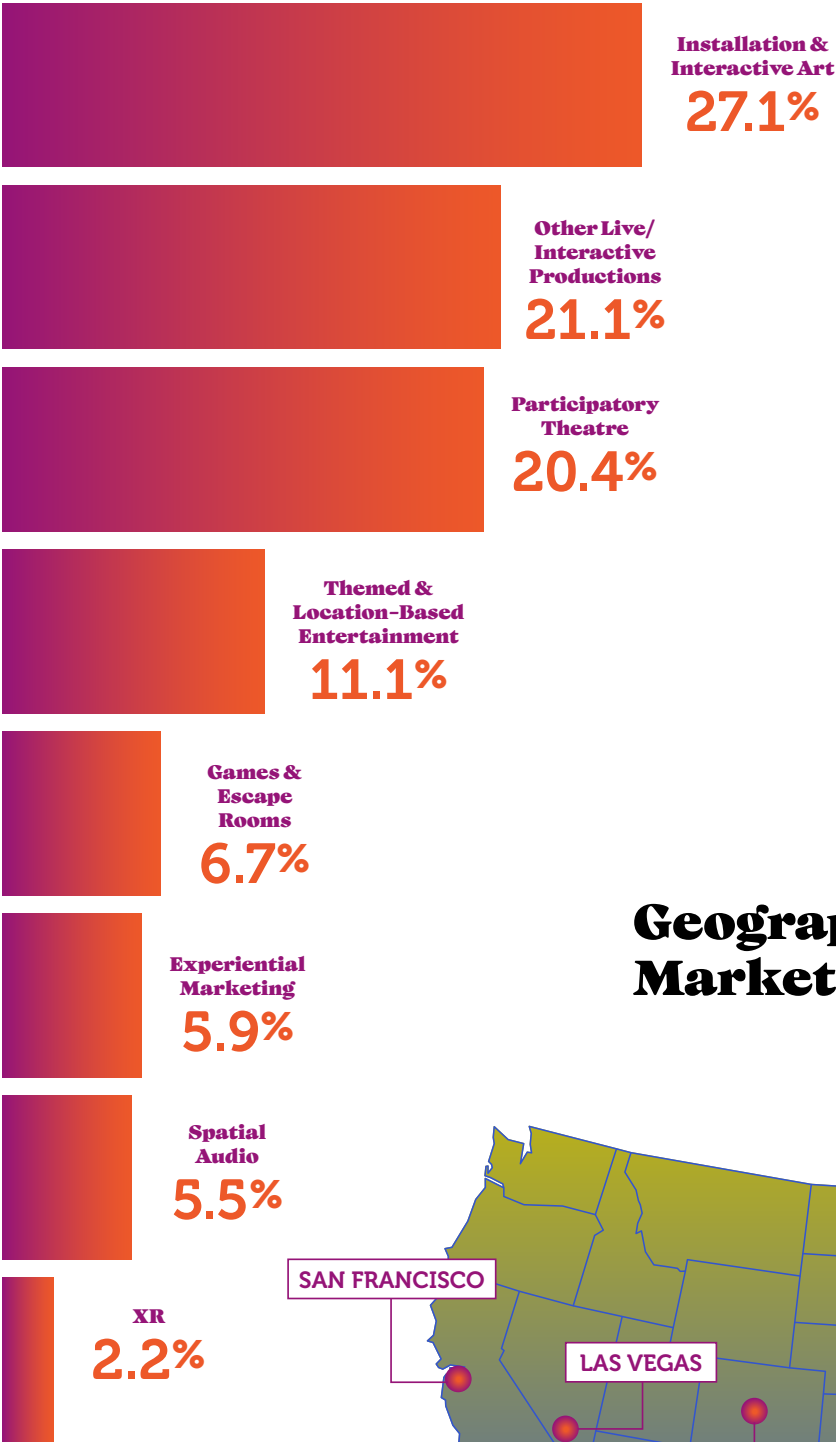
IN PERSON:  
**394**



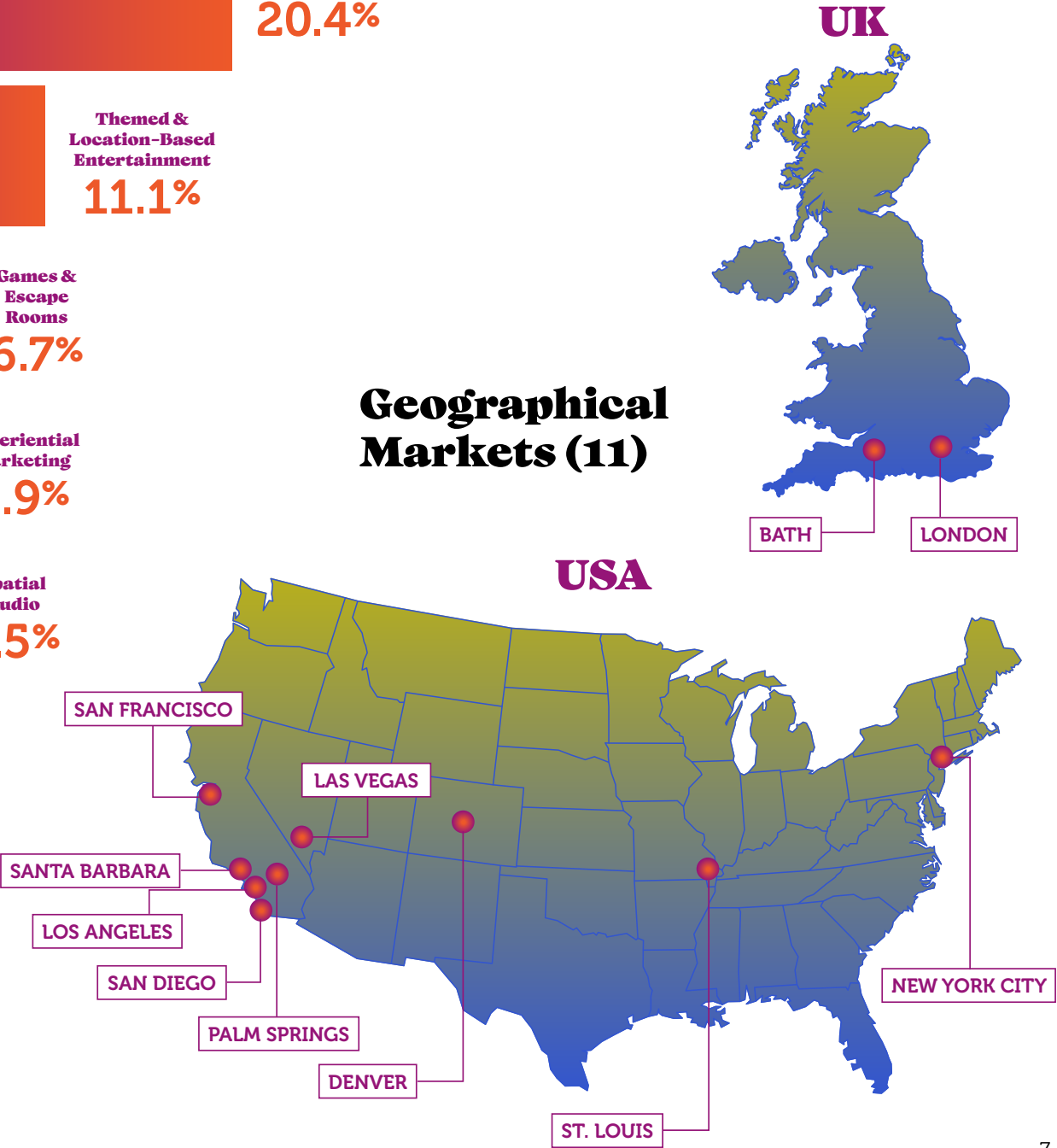
DIGITAL/  
VIRTUAL/  
REMOTE:  
**112**

**\*Note**  
Note: Time is only for the actual experience.  
Metrics do not include time spent researching,  
booking, or traveling to/from a production.

Categories

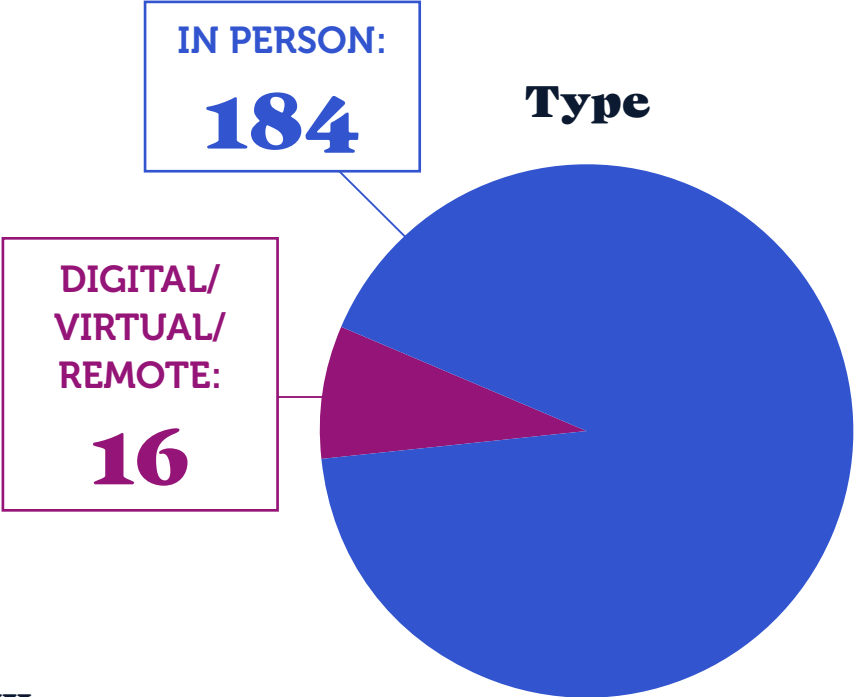


Geographical Markets (11)

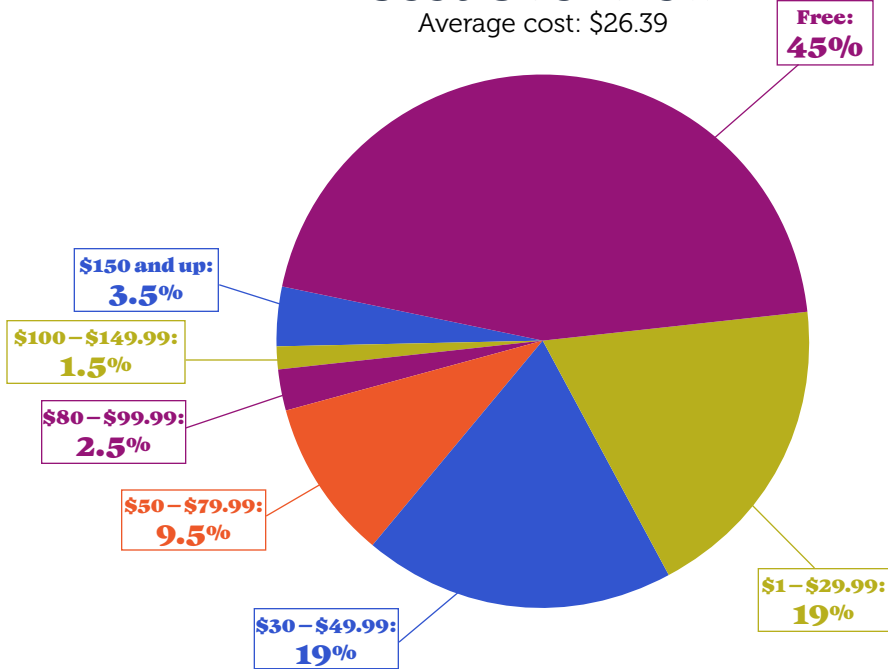


Scope: 2024

Productions:  
**200**  
Hours:  
**215**



**Cost Overview**  
Average cost: \$26.39



**Time Overview**

Shortest: 5 minutes  
Longest: 12 hours  
Average: 64 minutes

**Notes**

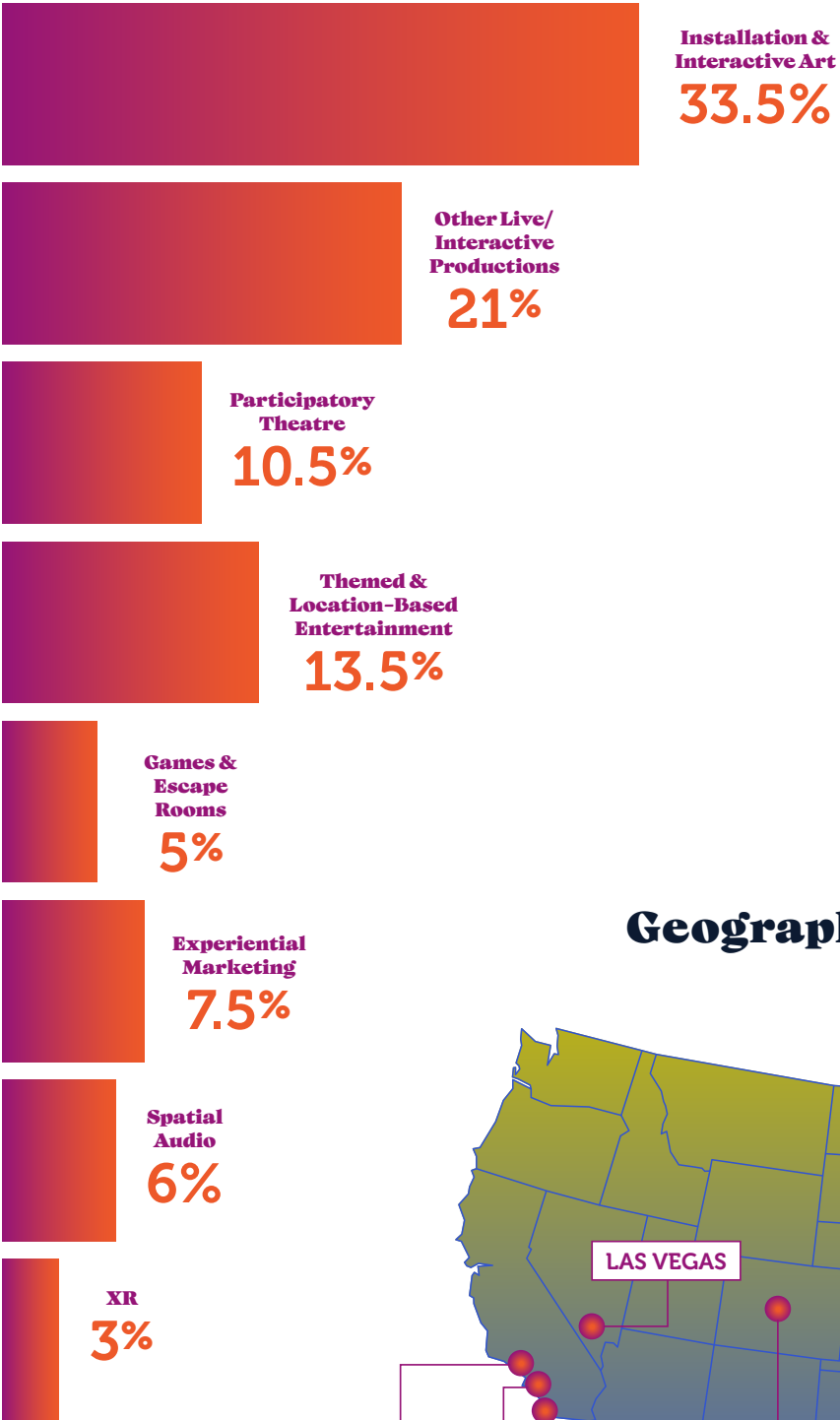
Duplicate visits to the same production were included when the experiences significantly varied.

Free experiences: Nine were gifted & nine were covered by one ticket (e.g., multiple exhibitions at one museum)

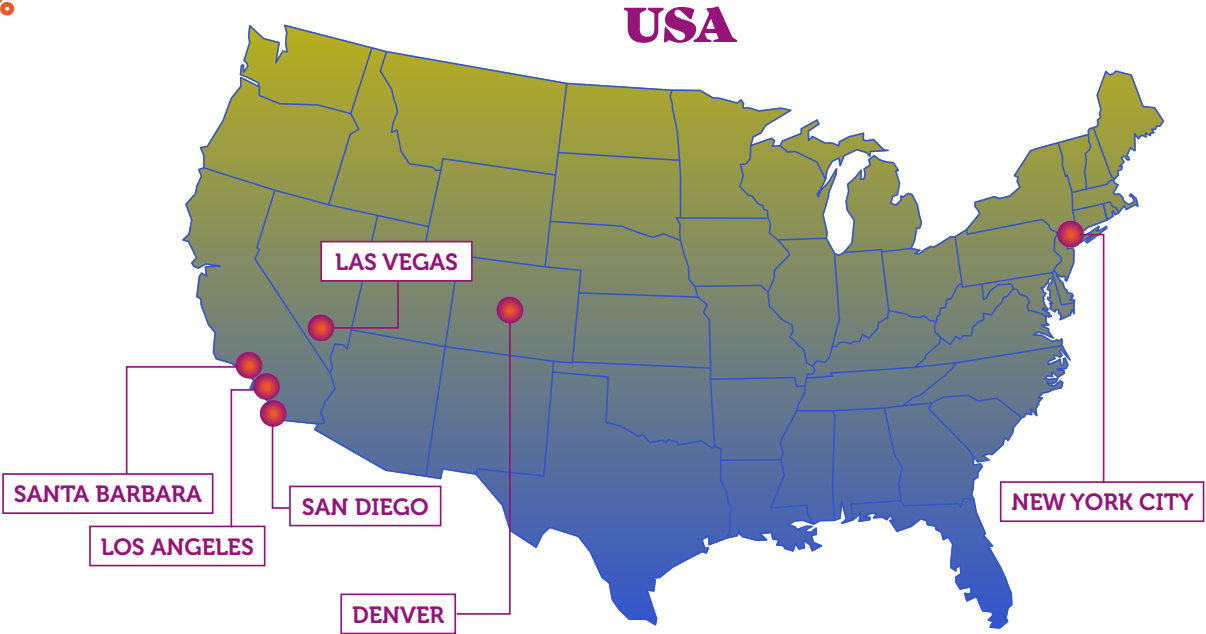
Paid tickets: Seven were discounted due to promotions, memberships, or by industry colleagues.

To calculate an individual ticket price, annual museum membership costs were divided by the number of museum visits for that calendar year.

**Categories**



**Geographical Markets (6)**



# Rubric, Scoring & Evaluation

## Rubric

In 2023, Anton Jerges gave a presentation to members of the [World Experience Organization](#). Jerges is the founder and CEO of We Are Collider, a UK-based creative agency.

In his talk, he outlined research his agency had compiled into a white paper (available [here](#)), which is an excellent, digestible mix of qualitative and quantitative research.

We Are Collider turned this research into the MARVELS design framework. I appreciated the breadth of MARVELS and, as a trial, adapted it into an evaluation rubric.

As I began relating it to productions, I found gaps in its application, which wasn't unexpected; MARVELS was created as a design guide, not an evaluation technique.

I needed to create a new tool for evaluation — one that was tailored to the unique qualities of experiential productions.

Rather than focusing on traditional metrics, I wanted to take an alternative approach to evaluating success. What would it look like if we balanced out conventional data and KPIs (Key Performance Indicators) with a qualitative, standardized assessment presented as a numeric framework?

So I developed the REMARKABLE rubric.

REMARKABLE seemed comprehensive and primed to capture the full scope of experiential touchpoints.

Initially it was a 15-point system with equal weighting across the 10 components. Magic was the sole exception (scoring for Magic ranged between one and five points).

I applied this rubric to more than 65 productions and realized it was lacking. Aspects of productions weren't fully captured. To compensate, I adjusted the weighting and it became a 20-point system.

I applied the revised rubric to all 200 productions from 2024 and realized it was still inadequate.

The questions and considerations that follow led to more revisions. Component definitions and their weights were refined.

The current version of REMARKABLE is a 25-point system with 10 components.

R	E	M	A	R	K	A	B	L	E
<b>Resonance</b> <ul style="list-style-type: none"><li>• Was it emotionally affecting?</li><li>• Did it create lasting memories? Did I relive it in my mind? (2 pts)</li></ul>	<b>Exchange</b> <ul style="list-style-type: none"><li>• Did it include meaningful observation or participation?</li><li>• Was it interactive?</li></ul>	<b>Magic</b> <ul style="list-style-type: none"><li>• Senses: Was it sensorial? Did it engage my senses?</li><li>• Story: Was I transported or immersed into another world?</li><li>• Self: Did I experience self-improvement or transformation as a result?</li></ul> <p>(One bullet = 1 pt; two = 3 pts; three = 5 pts)</p>	<b>Adequacy</b> <ul style="list-style-type: none"><li>• Did it meet basic expectations?</li><li>• Did it go above and beyond?</li></ul>	<b>Recommend</b> <ul style="list-style-type: none"><li>• Did I recommend it?</li></ul>	<b>Knowledge</b> <ul style="list-style-type: none"><li>• Did it provide mental stimulation including curiosity, knowledge, and learning?</li><li>• Did I learn something about myself? (2 pts)</li></ul>	<b>Allocate</b> <ul style="list-style-type: none"><li>• Time well spent?</li><li>• Attention well spent?</li><li>• Money well spent? Or: Was it a cost-free experience?</li></ul>	<b>Bond</b> <ul style="list-style-type: none"><li>• Did I form a connection or a bond with others?</li></ul>	<b>Legend</b> <ul style="list-style-type: none"><li>• Was there clarity and cohesion? Were the story, character roles, and my role within the experience all clearly defined and clearly communicated?</li><li>• Did the experience extend beyond its parameters? Did it develop or contribute to a fandom or community?</li></ul>	<b>Engrossing</b> <ul style="list-style-type: none"><li>• Did I feel fully present or in a state of flow? Did it feel like time stopped? (3 pts)</li></ul>

**Resonance**

There was a divide between the two parts of Resonance: emotionally affecting and creating lasting memories. In several cases these weren't scored in tandem.

This was surprising. Many experts in the field assert that an emotional response is fundamentally conducive to forming memories.

But having an emotional response to specific moments is distinct from having an emotional response to the entire production. I found the second question of Did I relive it in my mind? to be the deciding factor.

A pull to relive the full experience was a strong indicator of the production's resonance as a whole.

Another factor was emotional quality. Undesirable or unpleasant emotions make an impact but are rarely sensations we want to revisit.

During some productions I felt anger or frustration. These shows were still scored as emotionally affecting even though my overall feelings about the experience were negative.

Scoring alone didn't reflect affinity.

Exchange

Exchange asked: *What is meant by meaningful participation?* Could observation alone be defined as such? If we are trading in attention, it seems appropriate that meaningful observation should be a stand-alone metric.

The counterpoint to that is: Doesn't every production require meaningful observation? The short answer is yes. The longer answer is that making this adjustment was more inclusive of installation art, which is an often overlooked part of the experiential industry. Its contributions deserve inclusion and to be represented through scoring.

Magic, Knowledge, Engrossing

A few subcomponents were rarely scored: self-improvement or transformation (Magic), learning something about myself (Knowledge), or feeling fully present (Engrossing).

Plenty of experiences were enjoyable or worth the investment, but these subcomponents indicated a special quality and a high-value effect.

Not all experiences need to be transformative. A well-crafted, well-executed production can be fulfilling. Much like the word "immersive," "transformative" has become overused, buzzy lingo. Transformational has also become an overemphasized goal for productions.

That said, when an experience is genuinely transformative (or engrossing/profoundly introspective), it warrants acknowledgement. As such, the weighting of these subcomponents was increased.

Allocate

This component itemized time, attention, and money well spent. But what about free experiences? Those productions could only score for time and/or attention well spent, which penalized free experiences.

Free experiences carry a different set of expectations and investment (or lack thereof). When a free experience delivers it should be acknowledged and rewarded.

Legend

Legend highlighted how scoring could be true and also separate from my own personal experience.

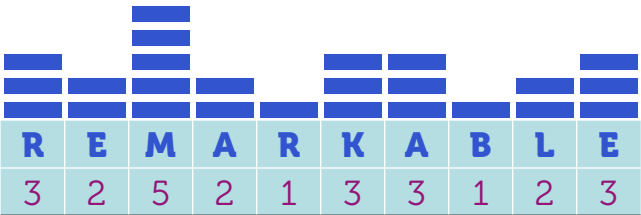
The first question is: *Did the experience extend beyond its parameters?* This incorporates the "magic circle" principle. Did aspects or interactivity extend beyond the core experience? Did the production include a pre-experience and/or a post-experience of some kind? These might include micro experiences such as in-world questionnaires, correspondence, certifications, or mementos, which can enrich the entire experience.

The second question is: *Did it develop or contribute to a fandom or community?* Acknowledging such high engagement by fans was warranted. This was scored as such whether or not I contributed to or participated in the fandom outside of the central experience.

Scoring

Weighting

The following graphic visualizes the weighting of the REMARKABLE system, showing the maximum possible score across all components.



Overview

- Lowest score: 3
- Highest score: 25
- Average score: 12

Distribution

- 0 – 5 points: 7%
- 6 – 10 points: 36%
- 11 – 15 points: 33%
- 16 – 20 points: 19%
- 21 – 25 points: 5%

Bias

Although my personal taste and biases were present, scoring was distributed across categories proportionally. For example, there were 72 productions that scored between six and 10 points. For that group, the category breakdown was:

- Installation Art: 49%
- Other Live/ Interactive: 25%
- Experiential Marketing: 8%
- Participatory Theatre: 5.5%
- Games/ Escape Rooms: 5.5%
- Themed/ LBE: 3%
- VR/ AR/ XR: 3%
- Spatial Audio: 1%

Thresholds

Score: 0 – 9

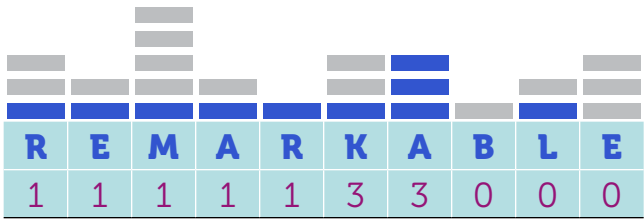
(29% of productions)

Productions scoring below 10 points missed the mark in fundamental ways.

Score: 10 – 11

(21% of productions)

A score of 10 was a significant threshold. Ten points was a significant threshold and generally followed this pattern:



These productions:

- Met basic expectations
- Engaged the senses
- Sparked curiosity
- Were emotionally affecting
- Were clear and cohesive in their storytelling

As a result, they felt like time, attention, and money were well spent, and were recommended to others.

Score: 12 – 14

(19% of productions)

A score of 12 points was another threshold. The single biggest and most consistent change from the previous tier was scoring higher on Magic. These productions were sensorial and transportive

Score: 15 – 25

(31% of productions)

Productions with 15 points or more scored higher for Resonance, Magic, Knowledge, Bond, and/or Engrossing. Many scored maximum points for Adequacy. These were memorable, high-impact experiences.

Numerically, it may seem like a large divide between 15 and 25 points. Experientially, the divide wasn't as severe. Many of these shows don't have an organized fandom or weren't interactive, but the majority scored full points for Resonance and Engrossing.

The three most significant differences between the lower and higher ends of the scoring spectrum were: learning something new about myself (Knowledge), and self-transformation (Magic).

In total, 71% of the 200 productions from 2024 were worthwhile experiences and 31% were outstanding experiences.

**Cost & Scoring**

Although the most expensive productions (\$150+) did score 15 points or more, there was a wide range of cost within this tier (15 – 25 points).

The average cost was \$42.76 and one-third of these experiences were free or low cost. A few productions between \$75 and \$150 did not score a 15 or higher. Scoring reinforced that ticket prices were not indicative of emotional impact.

**Time & Scoring**

Of the productions scoring 15 points or more, their average time was nearly 90 minutes, which is higher than the total average across all 200 productions (64 minutes).

Yet again, this tier included both ends of the spectrum: the shortest and longest experiences. Like cost, time was not indicative of emotional impact.

**Evaluation**

Developing and applying the rubric reinforced the challenges, the distinctions and, in some ways, the fallacy of quantification.

During the evaluation process I was confronted by productions that scored close together when my feelings about them produced a wider divide. I reviewed my scoring and repeated the process only to arrive at the same scores and the same disconnect.

Some of these experiences were stimulating but they generated unpleasant emotions; they elicited strong sensations that I didn't want to relive or revisit. And yet they scored for Resonance because they met the criteria. Scoring alone could not capture the complete picture of my feelings about an experience.

It may seem like a large portion of productions scored poorly (fewer than 15 points on a 25-point system). This was untrue. Many productions don't include certain components. It's not that they scored poorly, it's that their

design simply didn't contain those elements, which isn't a detriment or a signifier of subpar work. Some experiences don't (yet) have a fandom or community; some experiences qualify as physically immersive, but don't include interaction.

It's rare for a production to encompass all touchpoints and I would propose that shouldn't even be a goal. Trying to be all things to all people is an unreachable target. It leads to creative dilution and poor execution. REMARKABLE showed that it's far better to craft and execute for the touchpoints most integral to that production, rather than trying to check off all the design boxes.

In fact, when productions delivered excellent design on their most vital touchpoints, it created a domino effect: Other components such as Resonance, Magic, Knowledge, and Engrossing scored more points, leading to a higher score overall.

After developing, applying, amending, and reapplying the rubric, I'll say the thing we all know: Some things cannot be measured. That immeasurability is both a goal and a driving force.

The truth is evaluation tools and data interpretation all contain some degree of subjectivity and the magic of some productions cannot be captured.

This doesn't mean we shouldn't continue refining these tools; it doesn't mean the pursuit of defining or quantifying ROX is a dead-end. It means the ineffable qualities of experiential work are a key part of its value-add.

Standardized evaluation can ultimately support the industry's ecosystem: as a device for designers as they craft productions; for audiences as they decide where to spend their time, attention, and money; and for financiers as they consider investing in these experiences.

REMARKABLE provides a useful taxonomy to understand why a production was successful and in which ways.

# Case Studies

This section explores commonalities of standout productions and demonstrates an application of the REMARKABLE rubric.

These essays uncover why certain experiences are meaningful and memorable.

What is their connective tissue? And how is that captured by REMARKABLE?

1. Immersive for the Masses
2. Essential Workers
3. The Joy of D.I.Y. Spectacle
4. Beyond Cognition
5. Acts of Service
6. Scentsorial
7. Docu-Immersive
8. Immersive Fine Art

# Immersive for the Masses

"10 years ago I existed in the world and occasionally  
looked at my phone. Now I exist on my phone and  
occasionally look at the world."

@Overheard LA

Mercer Labs. Photo: Mercer Labs



Balloon Museum. Photo: Laura Hess

## 2024 Standouts:

- [Arte Museum](#)
- [Let's Fly](#)
- [Mercer Labs](#)
- [SUMMIT One Vanderbilt](#)

## Summary:

Immersive at scale meets throughput requirements but can suffer on the creative side. What does immersive art for the masses look like when thoughtfully executed? Standout examples elevate their experiential design with work by acclaimed artists, high-quality production, and clear, nuanced intentionality.

## Case Study: Immersive for the Masses



Balloon Museum. Photo: Laura Hess

Our lives are lived digitally. We've lost touch with the physical world and we've lost touch with each other. Experiential art is a salve for this state of disconnect.

But can installation art truly work at scale?

We've seen immense success in other subsectors, especially themed and location-based entertainment. Where scalability hasn't always worked well is with installation art. Previous iterations, especially of "museums," were immersive photo opportunities and little else.

In 2015, the Museum of Illusions opened. It was followed by the Museum of Ice Cream and the first Museum of Selfies, both opening in 2017. These "selfie palaces" generated broad appeal, maximum throughput, and generally low-impact experiences.

From there, a confluence of other players joined in (some with multiple locations): Wonderspaces, WNDR Museum, Artechouse, Otherworld, Superblue, Frameless, and a swath of *Immersive Van Goghs*. TeamLab and Meow Wolf were early to the scene and have been industry game-changers. As with any new form, we've seen successful design to varying degrees.

So who is creating scalable *and* meaningful immersive art experiences?

Balloon Museum premiered in Rome in 2020. It currently has four different touring productions and *Let's Fly* is one of them. The experience includes 20 large-scale installations by international artists. Its value proposition is high-quality, inflatable art packaged as pure fun — which it is.

Marketing imagery skews heavily towards families. While it is family-friendly, the production is intergenerational and not just for children. The artworks are indeed playful, photogenic, and "Instagrammable." They're also interactive and emotionally affecting. Even the massive ball pit (with an estimated one million balls), includes a mini concert experience with immersive and kinetic elements.

## Case Study: Immersive for the Masses

In addition to the main installations (and one VR experience), the design is comprehensive. The experience begins outdoors with a rainbow landscape. Colorful lanes (coordinated to entry time) are integrated into an artistic playground. Inside, there's detailed signage about each artist and installation, along with a historical timeline about inflatables.

Standard commercial amenities are also on offer: a gift shop, F&B, and 10 walk-in cubes for photo opps, each with its own theme. Many audiences enjoy these entertaining moments reminiscent of selfie palaces, but the photo opps aren't the core experience. They're balanced out by *Let's Fly's* entire program of dynamic artwork. The goal of great design is to deliver on the components most integral to that production. In this case, it's the art installations.



Mercer Labs. Photos: Mercer Labs



SUMMIT One Vanderbilt. Photo: SUMMIT One Vanderbilt

Art installations are also at the center of Mercer Labs. Similar to *Let's Fly*, it's family-friendly without being kid-centric. Digital art and physical sculptures are presented throughout 15 spaces. All installations are multisensory and a portion are interactive. Rotating exhibitions are the result of Mercer Studio, which collaborates with creatives to produce new programming.

From a tech standpoint the facility is superb. It's outfitted with an incredible build of massive LED walls, mirrored infinity rooms, 16K projections, and 4D sound. The physical immersion is impressive.

Two rooms included scent, which can be evocative and complicated (See: "Scentsorial"). I found the fragrance to be overwhelming and couldn't linger in those spaces. Mercer Labs is pushing boundaries and it's still finding its feet from a curatorial perspective. Co-founder Roy Nachum seems dedicated to iteration, which is a welcome approach.

## Case Study: Immersive for the Masses



Arte Museum. Photo: d'strict

Digital art may be the main character of Mercer Labs, but a mechanical sculpture is one of the most affecting moments. The sculpture is reminiscent of *Can't Help Myself*, a kinetic artwork by Sun Yuan and Peng Yu. *Can't Help Myself* consists of an industrial robot arm futilely attempting to sweep up a viscous, blood-red liquid. This Sisyphean task embodied existential questions that many people could relate to.

At Mercer Labs, the artwork rakes sand instead of trying to contain a substance necessary for its existence. This key difference alters the overall impact of the work, but within the context of a Mercer Labs, a facility driven by machines and technology, it provides a self-awareness that infuses the rest of the work with an emotionally resonant layer.

Also in New York is SUMMIT One Vanderbilt. Like Top of the Rock or One World Observatory, it offers sweeping views of Manhattan. The key

differentiator is SUMMIT One's experience design. The result? Multiple awards and more than 1.4 million visitors in the first year.

To start, the elevator ride is a sensory reset with its dark lighting and subtle sound design. Once the doors open, visitors are greeted with the James Turrell-esque lighting of a curved walkway. The color gradient dissolves from the pink-orange hues of sunrise to the purple-blue hues of sunset. It's a gentle, transitional space before heading into the physical and emotional heart of SUMMIT One: *Transcendence*, one of the largest mirrored infinity rooms in the world. All around, the external view is reflected, multiplied, and magnified.

Other features include a Yayoi Kusama sculptural installation, a 50-foot video wall, and an interactive room full of reflective chrome balloons. Each is in support of the main attraction: the view of New York. The design not only compliments the view, it enhances it.

Launching in late 2023, Arte Museum in Las Vegas became the first U.S. outpost. Created by d'strict, a digital media studio, Arte Museum also has locations in South Korea, China, and the UAE. In 2022 d'strict gained international traction with its 3D digital billboards. These anamorphic videos seem to extend beyond the confines of the billboard. It looks as though they're breaking the laws of physics.



SUMMIT One Night. Photo: SUMMIT One Vanderbilt



**Bigger & Closer (not smaller & further away).** Photo: Justin Sutcliffe

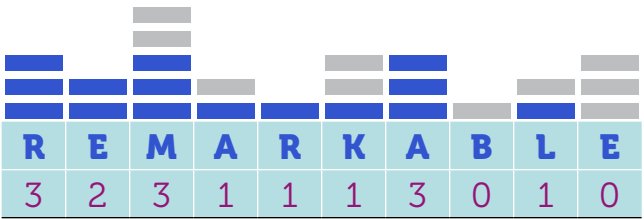
That tech is deployed throughout Arte Museum. The projections seem to erase spatial edges which creates a compelling distortion. Like the 3D billboards, the effect breaks the fourth wall for viewers and amplifies immersion. Arte Museum includes a cafe and a few interactive aspects, but the hyperrealistic projections are the star.

This focus is a common thread between the four productions: They know what is fundamental (inflatable art, digital projection, sensory installations, and the surrounding view), and the ancillary design is in service of that. All four consider thresholds, liminal spaces, and incorporate the magic circle. Those touchpoints are critical to enriching and heightening impact.

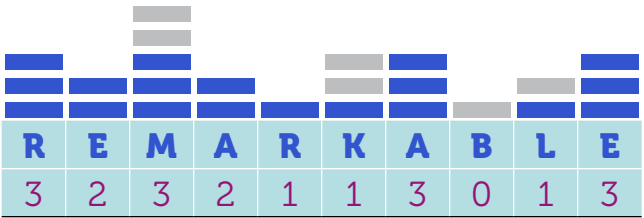
Other noteworthy productions are *Chromasonic Field* (See: “Beyond Cognition”) and *Bigger & Closer (not smaller & further away)*, a collaboration between Lightroom and artist David Hockney. This active partnership with a living artist is an evolution of the format first started by *Immersive Van Gogh* (et al.). It succeeds in new ways and is another example of well-crafted and scalable immersive art.

### REMARKABLE Ratings

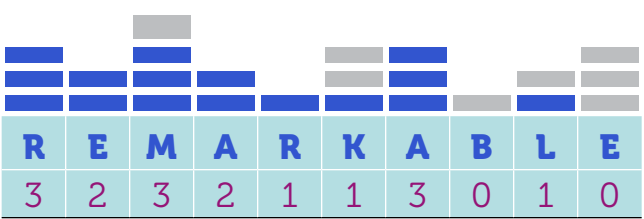
Arte Museum: 15



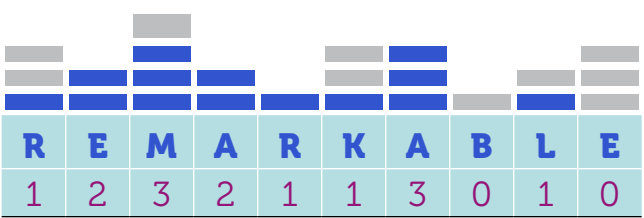
Let's Fly: 19



Mercer Labs: 16



SUMMIT One Vanderbilt: 14



### Details

- **Arte Museum:** d'strict (LBE)
- **Let's Fly:** Balloon Museum, Lux Holding (Installation art)
- **Mercer Labs:** Roy Nachum, Michael Cayre (LBE)
- **SUMMIT One Vanderbilt:** SL Green, Snøhetta, Kenzo Digital, Electrosonic (LBE)

# Essential Workers

"The story has been told. If it was bad, it was my fault, because I am the storyteller. But if it was good, it belongs to everybody."  
Swahili storytellers



Escape From Godot. Photo: David Haskell

## 2024 Standouts:

- [Creep LA: Ghosts](#)
- [Emergency Exit](#)
- [Escape From Godot](#)
- [Fight Night](#)
- [Wonderful Joe](#)

## Summary:

Actors can acutely connect us with our humanity. Amidst ongoing industry conversations about scalability and sustainability, there's a desire to cut costs. But live performers are overwhelmingly worth their weight in gold. Engaging and memorable, they push productions to the next level.



**Fight Night.** Photo: Michiel Devijver, Ontroerend Goed

Belgian theatre company Ontroerend Goed is rarely stateside. Initially, their American tour of *Fight Night* didn't include any West Coast dates. When a single show was added in Santa Barbara, I jumped at the chance to see this company in action.

Premiering at the Edinburgh Fringe Festival in 2013, *Fight Night* remains one of the company's most popular shows. It has toured globally including in Russia, Kazakhstan, and Turkey, which may not sound shocking except that it's a participatory play about democracy.

The premise: Five contenders compete through five rounds of voting. The show's aesthetic mimics a boxing match and the performance is steered by a ring announcer. In this case it's the stellar Angelo Tijssens, who also co-wrote the script.

Unlike a traditional play the script reads like a multiple choice section of the SAT. Every scenario is written out: the announcer's prompts, the voting options, subsequent actions and dialogue. That's because the audience

votes in real time for their favorite candidate (it also means each actor has to memorize all permutations in the entire script).

Audience members are given a small device with numbered buttons upon entry. Voting takes place throughout the show and the results are posted on screens for everyone to see. Which candidate advances, which is eliminated, and the subsequent debates, persuasions, and supplications are all up for grabs. As Ontroerend Goed says, "We'll do anything to make the best not win."

*Fight Night* includes "no political statements, only a sharp analysis of how democracy works." The sharp "analysis" of the democratic process is, of course, a ruse. That's the scaffolding the show is brilliantly built on. Ultimately, the performance is a mirror for the audience.

It's a live, contemporaneous exploration of how people can be goaded, exploited, and swayed to make decisions — political or otherwise — based only on emotion. The actors serve as conduits for us to face this reality. We need them to receive our projections, biases, and mistaken beliefs. Without them, there is no *Fight Night*. There's no mirror to look into and no reflection back.

*Escape From Godot* is also on an existential spectrum, although it's sheer delight.

Created by Mister & Mischief and based on Samuel Beckett's tragicomedy *Waiting for Godot*, eight participants engage in absurdist entertainment. They work together over the course of an hour in order to "escape" the show.

The audience starts by watching the performance, much like a traditional proscenium production, but then the fourth wall must be broken in order to move the experience forward. It feels illicit and delicious.

Participants are told, "The play is the game. The game is the play." The experience is an active involvement in both watching the show and solving the puzzles. The two work in tandem and neither is done in isolation.

It becomes a theatrical tango between actors and participants, whose movements are intertwined.

Like *Fight Night*, the performers are vital.

In *Escape From Godot*, the performer-participant relationship requires both intimacy and distance, both knowing and unknowing. No physical puzzle can replicate the magic created by the actors. Likewise, participants can't act this out on their own. It's a unique merging of riddles and participatory theatre. The experience cannot be reconfigured without losing exactly what makes it special and thrilling.

Horror-based immersive productions are also thrilling and they're outfitted with a specific edge. Fear is an intense state and captivating by its very nature. We willingly submit ourselves to the pleasure of being terrorized. It's not surprising then that these experiences score high on Engrossing.

But haunts and spooky shows can do more than jump scares and this is where talented actors make all the difference. Actors can leverage silence, humor, and timing to forge tension and heighten its release.

JFI Productions knows this well. Creators of the acclaimed *The Willows*, the company has been producing *Creep*, an annual Halloween event in Los Angeles, for years. Last year they partnered with CBS to stage *Creep LA: Ghosts*.

Two mansions located on opposite sides of the street hosted the production. In the first was a *Ghosts*-themed, CBS-branded lounge experience reminiscent of the television show's Woodstone Bed & Breakfast. Guests checked in, received their "room key," and enjoyed the space as they waited for the main event.

In the second mansion, guests went on a "scare-filled journey exploring various ghost stories, different types of spirits and representations of the afterlife." This procession spanned the entire estate and another version of the production could have simply been a series of scares in a haunted manse.



Wonderful Joe. Photo: Ian Jackson

Storylines of *Creep LA: Ghosts* were nonlinear, which creates two hurdles: cohesion and presence. The show's set decoration and physical flow created a foundation of spatial unity. The immersive setting was detailed, mysterious, and evocative — a fantastic location to be sure, but the real wizardry was the actors. Because of the performers, each room and the story within it felt like an unearthly world unto itself, even though the majority of narratives didn't overlap with one another.

As a result, the experience felt fast, but not rushed. Illusion and effects were expertly wielded. It was eerie, potent, and layered; a case study in superb casting and the capabilities of actors.

Other standouts were *Emergency Exit* and *Wonderful Joe*. Both productions were created and performed by international artists.

The elderly actors of *Emergency Exit*, a processional show, danced and interacted with audiences throughout the university campus of UC San Diego. No sets and minimal props kept the focus on their charming — or sometimes acerbic! — delivery.



Emergency Exit. Photo: ADHOK

*Wonderful Joe* was helmed by master puppeteer Ronnie Burkett, who constructed and performed an incredible range of characters in his deeply moving portrayal of a man losing his home and community to gentrification.

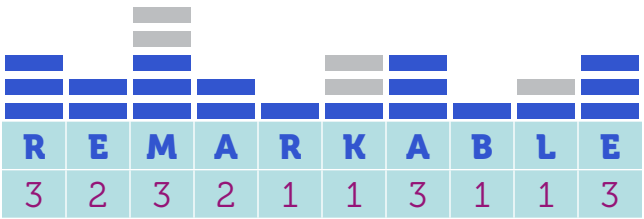
At the risk of excessive repetition: The performers were the show. They could not have been more essential to its superb execution.

Final thoughts:

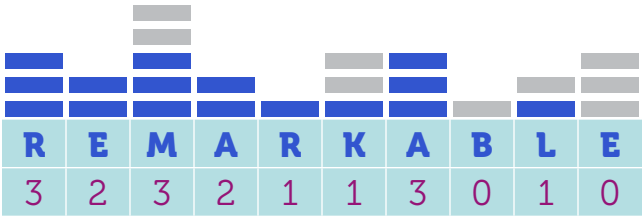
- *INERTIA* and *Undersigned* (See: “Acts of Service”) overlap with this category.
- In general, Engrossing & Bond were scored more often when live performers were a part of the production.

REMARKABLE Ratings

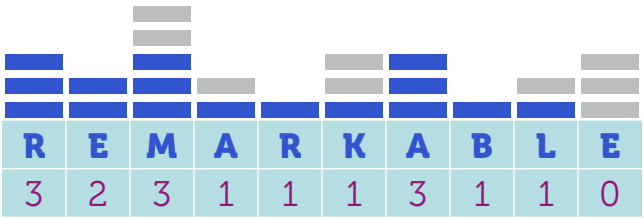
Creep LA — Ghosts: 20



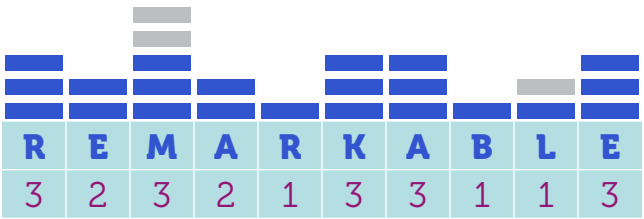
Emergency Exit: 16



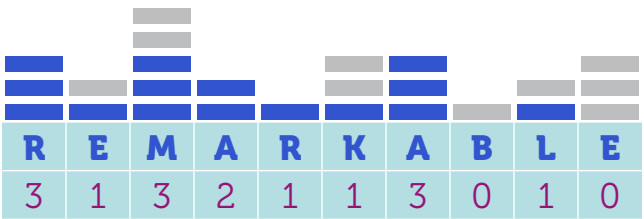
Escape From Godot: 16



Fight Night: 22



Wonderful Joe: 15



Details

- **Creep LA — Ghosts:** JFI Productions (Experiential marketing)
- **Emergency Exit:** ADHOK (Participatory theatre)
- **Escape From Godot:** Mister & Mischief (Participatory theatre)
- **Fight Night:** Ontroerend Goed (Participatory theatre)
- **Wonderful Joe:** Ronnie Burkett (Live performance)

# The Joy of D.I.Y. Spectacle

"Play is the exaltation of the possible."

Martin Buber



Grandma Entertainment Franchise. Photo: Laura Hess



Sloppy Forgeries. Photo: Sloppy Forgeries

## 2024 Standouts:

- Extremely Limited
- Forgotten Messenger
- Grandma Entertainment Franchise
- Rise of the Fungi
- Sloppy Forgeries

## Summary:

Big-budget, high-production design isn't the only type of epic spectacle. Productions with a D.I.Y. aesthetic engage audiences through play and relatability, which can be wildly entertaining and as worthy as tentpole pageantry.

## Case Study: The Joy of D.I.Y. Spectacle

Productions with a D.I.Y. aesthetic are uniquely joyful.

They feel antithetical to our productivity-at-all-costs culture. They're an acknowledgement of the messy process of creation; that striving for so-called perfection is a phantom goal; that the pomp of tentpole productions isn't the only spectacle in experiential art and entertainment.

A tentpole experience can be extraordinary in its polished, world-class presentation. It's often a fusion of big venues, big tech, big effects, and big budgets. The result is full-scale awe.

D.I.Y. spectacle rolls out a different kind of red carpet. There's an open familiarity and a closer proximity. The distance between audience and show gets smaller. It feels more attainable, which fosters an emotional immediacy: *I can find myself in this*. It becomes play as well as entertainment.

Sometimes the D.I.Y. aesthetic is a participant-generated byproduct of intentional design. In 2023, Music Center partnered with IndieCade to create *Night Games*, an evening of interactive entertainment. *Sloppy Forgeries* was added to the festival roster in 2024.

Using a mouse and a few paint tools, the game offers two participants a chance to compete as they digitally recreate a modern painting (think *The Starry Night* or *The Great Wave off Kanagawa*). Time is limited to three minutes.

Watching is almost as much fun as participating (being unable to maneuver the mouse due to laughter is pure glee). In both cases the joy factor increased relative to the D.I.Y. vibe — the more awkward or haphazard, the better. Even *thinking* about the feeling of playing that game brings a smile.

Another example is Marc Horowitz's *Extremely Limited*. Horowitz's work was part of LUMINEX 3.0, a biennial public event in downtown Los Angeles presented by NOW Art. Premiering in 2021, the heart of LUMINEX's



Forgotten Messenger. Photo: Yangkura

programming is projection art, but 2024's event included more live performance than in years past.

*Extremely Limited* took place in a plywood cube in a parking lot. Horowitz and a fellow performer were dressed in full-body, shaggy costumes. Their features were obscured by ski goggles, respirators, and gloves. A plywood table dominated the cube's interior, with performers on either side. Various plastic objects were strewn across the table, things you might see at the dollar store or as Skee-Ball rewards.

Looming over the cube were massive projections on adjacent buildings. These included a timer, which counted down from three minutes. Within those minutes, Horowitz had to make a sculpture (using the scattered objects and a glue gun), and package it up before sending it out to a waiting "customer" via a doggy-door-style portal at the cube's front.

If this process wasn't completed within the time limit, house music blared and industrial fans transformed the cube's interior into a wind vortex. The result was comedic disarray. Packing peanuts swirled and the cube became a life-sized, fulfillment-center-themed snow globe.

## Case Study: The Joy of D.I.Y. Spectacle



Extremely Limited. Photo: David Lincoln

The cube maintained this state until the package was successfully distributed to a cheering audience outside. Then the timer reset and a new attempt was underway.

It was an oddly relatable scenario, despite its theatricality and extreme conditions. We watched performers struggle with packing tape or the tendrils of cooling glue. It was a compact, humorous challenge that leveraged a mundane process.

Audience participation was minimal, mainly serving as spectator (aside from those few recipients of Horowitz's final product). This was more performance art than participatory theatre, but the audience was an essential, true part of the experience.

*Extremely Limited* is a commentary on our grind culture. According to NOW Art, it "interrogates the pressures of time and productivity in contemporary society, exploring themes of chaos, control, loss, and recuperation. Inspired by Byung-Chul Han's critique of burnout culture, the performance examines the struggle to maintain positivity and maximize achievement amid hustle culture."



Extremely Limited. Photo: Laura Hess



Sloppy Forgeries. Image: Sloppy Forgeries

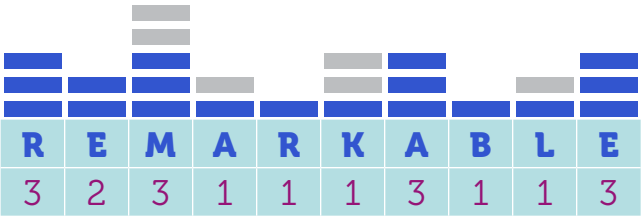
Because the subtext is explored sportively, it doesn’t need to be consciously understood to enjoy the artwork. It’s a piece that works as entertainment and as a cultural statement. It’s also a commentary on failure. Without failing, the performance didn’t achieve its full spectacle. Like *Sloppy Forgeries*, the experience was better when it failed *because* it failed.

Other standouts were *Forgotten Messenger*, *Grandma Entertainment Franchise*, and *Rise of the Fungi*. All three elicited outright happiness. The range of genres throughout this section (performance art, installation art, an online escape room, and a game) highlights the flexibility and universality of the D.I.Y. aesthetic.

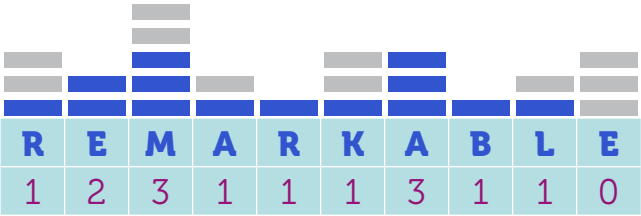
Tentpole spectacle offers aspiration. It induces awe of the ultimate; it shows us the glorious edge of possibility. D.I.Y. spectacle offers validation. We’re all a work in progress. And sometimes that unpolished, occasionally failing, in-process state is the most real, playful, and joyful of all.

REMARKABLE Ratings

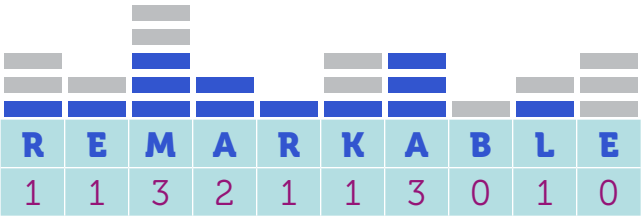
Extremely Limited: 19



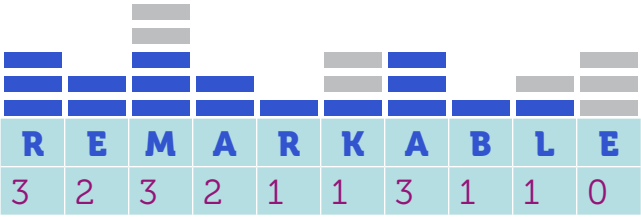
Forgotten Messenger: 14



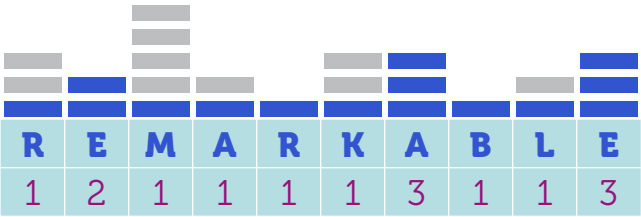
Grandma Entertainment Franchise: 13



Rise of the Fungi: 17



Sloppy Forgeries: 15



Details

- **Extremely Limited:** Marc Horowitz (Performance art)
- **Forgotten Messenger:** Yangkura (Performance art)
- **Grandma Entertainment Franchise:** Yoshie Sakai (Installation art)
- **Rise of the Fungi:** Headlock Escape Rooms (Online escape room)
- **Sloppy Forgeries:** Playful Systems LLC (Game)

# Beyond Cognition

"Art enables us to find ourselves and lose ourselves at the same time."

Thomas Merton



Lightscape. Photo: Laura Hess

## 2024 Standouts:

- [Chromasonic Field](#)
- [Lightscape](#)
- [Satellite One](#)
- [The Hum](#)
- [Vox](#)

## Summary:

Carefully crafted narrative is essential for many productions, but some are anchored by sensory immersion rather than explicit storytelling. These moments are transportive — and even transformative — reprieves from the weights of daily life.



Vox. Photo: Tanya Bonakdar Gallery

Productions in this group can wipe the slate of your mind clean. Experiencing them is both energizing and restorative; a reset and a surreal compression, as though every pixel of your memories became visible. They alter perceptions of time and space. They live in a place beyond cognition.

With their peculiar alchemy and visceral pressure *City*, *Dreamachine*, *Medusa*, and light art by James Turrell, Helen Pashgian, and Carlos Cruz-Diez cast a spell on me in recent years. Then, in early 2024, I made a return visit to Vox by Jónsi, the Icelandic artist and Sigur Rós musician.

Vox was both the name of the show and an installation. The installation was housed inside a curtained room and its only illumination came from three long LED panels, each on a separate wall. In the room's center was a wooden

box. It was large enough to lie down on, transmitting full-body vibrations from the speakers hidden inside.

Through sound and pulsating light, the experience became a raw, auditory hallucination, somehow primordial and preternatural. Just sitting there I rode waves of elation and rage. It was an unexplainable montage of emotion and sensation.

The gallery described Jónsi's works as "immersive installations that reconfigure the act of listening." That reconfiguring was a tactile event, a palpable rearrangement of the senses. It seemed like I could hear through my mouth and smell through my skin.

When I left the gallery, I was struck with incredible relief. Not relief *from* the art but *because* of it. The experience of absolute sensation — without the weight of overintellectualization — was an utter respite.

Similar to Vox, experiencing *The Hum* by Gen Cleary is an emotional tide. A caveat: I experienced a prototype of *The Hum*, not the official version that premiered in Las Vegas in early 2025. In a way, it's an even greater testament to its power. Without any ancillary design, I was upended by it.

*The Hum* challenges industry standards around KPIs and ROX. The core experience is only five minutes long; there's no dwell time. It's a shockingly fervent ride and, like other works in this section, it's a full-body vibrational experience. Participants wear headphones and an eye mask while lying in a proprietary recliner. Beyond that, it's another indelible event that leaves one almost remade.



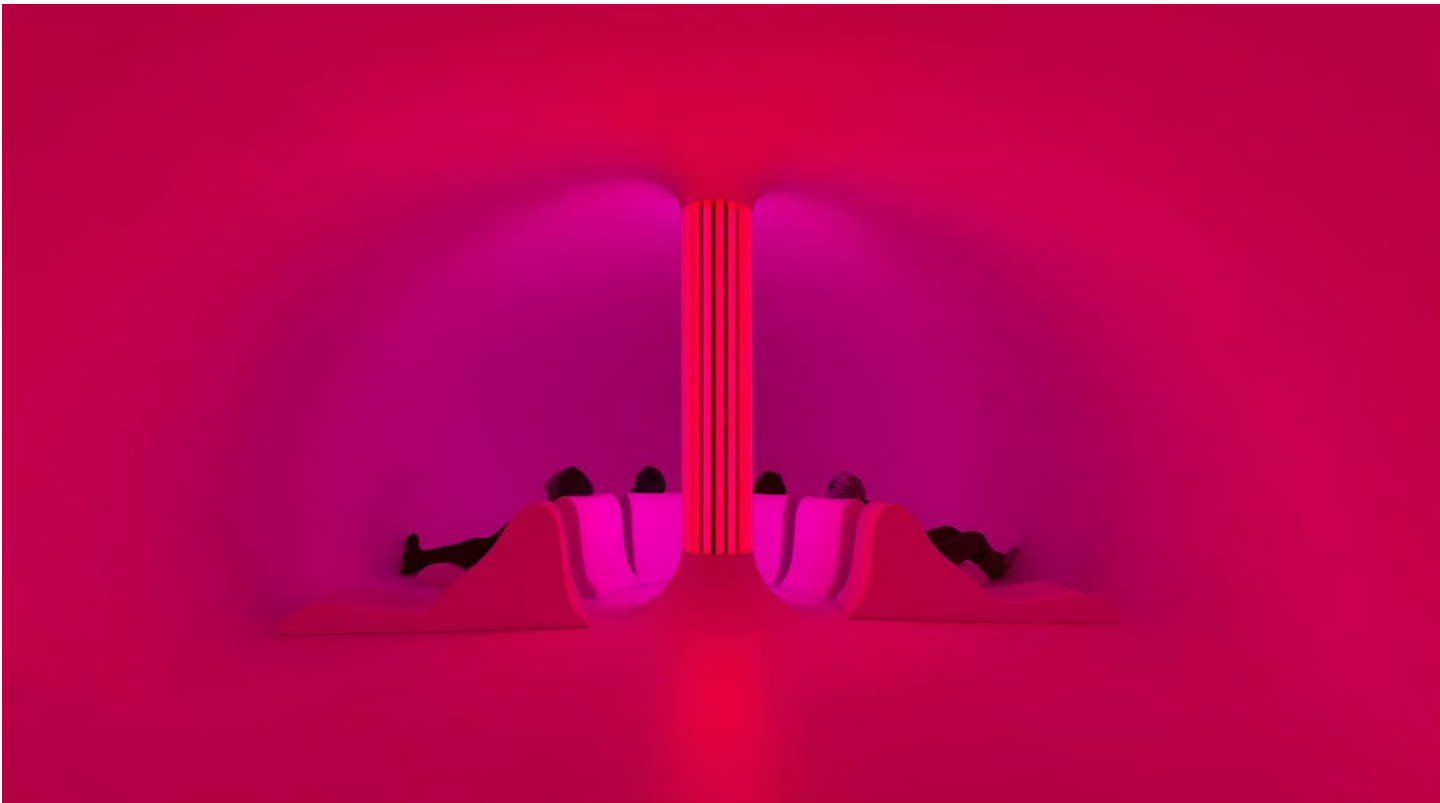
The Hum. Image: The Hum

Works by Chromasonic are no different.

In 2021 Chromasonic launched *Satellite One*, its permanent installation. *Satellite One* is intimate; its ellipsoid welcomes six visitors at a time. A central column of neon bathes participants in saturated hues while internal speakers surround them with vibrational sound.

Similar to the rearrangement of senses I felt within *Vox*, visitors to *Satellite One* describe “seeing sound” or “hearing color.” Because of the white interior and its curvatures, all surrounding details disappear. There isn’t any depth – or there is infinite depth. It’s total immersion and as the environment changes, you seem to merge with it.

*Chromasonic Field* opened last December. It’s both similar and dissimilar to *Satellite One*. Spatially, it’s a stark contrast. Across 10,000 square feet, visitors have autonomy to walk around or lie down. The surrounding architecture and other visitors are visible. The installation consists of a series of tall,



Chromasonic Satellite One. Photo: Chromasonic

rectangular mesh cells. Benches line the room’s perimeter and floor cushions are scattered about. The full audiovisual program runs 40 minutes.

Also anchored by colored light and spatial audio, *Chromasonic Field* transforms time and space into something almost tangible, things to see and feel. Compared to *Satellite One* the intensity of *Chromasonic Field* was more staccato, more frenetic, with greater fluctuations of pace and tempo. The white scrims of the cells created a fog-like effect, similar to the haziness of James Turrell’s ganzfelds.



Chromasonic Satellite One. Photo: Sam Frost

The environment expanded and contracted relative to the scrims being lit and unlit, becoming transparent or opaque depending on the lighting. It created shifts from the small contained spaces of the cells to being surrounded by an expanse and the silhouettes of others. Participants morphed from being on view to being viewers.

This fluctuation between the private and communal created a porousness. It’s that porousness, and the way it slows down time, that ushers visitors into a place separate from logic and reasoning, one where you can seemingly step outside of your life even for a few minutes.

That sensation is contrasted by another production: of feeling deeply bound to a time and place. *Lightscape*, by artist Doug Aitken, does exactly that.

*Lightscape* is a seven-channel video installation. Two iterations premiered in 2024: first at the Walt Disney Concert Hall and then at the Marciano Art Foundation. The focus here is on the Marciano version (the single screen at WDCH lacked the same immersion and impact).



Lightscape. Photo: Michael Anthony Hernandez Marciano Art Foundation

A love letter to Los Angeles, *Lightscape* incorporates familiar LA iconography. The film includes sweeping shots of the desert and freeways. It’s full of palm trees, water, oil derricks, beaches, midcentury architecture, gas stations, and celebrities. A coyote and mountain lion make appearances. The visual storytelling is complimented by music and spoken word.

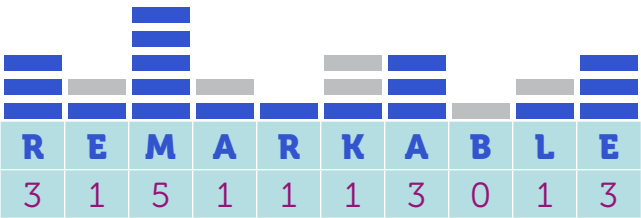
Scanning the screens induced a strange yearning for the time and place I’m already living in. It was the opposite of anemoia, but not quite anticipatory nostalgia. It felt like a stacking of time and space, as though they were nested inside of one another.

David Michon, an editor and producer, describes LA as “crucially, not really a ‘place’ — it is viewed by even its residents as simply a kind of loosey-goosey, intangible mirage. Because the city doesn’t really (literally or figuratively) have a true center, it’s kind of a thing that any kind of dream can be imposed upon.” I agree with Michon, and yet *Lightscape* still captured the essence of Los Angeles.

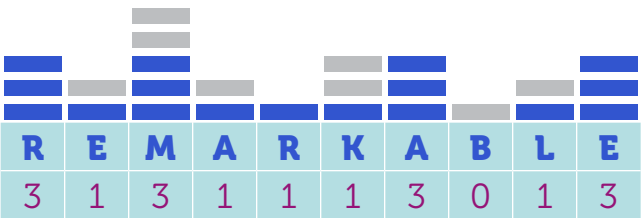
The productions in this section feel transformative simply by having experienced them. They don’t necessarily result in transformative behavior in ways that are discernible, but experiencing them is being changed somehow. Life feels richer and more complete.

REMARKABLE Ratings

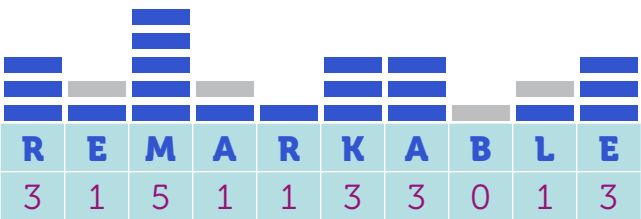
Chromasonic Field: 19



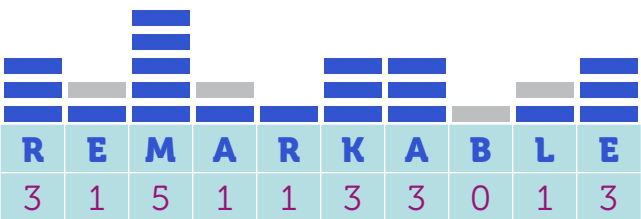
Lightscape: 17



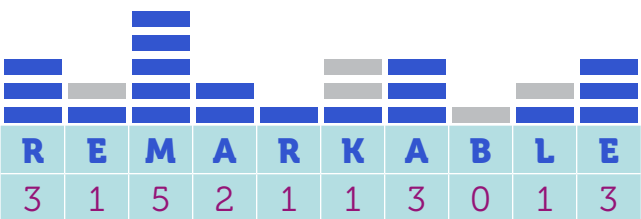
Satellite One: 21



The Hum: 21



Vox: 20



Details

- **Chromasonic Field:** Chromasonic (Installation art)
- **Lightscape:** Doug Aitken (Installation art)
- **Satellite One:** Chromasonic (Installation art)
- **The Hum:** Gen Cleary (Haptic installation)
- **Vox:** Jónsi (Installation art)

# Acts of Service

"Rarely, if ever, are any of us healed in isolation.  
Healing is an act of communion."

bell hooks



INERTIA. Photo: La Jolla Playhouse



Undersigned. Image: Yannick Trapman-O'Brien

## 2024 Standouts:

- INERTIA
- Undersigned

## Summary:

Live performers add layers of storytelling and enrich experiences. At times, these performers act as facilitators, guiding participants toward deeper engagement, acute introspection, and even personal transformation.

Some experiences are affecting in an external way: connecting with characters, with other participants, with a particular message. Other experiences are internally moving. These aren't just flashes of introspection. These are moments of meeting yourself anew, of uncovering something within. This type of internal investigation cannot happen alone. These experiences require a deft facilitator.

Only two productions from 2024 fit this bill: *Undersigned* and *INERTIA*.

*Undersigned* is by Yannick Trapman-O’Brien, the creator and performer of the acclaimed telephone experience *The Telelibrary*, which has been running since April of 2020 (now with more than 2,000 performances). Trapman-O’Brien specializes in shows for small audiences and *Undersigned* is no different. It’s described as a “psychological thriller for an audience of one.”

The *Telelibrary* cultivates anonymous intimacy over the phone. *Undersigned*, an in-person experience, strikes a unique chord. It isn’t an anonymous experience, but it feels like one. Participants are blindfolded for the majority of the exchange and this device fosters a precise, intimate focus.

A through line in Trapman-O’Brien’s work is creating spaces for participants to contend with, for, and even against themselves. Using a Faustian framework *Undersigned* leverages a nuanced mix of proposition and interrogation between performer and participant. That external negotiation is concurrent with internal debate. Through this shared exploration deep uncertainties and internal truths reveal themselves.

Created by Drew Petersen, *INERTIA* premiered at La Jolla Playhouse’s Without Walls Festival. It’s described as “an intergenerational theatrical event... that asks us all to examine why we gather for live encounters and what is the communal story we are all taking part in.”

*INERTIA* is decisively non-anonymous. Participants gather within an undecorated space. There’s nowhere to hide. Without masks, dim lighting, immense sets or physical seclusion at home, there are no opportunities to withdraw. Audience members may decline to actively participate, but everyone’s presence is felt.

Beyond that, it’s difficult to describe. Things happen that are unexpectedly funny and unexpectedly touching. The audience is essential in a way rarely pursued. There’s a bear suit. I later spoke with Petersen because the act of writing or workshopping such a production remained an enigma to me.

Both shows unfold incrementally. With *INERTIA*, the process is gentle. With *Undersigned*, it’s intense. *Undersigned* is a solo experience and *INERTIA* is a

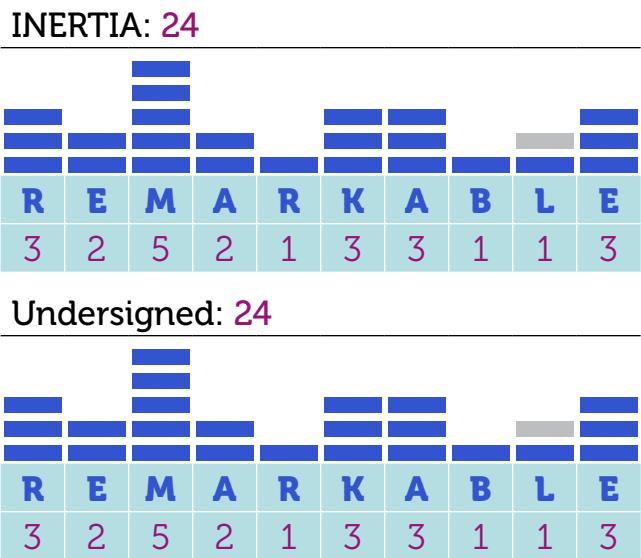
communal encounter. These variations lend themselves to explorations of different internal chambers. How do we want to move through the world? What do we need most? What are we willing to risk? In their separate ways both shows use communion as a path to introspection.

It’s worth noting that neither show is supported by big budgets or vast production design. Immersive experiences that form long-lasting memories don’t necessarily require extensive physical builds. These are human-centric, life-affirming experiences expertly crafted and executed by creators who carefully center their participants as co-creators.

I’ve previously described Trapman-O’Brien as a fluent operator and this applies to Petersen as well. Productions like these require clear intentionality and deep trust from audiences. Cultivating a high quality of faith within a compressed timeframe is a monumental feat.

Petersen and Trapman-O’Brien navigate the tenuous threads of humanity with such grace and artistry that in the end a part of yourself is revealed; something that may have felt unknowable, even to you, rises to the surface to be seen.

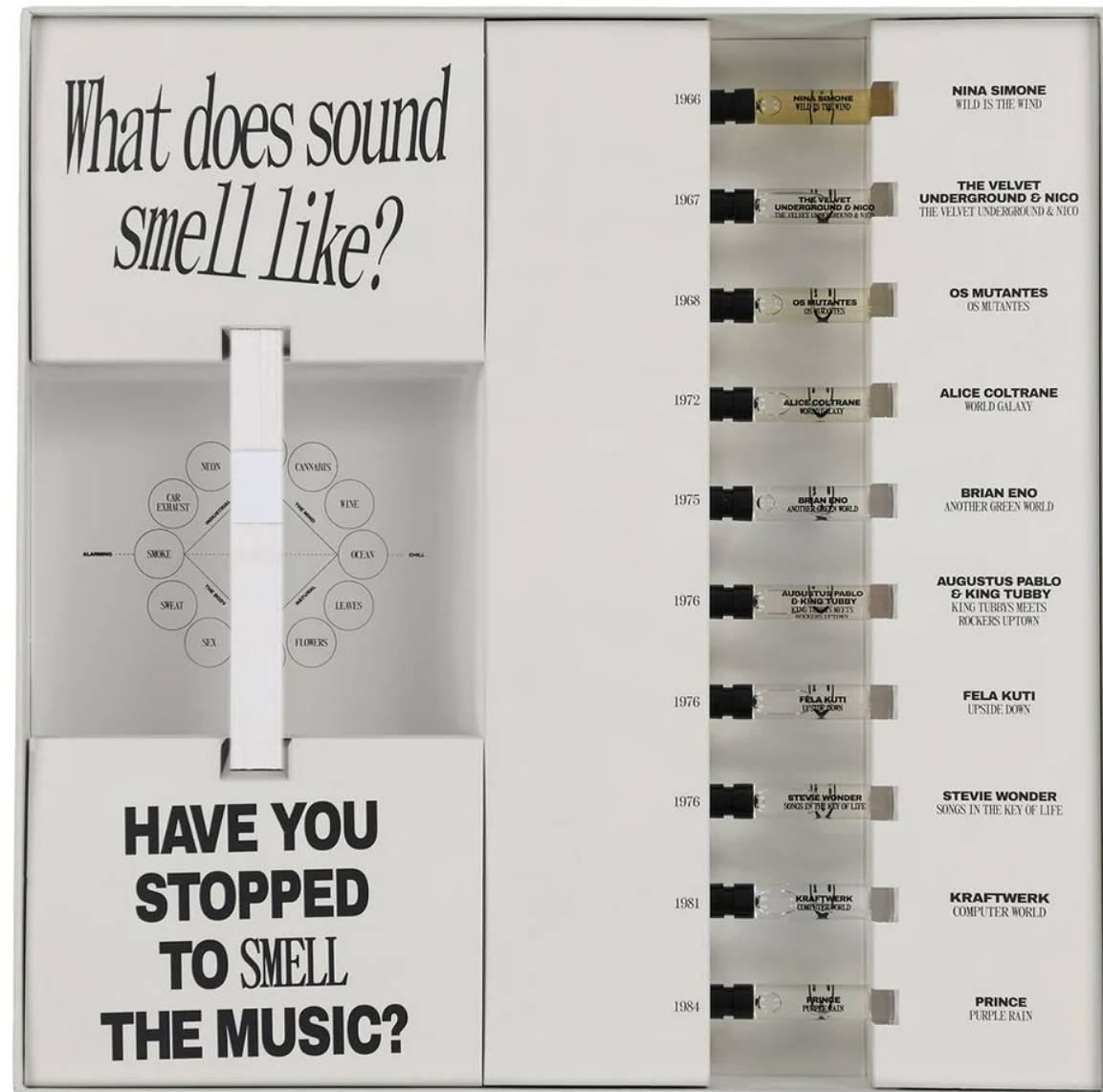
REMARKABLE Ratings



Details

- **INERTIA:** Drew Petersen (Participatory theatre)
- **Undersigned:** Yannick Trapman-O’Brien (Participatory theatre)

# Scentsorial



Nose Music. Photo: bighouse

**"Fragrance and sound are the keys to world-building. They work upon the body in sneaky ways, shifting mood and energy. Even though they travel invisibly, they change the way we see. With their powers combined, the mundane can be sublime in no time."**

René Kladzyk



El abrazo horizontal. Photo: Laura Hess

## 2024 Standouts:

- Blended Worlds: Experiments in Interplanetary Imagination
- Distilled Essence
- El abrazo
- KOHFEE
- Nose Music

## Summary:

Scent is powerful. The olfactory system creates intense associations between odor and memory. Still, scent is underutilized in experience design. Experiences that harness fragrance can create sensory moments that not only stimulate but connect emotionally with audiences.

Smell is an outlier.

Our senses are interdependent, but smell is singular. It formed in the earliest evolutionary stages and, along with taste, is one of the few chemical senses. Smell and taste respond to chemical stimuli, bind with external molecules, and synthesize them inside the body.

But only smell is directly connected to the brain's limbic system, the home of behavior, emotion, and memory.

Smell is also one of the most difficult senses to describe. We use sketches of other odors to illustrate the qualities of a scent. Even without the language to understand scent, we know it is intimate and transportive. Memory recall through fragrance is instantaneous. Despite the trappings of time, those memories remain unbreakable.

Standout productions understood this assignment. Fragrances were layered and molded. Not all scents were subtle. The spectrum ranged from mild to intense, but they all stitched additional threads into the sensorial tapestry.

To start, *El abrazo* was arresting. A mountain of soil dominated the space, as though an entire mesa had been extracted from the ground and placed inside a box. It felt alive but slumbering (had it been *captured* rather than extracted?). It seemed both threatening and protective.

And here it was, on view. The sculpture lent the gallery a zoo-like quality; it also smelled like one, sort of. Although the artwork included scents of cinnamon, clove, and copaiba balsam, I didn't catch the robust warmth of those scents. What struck me was drier and grassier, like dirt baking in the sun.

The odor emerged as I walked around. A V-shaped cutout on one side meant visitors could walk into the hulking sculpture. The visual and physical immersion was coupled with a miasma of fragrance. The scent amplified those earlier sensations of threat and protection; it smelled like being buried alive but was also reassuringly primal. *Was I emerging from the earth or returning to it?*



KOHFEE. Photo: Make Room Gallery

*KOHFEE* was also presented in an art gallery. Spatially, it was the opposite of *El abrazo*. Artist Terence Koh used mud and cow dung to create a room-sized cave in an alcove of the gallery. Crossing the threshold was instantaneous. One moment was spent on a sunny, residential street in Los Angeles. The next was inside a smokey grotto as Koh prepared coffee over a tiny campfire.

Coffee preparation involved more than boiled water and grounds. Koh pulled jars and tubes of spices out of the cave's walls. It was more witch's cauldron than a cafe's La Marzocco machine. Spice scents mixed with fire smell. There was a little small talk, but it was mainly a quiet interlude.

Once the coffee was ready we returned to the sunny sidewalk outside to share the coffee with Koh. The transitions into and out of the mud cave were stark and absolute. The cave had a strange, inclusive density. A dark capsule of scent and texture, it seemed to wall off smell and touch from the remaining senses. That sensorial isolation amplified the stark transitions,

## Case Study: Scentsorial



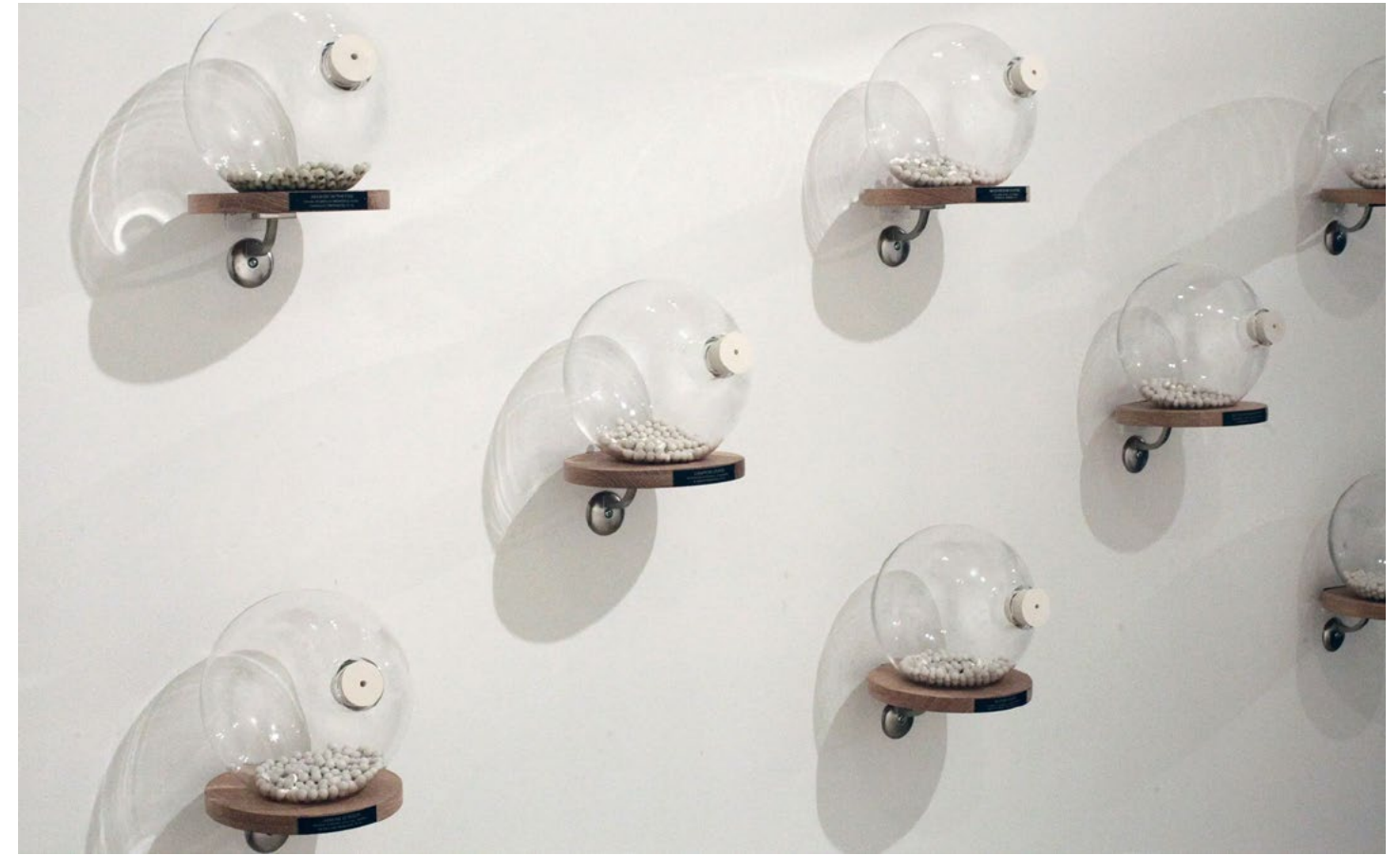
Distilled Essence. Photo: Luna Ikuta

like moving from waking to a dream state and back again without the softness of time.

Nose Music takes a different route. A limited boxed set, it includes 10 custom fragrances. Each one was inspired by an album released between 1966 and 1980.

For Nose Music, The Institute for Art and Olfaction collaborated with dublab, a non-profit online radio station.

The Institute explains: "Each scent was formulated to enhance the emotional experience of listening to its corresponding album. From joyous, bready notes of spilled beer on a dance floor to hints of circuit boards and hot computers to a dawn motorcycle ride on a cold damp morning, the scents pay tribute to classic albums across diverse genres and eras of music."



Blended Worlds. Photo: The Institute for Art and Olfaction

As demonstrated, the liner notes were an experience unto themselves. Specific scents were occasionally mentioned, but most descriptions were like mini narratives. They were haikus of feeling, rather than indications of fragrance.

The notes — of music and fragrance — merged in surprising ways. The scents seemed to enhance or manipulate musical chords like a wine pairing. Some felt untethered while others seemed laminated together. I never knew I had an opinion on how music could smell. It was a foreign, yet natural feeling to think that a scent embodied a particular song; that somehow my body grasped the music in a way that my mind never had.

*Distilled Essence* and *Blended Worlds: Experiments in Interplanetary Imagination* were additional standouts.

*Distilled Essence* presented ghostly specimens of preserved plants. Encased within hand-blown glass decanters, the limited palette of black and white gave an air of scientific luxury.

An original fragrance crafted from an isolated aromatic molecule accompanied the installation. This molecule, found in more than 200 living plant species, was interpreted by the artist as “the soul of the botanical kingdom.” Its presence emphasized the lack of odor from the embalmed plants, like a chemical obituary.

In contrast, *Blended Worlds* created smells both real and imagined. The multimedia show was a series of art and science collaborations. One installation asked, “Can we recreate the smells of a lost home when only stories and data remain?”

A collection of glass jars contained beads evoking scents from our current world: a pancake breakfast or a horse stable. Other fragrances imagined the smell of a “clean spaceship” or a “rock garden on Mars.” Without consciously understanding why, this juxtaposition of known smells and potential future fragrances prompted a bizarre whiplash of nostalgia and anticipation.

More case studies that utilized scent: Arte Museum and Mercer Labs (See: “Immersive for the Masses”), *Creep LA: Ghosts* (See: “Essential Workers”), and Vox (See: “Beyond Cognition”).

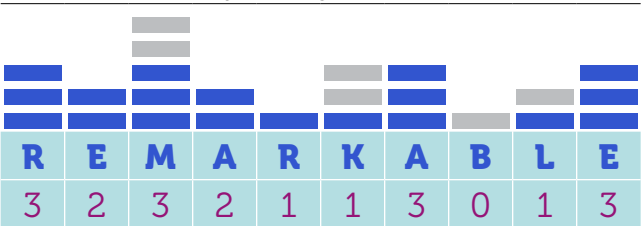
Of these, Vox was the most effective. The installation included a “perfume organ” and the odor was evocative without being overpowering. The fragrance had a familiarity just out of reach, like the phantom pain of an unrecalable dream. This added a visceral tension to the experience, a sense of both comfort and discomfort.

Linked to our fundamental need to inhale, the process of smelling is innate. It’s simultaneously passive and active. Working consciously and subconsciously, scent creates an aliveness that moves through us.

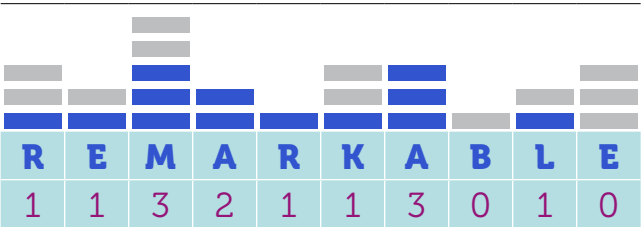
Experiences using scent disrupt sensory monotony. In the short term, they add sensorial layers to environments and storytelling. In the long term, they create molecular and emotional bonds to the experience. This multisensory dialogue allows us to truly connect with the spaces and stories we inhabit.

REMARKABLE Ratings

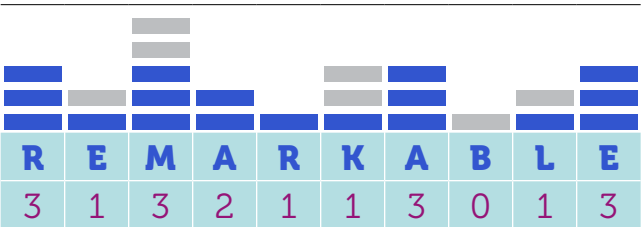
Blended Worlds - Experiments in Interplanetary Imagination: 19



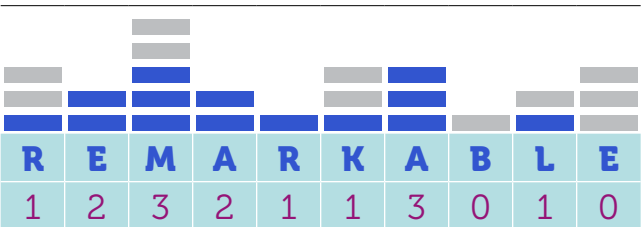
Distilled Essence: 13



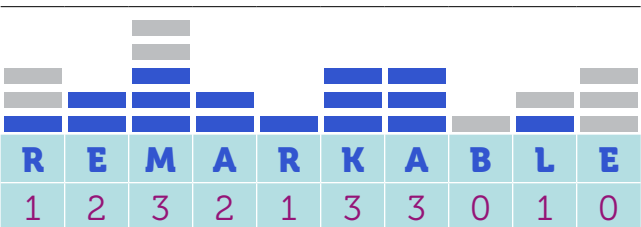
El abrazo: 18



KOHFEE: 14



Nose Music: 16



Details

- **Blended Worlds — Experiments in Interplanetary Imagination:** Jet Propulsion Laboratory & collaborating artists (Installation art)
- **Distilled Essence:** Luna Ikuta (Installation art)
- **El abrazo:** Delcy Morelos (Installation art)
- **KOHFEE:** Terence Koh (Installation art)
- **Nose Music:** The Institute for Art and Olfaction, dublab, bighouse (Box set)

# Docu- Immersive

"We are all connected with an invisible line."

Chiharu Shiota



SEEK. Photo: Nancy Baker Cahill



## 2024 Standouts:

- Arms Around America
- INTRAVENE
- SEEK

## Summary:

Real-world stories told through immersive or interactive mediums are a unique opportunity to connect with audiences. Often cause-based and/or virtual works, experiential documentaries can also be delightful, participatory productions.

Arms Around America. Photo: Rose Eichenbaum

## Case Study: Docu-Immersive



SEEK. Photo: Cosm

Docu-immersive productions have a short tether to our hearts. Anchored in truth, the tales of actual people tell us: *This could have been you. You might've been there. You could've known her.*

Historical events can feel close enough to touch, despite distances created by geography and time. As cited in *The Joy of D.I.Y. Spectacle*, proximity is powerful; it compresses an experience's onramp. Docu-immersive affords audiences a way to quickly drop into the story center, whether it's a completely nonfictional account or it contains degrees of dramatization.

*SEEK* was presented at Cosm, a new domed facility in Los Angeles. Centered on our climate crisis, its design leveraged the specific capabilities of a dome environment. Rather than an immersive presentation of documentary footage, Cahill used "filmic collage" to create fantastical digital vignettes that embodied our environmental emergency. Movement, detail, and striking juxtapositions illustrated the scope and impact of our current crossroads.

It was both lush and grim; it was confrontation infused with curiosity and empowerment, not just despair; it substituted conventional approaches of

actual depictions of disaster, chaos, and suffering for a creative reimagining that infused hope alongside urgency. Cahill balanced the heartbreak of our present state with the beauty of our potential future choices through her mix of artistry, intentionality, and exquisite execution.

From incredible visuals to incredible sound, *INTRAVENE* used binaural audio to thrust audiences into the overdose crisis in Vancouver. Like other DARKFIELD RADIO productions, this landscape of 360-degree sound was uncanny. Unlike other DARKFIELD RADIO productions, this was not a work of fiction. The immersive audio was transportive. It's as though the listener *is in the room* with the clinic staff and patients; feeling like a central part of the action amplifies the emotional impact.



INTRAVENE. Image: DARKFIELD

Dan Froot & Company, the creators of *Arms Around America*, collected oral histories of families affected by gun violence. The ensemble adapted those accounts into a series of one-act radio plays presented as a live broadcast with an audience. A small cast of actors voiced dozens of characters. They were accompanied by a three-piece band and live foley by a sound effects artist.

Similar to *SEEK* and *INTRAVENE*, *Arms Around America* focuses on an emotional center rather than statistical information. The goal is to connect, not to overwhelm. It's an invitation

rather than an admonishment. A roundtable discussion followed the performance and audience members were invited to participate.

All three productions tempered, eliminated, or transmuted their visual components. None of them incorporated documentary footage. These sensory parameters accentuated and deepened the experience.

This is why nonfiction immersive storytelling can be so fresh and compelling. It doesn't feel overly educational. It's driven by the visceral; it's tapping into emotions and not just factual information, which is a powerful route to compassion and dialogue.

Many docu-immersive productions use virtual mediums, often to great effect. *Aki's Market*, *adrift: the bayou project*, *Chasing Coral*, *Notes on Blindness* are a few examples. And yet, we're seeing too few non-virtual productions in this genre. Docu-immersive doesn't have to be cause-based or use virtual mediums.

One of the strongest examples is from 2022. Created by Mister & Mischief, *40 Watts From Nowhere* is based on Sue Carpenter's memoir of the same name. Carpenter was a journalist in California in the 90s. She also ran KBLT, an illegal radio station, out of her Los Angeles closet (she'd previously had another food-centric station, KPBJ, in San Francisco).

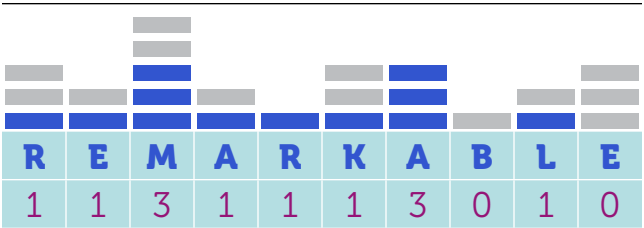
Premiering at the Without Walls Festival, this playable docu-theatre was staged in a makeshift radio booth. Welcoming audiences of six at a time, it included live performance delivered over DJ headphones. *40 Watts From Nowhere* was a celebration of Carpenter as a counterculture icon. Audiences stepped into her world while fulfilling their own pirate radio dreams. It was great fun based on a fascinating, authentic life.

There should be more productions like *40 Watts From Nowhere*. There should be more productions in this writeup because there should be more docu-immersive productions in general.

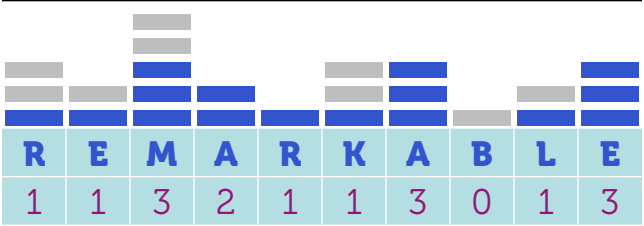
Docu-immersive is underrated, underproduced, and underfunded. Real-world stories presented through immersive or interactive mediums are an exceptional opportunity to connect with audiences. They offer a singular kind of impact and deserve more recognition and support.

REMARKABLE Ratings

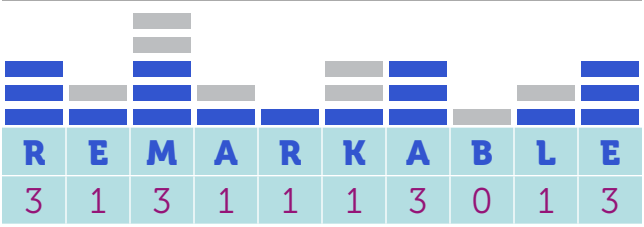
Arms Around America: 12



INTRAVENE: 16



SEEK: 17



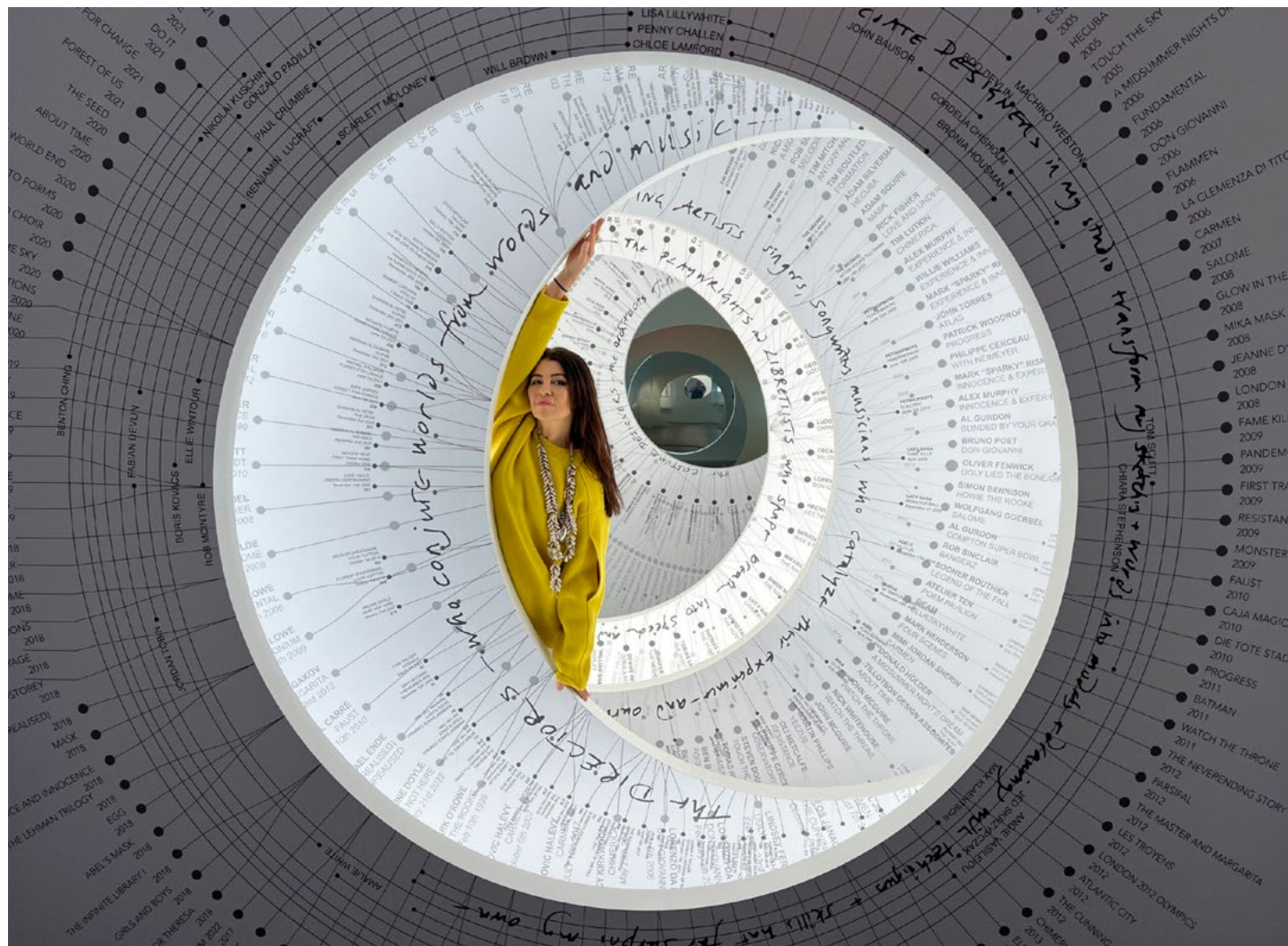
Details

- **Arms Around America:** Dan Froot & Company (Live performance)
- **INTRAVENE:** DARKFIELD (Spatial audio)
- **SEEK:** Nancy Baker Cahill (Digital art)

# Immersive Fine Art

"You don't step into a museum to step out of the world.  
You step into the museum to see the world in high definition."

Olafur Eliasson



An Atlas of Es Devlin. Photo: Jason West



OPEN. Photo: Olafur Eliasson

## 2024 Standouts:

- All About Love
- An Atlas of Es Devlin
- Hughmans
- Magnificent Darkness
- Monuments
- OPEN

## Summary:

Although experiential art has gained mainstream interest, many museums haven't embraced immersive work to the same degree. Cultural institutions tend to move at a conservative pace, but they're also encountering financial challenges and low attendance. Galleries are often leading the way, showing how immersive exhibitions are worthy investments with dynamic, broad appeal.

## Case Study: Immersive Fine Art



Hughmans. Photo: Lisson Gallery

I loved an exhibition of bathrooms.

(You read that correctly.)

In 2023 and 2024, artist Hugh Hayden exhibited two iterations of *Hughmans* in Los Angeles and New York. The artworks were enclosed in bathroom stalls lining the gallery perimeter. An industrial gray, the stalls were simultaneously mundane, familiar, and very out of place.

I was tempted to knock or to look for the presence of shoed feet, despite knowing no one was inside the stalls. I opened the doors gently, as though they were spring-loaded like a jack-in-the-box.

Exploring themes of intimacy, sexuality, race, identity, and police violence, Hayden's sculptures ranged from subtle to bold. Some leaned abstract and others were direct and representational. A closet of interlocked velvet ribcages was unexpected and heartbreaking. I closed the stall door and cried.

This wasn't the first time I cried in a bathroom stall, but it was the first time I did so with an artwork. Again, it was both familiar and strange.

Art often lacks the opportunity to actively unveil itself. Paintings and photographs hang passively on walls. Sculptures might be peppered throughout open spaces. The artworks are naked and exposed, visible from a distance.

Which is why *Hughmans* was so engaging. It featured an incredibly effective discovery device and generated an experience arc for each sculpture. Not knowing what was behind each door ramped up anticipation and fueled my own imagination. Inside the stall it was surprisingly moving to be alone, in public, with the artwork. Those private moments felt like a gift, a chance to commune with the work on my own terms, when neither of us was on view to anyone else.

Half of the standouts in this section were exhibited by galleries, which are underrated sources of experience design inspiration. Galleries may not receive the fanfare that larger institutions do and it's important to recognize their role in the experiential ecosystem.

In addition to *Hughmans*, *Monuments* and *Magnificent Darkness* were captivating exhibitions. Both shows wielded color, texture, and spatial compositions with stunning results.

*Monuments* staged reinterpreted symbols of America against a neon red backdrop. The massive, iconic sculptures reverberated from the color. Depth perception became faulty and the sculptures seemed to protrude and recede in waves.

Thoroughly submerged, the Statue of Liberty tilted like the Titanic. This totem of democracy sank into the concrete floor and a pretense of scaffolding surrounded what remained. A recreation of Mount Rushmore was transformed into a pizza oven. Actual smoke lingered in the gallery like a layer of ozone. Like *Hughmans*, the show was odd, unexpected, and a visual feast. Its cultural commentary yielded levity and despair.

## Case Study: Immersive Fine Art



Magnificent Darkness. Photo: Marian Goodman Gallery

Exhibitions from other sections were also shown by galleries: *Distilled Essence*, *El abrazo*, *KOHFEE* (See: “Scentsorial”) and *Vox* (See: “Beyond Cognition”).

This is not to say that major art institutions didn’t play a key role in featuring exemplary experiential work. They absolutely did. Three standout exhibitions from 2024 were: *All About Love* (The Broad), *An Atlas of Es Devlin* (Cooper Hewitt), and *OPEN* (The Museum of Contemporary Art, Los Angeles).

Museums are often regarded as places for learning, when really they are places for *feeling*. *An Atlas of Es Devlin* spotlights this.

Es Devlin is an artist and stage designer. She began her career in the theatre and her portfolio now includes *Gucci Cosmos*, *Superblue*, U2’s *Sphere* residency, and the Super Bowl halftime show.

She’s stated that, “My craft is to imagine worlds that don’t yet exist, to invite audiences to practice ‘interbeing’ within psychological architectures they have not previously inhabited.” Her process spends a lot of time in the fantastical and theoretical. A traditional exhibition would include text and tangible effects: architectural models, drawings, paintings, sketchbooks, and collages.

Those artifacts are indeed foundational to the show, but what’s striking about the exhibition is its world-building. Visitors enter through a replica of Devlin’s London studio. Objects and ephemera fill the space. A film is projected onto a wall, shot from above a desk. Devlin’s hands come into frame and begin working with paper while her voiceover guides visitors through a brief introduction.

What happens next is unexpected. Devlin’s hands tear the “paper” of the wall in half, which reveals an actual opening in the wall, leading into the rest of the exhibition. It’s a concise and dramatic embodiment of her work.

Monuments. Photo: Joshua White





All About Love. Photo: Joshua White

While there is plenty of information and the context of artifacts is clear, the exhibition doesn't lecture or overexplain. It does what is most essential: It makes the viewer feel as though *they* are the artist and this is *their* process. Through dynamic illustrations of her practice, it conveys the sensations of creating, the discoveries in design, and the process of building something new.

Those sensations are also at the heart of Mickalene Thomas' installations in *All About Love*, a show with more than 90 works including several room-sized tableaus. Paintings and photographs comprise the majority of the show. The subjects in those images are depicted in domestic interiors from Black America and the tableaus portray those interiors.

According to Thomas, the domestic installations "started out as providing a full context to the environment in which my sitters occupied when I

photographed them. I wanted a sense of reality. I wanted a sense of an experience for them—fully—when they were in space."

The installations first offered an immersive reality for Thomas' sitters, then offered an immersive reality for viewers. Like *An Atlas of Es Devlin*, it was compelling world-building and a critical part of Thomas' practice.

*Olafur Eliasson: OPEN* takes a progressive path to world-building. Icelandic-Danish artist Eliasson has long explored humans' relationships with natural phenomena. Within a museum setting, *OPEN* fosters a novel exchange with the natural world: bringing the outside inside.

Site-specific installations open portals, both real and imagined, between the museum's interior and the world outside. Mirrors, projections, and



OPEN. Photo: Museum of Contemporary Art

scrim invite layers of sensory abstraction. Kaleidoscopic techniques continue Eliasson’s investigation of color, light, environment, and geometry.

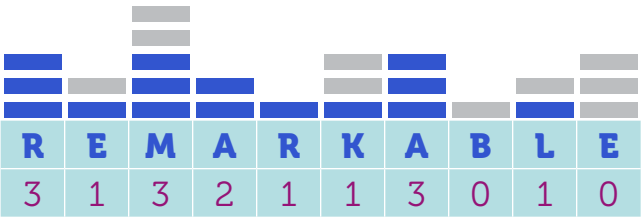
Since the beginning of his career Eliasson has emphasized the role of the viewer; that the artworks are not complete until the viewer contributes their part and closes the circle of creation. *OPEN*’s installations begin that process by encouraging slowness. According to Eliasson, “Slowing down is part of opening up. It’s in slowing down your attention that you suddenly see more than you thought you would see.”

That slowness engages viewers bodily. It induces a sense of acceptance – of uncertainty, inconclusiveness, and the unresolved. Through that acceptance, the act of creating, by artist and viewer, merges with the creative actions of the natural world. It reinforces the fallacy of control and that strength lies within. It allows us to see the reality of what’s important. Eliasson reminds us: “Each artwork opens up new ways of perceiving the world; each makes space for multiple stories, chapters in a broader narrative that depends on what you bring to it.”

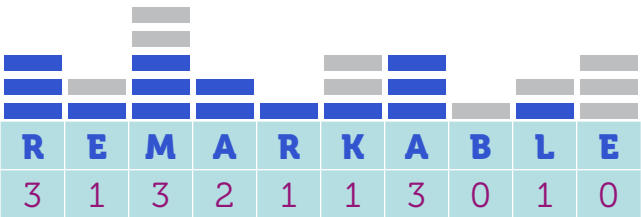
The reason these experiential productions are affecting isn’t because they provide an escape from life, it’s that they offer profound immersion into the essence of being, of what it is to be human.

REMARKABLE Ratings

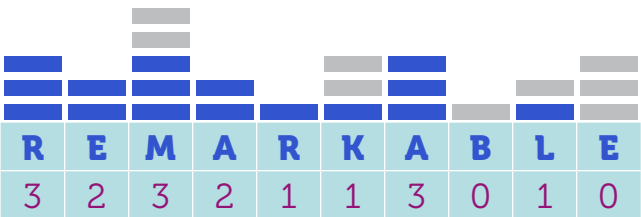
All About Love: 15



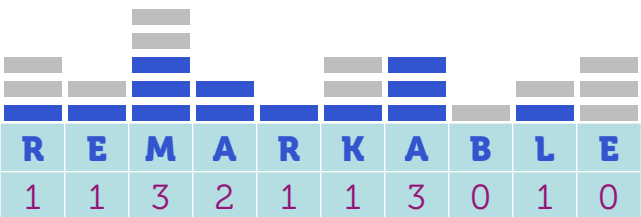
An Atlas of Es Devlin: 15



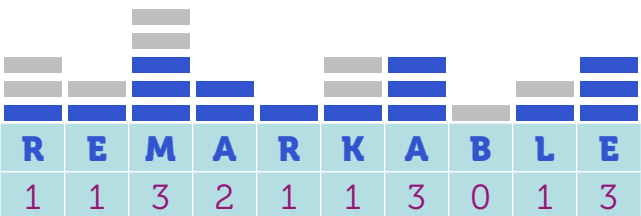
Hughmans: 16



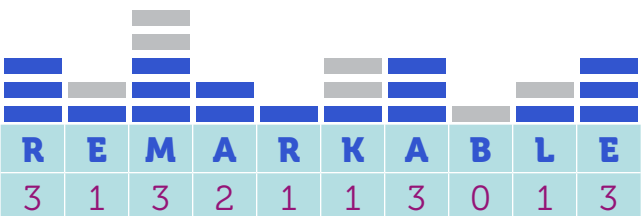
Magnificent Darkness: 13



Monuments: 16



OPEN: 18



Details

- **All About Love:** Mickalene Thomas (Installation art)
- **An Atlas of Es Devlin:** Es Devlin (Installation art)
- **Hughmans:** Hugh Hayden (Installation art)
- **Magnificent Darkness:** Tavares Strachan (Installation art)
- **Monuments:** Eli Russell Linnetz (Installation art)
- **OPEN:** Olafur Eliasson (Installation art)

# Conclusion

The experiential industry has seen incredible ups and downs in the past five years. Currently, it's encountering fundamental problems at an important time.

Three of those intertwined issues are siloing, language, and appraisal.

Far too often we're lodged in industry echo chambers. Siloing is a problem creatively (cross-pollination leads to innovation), informationally (trading insights maximizes quality and engagement), and financially (greater transparency fosters sustainable and profitable business models). Some aspects are sensitive and unsharable, but potentially lucrative partnerships and creative collaborations have gone untapped.

Systems of language are crucial for marketing and critique, but our industry lacks a cohesive taxonomy and consistent nomenclature. It's essential that the industry and its subsectors are clear on how to communicate the intentionality and value of our work. A lack of clarity creates a domino effect of confusion.

For audiences, that confusion distorts their expectations of what they're spending their time, attention, and money on. They're less empowered to make decisions that align with their wants and needs, leading to greater chances they'll be unsatisfied.

For studios, agencies, brands, investors and other financiers, the value proposition of experiential work and the long tail of its ROX are lost. As a result, those entities are less clear on which experiential projects to invest in and why those investments matter.

In this case the industry needs two things: more precise communication in marketing assets and a better alliance with the press.

Press is how experiential productions become an integral part of our societal fabric. Critique ushers them into mainstream discourse. It spotlights immersive's vital, collective role in our lives and its influence on culture and business.

But the current critical apparatus is skewed. The fundamental goal of critique is to find the objective through the subjective. With immersive, commentary can be so effusive that valuable information or key takeaways are difficult to discern.

On the other hand, criticism — both internally and externally — can be full of disdain for experiential as a medium. The breadth of industry subsectors further complicates the issue.

Adding to the mix is an inappropriate infusion of personal taste. Within the industry is an ongoing conflation between individual preferences and declarations that certain mediums, formats, or productions offer no value to audiences. This is unhelpful at best.

The normal trajectory for new mediums and formats is to iterate. It's to everyone's benefit to foster that iterative process. Otherwise we reinforce siloing, risk stagnation, and incur the economic consequences of creative recession. It's a slippery slope and it dovetails with the fidelity of traditional and emergent evaluation tactics.

Data interpretation of traditional metrics can be flawed. Impressions, for example, don't convey a comprehensive account. They're not an accurate reflection of audience interest, sales conversions, or brand affinity. Likewise, social shares paint only part of the picture. Even metrics like attendance or revenue cannot fully communicate how audiences *feel* about a production.

As a counterbalance, physiological approaches to unbiased, real-time data have been gaining traction. Neuroscientist Dr. Paul Zak states that the key to immersion is triggering the brain's pleasure receptors. To measure this, his team created an app which tracks oxytocin and dopamine release in the brain through fitness wearables. That chemical discharge is recorded as a "high value" event.

It's an exciting development and offers another piece of the puzzle. However, if a guest has a strong but adverse reaction to an experience, the app still measures a high value event — it cannot discern *which* emotions are being felt.

REMARKABLE offers an inclusive depiction. If great productions are comprehensively "intelligent," REMARKABLE outlines all the forms of intelligence a production could have. It contextually maps the full experience.

A production's shape is revealed through that mapping: its forms of intelligence and its intentionality. The goal isn't simply to have a high score. Even scoring just half of the maximum points can offer an indelible experience to a guest.

REMARKABLE is encyclical: It covers the scope of subsectors within experiential art and entertainment. It also addresses the range of design levers that can be applied to productions. It's a new, holistic methodology.

I envision REMARKABLE's primary usage the way it's applied in this paper: as a systematic way to review productions. The experiential industry has yet to establish its own version of other systems, such as Rotten Tomatoes

or Michelin stars. We haven't had a structured, numerical device that offers a snapshot of evaluation. REMARKABLE does that.

In addition, it can be utilized:

- During the development stage, to work in tandem with design frameworks. How will the design achieve its desired effects? Which components are most essential to tell a particular story via a particular medium?
- During beta testing, to gauge effectiveness. Is the experience matching its intentionality? Is it delivering on its specific design levers? To what extent?
- During a production's run, to capture audience reactions (an adapted version for audiences is included in the Appendix).

Using any of our current tools in isolation is a partial view. A better route for assessment is deploying multiple processes that work in conjunction with one another.

To deliver extraordinary experiences, we need to leverage all approaches: ethnographic research, design frameworks, traditional and emergent metrics, new evaluation techniques, alternative financial models, systems of language, and a robust relationship with the press.

Only then can we truly deliver on the ultimate promise of experiential art and entertainment.

## About the Author

I'm Laura Hess, a writer and experience strategist for immersive and interactive mediums. I champion experiential design and its power to move and change people for the better.

Drawing from my deep background across disciplines, I design new vocabularies for emerging mediums. My work considers the impact of business models and consumer UX alongside the narrative experience. Previous projects include theatre, installation art, film, VR, and experiential marketing.

I specialize in creative strategy and concept development across new and traditional formats, delivering meaningful solutions for independent and global media companies.

In 2021, I founded Reuleaux, an experiential consultancy. Clients and past partnerships include ACCIONA Cultura, Impact Museums, color+light, Independent Shakespeare Co., Hong Kong Times Square, Banana Republic, Patrón, Virgin America, Silkroad, Shella Films, and more.

In addition to Reuleaux, I'm a founding member and advisor for the World Experience Organization, as well as *No Proscenium's* arts editor.

After completing a Master of Science in Leadership for Creative Enterprises at Northwestern University, I have no plans for another degree with a longer title.

Bylines: *No Proscenium*, *WXO*, *XP Land*

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## Credits & Special Thanks

### Design

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James Wallman

# Criteria

This report focuses on productions I experienced in 2024.

They may have premiered in earlier years, but my visits occurred during 2024. Some were new launches, others were remounts; some had limited runs or were longstanding attractions. Works from other years are referenced where relevant.

Productions are divided into eight categories:

- Installation & Interactive Art
- Participatory Theatre
- Experiential Marketing
- Location-based & Themed Entertainment
- Games & Escape Rooms
- Spatial Audio
- XR
- Other Live & Interactive Shows

That last category includes site-specific dance, circus arts, magic & illusion, puppetry, contemporary opera, and some proscenium theatre.

Throughout the report, “experiential” and “immersive” are both used. Experiential is more commonly applied as it broadly encompasses these productions. Not all works warrant a description of immersive: interactivity might have a light touch; agency may be limited; there may be an intact fourth wall. Other experiences firmly place the audience within the story world; there is immersion physically, sensorially and/or narratively; audience participation affects the story’s progression or outcome.

Non-immersive shows were included when they offered insight into the evolution or impact of immersive experiences.

Some experiences were not included in the final tally. The crucial ingredient for inclusion: Was the audience centered in some way? Did its presence meaningfully contribute to the production? A total of 29 experiences were excluded because they didn’t meet this criteria.

# REMARKABLE Audience Survey

1. Resonance		
Did it affect you emotionally (whether happy, sad, surprised, scared, etc.)?	Y	N
Did you like how you felt during the experience?	Y	N
2. Exchange		
Did your participation feel meaningful (even if you were simply observing)?	Y	N
3. Magic		
Did it engage your senses?	Y	N
Were you transported or immersed into another world?	Y	N
4. Adequacy		
Did it meet basic expectations?	Y	N
Did it go above and beyond?	Y	N
5. Recommend		
Would you recommend it to others?	Y	N
6. Knowledge		
Was it mentally stimulating?	Y	N
Did you learn something about yourself?	Y	N
7. Allocate		
Was it time well spent?	Y	N
Attention well spent?	Y	N
Money well spent?	Y	N
8. Bond		
Did you form a connection with others?	Y	N
9. Legend		
Were the story, characters, and your role clearly defined and communicated?	Y	N
If it included activities outside of the core experience, did you participate?	Y	N
10. Engrossing		
Did you feel fully present or in a state of flow?	Y	N

2024 Production List: In Person

Name	Creator/s & Presenting Entities
Nonmemory	Curated by Jay Ezra Nayssan (Hauser & Wirth)
Aki's Market	Glenn Kaino (Japanese American National Museum)
Disneyland	The Walt Disney Company
Sacred Sand Mandala	Tibetan monks from Drepung Loseling Monastery (USC Pacific Asia Museum)
Squid Game: The Trials	Netflix, Superfly
Grandma Entertainment Franchise	Yoshie Sakai (Vincent Price Art Museum)
The Nosebleed	Aya Ogawa (REDCAT)
Men's Collection Spring/ Summer 2024	Louis Vuitton
Hip Hop Til Infinity	Mass Appeal, Superbien
Vox	Jónsi (Tanya Bonakdar Gallery)
DIVERSEartLA	Kassandra Voyagis (LA Art Show)
Chauncey's Imaginary Playhouse	Blumhouse, Experiential Supply Company
The Clockwork Forest	Dreamscape Immersive, Audemars Piguet
Curse of the Lost Pearl	Dreamscape Immersive
The Double Club	Carsten Höller (Prada Mode)
Special Ops: Mysterious Market	The Escape Game
The Heist	The Escape Game
KOHFEE	Terrance Koh (Make Room)
Scene Shift	Curated by Maureen Weiss & Sibyl Wickersheimer (USC Fisher Museum of Art)
Abeba in the Tall Grass	Jonathan Norton, Nikki Mirza (Without Walls Festival)
INERTIA	Drew Petersen (Without Walls Festival)
Beautiful Escape: Emergency Exit	ADHOK (Without Walls Festival)
The Apple Avenue Detective Agency	Mister & Mischief (Without Walls Festival)
Les moutons	CORPUS (Without Walls Festival)
Fallen Star	Do Ho Suh (Without Walls Festival)
Fish Phone Booth	Ash Eliza Smith, Robert Twomey, Birch Aquarium (Without Walls Festival)
Downstream (tributaries)	BANDALOO (Without Walls Festival)
Book of Mountains and Seas	Beth Morrison Projects (BroadStage)
The Chocolate Room (Now/ Then)	Ed Ruscha (LACMA)
it's not true!!! stop lying!	Nora Turato (Sprüth Magers)
Live(s) on Air	Tomás Saraceno (Tanya Bonakdar Gallery)
Magnificent Darkness	Tavares Strachan (Marian Goodman Gallery)
Pirates Wanted!	Last Call Theatre
Flowers for Aline (Ikebana)	Sogetsu Ikebana (Hollyhock House)
LA Immersive Invitational	After Hours Theatre Company, The Immersive Experience Institute
Richard Gilder Center for Science, Education, and Innovation	Studio Gang (American Museum of Natural History)
Invisible Worlds	TAMSCHICK MEDIA+SPACE, Boris Micka Associates (American Museum of Natural History)

Name	Creator/s & Presenting Entities
Butterfly Vivarium	Ralph Appelbaum Associates (American Museum of Natural History)
Sleep No More	Punchdrunk, Emursive
Sleep No More	Punchdrunk, Emursive
Mercer Labs	Roy Nachum, Michael Cayre
Conwell Coffee	Emursive
BLACK POWER TOOL AND DIE TRYING	Arthur Jafa (52 Walker)
Meta-Painting	Kimsooja (Tanya Bonakdar Gallery)
El abrazo	Delcy Morelos (Dia Chelsea)
Staff Meal	Abe Koogler, Morgan Green (Playwrights Horizons)
Bodega 245	Tom Sachs
You Are: Mother, Player	Angela Washko (Creative Capital)
adrift: the bayou project	Sadah Espii Proctor (Lincoln Center)
Divine Pathways	Anne Patterson (St. John the Divine)
Ase: Afro Frequencies	Vince Fraser, ursula rucker (Artechouse)
Color Factory	Jordan Ferney, Leah Rosenberg, Erin Jang
Family Owned	Ruth J. Abram, Anita Jacobson (Tenement Museum)
An Atlas of Es Devlin	Es Devlin (Cooper Hewitt)
Eno	Gary Hustwit
The Ladder	Terry Pettigrew-Rolapp, Tommy Wallach (Hatch Escapes)
Wonderful Joe	Ronnie Burkett (CAP UCLA)
Yes, KAWAII is Art -EXPRESS YOURSELF-	Sebastian Masuda (JAPAN HOUSE)
Arte Museum	d'strict
Particle Ink: Wanderlust	Jennifer Tuft, Cassandra Sanford-Rosenthal
Particle Ink: House of Shattered Prisms	Jennifer Tuft, Cassandra Sanford-Rosenthal
Atrium Experience	Sphere Entertainment Co. (Sphere)
Postcard From Earth	Darren Aronofsky (Sphere)
Awakening	Bernie Yuman, Baz Halpin, Michael Curry (Wynn Las Vegas)
WYIOW	Camille Roistacher
The Depths	The Escape Game
Apple TV+ Showcase	Apple (Westfield Century City)
Bluey x CAMP	Ludo Studio, BBC studios, CAMP
Soliloquy	Blue13 Dance Company (Heritage Square Museum)
Castle Peak and Thunder Railroad	Dave Sheegog
The Hope Theory	Helder Guimarães (Geffen Playhouse)
Eddie Rodolfo Aparicio	Eddie Rodolfo Aparicio (MOCA)
DRIVE: The Pit	Jason Rhoades (Hauser & Wirth)
Unmarked Car	Jeremy Toussaint-Baptiste (Hauser & Wirth)
Sleeping Beauties: Reawakening Fashion	Curated by Andrew Bolton & Wendy Yu (The Met)
Light Line	Jenny Holzer (Guggenheim New York)
By Way Of: Material and Motion	Curated by Naomi Beckwith (Guggenheim New York)

2024 Production List: In Person

Name	Creator/s & Presenting Entities
BEETLEJUICE BEETLEJUICE: The Afterlife Experience	Warner Bros., Fever
One Who Looks at the Cup (A More Than Human Tongue)	Mashinka Firunts Hakopian, Atlas Acopian, Lara Sarkissian (The Music Center)
Voice In My Head (A More Than Human Tongue)	Kyle McDonald, Lauren Lee McCarthy (The Music Center)
OPEN	Olafur Eliasson (MOCA, PST ART)
Forgotten Messenger	Yangkura (Hammer Museum, PST ART)
Breath(e): Toward Climate and Social Justice	Curated by Glenn Kaino & Mika Yoshitake (Hammer Museum, PST ART)
CORPUS	Nancy Baker Cahill (Hammer Museum)
And Then Came the Environment	Gustav Metzger (Hauser & Wirth, PST ART)
WE ARE	Cai Guo-Qiang, Getty & the University of Southern California (LA Memorial Coliseum, PST ART)
Disneyland (VIP tour)	The Walt Disney Company
California Adventure (VIP tour)	The Walt Disney Company
Trust	Beth Cavener (Carpenters Workshop Gallery)
Post Human	Curated by Jeffrey Deitch (Jeffrey Deitch Gallery)
Earth Skin	Lita Albuquerque (Michael Kohn Gallery, PST ART)
Time No Longer	Anri Sala (Marian Goodman Gallery)
Seeing the Unseeable: Data, Design, Art	Curated by Julie Joyce, Stephen Nowlin & Christina Valentine (ArtCenter College of Design, PST ART)
Monster Party	Matt Dorado
Build This House	Banjee Ball (MOCA)
LUMINEX 3.0	NOW Art
Knott's Scary Farm	Walter & Cordelia Knott, Cedar Fair Entertainment Company (Knott's Berry Farm)
Satellite One	Chromasonic
OPEN	Olafur Eliasson (MOCA, PST ART)
The Hum	Gen Cleary
Fight Night	Ontroerend Goed (UC Santa Barbara)
Blended Worlds: Experiments in Interplanetary Imagination	Jet Propulsion Laboratory & collaborators (Brand Library & Art Center, PST ART)
Survival Piece #1: Air, Earth, Water, Interface: Annual Hog Pasture Mix	The Harrisons (Various Small Fires, PST ART)
HUANG YI & KUKA	Huang Yi Studio (Caltech, PST ART)
Soundless	Ellen Fullman, Theresa Wong (MOCA, PST ART)
BARDO & Black Lodge	Beth Morrison Projects, Sandra Powers (CAP UCLA)
Symphony of Rats	Wooster Group (REDCAT)
Creep LA: Ghosts	Peacock, JFI Productions
Views of Planet City	Liam Young (Pacific Design Center Gallery, PST ART)
Haunted Car Wash	Veronica Young, Long Vo
Island Universe	Josiah McElheny (LACMA, PST ART)

Name	Creator/s & Presenting Entities
Excavations	Mark Dion (Page Museum, PST ART)
Concrete is Fluid	Lauren Bon (Honor Fraser Gallery, PST ART)
Nova Exhibition	Reut Feingold
Mummenschanz	Floriana Frassetto, Bernie Schürch, Andres Bossard (The Soraya)
OPEN	Olafur Eliasson (MOCA, PST ART)
Ghosts in the Machine: The Old Zoo	Koryn Wicks
Sculpting with Light: Contemporary Artists and Holography	Group show (Getty Center, PST ART)
Sensing the Future: Experiments in Art and Technology	Group show (Getty Center, PST ART)
Untitled (Lens)	Helen Pashgian (Getty Center, PST ART)
Diane von Furstenberg: Woman Before Fashion	Curated by Nicolas Lor, the Fashion & Lace Museum (Skirball Cultural Center)
Ancient Wisdom for a Future Ecology: Trees, Time, and Technology	Tiffany Shlain, Ken Goldberg (Skirball Cultural Center, PST ART)
Common Ground	Adam Silverman (Skirball Cultural Center)
Noah's Ark	Olson Kundig Architects, Chris Green (Skirball Cultural Center)
Let's Fly	Balloon Museum, Lux Holding (Ace Mission Studios)
Arms Around America	Dan Froot & Company (CAP UCLA)
Noon to Midnight Festival: Field Recordings	Curated by Ellen Reid (Walt Disney Concert Hall)
Night Games	IndieCade, The Music Center
Lightscape	Doug Aitken, The LA Phil (Walt Disney Concert Hall)
Flux Festival	Meg & Jonathan Wells (Flux), Holly Willis (AI for Media & Storytelling)
Great Gold Bird	Twin Alchemy (Hatch Escapes)
Lite-Brite: Worlds of Wonder	Hasbro, Secret Location
The Holiday Village	Westfield Century City
Enchanted Forest of Light	Lightswitch (Descanso Gardens)
Masters of Carpentry: Melding Forest, Skill and Spirit	JAPAN HOUSE, the Takenaka Carpentry Tools Museum
The sky we stand on	Group show (Tanya Bonakdar Gallery)
Material Acts: Experimentation in Architecture and Design	Curated by Kate Yeh Chiu & Jia Yi Gu (Craft Contemporary)
nativemanson	Arthur Jafa (Sprüth Magers)
Ho-Ho-Horror	Bruce Stanton (Reign of Terror)
Disney The Little Mermaid x CAMP	The Walt Disney Company, CAMP
Chromasonic Field	Chromasonic
Lightscape	Doug Aitken (Marciano Art Foundation)
Tomato Head	Paul McCarthy (Jeffrey Deitch Gallery)
Form is Emptiness, Emptiness is Form	Hiroshi Sugimoto (Lisson Gallery)

# 2024 Production List: Remote

Name	Creator/s & Presenting Entities
A Magic Trick: living in an age of uncertainty	Coney
The Telelibrary	Yannick Trapman-O'Brien
ETERNAL	DARKFIELD (Bram Stoker Festival)
PARADISE	DARKFIELD, Lightshed Studio, John Hopkins University
INTRAVENE	DARKFIELD, Crackdown, Brenda Longfellow
I Do Adore You	Parker Sela
The Tempest	Knock at the Gate
Rise of the Fungi	Headlock Escape Rooms
Beta Test	Parker Sela, Paul Deziel, Athena Reddy (cirqueSaw)
DEADHOUSE	DARKFIELD, BBC Sounds
The Alter	SWAMP
Swimming Home	Silvia Mercuriali
David & Jonathan	Tristan Willis
The Morrison Game Factory	Lauren Bello (Post Curious)
Box TWO	Neil Patrick Harris (Theory 11)
Nose Music	The Institute for Art and Olfaction, dublab, bighouse