

INSTITUT  
FRANÇAIS

# VR IMMERSIVE EXPERIENCES

PERFORMING ARTS, ARTISTIC INSTALLATIONS,  
EXHIBITIONS, ENTERTAINMENT

Experience  
France™

# VR IMMERSIVE EXPERIENCES

PERFORMING ARTS, ARTISTIC INSTALLATIONS,  
EXHIBITIONS, ENTERTAINMENT

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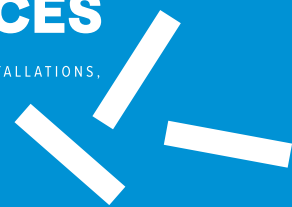
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# EDITORIAL

The Institut français is the public institution responsible for the international cultural actions of France, under the supervision of the Ministry for Europe and Foreign Affairs and the Ministry of Culture. In close cooperation with the French cultural network overseas, it promotes French culture internationally whilst fostering dialogue with foreign cultures. It operates at the crossroads of different artistic domains (cinema, literature, performing arts, visual arts, digital creation...), working closely with all those in culture worldwide.

Making digital cultures central to its strategy, the Institut français supports those in digital creation in their international development. It fosters partnerships and alliances with all those (cultural sites, festivals, producers, broadcasters, etc.), who, around the world, invent and invest in this prolific field of creation whose methods and means are constantly renewed and evolving.

The Institut français is particularly attentive to fostering the emergence of original and hybrid forms of creation that combine new technologies with different forms of artistic expression (theatre, dance, visual arts...). The Institut français and the international French cultural network actively support their development with a double goal: promoting the worldwide circulation and enhancement of these creations, and working to structure the sector and elaborate sustainable economic models for their worldwide development.

Bearing this in mind, the Institut français has decided to gather this selection of original works mingling virtual reality, performing arts, and visual arts. The “Virtual Reality, immersive experiences” catalogue aims to introduce these new types of performances and exhibitions,

to facilitate their understanding by cultural and entertainment venues, and to contribute in this way to the development of a market for this emerging sector.

These works, which are most often presented at festivals, are very-well received by the public and have won critical acclaim. Yet they suffer from a lack of programming in more permanent venues, which would allow a wider audience to discover them and guarantee a proper economic model for their exploitation.

This catalogue does not claim to be exhaustive. However this selection aims to highlight the originality and diversity of these works, which respond to the growing public taste for new types of entertainment and cultural practices with a strong digital dimension, and very often collective and participative in style. Each work is presented according to a concise index card describing the experience offered to spectators and explaining the operating conditions.

The Institut français would like this catalogue to serve as a source of inspiration and scheduling for venues and players in the cultural and entertainment fields who wish to innovate and bring in new visitors by responding to the evolution in their cultural behaviours and new types of consumption brought about by the digital revolution.

Artists, who are always pioneers, anticipated this encounter between reality and virtual reality, object and man, art and society, by imagining these new art forms. By bringing together virtual reality, the ideal channel for empathy, and human interactions, these works carry within them unprecedented emotional strength and capacity for engagement.

**Agnès Alfandari, Digital Director**

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# EVOLUTIONS IN LEISURE ACTIVITIES AND SALES PROSPECTS

## A NEW DAWN FOR INDOOR ENTERTAINMENT

In 2018, two new exhibition formats featuring new digital artworks, instead of physical pieces, marked the global cultural field.

First off, the Atelier des Lumières (Culturespaces) was a resounding worldwide success and shook up the museum sector. Open for 9 months in Paris, it attracted 1.2 million visitors. The next step for Culturespaces is the creation of the world's largest museum of digital art in a former submarine base in Bordeaux, Les Bassins de Lumières.

Secondly, the permanent space created by the TeamLab collective in Tokyo has been a phenomenal achievement and has drawn record-breaking crowds with over 2.3 million visitors per year.

This new format is infiltrating every segment of the cultural market, as attested by the opening in Nice of the immersive digital aquarium **Oceans** by MK2+. At the same time, the growing demand for these collective, interactive and innovative activities is underlined by the success of VR escape games such as **Eclipse** (Backlight). Location-based VR (Virtual Reality) is another sign of that trend, and makes a valuable addition to the roster of diverse immersive experiences now available to the public.



Oceans, a digital aquarium in Nice, France (MK2+)



The Atelier des Lumières in Paris, France (Culturespaces)



The VR escape game Eclipse (Backlight)

## A GLOBAL DEMAND FOR VR CONTENT DRIVEN BY THE MOST PRESTIGIOUS INSTITUTIONS

Immersion is making a considerable difference in the cultural field. As a more narrative-driven medium, VR in particular offers a new way of telling stories. Artists, journalists, and filmmakers are creating works that are currently being programmed in over 320 festivals all over the world and hosted within the walls of the most highly respected museums. One of these venues, the Phi Center in Montreal, offers eclectic programming, often supplemented by tailor-made stage design. In France, the first museum to dedicate a room to VR is the National Museum of Natural History. Its flagship offering is a *Journey into the Heart of Evolution*, and the museum has recently initiated new co-productions with independent studios. The Palais de Tokyo in Paris has started exhibiting VR pieces by contemporary artists as well. The VR Film Lab in Kaohsiung, Taiwan, operates like a movie theater. year-round, it offers audiences collective or individual sessions with VR experiences. On the heritage front, the Tower of David Museum in Jerusalem runs an innovation lab and offers audiences a tour of Jerusalem 2000 years in the past.



Spheres (Eliza McNitt) VR installation at the Phi Center in Montreal, Canada



The VR Film Lab in Kaohsiung, Taiwan



The Virtual Reality Cabinet at the National Museum of Natural History in Paris, France

*“Virtual Reality is a way of conveying feeling, helping people feel a connection with an artist. It’s a different way of absorbing that information, and it makes the artist a living person.”*

Hilary Knight – Digital Director at Tate

Many institutions are committed to presenting VR experiences in their exhibition spaces. The Louvre made headlines with the piece ***Mona Lisa: Beyond the Glass***. So did the Musée de l’Orangerie, with ***Claude Monet – The Water Lily obsession*** (Nicolas Thépot). The Natural History Museum of Los Angeles invited audiences under the sea in ***The Blu*** (Jake Rowell). The Anne Frank House in Amsterdam made an emotional impact with its ***Anne Frank House VR***. The Saatchi Gallery in London dazzled visitors with ***We Live in an Ocean of Air*** (Marshmallow Laser Feast), an extraordinary multi-sensorial experience. Year by year, all over the world, virtual reality is becoming a more common feature of exhibition spaces, deploying ever bolder, more successful and inventive devices.



*Claude Monet – The Water Lily obsession* (Nicolas Thépot) showcased at the Musée de l’Orangerie in Paris, France



*Mona Lisa: Beyond the Glass* showcased at The Louvre in Paris, France

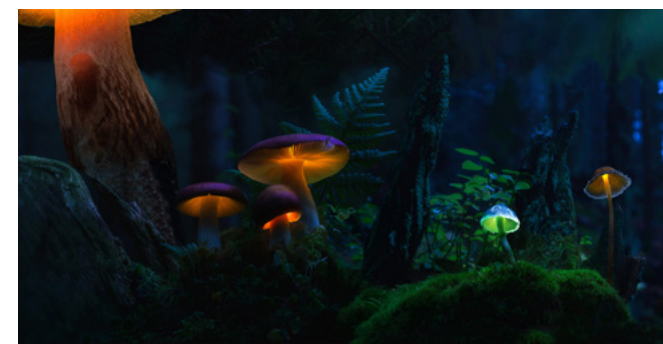
# EMERGENCE OF A NEW ART FORM

*“When I was introduced to virtual reality, I understood the possibilities were enormous. Whatever you can do with your body, you as an avatar can do endlessly.”*

Marina Abramović

## A GROUNDBREAKING OUTLET FOR ESTABLISHED ARTISTS

A number of artists – Marina Abramović, Laurie Anderson, Olafur Eliasson, Anish Kapoor, Yoann Bourgeois and Jeff Koons, to cite only a few – have taken an interest in virtual reality. In 2017, filmmaker Alejandro González Iñárritu made **Carne y arena**, which has been presented at the Cannes Film Festival. French director Jan Kounen has also explored VR, creating three experiences in 2019: **-22.7°C** (co-created with Molécule and Amaury La Burthe), **7 Lives** (written by Charles Ayats and Sabrina Calvo), and **Ayahuasca – Kosmik Journey**, presented at the Tribeca Film Festival. The same year, Dominique Gonzalez-Foerster presented a VR art piece, **Endodrome**, at the Venice Art Biennale. Likewise, the Palais de Tokyo museum in Paris opened a gallery dedicated to VR works by artists like Julio Le Parc, Julien Creuzet and Antwan Horfee.



Alice, the virtual reality play by Mathias Chelebourg, Marie Jourden



7 lives by Jan Kounen, Charles Ayats, Sabrina Calvo



*“VR is an incredible resource for choreographers, stage directors, and cineastes. I’m especially excited about the newness of this technology, the fact that we can imagine creative devices that have never been done before.”*

Blanca Li

## AN INNOVATIVE WAY TO ENGAGE VISITORS

Performing artists are aware that VR makes it possible to interact with audiences in a way that could previously only be dreamed of. Dancer/choreographer Blanca Li, who had already worked with video and robotics, has been exploring this new medium for several years now. She is currently developing a VR show: *Le bal de Paris*. In *Alice, the virtual reality play*, by Mathias Chelebourg, visitors become actors in a play by interacting with a real performer in a virtual environment. These hybrid creations merge the real and virtual worlds by using stage design, art direction and live performance. Virtual reality also enables artists to bend the limitations of space. In her piece *HanaHana*, simultaneously exhibited in Paris, Los Angeles, Bucharest and Leipzig, Mélodie Mousset allowed visitors to meet their fellow participants across the world.



*Le bal de Paris* by Blanca Li

# A COGNITIVE REVOLUTION?

## THE MEDIUM OF EMPATHY

Virtual reality is said to be the quintessential medium of empathy. A 2018 Stanford University study placed subjects in a virtual situation of job loss and homelessness. In the aftermath of the experience, researchers observed an increase in the viewers' compassion for homeless people. In an even more surprising experiment, Hunter Hoffman, Director of the Virtual Reality Research Center at the University of Washington in Seattle, offered VR pain-reduction therapy to patients at the University's Burn Center. The SnowWorld immersive experience was developed to distract patients from the usually excruciating pain of daily wound care, when opioids are not enough. American director and innovator Chris Milk shares this viewpoint in terms of art. In his memorable 2015 TED talk, Milk compared visual media like film or television to windows into other worlds, whereas virtual reality serves as a means of actually being in the other world, and interacting with other people.



*Accused #2 Walter Sisulu* by Nicolas Champeaux & Gilles Porte

*“Overall, I have aimed my VR experiences at causing a change in spectator behavior [...], to fight passivity, dependency, or ideological conditioning by developing analytical skills based on thinking, comparison, creativity, and action.”*

Julio Le Parc, commenting on his Palais de Tokyo show

*“Along with the Israeli-Palestinian component, Khelifa interviewed two rival gang members in El Salvador, and combatants from the Democratic Republic of Congo. The purpose, according to Khelifa, is for the audience to think differently about polarized conflicts by encountering humanity on both sides.”*

Tel Aviv International Student Film Festival, Jerusalem Post

## VR FOR IMPACT

This is why VR has often been used for humanistic and political documentaries. In ***Accused#2*** (2018), a 360° film by Nicolas Champeaux and Gilles Porte, users are immersed in the Rivonia Trial of 1963, during which Nelson Mandela’s co-defendant Walter Sisulu gave a brave and impassioned speech against apartheid. ***The Enemy*** (2017), directed by war photographer Karim Ben Khelifa, places the viewer face to face with various fighters speaking of their motivations and dreams. For ***The Sun Ladies*** (2018), Céline Tricart followed Yazidi women who escaped sex slavery under ISIS and went on to fight against the organization in Iraq. Like Karim Ben Khelifa, she explains that her aim is to directly confront audiences with the issue of violence. These examples all show that virtual reality can also be used to elicit a strong audience reaction, and could very well become a tool to create social impact.



*The Sun Ladies* by Chirstian Stephen & Céline Tricart



*The Enemy* by Karim Ben Khelifa

# A MEDIUM FOR REACHING NEW AUDIENCES

## PROMISING EARLY FIGURES

Given the youth of the cultural VR field, researchers are paying close attention to audiences. According to a 2019 Harris poll, demand for VR experiences was highest in the 13-24 age group. 74% expressed a desire to participate in an immersive exhibition in a cultural venue. Their enthusiasm is real, and their rate of post-VR experience satisfaction exceeded 90% (source: CNC). This explains the long lines and impressive attendance at immersive exhibitions. Early figures are indicative of a trend: at Paris's Cité de l'Architecture, more than two thirds of the people who came to try ScanPyramids VR (Emissive, Dassault Systèmes, HIP Institute) had never visited the museum before. Virtual reality therefore offers museums an opportunity to enrich their programming, and ultimately, attract audiences craving these new digital immersive experiences.

In the field of performing arts, audience infatuation with VR is also evident. VR shows have been performed at the Théâtre National de Chaillot in Paris or as part of the Connected Dance program at the Lyon Dance Biennale. The latter attracted a tightly-packed crowd with its free offer and nearly sold out its auditorium show, of which 94% of the seats were filled. Moreover, the VR Arles festival draws in over 40 000 visitors every year, providing further proof of the public's growing interest for immersive art.



Scanpyramids VR showcased at the Cité de l'Architecture et du Patrimoine in Paris, France



Connected Dance program at the Lyon Dance Biennale, France

*“People come to a museum to see real objects, because real objects are emotional. VR exhibitions are not intended to replace the existing model, but to enhance and complement what is already there.”*

Bruno David – President, Paris National Museum of Natural History

*“Theater-goers do not usually know what virtual reality is. But they do want to be astonished, especially at festivals. These new technologies can fulfill that wish.”*

Maxime Fleuriot  
Artistic advisor at Lyon Dance Biennale

## A MEDIUM FOR EVERYONE

It should be noted that more mature audiences are especially fond of virtual reality: it offers a unique, innovative experience, regardless of their familiarity with the technology, and enables them to travel through time and space to discover faraway heritage sites.



*Fugue VR by Michel Reilhac and Yoann Bourgeois*

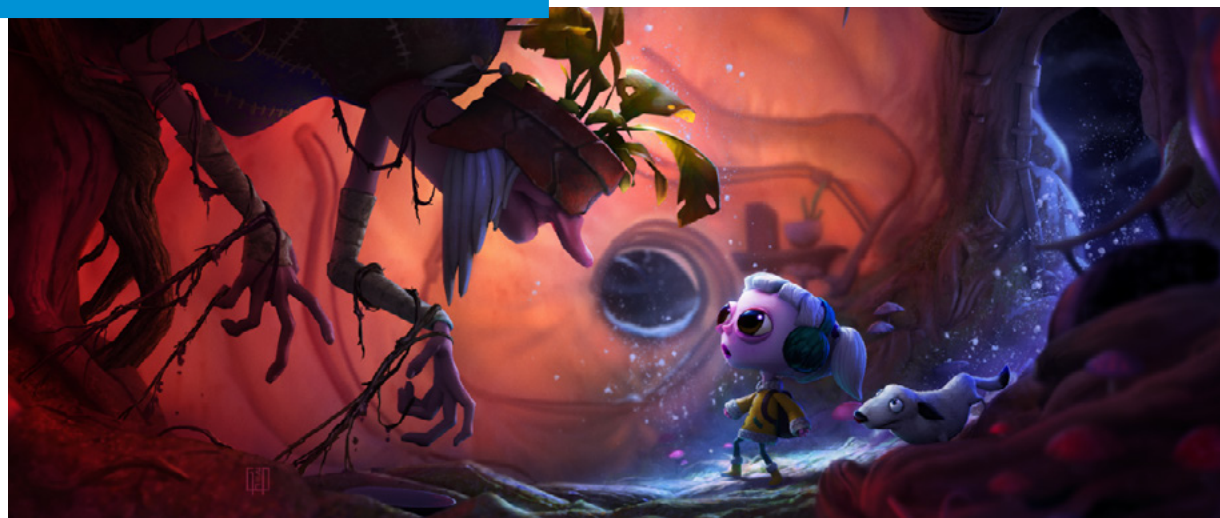
# INTERNATIONAL RECOGNITION OF FRENCH VIRTUAL REALITY

## AWARD-WINNING EXPERIENCES

France is a key player in the VR field. The country's unique system of financial support, set up in 2007 by the CNC (French Public Fund for cinema and animated movies) for digital experiences, has enabled the production of many works and the emergence of many artists. French VR experiences frequently win awards in festivals all over the world. In 2018, eight French productions were among the 40 works presented at the Venice Virtual Reality festival. In 2019, the festival selected three experiences by French studio Atlas V (*Ex Anima*, *BattleScar* and *Gloomy Eyes*), and awarded the prize for best virtual reality experience to *The Key* by director Céline Tricard, an interactive short film about the refugee crisis which also won a prize at the Tribeca Film Festival. The same year, Sundance New Frontier (the VR program at the Sundance Festival) programmed two French productions: *Mechanical Souls* and *Gloomy Eyes* (Grand Prize at the Anecny Animated Film Festival).

## FRENCH VR IN WORLDWIDE VENUES

Alongside festivals, French immersive creations have been presented at a variety of museums worldwide. Notable examples are *Accused #2: Walter Sisulu* (Nicolas Champeaux and Gilles Porte), shown at the Apartheid Museum in Johannesburg; *The Enemy* (Karim Ben Khelifa), shown at the MIT Museum in Cambridge, MA and *The Cliffs of V*. (Laurent Bazin), presented at the Hong Kong Art Center.



*Gloomy Eyes* by Jorge Tereso & Fernando Maldonado

*“French productions are a prominent part of our programming! In my opinion, French work is among the best, and has been for several years already. In fact, we mounted an exhibition focused on French VR experiences.”*

Myriam Achard — Chief of New Media Partnerships at the Phi Centre in Montreal

# PRESENTATION GUIDE

## USER EXPERIENCE (UX)

This refers to a handful of processes which significantly impact the scope of the VR immersive experience and the visitors' experience.

**LIVE PERFORMANCE:** The VR immersive experience features one or several performances by one or several live (flesh and blood) performers.

**FREE-ROAM:** When equipped with the VR headset, visitors may walk around the venue to explore the virtual space.

**MULTI-USER:** Users can see and/or interact with each other inside the virtual space.

**MULTI-CONTENT:** The exhibition features multiple works (for instance, two VR experiences ; or one VR experience accompanied by one/several video installation(s), etc.)

**MULTI-SUPPORT:** The exhibition features several mediums (VR, videos, photographs, paintings, etc.)

**PASSIVE AUDIENCE:** The exhibition allows for an audience who does not participate actively in the VR experience.

## THE DIAGRAM

The diagram is meant to help readers visualize the installation set up, and is by no means a true to scale representation of its technical aspects.

## AVAILABLE BUSINESS MODELS

**FLAT FEE:** The VR immersive experience (including licensing, technical & additional costs) may be exhibited for a fixed price agreed upon by the right holders and the venue.

**REVENUE SHARING:** The VR immersive experience may be exhibited for a percentage of the revenue it generates (based on gross or net revenues, ticket sales, etc.)

**MINIMUM GUARANTEED + REVENUE SHARING:** The VR immersive experience may be exhibited for an advance on earnings agreed upon by the right holders and the venue. Once the VR installation revenues exceed the advance, a percentage of the future revenue goes to the right holders.

## TRAFFIC AND FINANCIAL INFORMATIONS

Installation and licensing costs, as well as profits, are greatly affected by factors such as location, duration and availability of equipment. The data hereby provided was selected to help venues estimate these costs. For a more detailed quote, you may reach out to the producers / sales agents using the contact information provided within the catalog.

## TECHNICAL REQUIREMENTS

This data refers to the IT part of the VR immersive experiences. Some VR headsets and/or experiences require a wired connection to an advanced computer. This often allows for an extended freedom of movement within the virtual space, leading to a higher degree of immersion.

## HUMAN NEEDS

In this section, "studio staff" refers to personnel who must be sent by the French studio/producer/rights holder, whereas "local staff" refers to personnel who can be hired locally by the venue.

INSTITUT  
FRANÇAIS

#1

VR EXPERIENCES  
PERFORMING ARTS  
ARTISTIC INSTALLATIONS  
EXHIBITIONS  
ENTERTAINMENT

ARTS





**USER EXPERIENCE**  
Live performance, free-roam,  
multi-user, multi-content,  
multi-support exhibition set

**PRODUCED BY**  
Marie-G. Losseau and Yann Deval

**LANGUAGES**  
French + English (no text except chapters titles)

**TOUR**  
Venice architecture biennale (Italy)  
Glass Tank Gallery  
(Oxford Brookes University, England)  
Beaux Arts Mons (Belgium)  
IRCAM Centre Pompidou (France)

**AWARDS & FESTIVALS**  
Ars Electronica (Austria)  
SXSW Austin (USA)  
MusraraMix (Israel)  
XR Dreamland Kaohsiung (Taiwan)  
STRP Festival (Netherlands)  
Festival Maintenant (France)  
Printemps Numérique (France)  
CAPTURE by KIKK Festival (Belgium)...

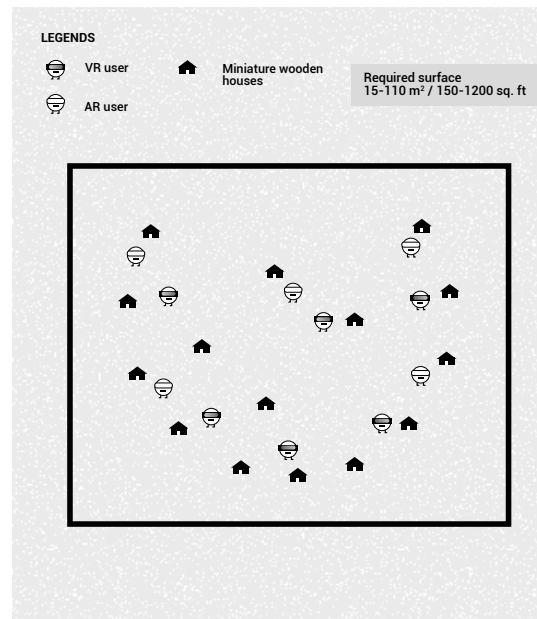
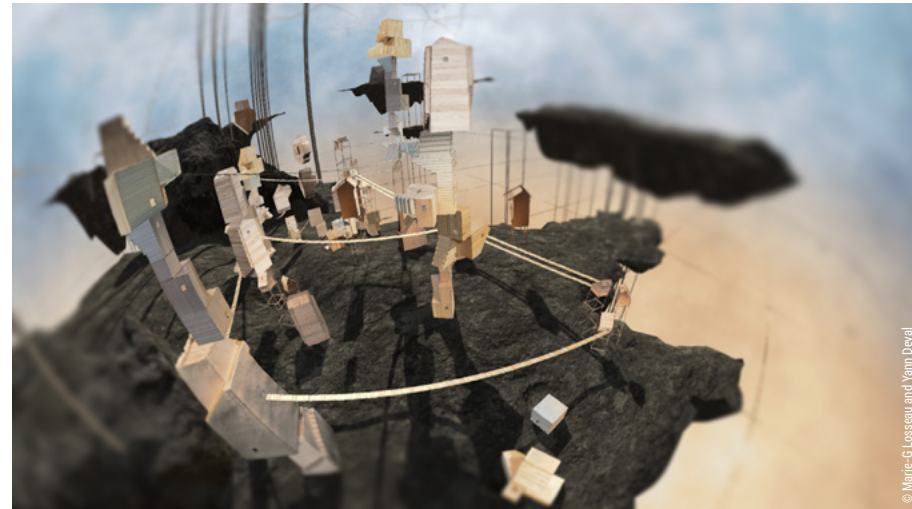
## SYNOPSIS & UX DESCRIPTION

*Atlas* is a work situated between digital and visual arts, taking the form of a scenographic exhibition which hosts a mix of real models and an interactive virtual world.

Marie-G. Losseau begins by building imaginary cities by hand alone or with adults and children during workshops. Then Yann Deval proceeds to scan the houses in 3D as a way to immerse the audience via virtual experiences.

Spectators are invited to build virtual cities using a “seed launcher”. Each launch causes a house to grow. The growing houses follow some urbanistic rules, adapting to their environment...

*Atlas is a multi-user experience taking place in a scenography of real handmade models.*



**AVAILABLE BUSINESS MODELS**  
Flat fee

**TRAFFIC & FINANCIAL INFORMATION**  
Session duration (w/ down time): 5' to 45' (depending of the number of chapters played)  
Maximum spectators / session: 15  
Required space: 15-110 m<sup>2</sup>

**TECHNICAL REQUIREMENTS**  
Optimized for: HTC Vive, Oculus, Quest  
Ipad, Hololens  
Number of headsets: 20  
VR Computers required: No  
Controllers required: No

**HUMAN NEEDS**  
Exhibition management  
2 artists (studio staff) + 1 facilitator (local staff)  
Installation set-up  
2 technicians (studio staff) + 1 facilitator (local staff)  
Uninstallation  
2 technicians (studio staff) + 1 facilitator (local staff)

## CONTACT

Yann Deval  
atlas.experience@outlook.com

# EDEN

BY CYRIL TESTE & HUGO ARCIER

TRAILER ▶

ART  
EXPERIMENTAL

AVAILABLE



**USER EXPERIENCE**  
Multi-support exhibition set

**PRODUCED BY**  
Collectif MxM  
Bonlieu Scène nationale Anancy

**LANGUAGES**  
Non-verbal

**AWARDS & FESTIVALS**  
Anancy Paysages /  
Bonlieu Scène nationale (France)  
GIFF SENSible Award (Switzerland)

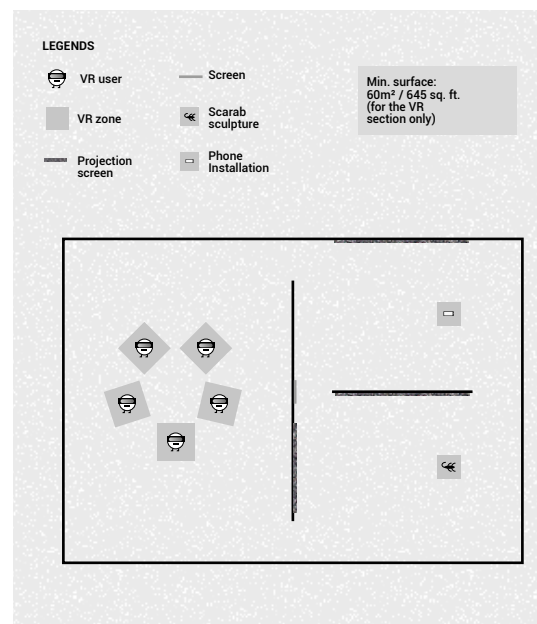
*“Enhancing reality with hybrid technology and magical realism, that’s what Eden is all about. It’s a fascinating immersive group experience.”*

— La Terrasse

## SYNOPSIS & UX DESCRIPTION

*Eden* is a virtual reality experience for ten users equipped with virtual reality helmets. In this immersive group experience, each user controls their environment and creates their own plant world, which can live and prosper only to the extent of the importance the user accords it. In this networked experience, everyone sees what their own eyes imagine and what the others project as apparitions. Designed as a creative process, *Eden* enables users to embody an entirely different ecosystem with each new experience. A soundtrack and scent diffusion system activate the senses. We are convinced that the virtual representation of Nature affects how we see reality and reveals the beauty of the commonplace, the things we no longer see.

***Eden’s landscape is a computer-generated 3D rendering of reality.***



**AVAILABLE BUSINESS MODELS**  
Flat fee

### TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 5-10  
Session duration: 10'  
Maximum spectators / session: 35  
Required space: Min. 60 m² (for the VR section only)

### TECHNICAL REQUIREMENTS

Optimized for HTC Vive Pro  
Number of headsets: 10  
VR computers required  
Leap motion or controllers required

### HUMAN NEEDS

Exhibition management  
1 technician (studio staff),  
1 facilitator (local staff)  
Installation set-up  
2 days: 1 technician (studio staff)  
Uninstallation  
1 day: 1 technician (studio staff)

### CONTACT

Coline Dervieux - Collectif MxM  
colinemxm@gmail.com

# COCOTTE-MINUTE

BY GABRIELLE ROQUE, LOUIS WADE, TEDDY AYMARD, RONAN LE BRETON

TRAILER ▶

ART  
EXPERIMENTAL

AVAILABLE IN 2021



## USER EXPERIENCE

Free-room, exhibition, multi-support exhibition set

### PRODUCED BY

Le bureau des curiosités



### LANGUAGES

French, English



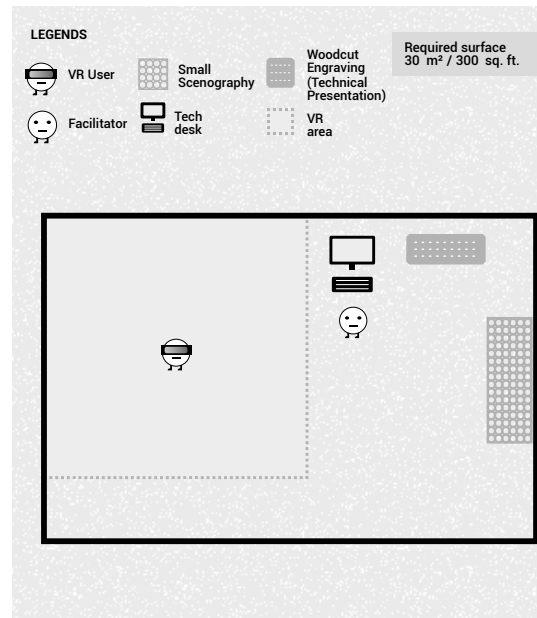
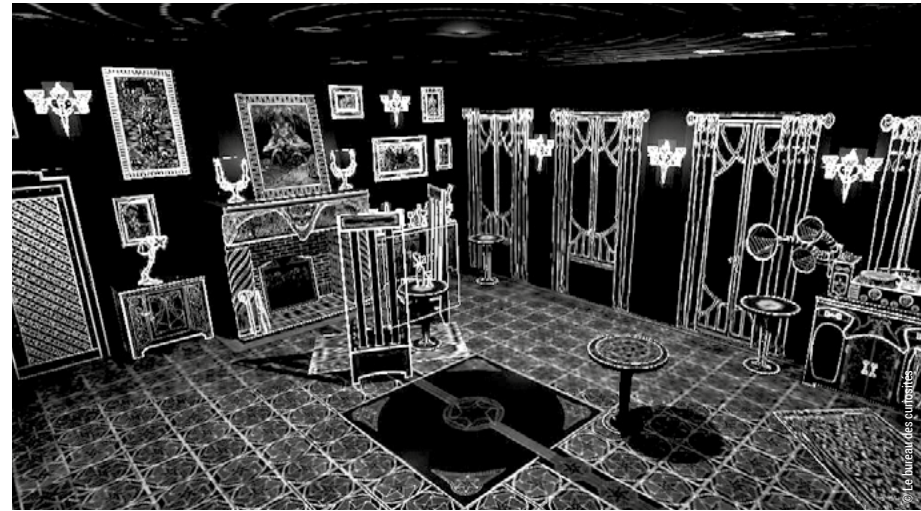
### AWARDS & FESTIVALS

Laval Virtual Festival (France)  
VRHAM! (Germany)  
LEV Festival (Spain)

## SYNOPSIS & UX DESCRIPTION

*Cocotte-minute* uniquely blends technology, craftsmanship, puzzle and comedy in homage to the emergence of modern magic, which coincides with the birth of cinema. In our fun mystery thriller, appearances are deceiving. All characters hide something and cheat with reality. The manor, where the action takes place, is a theater of illusion: each room contains several magic mechanisms. Come and seek the truth concealed beyond appearances and smokescreens in a black and white environment, entirely hand-made with printed woodcuts! Wherever the user is, he/she can't see everything: characters don't stay long all together in one room. It's just like in real life: we can't do everything and be everywhere. We must settle for an incomplete experience of the world we live in, but we have a lot of fun.

*Equipped with VR headset, the user is inside a cartoon made with print woodcut, he is free to choose his own path to make a unique experience.*



### AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

### TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 20-25  
Session duration (w/ down time): 40' (30' VR, 10' physical exhibition)  
Maximum spectators / session: 1-4  
Required space: 30 m<sup>2</sup>

### TECHNICAL REQUIREMENTS

Optimized for HTC Vive Pro  
Number of headsets: 2 per user  
VR computer required  
Controllers required

### HUMAN NEEDS

Exhibition management  
1 facilitator (local staff)  
Installation set-up  
1/2 day: 1 technicians (studio staff)  
Uninstallation  
1/2 day: 1 technicians (studio staff)

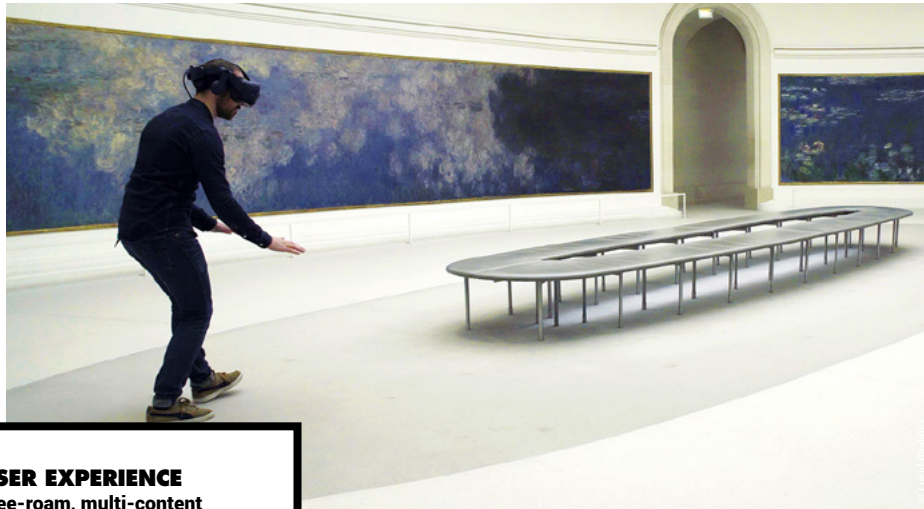
### CONTACT

Teddy Aymard - Le bureau des curiosités  
teddy.aymard@gmail.com

# FINE ARTS VR EXHIBITION

ART  
PAINTINGS

AVAILABLE IN 2020



**USER EXPERIENCE**  
Free-roam, multi-content



## PRODUCED BY

Cinétévé, Iko, Innerspace, Gebrueder Beetz, Les Poissons Volants, Les Produits Frais, Lucid Realities



## LANGUAGES

French, English, German



## FEATURED EXPERIENCES

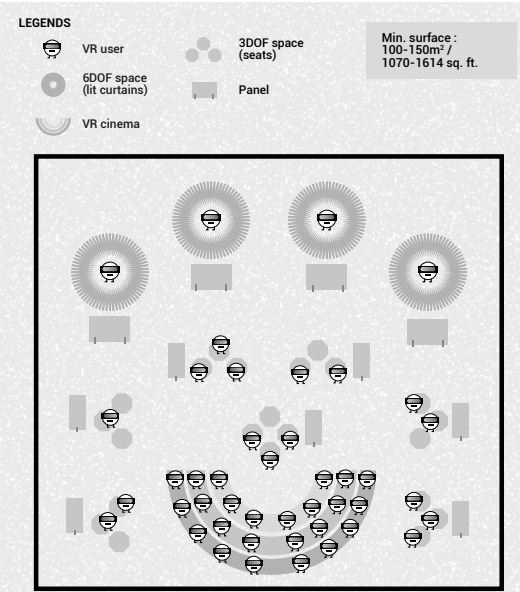
1, 2, 3 *Bruegel* (Pieter Bruegel the Elder) by Gordon & Andrés Jarach  
*A bar at the Folies-Bergère* (Edouard Manet) by Gabrielle Lissot  
*Claude Monet – The Water Lily obsession* by Nicolas Thépot  
*Condemned to play* (Pieter Bruegel the Elder) by Gordon & Andrés Jarach  
*The Dreams of Henri Rousseau* (Le Douanier) by Nicolas Autheman  
*Gauguin: Journey to the self* (Paul Gauguin) by Hayoun Kwon  
*Isle of the dead* (Arnold Böcklin) by Benjamin Nuel  
*Las Meninas* (Diego Velasquez) by Carlos Franklin  
*The Monk by the Sea* (Caspar David Friedrich) by Mike Robbins & Harmke Heezen  
*The Scream* (Edvard Munch) by Sandra Paugam & Charles Ayats  
*The Sun* (Edvard Munch) by Mike Robbins & Harmke Heezen  
*The Wedding Feast at Cana* (Paul Veronese) by Joséphine Derobe & Carlos Franklin

## SYNOPSIS & UX DESCRIPTION

*The Fine Arts VR Exhibition* is the first VR exhibition Tour featuring experiences mainly produced in France and part of the [Arte Trips collection](#). These experiences use cutting edge technology to immerse users into some of the greatest paintings in art history: *Water Lilies* (Monet series), *Las Meninas* (Diego Velazquez), *The Scream* (Edvard Munch), *A Bar at the Folies-Bergère* (Edouard Manet), and more.

The studios involved in this exhibition are major players in the French and European VR industry. Having found success in countless international festivals, they support a new generation of artists walking the line between film and video games, always pushing the boundaries in terms of immersive storytelling.

***Our objective is to create a VR exhibition built for mobility, easy to pack and unpack, using creative stage design.***



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Session duration (w/ down time): 1h-1h30  
 Maximum spectators / session: 10-50  
 Required space: 100-150 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for stand-alone & 3D real-time headsets  
 Number of headsets: 10-50  
 VR computers required (for 4 experiences)  
 Controllers required (for 1, 2, 3 Bruegel)  
 Leap motion required (for *The Scream*)

## HUMAN NEEDS

Exhibition management  
 7 facilitators, 1 technician (local staff)  
Installation set-up  
 1 day: 2 technicians, 1 facilitator (local staff)  
Uninstallation  
 1 day: 2 facilitators (local staff)

## CONTACT

More informations:  
[fineartsvr@gmail.com](mailto:fineartsvr@gmail.com)

# HANAHANA

BY MÉLODIE MOUSSET

TRAILER ▶

ART  
EXPERIMENTAL

AVAILABLE



## USER EXPERIENCE

Multi-user, exhibition,  
multi-support

**PRODUCED BY**  
Mélodie Mousset

**LANGUAGES**  
Non-verbal

**AWARDS & FESTIVALS**  
Mousset has been selected as a 2019 "Future  
Greats" by ArtReview magazine

**PRESS**  
"There is a cathartic ritual in her art of putting  
her own pieces together: it breaks down the  
boundaries between inside and outside, magic  
and medical, artistic and gore"  
Clémentine Mercier, Libération newspaper

"It was as unsettling as it was addictive.  
They had to pull me out of the experience because  
I couldn't stop. This was super fun."  
Corine Meijers, Submarine Channel

"Mousset's associative process is so rich.  
She fully believes in her own imagination and the  
logical or allogical digressions that shape an inner  
life." Chris Kraus.

## SYNOPSIS & UX DESCRIPTION

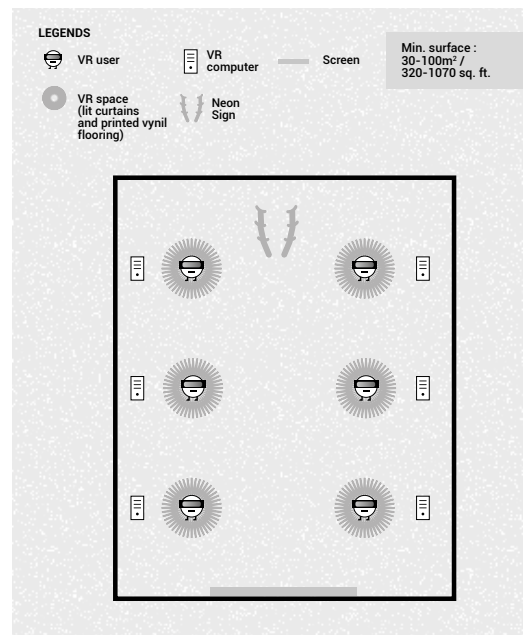
A colorful lake welcomes visitors in a deserted landscape.  
Here and there, shape shifting rocks recall women's worlds,  
an eerie music plays in the background.

Groups of 2 to 10 people are sharing the experience. After a  
quick briefing, they are let free to start their surreal journey.  
Granted with the power at their fingertips to sprout hands  
in the landscape, they can grow chains of hands and create  
fantastic forests.

Users can talk, play and explore together, getting entangled in  
shaping a world where free participation, love of associative  
agency and refiguring rules.

*HanaHana* comes in 3 formats: a single user set-up (1 PC,  
1VR kit and flatscreen/projector), a multi-user set-up (2 to  
10 PCs, VR kit, 1 server and projectors), & an art installation  
(projection, custom flooring and neons, ring & gaze structure)

*The exhibition space consists of a large video projection  
and audio, neons lights, custom floors and a VR  
experience area hosting 2 to 10 visitors.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 20 for the  
multiplayer installation  
Session duration: 30' (10' installation, 15' VR, 5' projection)  
Maximum spectators / session: Up to 60 / hour  
Required space: 30-100 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive & Vive Pro  
Number of headsets: 10  
VR computer required  
Controllers required

## HUMAN NEEDS

**Artistic team**  
Mélodie Mousset  
**Exhibition management**  
1 host + 1 facilitator / 2 users + 1 showrunner (local  
staff)  
**Installation set-up**  
2 days: 1 technician + 1 producer (studio staff)  
**Uninstallation**  
2 days: 1 technician + 1 producer (studio staff)

## CONTACT

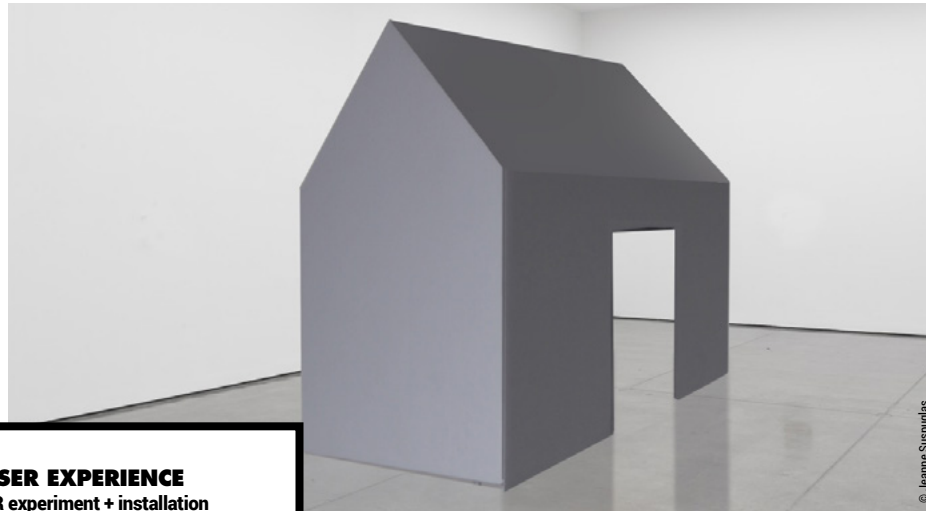
Fabien Siouffi – Fabbula  
fabien@fabbula.com

# I WILL SLEEP WHEN I'M DEAD

BY JEANNE SUSPLUGAS

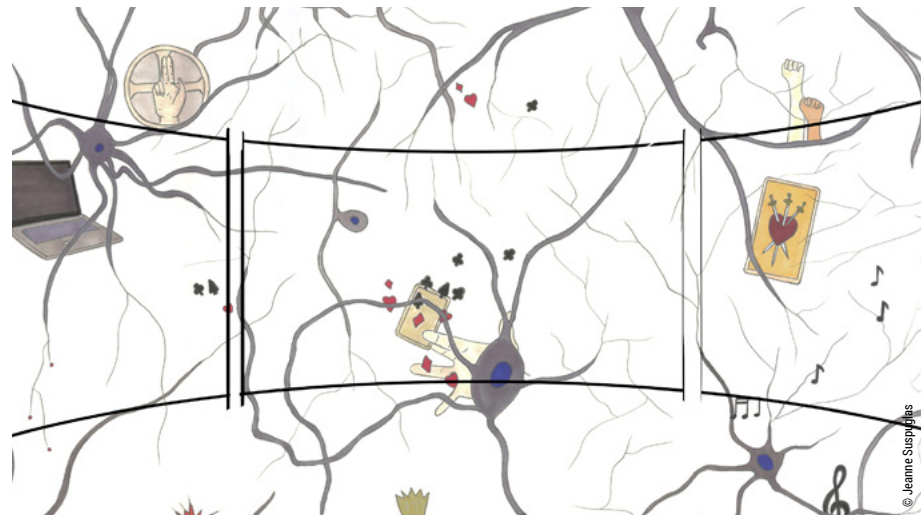
ART  
EXPERIMENTAL

AVAILABLE IN 2020



© Jeanne Susplugas

**USER EXPERIENCE**  
VR experiment + installation



© Jeanne Susplugas

**PRODUCED BY**  
Julie Miguiditchian

**COPRODUCED BY**  
Notoryou Edis – Chroniques production – Festival ON

**WITH THE SUPPORT OF**  
DICREAM – Bourse Orange XR – Institut français – VR Arles festival

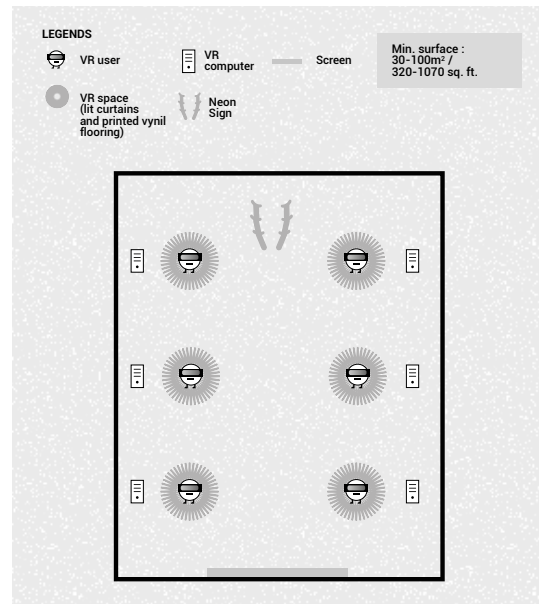
**LANGUAGES**  
Non-verbal

**AWARDS & FESTIVALS**  
VR Arles residency co-organised by the VR Arles festival (France) and the Institut français

## SYNOPSIS & UX DESCRIPTION

*I will sleep when I'm dead:* these few words that I borrow from Bon Jovi say a lot about my work, about the brain and our thoughts, so difficult to tame. Thanks to the “techno-magic” of virtual reality, the visitor dives into a cranial cavity, among neurons and synapses. The visitor gets lost into an infinite labyrinth and crosses “thoughts”, materialized by drawings looking like pictograms. It is an intimate face to face, almost psychoanalytic which introduces a unique and intense experience. Immersed in the tortuous, sometimes foggy, brain, the spectator will follow, at his convenience, several trips related to his thoughts. By following several narratives, everyone will be free to experience their own mental journey.

*The project will be presented as an installation, a theatrical decor that could adapt to many spaces, as it would be a stand-alone module.*



## AVAILABLE BUSINESS MODELS

Flat fee, revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): equal or under 10 for the multiplayer installation  
Session duration: 5'  
Maximum spectators / session: 1 person per device  
Required space: 10 m²

## TECHNICAL REQUIREMENTS

Optimized for Oculus Quest, Oculus Rift & HTC Vive  
Number of headsets: 1-5  
No VR computer required  
No controllers required

## HUMAN NEEDS

Exhibition management  
1 facilitator (local staff)  
Installation set-up  
1-2 days: 1 facilitator (local staff)  
Uninstallation  
1 day: 1 facilitator (local staff)

## CONTACT

Julie Miguiditchian  
julie.miguiditchian@gmail.com

# MIRAGES & MIRACLES

BY ADRIEN M & CLAIRE B

TRAILER ▶

ART  
EXPERIMENTAL

AVAILABLE



**USER EXPERIENCE**  
Exhibition, Multi-support

**PRODUCED BY**  
Adrien M & Claire B

**COPRODUCED BY**  
2 Pôles cirque en Normandie – La Brèche à Cherbourg – Cirque Théâtre d'Elbeuf (France), Scène nationale d'Albi (France), Les Subsistances Lyon (France), LUX scène nationale de Valence (France), Espace Jean Legendre Théâtre de Compiègne (France), Arenberg Creative Mine – Communauté d'Agglomération de La Porte du Hainaut (France)

**LANGUAGES**  
French, English

**EXHIBITION**  
LUX Valence, Stéréolux Nantes (France), Festival Noorderzon Groningen (Netherlands), Festival VIA - Le Manège Maubeuge (France), Ars Electronica Center Linz (Austria), Centre Phi Montréal (Canada), Les Champs Libres Rennes (France), etc.

**PRESS**  
"We come away with the feeling of having made a journey through time where geology resonates with the evolution of humanity, the techniques of magic with the possibilities digital offers today."  
Ventilo

## SYNOPSIS & UX DESCRIPTION

*Mirages & miracles* is a series of installations inhabited by digital animism, using augmented-reality, virtual-reality, holographic illusions and video-projections.

This exhibition is an homage to the life nestled in things seemingly lifeless, motionless, inorganic. Here, the figure of the stone is an allegory. Stones are simple, heavy and motionless. Stones are the archetype of what is real and concrete. But listen to their silence, and you will hear them speak: of the forces that have consumed them, of the distances they have travelled, of the genies they shelter, of the hairs they grow.

This corpus of artwork allows the public to experience a series of short performances for one spectator. It aims to explore the contours of what constitutes life, through the mischief of poetry, the strength of computing and the magic of fiction.

**4 sections: *The silence of stones (augmented reality), Illusions (optical theatres), Ghost machines (virtual reality), Mystery (immersive images).***



© Adrien M & Claire B

**AVAILABLE BUSINESS MODELS**  
Flat fee

**TRAFFIC & FINANCIAL INFORMATION**  
Session duration (w/ down time): 60' (15' VR, 45' physical exhibition)  
Maximum spectators / session: 40 (15 VR)  
Required space: 250 m<sup>2</sup>

**TECHNICAL REQUIREMENTS**  
2 prints on floor, 3 lithographies, 24 prints on table/board, 3 optical theatres, 15 ipads, 1 aluminium shaped cloud, 2 VR headsets, 4 video-projectors.

**HUMAN NEEDS**  
**Exhibition management**  
1 technician (local), 3-4 facilitators (local).  
**Installation set-up**  
3 days: 2 technicians (company), 2 artistic directors/producers (company), 3 technicians (local). Facilitators needed for training sessions.  
**Uninstallation**  
2 days: 2 technicians (company), 3 technicians (local)

## CONTACT

Joanna Rieussec – Adrien M & Claire B  
diffusion@am-cb.net

# PEACH GARDEN BY HAYOUN KWON

ART  
PAINTINGS

AVAILABLE IN 2020



**USER EXPERIENCE**  
Free-roam, multi-user

**PRODUCED BY**  
Innerspace

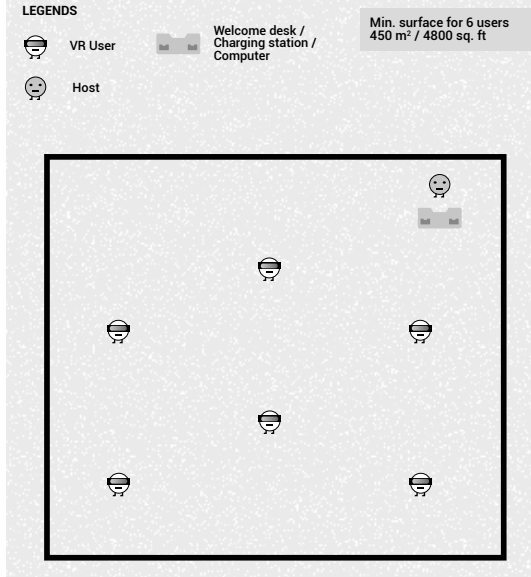
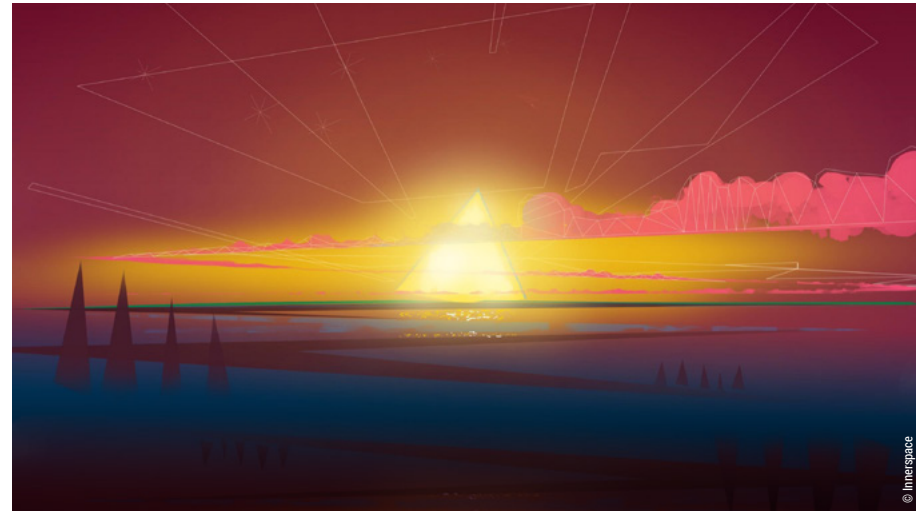
**LANGUAGES**  
Non-verbal

**EXHIBITIONS**  
Paradise Art Lab - Incheon (South Korea)

## SYNOPSIS & UX DESCRIPTION

Inspired by the famous “Dream of journey to peach blossom land” by Korean painter An Gyeon (1350–1447), *Peach Garden* offers a free wandering in a beautiful and surreal garden where the laws of nature are completely disrupted. *Peach Garden* is a sensory journey, with no real beginning, middle or end, where the spectator is dazzled at every turn and is able to create his own dialogue with an amazing environment. In a world where we are constantly running after time, after a goal, it’s an invitation to wander, and to enjoy “simply being present”.

*Peach Garden enables each user to have a unique experience. Free of any boundaries, the user wanders through different natural interactive environments.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 15-20  
Session duration: 20-30'  
Maximum spectators / session: 8  
Required space: 113 / 253 / 450 m<sup>2</sup> (1 / 3 / 6-8 users)

## TECHNICAL REQUIREMENTS

Oculus Quest / Lenovo Mirage Solo  
Number of headsets: 1-8 (provided)  
No VR computers required  
No controllers required

## HUMAN NEEDS

Exhibition management  
1 technician (studio staff) + 1 host (local staff)  
Installation set-up  
3h: 1 technician (studio staff) + 1 facilitator (local staff)  
Uninstallation  
1h: 1 technician (studio staff) + 1 facilitator (local staff)

## CONTACT

Paul Bouchard – Diversion cinema  
paul@diversioncinema.com



# THE SCREAM VR

BY SANDRA PAUGAM & CHARLES AYATS

TRAILER ▶

ART  
PAINTINGS

AVAILABLE



**USER EXPERIENCE**  
Free-roam, Exhibition

## VOICE ACTOR

Paul Hamy

## PRODUCED BY

Cinétivé Expérience

## COPRODUCED BY

ARTE France



## LANGUAGES

French, English, German



## AWARDS & FESTIVALS

Audience Award – Anima Bruxelles (Belgium)

Anney Animation (France)

Best Of 2019 – Venice VR (Italy)

*"One of the most tightly packed and memorable art lessons ever experienced"*

– Upload VR

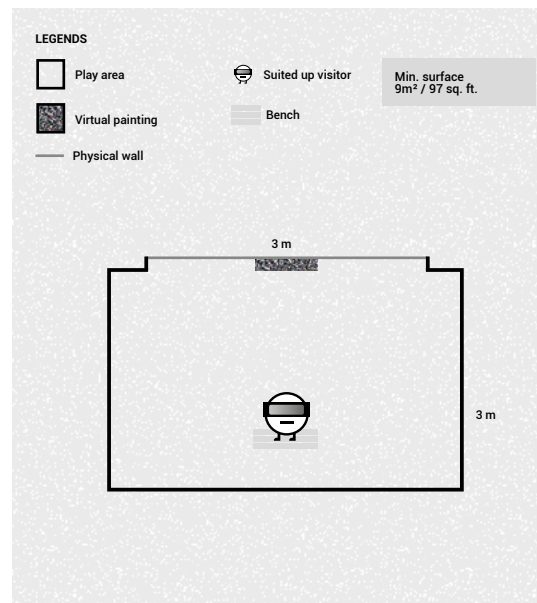
## SYNOPSIS & UX DESCRIPTION

Edvard Munch's *The Scream* is omnipresent. The famous face distorted by terror has fired our imaginations so greatly that it has become the universal symbol of dread. Are you ready to unleash the secrets of the most famous "scream" in art history?

Alone in an empty museum, you find yourself face to face with the painting. Do you dare touch it? Take care: demons and phantoms will spring from the canvas and drag you into the depths of the artist's tortured mind.

Based on the painting, *The Scream VR* carries the user away to explore the painter's obsessions and work. This interactive and sensory virtual-reality experience unfolds in three chapters, presenting a unique interpretation of the Expressionist masterpiece.

*Users begin the experience seated on a bench, then walk freely around the installation and interact without controllers thanks to leap motion technology.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Session duration (w/ down time): 22' (12-17' VR, 5' set-up)

Maximum spectators / session: 1

Required space: 9-12 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive Pro

Number of headsets: 1

VR computers required

Leap motion or controllers required

## HUMAN NEEDS

Exhibition management

1 facilitator (local staff)

Installation set-up

1 day: 1 facilitator (local staff)

Uninstallation

1 day: 1 facilitator (local staff)

## CONTACT

David Bigiaoui – Cinétivé Expérience

d.bigiaoui@cineteve.fr

INSTITUT  
FRANÇAIS

#2

VR EXPERIENCES  
PERFORMING ARTS  
ARTISTIC INSTALLATIONS  
EXHIBITIONS  
ENTERTAINMENT

DANCE

# LE BAL DE PARIS BY BLANCA LI

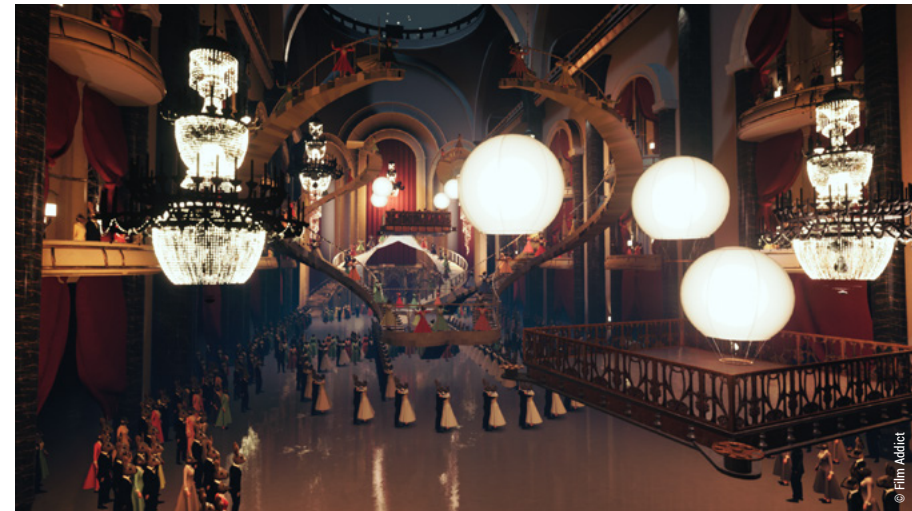
TRAILER ▶

DANCE

AVAILABLE IN 2021



**USER EXPERIENCE**  
Live performance, free-roam,  
multi-user



**PRODUCED BY**  
Film Addict

**CO-PRODUCED BY**  
Calentito, BackLight, Actrio Studio, Teatros del Canal, Théâtre National de Chaillot

**LANGUAGES**  
French, English, Spanish, German, Chinese  
(more on demand)

## SYNOPSIS & UX DESCRIPTION

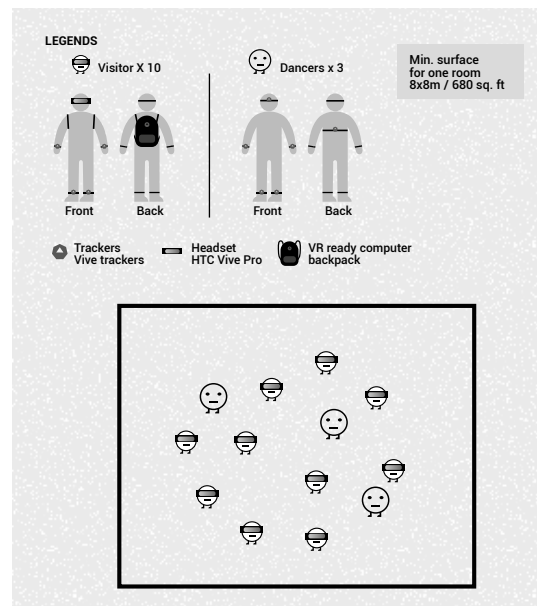
An immersive live show in virtual reality to be enjoyed with friends or family.

An invitation to participate to the greatest Paris Ball and to discover virtual reality through dance and music in a spectacular collective experience.

For 90 minutes, Blanca Li, international choreographer, has staged a total show, with 40 minutes spent in virtual reality in an artificial, fantastic, poetic and surprising digitally created world.

A real ball session will be hosted conjointly with the experience. Music, set design and ballroom dancing lessons will let the participants to transition smoothly from a staged show in real life to the virtual world and back.

*Each member of the audience will have the opportunity to participate and dance, interacting with the main characters interpreted by live dancers. The dance scenes will follow one after the other, while telling a great love story.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing,  
Revenue sharing, Licensing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 25-90  
Session length (w/ down time): 90' (35' VR)  
Maximum spectators / session: 500 people in 7 hours  
(with 5 rooms)  
Required space: 70-500 m<sup>2</sup>

## TECHNICAL REQUIREMENTS (for 5 rooms)

Optimized for HTC Vive Pro  
Number of headsets: 100 (provided)  
VR computer backpacks required (provided)  
No controllers required

## HUMAN NEEDS

**Artistic team**  
6 dancers, 1 choreographer (studio staff), 11 dancers (local staff)  
**Exhibition management**  
1 technical director, 1 production coordinator,  
1 stage manager (studio staff), 1 technical assistant,  
5 set supervisors, 10 ushers (local staff)  
**Installation set-up**  
4 days

## CONTACT

Marylise Hergué – Film Addict  
m.hergue@blancali.com

# FUGUE VR

BY MICHEL REILHAC (DIRECTOR)  
YOANN BOURGEOIS (CHOREOGRAPHER)

TRAILER ▶

DANCE

AVAILABLE



**USER EXPERIENCE**  
Live performance, multi-user



**PRODUCED BY**  
Small Bang

**CO-PRODUCED BY**  
Maison de la Danse, CCN2, Biennale de la danse de Lyon, Auvergne-Rhône-Alpes Cinéma, CNC, Région Auvergne-Rhône-Alpes

**LANGUAGES**  
French & English

**TOUR**  
Biennale de la Danse de Lyon (France)  
Scène Nationale de Maubeuge (France)  
Stereolux, Nantes (France)  
Institut Français de Tunis (Tunisia)

**AWARDS & FESTIVALS**  
Biennale de la Danse, Lyon (France)  
SHorTS Film Fest, Trieste (Hungary)  
TSFM Digital, Turin (Italy)  
Le temps d'aimer, Biarritz (France)  
Dok Leipzig, Leipzig (Germany)  
Cross Video Days, Paris (France)

**SYNOPSIS & UX DESCRIPTION**

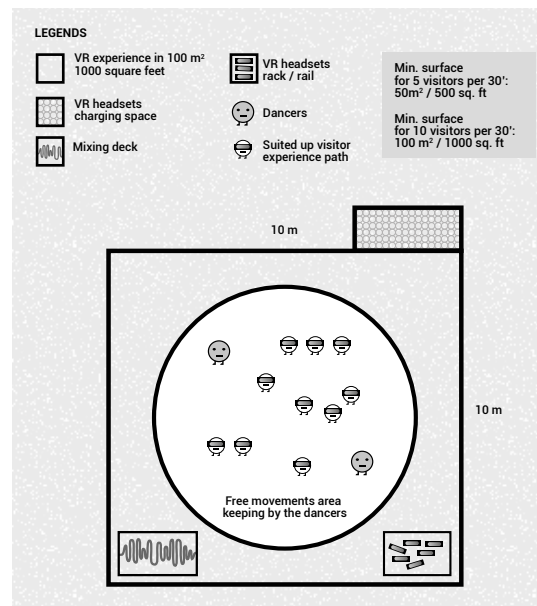
Don your VR headset and join a spacecraft crew lost somewhere in the immensity of interstellar travel.

Endlessly, for no apparent reason, the crew members choose a man or woman who will use dance as a means to reach the top of the sacred staircase in an attempt to break the curse that is holding down the craft, and attain the light.

Your mission: accompany the dancer in the quest for salvation.

Can you do it?

*Fugue VR is experienced via a VR headset, but is also available as a mixed reality experience, in which dancers accompany the participatory audience, thereby interweaving the real and virtual worlds.*



**AVAILABLE BUSINESS MODELS**  
Flat fee

**TRAFFIC & FINANCIAL INFORMATION**  
Recommended ticket price (USD): 10-20  
Session duration (w/ down time): 30'  
Maximum spectators / session: 5-10 users  
Required space: 50-100 m²

**TECHNICAL REQUIREMENTS**  
Optimized for Samsung Gear VR  
Number of headsets: 5 or 10  
No VR Computers required  
No controllers required

**HUMAN NEEDS**  
Exhibition management  
1-2 dancers, 1 VR technician (studio staff)  
Installation set-up  
half a day: 1-2 dancers, 1 VR technician (studio staff), 1 technician (local staff)  
Uninstallation  
1 hour: 1-2 dancers, 1 VR technician (studio staff)

**CONTACT**  
Small Bang - Pierre Cattan  
pierre.cattan@smallbang.fr

# EVE, DANCE IS AN UNPLACEABLE PLACE

BY MARGHERITA BERGAMO & DANIEL GONZÁLEZ

TRAILER ▶

DANCE

AVAILABLE



## USER EXPERIENCE

Live Performance,  
Passive spectators

**PRODUCED BY**  
Compagnie Voix & Omnipresenz

**LANGUAGES**  
Non-verbal

**AWARDS & FESTIVALS**  
VR Grand Prize - Kaohsiung Film Festival (Taiwan)  
Recto VRso Award - Laval Virtual (France)  
VIFF Immersed (Canada)  
VR Arles Festival (France)  
Festival du Nouveau Cinéma (France)

**MORE**  
Solo format available

*“Unique and sublime,  
Eve is representative  
of the infinite  
possibilities of VR.”*

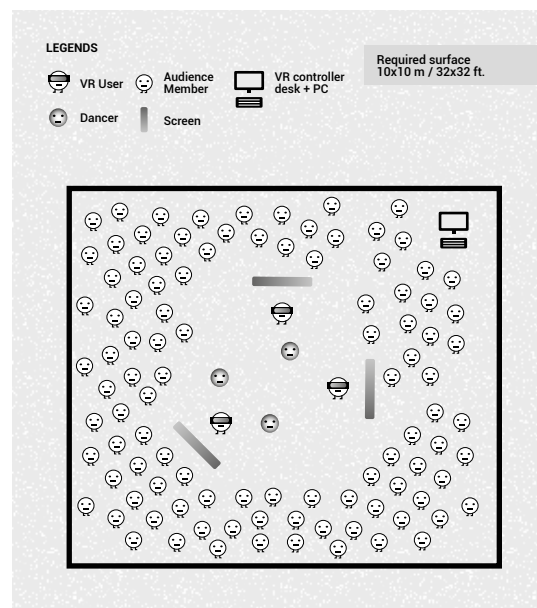
– Fisheye magazine

## SYNOPSIS & UX DESCRIPTION

*Eve, dance is an unplaceable place* is a contemporary dance performance based on Embodied Virtual Reality films, experienced through a ritual of dance. *Eve* is the meeting between the virtual and the real, to awaken the sensations of displacement. On stage, three dancers – representing Mother Earth – begin a dance ritual. This ritual brings three people, randomly chosen among the audience, to three unexpected places, where they enter the skin of someone else and where dance is a revolutionary language: a social situation in an old street of the city of Barcelona; the confrontation with a technological alter ego, precise, cold, multiplies; the collective expression of nature that never reduces its power.

The audience is a spectator of a ritual that includes the participation of the dancers and the chosen people.

*From theaters to outdoor areas, Eve can be presented in modular formats, and into smaller exhibition venues, in order to adapt the experience to the venue & the flow of visitors.*



**AVAILABLE BUSINESS MODELS**  
Flat fee, Minimum guaranteed + revenue sharing

**TRAFFIC & FINANCIAL INFORMATION**  
Recommended ticket price (USD): 5-10  
Session duration: 35'  
Maximum spectators / session: 3 users among spectators  
Required space: 10x10m

**TECHNICAL REQUIREMENTS**  
Optimized for Oculus Go  
Number of headsets: 5 (2 spares)  
No VR computer required  
No controllers required

**HUMAN NEEDS**  
Artistic team  
3 dancers (studio staff)  
Exhibition management  
1 sound & light technician  
Installation set-up  
4-6 hours: 1 manager (studio staff)  
Uninstallation  
2 hours: 1 manager (studio staff)

**CONTACT**  
Paul Bouchard - Diversion cinema  
paul@diversioncinema.com

# WHIST

BY AΦE (AOI NAKAMURA & ESTEBAN LECOQ)

TRAILER ▶

DANCE

AVAILABLE



## USER EXPERIENCE

Multi-user, Promenade performance, Interactive storytelling, Visual art

## PERFORMERS

Robert Hayden, Tomislav English, Yen-Ching Lin, Nina Brown, Steve Rimmer

## PRODUCED BY

AΦE

## CO-PRODUCED BY

University of Kent and tanzhaus nrw Düsseldorf

## SUPPORTED BY

Supported by Arts Council England and South East Dance

## LANGUAGES

Non-verbal

## TOUR 2017 - 2020

Chaillot - Théâtre National de la Danse (France), Sadler's Wells Theatre (England), Stereolux (France), Sydney Festival (Australia), Territory Festival (Russia), Tanzfestival Rhein-Main, tanzhaus nrw (Germany), V&A Museum (England), CPH:DOX (Denmark), Geneva International Film Festival (Switzerland), Colours International Dance Festival (Germany), Festival Theatre (Scotland)...

## PRESS

"WHIST is a boundary breaking piece, future facing in its use of the medium of VR to develop a new kind of narrative. A truly beautiful, compelling and important work."  
- VICE, The Creators Project

## SYNOPSIS & UX DESCRIPTION

Inspired by the work of Sigmund Freud, *Whist* invites you on a journey into the unconscious mind, through the dreams, fears and desires of a fictional family.

This one-hour experience merges Physical Theatre, interactive Virtual Reality (VR) and Augmented Reality (AR) technologies and an art installation, in an environment that blurs the boundaries between consciousness and unconsciousness, reality and fiction, the physical and the virtual.

Your instincts will guide you through a narrative of surreal world, exploring the story from one of the 76 different perspectives.

*Audience will shift between AR and VR mode choosing the narrative during 360 film out of 76 possible paths. At the end of the experience, audience will receive a unique number that will give a personal analysis of their experience written by the psychoanalyst from Freud Museum London.*

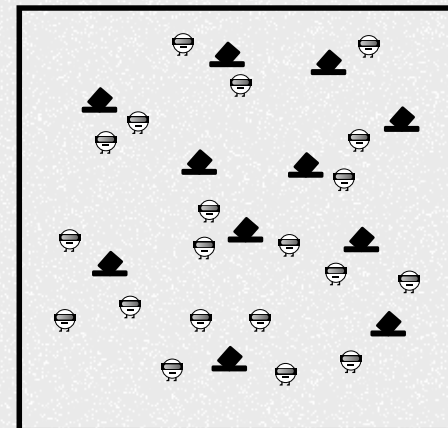


## LEGENDS

User with Samsung Gear headset

Sculpture to scan

Required surface  
100 m<sup>2</sup> / 1100 sq. ft



## AVAILABLE BUSINESS MODELS

Flat fee

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 10-45  
Session duration (w/ down time): 1h  
Maximum spectators / session: 20 users  
Required space: 100 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for Samsung Gear VR  
Number of headsets: 20 (provided by the company)  
No VR Computers required  
No controllers required

## HUMAN NEEDS

Exhibition management  
2 company members, 2 local ushers  
Installation set-up  
half a day: 2 company members  
Uninstallation  
1 hour: 2 company members

## CONTACT

Esteban Lecoq - AΦE  
hello@aoiesteban.com

INSTITUT  
FRANÇAIS

#3

VR EXPERIENCES  
PERFORMING ARTS  
ARTISTIC INSTALLATIONS  
EXHIBITIONS  
ENTERTAINMENT

LIVE  
PERFORMANCE



**USER EXPERIENCE**  
Live performance, passive Spectators

**PRODUCED BY**  
INVIVO – collectif d'exploration scénique

**COPRODUCED BY**  
Théâtre des Îlets (Montluçon), Nêmo Biennial of digital arts (Paris), Le Vaisseau (Coubert), Théâtre Nouvelle Génération (Lyon)

**LANGUAGES**  
French, English, Arabic

**TOUR**  
Théâtre de Îlets (France)  
Théâtre National de Nice (France)  
Théâtre Nouvelle Génération (France)  
Electrons Libres (France)

**AWARDS & FESTIVALS**  
GIFF (Switzerland)  
FASTE Festival, Théâtre la Faiencerie (France)  
Nemo Biennale (France)  
Ferme du Buisson (France)

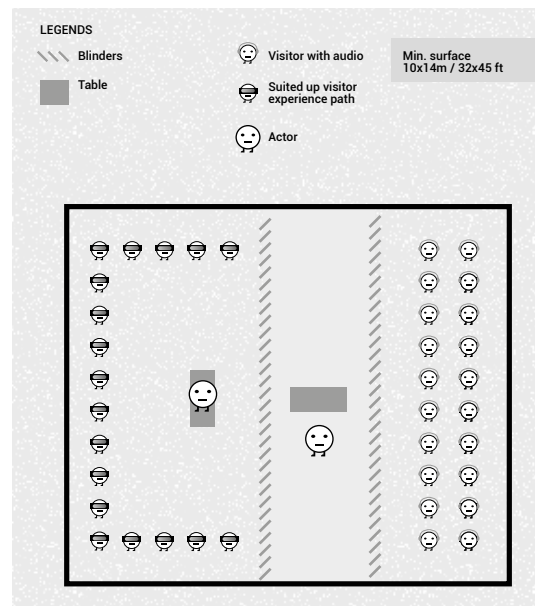
**SYNOPSIS & UX DESCRIPTION**

24/7 is an immersive show for 40 spectators, in part with “Gear VR headsets” and headphones. The audience is separated into two groups making it a unique experience, one of the distinctive features of the show.

The laboratory (seen on the left side of the image) is the space where the audience is equipped with both VR gear (Samsung gear + S7 smartphone) and headphones. The audience here experiences a total immersion into Noé’s dreams, the volunteer undergoing the clinical trials in our fiction.

On the opposite side (seen on the right side of the image), the stalls consist of two rows facing the stage where the audience is only equipped with headphones. The spectators here experience an immersion into the work and research sessions run by Olivia, our fictional neuroscientist, working for Dreamr.

*A start-up experiments on a human guinea pig a virtual reality headset that enables you to recover a night’s sleep in just thirty minutes.*



**AVAILABLE BUSINESS MODELS**

Flat fee

**TRAFFIC & FINANCIAL INFORMATION**

Recommended ticket price (USD): 10-20  
Session duration (w/ down time): 60'  
Maximum spectators / session: 40  
Required space: 10x14m

**TECHNICAL REQUIREMENTS**

Optimized for: Samsung Gear  
Number of headsets: 25 (supplied by producer)  
VR Computers required: No  
Controllers required: No

**HUMAN NEEDS**

**Exhibition management**  
3 technicians (local staff) + 3 technicians + 2 performers (studio staff)  
**Installation set-up**  
1 day, 7 technicians (local staff) + 3 technicians (studio staff)  
**Uninstallation**  
7 technicians (local staff) + 3 technicians (studio staff)

**CONTACT**

Emilie Briglia – Collectif Invivo  
emilie@collectifinvivo.com



# ALICE, THE VIRTUAL REALITY PLAY

BY MARIE JOURDREN  
& MATHIAS CHELEBOURG

TRAILER ▶

LIVE  
PERFORMANCE

AVAILABLE



## USER EXPERIENCE

Live performance,  
free-roam



## PRODUCED BY

DVgroup

## LANGUAGES

English

## AWARDS & FESTIVALS

Venice International Film Festival (Italy)  
Future of StoryTelling (USA)  
Geneva International Film Festival - A Visionary  
Award (Switzerland)  
Dubai International Film Festival  
Luxembourg Film Festival

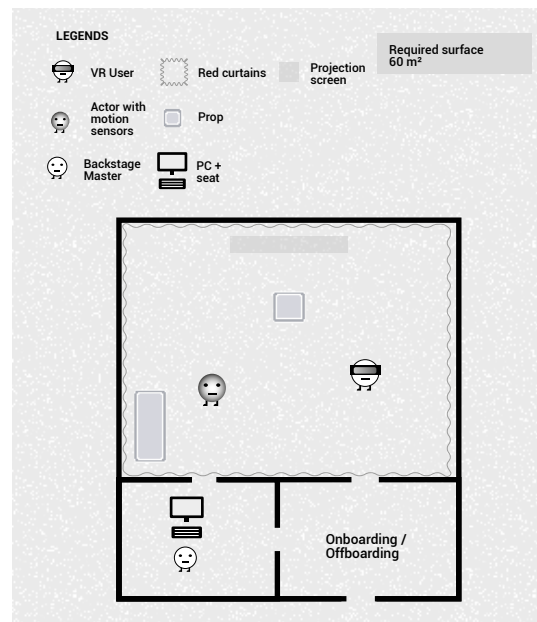
## TOUR

Centre Phi - Montreal (Canada)  
Eye Filmmuseum - Amsterdam (Netherlands)

## SYNOPSIS & UX DESCRIPTION

*Alice, The Virtual Reality Play* is a mind-altering re-imagination of a timeless classic that turns the rules of storytelling inside out. Spectators evolve in a virtual setting, while interacting in real time with live characters and physical objects from the iconic universe of Lewis Carroll. Themes of escapism are infused throughout this inspiring journey into the unconscious, where one begins to question the notion of identity, our obsession with time, the realm of logic, and of course, the absurd. Just like the original heroine, the spectator must transcend their traditionally passive status and engage with the characters they encounter, and through their choices and actions, construct their own unique journey and visual world. A rite of passage for the audience, if they play their cards well, they might just catch the crown.

*Equipped with a wireless VR headset, users can roam freely in a room-scale environment, interacting with real props and a live motion-capture actor.*



## AVAILABLE BUSINESS MODELS

Flat fee

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 35 & more  
Session duration: 35' (5' intro, 20-30' VR)  
Maximum spectators / session: 1  
Required space: 60 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Number of headsets: 2 HTC Vive pro (1 spare)  
VR computers required  
Controllers required

## HUMAN NEEDS

### Artistic team

1 actor

### Exhibition management

1 backstage master, 1 set supervisor / host (studio staff)  
**Installation set-up**  
2 days (1 set-up, 1 rehearsal): 2 assistants (local staff) + 1  
backstage master + 1 production coordinator  
+ 1 set supervisor (set-up) + 1 actor (rehearsal)

### Uninstallation (Days / Human needs)

1 day: 2 assistants (local staff) + 1 set supervisor  
+ 1 production coordinator (studio staff)

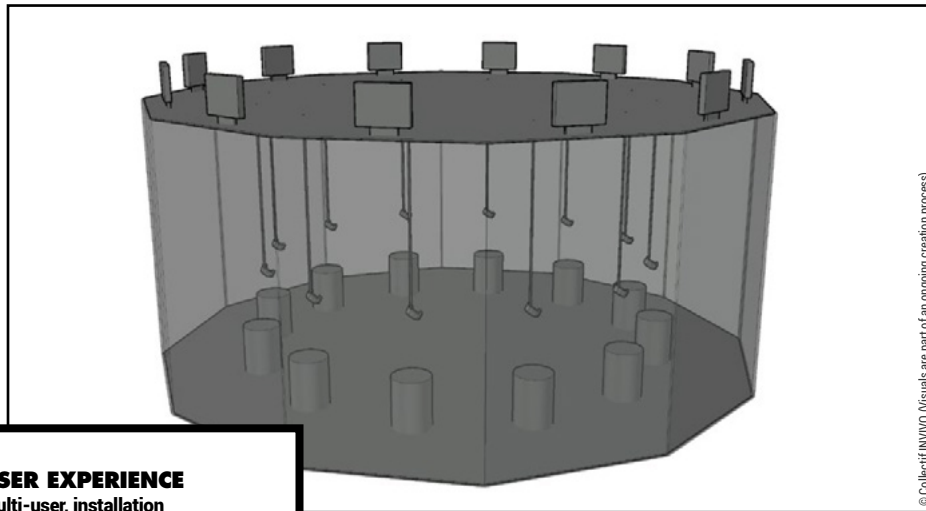
## CONTACT

Emma Hamilton (DV) – emma.hamilton@dv.fr  
Atelier Daruma – atelierdaruma@gmail.com

# LES AVEUGLES (THE BLIND) BY COLLECTIF INVIVO

LIVE PERFORMANCE

AVAILABLE IN 2022



© Collectif INVIVO (Visuals are part of an ongoing creation process)



© Collectif INVIVO (Visuals are part of an ongoing creation process)

**USER EXPERIENCE**  
Multi-user, installation

**PRODUCED BY**  
Collectif INVIVO

**CO-PRODUCED BY**  
Théâtre Nouvelle génération, CDN Lyon

**LANGUAGES**  
French, English

## SYNOPSIS & UX DESCRIPTION

Twelve blind people lost in an ancient northern forest wait for the return of their leader; a dead Priest whose corpse is lying amongst them. Increasingly anxious about their future, the blind – unable to see that their leader is a corpse – continue to await his return.

*Les Aveugles* is based on Maurice Maeterlinck's original play. In the first part of La petite trilogie de la mort (*Les Aveugles*, *L'Intruse*, *Les Sept princesses*), the audience members are invited into a poetic and metaphysical experience using VR technology where one questions the human condition. This free adaptation of Maurice Maeterlinck's trilogy will be performed in one immersive show.

*Les Aveugles* is a VR installation for 12 viewers seated in a dodecagon (twelve sided) glass box.

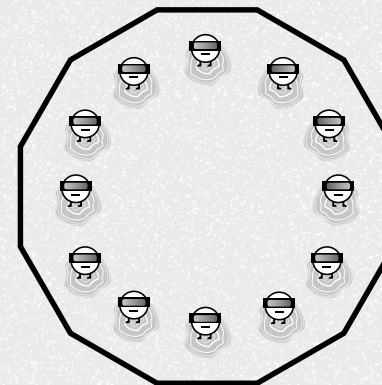
### LEGENDS

○ 12 sided active glass polygon

🪑 12 x Suited up visitor

🪑 Stump seat

Min. surfacier:  
36m<sup>2</sup> / 387 sq. ft



### AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing,  
Revenue sharing

### TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 5-15  
Session duration: 30'  
Maximum spectators / session: 12  
Required space: Floor (6 to 6m) - Minimum height (3,50m) / Installation height (3m)

### TECHNICAL REQUIREMENTS

Number of headsets: 12  
VR computers required  
No controllers required

### HUMAN NEEDS

**Exhibition management**  
3 technicians (local staff)  
3 techniciens (studio staff) - TBC  
**Installation set-up**  
1 days: 6 technicians (3 locals / 3 studio) - TBC  
**Uninstallation**  
3 hours: 4 technicians - TBC

### CONTACT

Emilie Briglia – Collectif INVIVO  
emilie@collectifinvivo.com

# THE CLIFFS OF V. BY LAURENT BAZIN

LIVE PERFORMANCE

AVAILABLE



## USER EXPERIENCE

Live Performance,  
Passive spectators

**PRODUCED BY**  
Gengiskhan Production & Mesden

**LANGUAGES**  
French, English, Chinese, Spanish

**TOUR**  
Hong Kong Art Center, Shenzhen Design Society (China), Festival International Buenos Aires (Brasil), Noche de las ideas Mar del Plata (Argentina), Temporada Alta Lima (Peru), Multiplica La Rotonde (Luxembourg), Atelier 210 (Belgium), Biennale NEMO (France)...

**PRESS**  
"This VR movie, bathed in an immersive theatrical atmosphere, speaks to the mind, the body, and to the eyes, which are transported in a beautiful and cruel universe" - Toute la Culture

"More than a show, The Cliffs of V. is an multisensorial experience where each of us is facing himself, projected in a virtual world that confronts us to an intimate and difficult dilemma. Let's change one's skin!" - L'Est Républicain

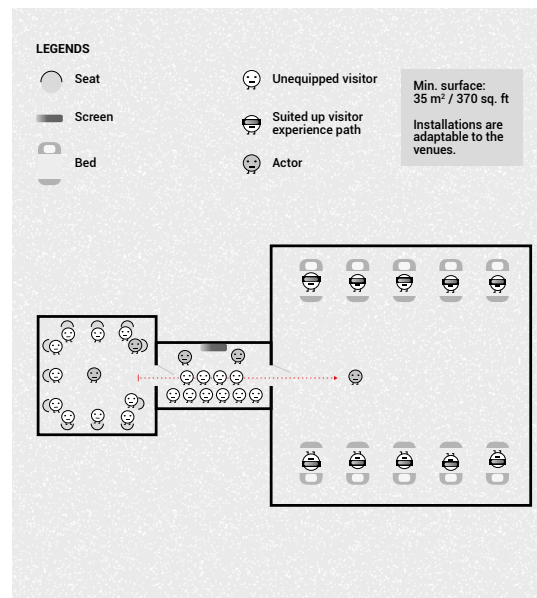
## SYNOPSIS & UX DESCRIPTION

In a near future, in a penitentiary hospital facing an organ shortage crisis, long-term prisoners are offered remission, in exchange of a part of their body.

Wearing a VR headset, the viewer is invited to share the life of a prisoner who is about to trade his eyes for years of freedom.

More than a sensationalist experience, the immersive quality of virtual reality serves a new and intimate writing. In order to further blur the lines between real and virtual, the film is accompanied by immersive stage design and performance.

*Between a waiting room and a prisoners' dormitory, the spectator crosses several spaces that involve him more and more.*



## AVAILABLE BUSINESS MODELS

Flat fee

## TRAFFIC & FINANCIAL INFORMATION

Session duration: 50' (25m VR, 25m live)  
Maximum spectators / session: 10-25  
Required space: 35 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for: Samsung Gear  
Number of headsets: 10-25  
No VR computer required.  
No controller required  
Beds, bedsheets, pillows, costumes and other IT gear can be brought by the team or provided by the venue (if there are only 10 users per session)

## HUMAN NEEDS

**Artistic team**  
1 director + 2 actors (studio staff)  
**Installation set-up**  
4 hours: 1-2 technicians + 2-4 facilitators in costume (local staff) + the crew (studio staff)  
**Uninstallation (Days / Human needs)**  
2 hours: 1-2 technicians (local staff) + the crew (studio staff)

## CONTACT

Gengiskhan Production – Line Brucena  
line@gengiskhan.paris

# JACK: PART 1

BY MATHIAS CHELEBOURG

TRAILER ▶

LIVE PERFORMANCE

AVAILABLE



## USER EXPERIENCE

Free-roaming, live performance, multi-sensory interactions

### PRODUCED BY

Baobab Studio

### EXECUTIVE PRODUCERS

Nexus forward

Atelier daruma



### LANGUAGES

French & English



### AWARDS & FESTIVALS

Tribeca Film Festival (USA)

Teleton (France)



### PRESS

"At Tribeca, VR with real actors steals the show!"  
— Forbes

"The visceral experience I had in Jack: Part One felt indelibly real and magical. For the first time in a long while, I was like a kid again, plopped gleefully into a world of infinite possibilities."  
— No Proscenium



### PLUS

Tailor-made intimate experience  
Motion-capture live performance  
Improvisational narration  
Backstage show available

## SYNOPSIS & UX DESCRIPTION

Revealed at Tribeca Film Festival in 2018, *Jack: Part 1* makes an instant hit by merging elements of immersive theater, live motion capture animation, and interactive physical stagecraft. This pioneering rewrite of the 5000 years old fairytale *Jack and The Beanstalk* featuring oscar winning Lupita Nyong'o; It will let you interact and converse with live actors in an intense improvisational play.

The experience is recognized as one of the most ambitious attempt to a full multi-sensory narration. Combining cutting edge immersive technology with century old stage tricks, *Jack* is designed tailor-made for one privileged viewer who becomes Jack, the main character of the story. Giving full freedom for the piece to take an infinite number of unique turns.

*Explore a vivid tilt house in a smelly imaginary swamp, feel the gust of wind and the vibration on the shaky floor. Gamble you way between rich and teasing characters as you become a child again, lost in a dark dream.*



### LEGENDS

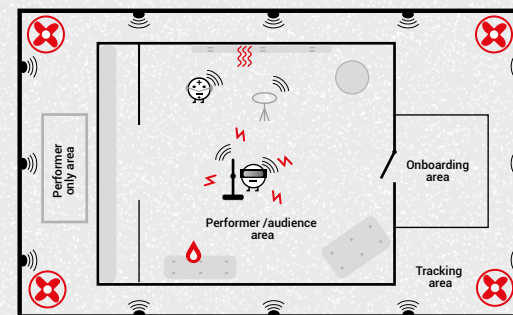
Motion capture actor

VR user

Tracked elements

Multisensory system (Wind, smell, heat, vibration)

Min. surface 8x10m / 26x32 ft.



### AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

### TRAFFIC & FINANCIAL INFORMATION

Session duration: 15' to 20'

Spectator / session: 1

Required space: 8m x 10m (Ceiling: ~4m)

### TECHNICAL REQUIREMENTS

Number of headsets: 1

One wireless HMD, full motion capture and backstage operating equipment (suits, set & props), multisensory devices (heat, wind, smell, vibrations), physical stage pieces, interactive tracked props (all provided by Daruma for the length of the show)

### HUMAN NEEDS

Exhibition management

1 actor + 1 back stage operator (studio staff) + 1 host (local staff)

Installation set-up

1 day: Atelier Daruma Team (studio staff)

Uninstallation

1 day: Atelier Daruma Team (studio staff)

### CONTACT

Atelier Daruma

atelierdaruma@gmail.com

# THE HORRIFICALLY REAL VIRTUALITY

BY MARIE JOURDREN

TRAILER ▶

LIVE PERFORMANCE

AVAILABLE



**USER EXPERIENCE**  
Live Performance, Free-rom,  
Multi-user, Immersive XR Theatre



**PRODUCED BY**  
DVgroup

**LANGUAGES**  
English

**TOUR**  
Phi Centre (Canada)

**AWARDS & FESTIVALS**  
Venice Film Festival (Italy)  
FoST Prize Winners - The Horrifically Real  
Virtuality for the Innovation in Storytelling  
category

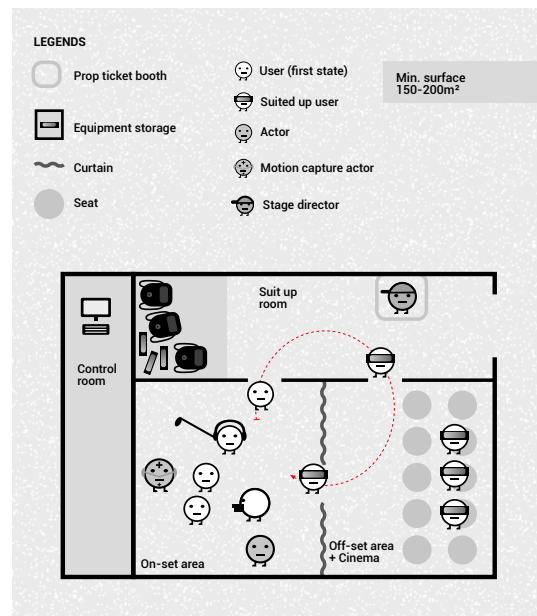
*"The deftly executed  
and very entertaining  
experience is full of  
surprises"*

— Montréal Gazette

## SYNOPSIS & UX DESCRIPTION

*The Horrifically Real Virtuality* paints an introspective portrait of the emerging art of VR, and aims to evoke, with tenderness and self-mockery, its relationship with Cinema. The spectators are plunged in to the Z-movie universe of Ed Wood, famously dubbed 'the worst director of all time', participating on a film shoot clearly headed towards disaster: the film is far from complete, the production team is overrun, and the actor, Bela Lugosi, refuses to break character. Full of cinematic references, its grotesque special effects deliberately contrast with the cutting edge cross-reality technologies involved. Throughout the experience, mechanisms and processes are openly revealed, and the boundaries of front stage and back stage overlap in this meta dimension halfway between the real and the virtual: the illusion of the false.

*The spectators begins the experience without VR equipment, and after shooting the movie with Ed Wood, they are equipped to watch their masterpiece, but end up stepping right through the screen and into the film.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing,  
Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 50 & more  
Session duration: 45-60'  
Maximum spectators / session: 10  
Required space: 150-200 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive Pro, HP Z Backpack, Leap Motion, Optitrack  
Number of headsets: 14  
VR computer backpacks required  
No controllers required

## HUMAN NEEDS

Exhibition management  
1 motion capture actor, 1 actor, 1 director (studio staff),  
1 Backstage Master (studio or local), 1 Set Supervisor  
(studio or local), 2 Hosts (Local)  
Installation set-up  
Depends of the deployment period  
Uninstallation  
1 set supervisor, 2 assistants,  
1 production co-ordinator (studio staff)

## CONTACT

Emma Hamilton — DVgroup  
emma.hamilton@dv.fr

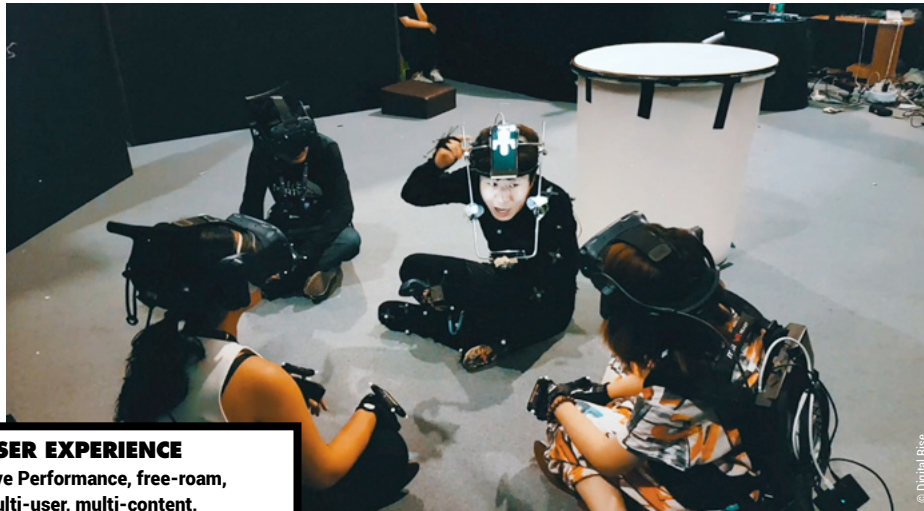
# MANDALA, A BRIEF MOMENT IN TIME

BY THOMAS VILLEPOUX

TRAILER ▶

LIVE PERFORMANCE

AVAILABLE IN 2021



**USER EXPERIENCE**  
Live Performance, free-room, multi-user, multi-content, multi-support

**PRODUCED BY**  
Digital Rise / Sandman Studio

**LANGUAGES**  
English, French, Chinese

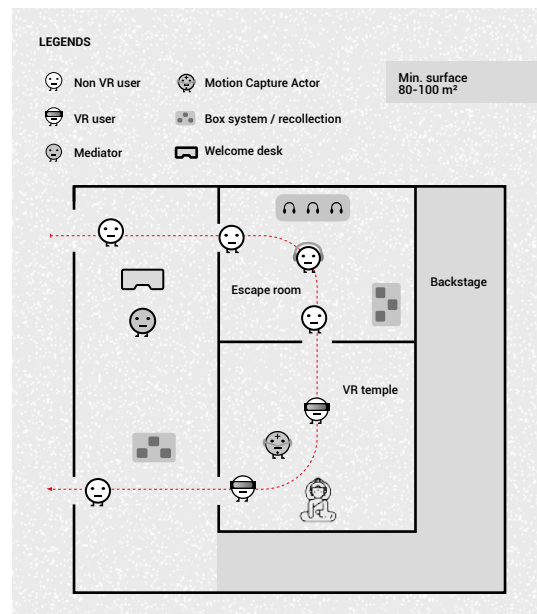
**AWARDS & FESTIVALS**  
Best VR creation - VRCORE Awards (China)

## SYNOPSIS & UX DESCRIPTION

Visiting an ancient Buddhist temple, the spectators first enter a room for ancient puppetry material. Playing with the puppets, they unlock mini-games and challenges inspired by the story of a famous Chinese folktale, the journey of Sun WuKong the monkey king. The games bring them to reflect on their everyday behavior and learn the philosophical meaning of the mandala.

In the second room, the temple, they enter the virtual world where they can then create altogether a light structure, their own colourful mandala. The creative act will be the basis of spectators' emotional involvement, depending on their movements, choices of interaction and collaboration, each drawing created is unique. But the energy instilled in their creation soon awakes the fantastic creatures of the tale, played by a live motion capture actor.

*Mandala, The immersive show is a self-exploration experience, alternating gaming sequences to more philosophical conundrums.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 30-40\$  
Session duration: 60' (30' physical exploration, 30' VR)  
Maximum spectators / hour: 12  
Required space: 80 - 100 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive Pro  
Number of headsets: 6-8  
VR backpack computers required  
Controllers optional

## HUMAN NEEDS

**Artistic team**  
1 actor (studio staff)  
**Exhibition management**  
1 technician (studio staff), 1 facilitator (local staff)  
**Installation set-up**  
2 days: 2 facilitators (local staff) 1 technician (studio staff)  
**Uninstallation set-up**  
1 day: 2 facilitators (local staff), 1 technician (studio staff)

## CONTACT

François Klein – Digital Rise  
fkleinprod@gmail.com

# MECHANICAL SOULS

BY GAËLLE MOURRE

TRAILER ▶

LIVE PERFORMANCE

AVAILABLE



## USER EXPERIENCE

Live performance, multi-user, multi-content

### ACTORS

Janet Hsieh, Patty Lee

### PRODUCED BY

Digital Rise

### CO-PRODUCED BY

Serendipity films, DVgroup



### LANGUAGES

English, Chinese



### AWARDS & FESTIVALS

Sundance New Frontier  
SXSW (USA)  
GIFF (Switzerland)  
BIFAN (South Korea)  
New Images  
Lumiere Awarded  
Best VR-3D (France)

*“A fascinating way to reflect on androids”*

— Le Temps

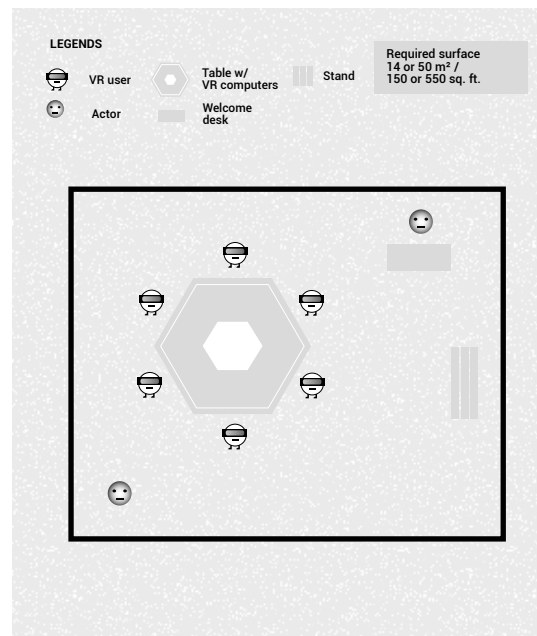
## SYNOPSIS & UX DESCRIPTION

*Mechanical Souls: training session* is a collaborative immersive live experience. Audience members are welcomed in an office room, by an Agent and an Android from the A.I. corporation, Mechlife.

Each viewer is treated as a new Mechlife employee. As part of their training they are invited to watch a “case study” in VR: one of their beta-model Androids was a bridesmaid at a high-society wedding in Asia. Its behavior has been more than erratic. The audience needs to analyze why. The VR film also shows the conflicts among the wealthy families and the struggles for power.

But the audience does not know that, based on each viewer’s behavior in VR film, the AI decision engine Digital Rise has developed, will create tailored edits for each viewer. After the viewing, the two actors bring the audience to discuss about the android behavior. The audience will have to share information and debate based on what they have seen.

*A VR interactive fiction lead by a narrative engine.*



### AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

### TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 30-40 (under 7 users), 10-20 (above 7 users)  
Session duration (w/ down time): 40-45' (15' VR, 25-30' immersive theatre)  
Maximum spectators / session: 5 to 20  
Required space: 14m<sup>2</sup> / 50m<sup>2</sup>

### TECHNICAL REQUIREMENTS

Optimized for: HTC Vive, WMR or Oculus Go  
Above 7 viewers: no VR computers required  
Up to 7 viewers: VR computers required

### HUMAN NEEDS

Exhibition management  
2 actors, 1 technician (studio or local staff) (Local actors to be cast before the event)  
Installation set-up  
1 day: 2 people (local staff)  
Uninstallation  
1 day: 2 people (local staff)

### CONTACT

François Klein – Digital Rise  
francois.klein@digital-rise.com

# THE ORDINARY CIRCUS GIRL

BY CORINNE LINDER

TRAILER ▶

LIVE  
PERFORMANCE

AVAILABLE



## USER EXPERIENCE

Live performance, olfactory design

### ACTORS

Corinne Linder, Julia Masson, Nicolas Quetelard & Marjolaine Grenier

### MUSIC BY

Katja Andersen

### SCENOGRAPHY BY

Jérémie Chevalier

### PRODUCED BY

Fheel Concepts

### CO-PRODUCED BY

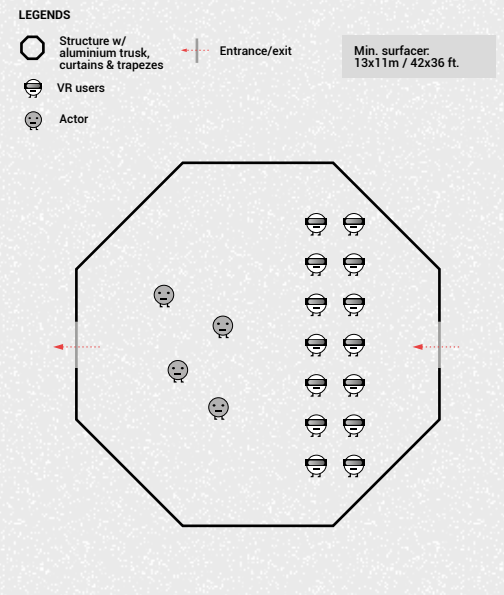
Novelab (Audiogaming) & Les subsistances (Lyon)

## SYNOPSIS & UX DESCRIPTION

*The Ordinary Circus Girl* is a sensorial experience using virtual reality headsets and live performance. Inspired by a real life experiences that Corinne Linder went through: a fall that forced her to rethink her career as a circus artist. The experience talks about the place of risk amongst the world of contemporary circus.

Seen through a VR headset, you as the viewer will become a part of a troupe of circus performers, guiding you through on an emotional adventure from backstage to the performance itself. In the middle of the action, into the surreal yet poetic environment of contemporary circus artists.

*A physical experience that blends contemporary circus, 360° film and sensorial art. The audience will become the actor through the virtual headsets. Expect active participation as you alternate from being seated, standing and trying your aerial skills on a circus trapeze.*



## AVAILABLE BUSINESS MODELS

Flat fee

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 35-40 (under 7 users), 10-20 (above 7 users)  
Session duration (w/ down time): 1h  
Maximum spectators / session: 14  
Required space: 13m in width, 11m in depth, 4m in height

## TECHNICAL REQUIREMENTS

Optimized for Oculus Go  
Number of headsets: 15 + 15 spares (provided)  
No controllers required  
No VR computers required

## HUMAN NEEDS

Exhibition management  
4 actors, 1 scenographer (studio staff) 2 facilitators (local staff)  
Installation set-up  
1 day: 2 technicians, 1 manager (local staff)  
Uninstallation  
1 day: 2 technicians (local staff)

## CONTACT

Corinne Linder - Fheel Concepts  
diff.fheelconcepts@gmail.com

**LANGUAGES**  
French, English

**TOUR**  
Théâtre Altigone, St Orens  
CIAM La Fabrique  
Festival Storygraphes  
Festival CIRCA  
Les Subsistances  
Festival nuit des mouvements (CIAM),  
Aix en Provence  
Festival Chroniques, Marseille (France)





**USER EXPERIENCE**

Live performance, passive spectators

**CHOREOGRAPHY**

I Could Never Be A Dancer

**MUSIC**

Roscius

**PERFORMER**

Cédric Lequileuc

**PRODUCED BY**

DVgroup

**LANGUAGES**

Non-verbal

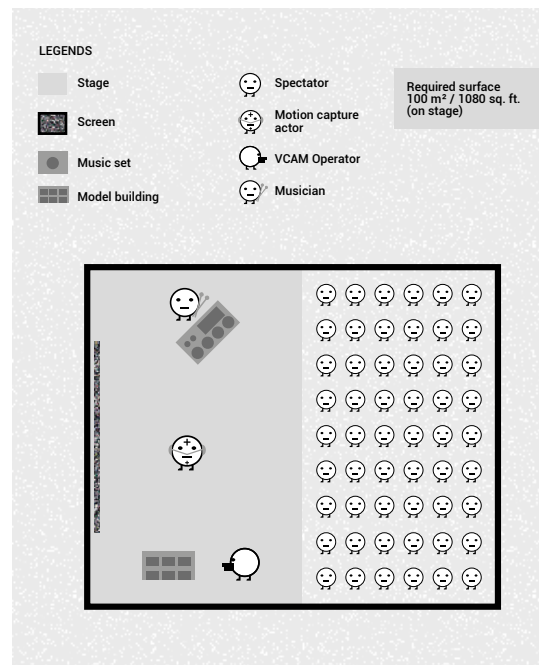
**AWARDS & FESTIVALS**

Future of StoryTelling (USA)

**SYNOPSIS & UX DESCRIPTION**

*Play!* is a performance piece led by an actor and captured live on stage (in motion capture), alongside a live musician, and then displayed via video projection using a virtual camera. The performance immerses the viewer in a world echoing that of the movie *Playtime* by Jacques Tati. *Play!* allows for a voyeuristic position, peering into the intersecting lives of seven characters within the same apartment block, and is based on situational comedy through a chain reaction process. Each short enactment focuses on a different character, and is played on a loop. Thus enabling the audience to gradually witness the lives of certain residents intertwining, and the knock on effects that follow their actions. A loving parody of contemporary consumer society, borrowing references from Tati's 1960's work: naively comical and obsessive.

*This live performance is intended for traditional auditorium / theatre settings, taking place on stage and suitable for all audiences.*



**AVAILABLE BUSINESS MODELS**

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

**TRAFFIC & FINANCIAL INFORMATION**

Recommended ticket price (USD): 10-20  
 Session duration: 15'  
 Maximum spectators / session: No max  
 Required space: 100 m<sup>2</sup> (on stage)

**HUMAN NEEDS**

**Artistic team**  
 1 dancer, 1 musician  
**Exhibition management**  
 1 set supervisor, 1 VCAM operator, 1 developer, 1 sound & light engineer, 1 production coordinator (studio staff), 1 venue technician (local staff)  
**Installation set-up**  
 1 Day: 1 set supervisor, 1 VCAM operator, 1 developer, 1 sound & light engineer, 1 production coordinator, 1 musician, 1 dancer (studio staff), 1 venue technician, 1 runner (local staff)  
**Uninstallation**  
 1/2 day: 1 set supervisor, 1 VCAM operator, 1 developer, 1 sound & light engineer, production coordinator (studio staff)  
 1 venue technician, 1 runner (local)

**CONTACT**

Emma Hamilton – DVgroup  
 emma.hamilton@dv.fr

# THE ROAMING

BY MATHIEU PRADAT

TRAILER ▶

LIVE PERFORMANCE

AVAILABLE IN 2021



## USER EXPERIENCE

Live performance, free-room, multi-user

**PRODUCED BY**  
DVgroup

**CO-PRODUCED BY**  
La Prairie

**LANGUAGES**  
English

**AWARD & FESTIVALS**  
VRHAM! 2018 (Germany)  
Venice International Film Festival (Italy)

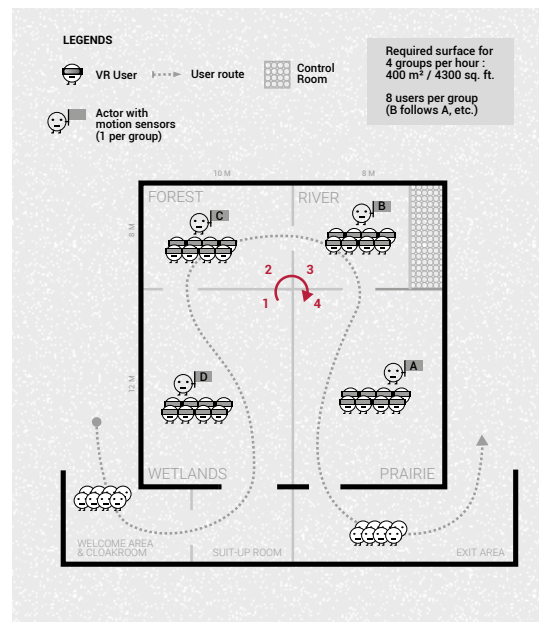
## SYNOPSIS & UX DESCRIPTION

As you are stranded in the wetlands in the middle of the night, you hear two children walking behind the reeds, out of your reach.

David and his little sister Pearl are approached by a dangerous man. The kids only narrowly escape when a mysterious light intercedes and stops the man from shooting them. This light approaches you as an invitation to continue the adventure, guiding you to the mysterious Voodoo Man and other users.

Can you find and help the children before it's too late? Meet fellow strangers and join forces, *The Roaming* is a wonderful yet challenging narrative adventure in which the outcome depends on your own commitment, and that of the group you are part of.

*Barefoot and equipped with VR headsets, users wander freely in groups of 8 throughout various sensory environments, accompanied by a live actor (The Voodoo Man).*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 40-50  
Session duration: 1h  
Maximum spectators / hour: 32  
Required space: 400 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive Pro  
Number of headsets: 50 (10 spares)  
VR computers required  
Controllers required

## HUMAN NEEDS

**Artistic team**  
4 Live Actors (studio staff)  
**Exhibition management**  
1 Technician, 1 Set Supervisor, 1 Host  
**Installation set-up**  
4 Days: (1 Set Supervisor + 2 Assistants), 1 Technician  
**Uninstallation set-up**  
2 Days (1 Set Supervisor + 2 Assistants), 1 Technician

## CONTACT

Emma Hamilton – DV  
emma.hamilton@dv.fr

# CALL ME CALAMITY

BY SAMUEL LEPOIL

LIVE  
PERFORMANCE

AVAILABLE IN 2021



## USER EXPERIENCE

Live performance, free-roam,  
multi-user

## PRODUCED BY

Tamanoir Immersive Studio,  
Small Studio

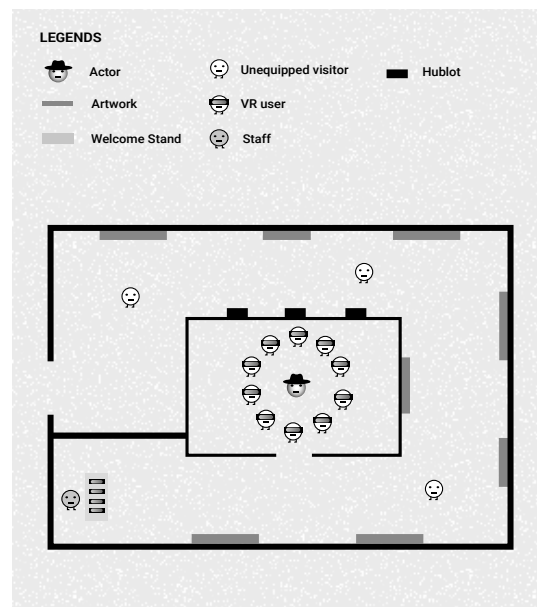
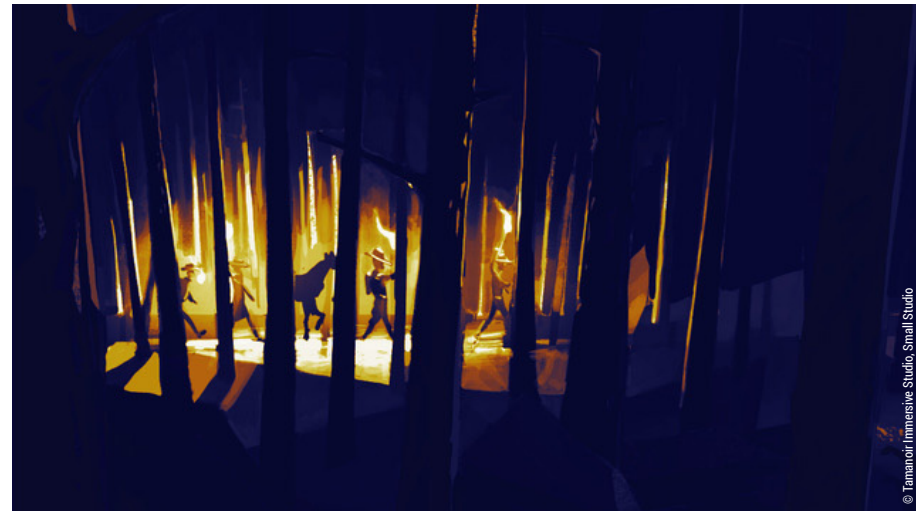
**LANGUAGES**  
English, French

## SYNOPSIS & UX DESCRIPTION

*The Wild West Show* takes you to the heart of the American myth to witness the birth of the first female figure of the West in a device at the meeting of immersive theatre and virtual reality. The VR experience lasts 50 minutes and is set for 12 participants in the same time. *The Wild West Show* is also the name of the show in which Calamity Jane appeared in 1899. This outstanding storyteller captivated New York audiences with her stories that forged the myth of the conquest of the West.

This fantastically theatrical character returns to the stage once again today thanks to technology. Motion capture and virtual reality give the actress the tools to carry her audience away in Calamity's way. As the story unfolds, she takes turns playing the different characters as if she were putting on fantastic costumes.

**After completing the experiment, participants can have a drink in a saloon that looks back on Calamity Jane's life.**



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing,  
Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 40-50  
Session length: 80' (50' VR, 30' physical exposition)  
Maximum spectators / session: 12  
Required space: Min. 100 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for Oculus Quest  
Number of headsets: 16  
VR computers required  
No controllers required

## HUMAN NEEDS

**Exhibition management**  
1 technician (studio staff), 2 Facilitators (studio staff), 1 host (local staff)  
**Installation set-up**  
2 days: 1 technician (studio staff), 2 facilitators (local staff)  
**Uninstallation**  
1 day: 1 technician (studio staff), 2 facilitators (local staff)

## CONTACT

Rémi Large – Tamanoir Immersive Studio  
remi@tamanoir.co

INSTITUT  
FRANÇAIS

#4

VR EXPERIENCES  
PERFORMING ARTS  
ARTISTIC INSTALLATIONS  
EXHIBITIONS  
ENTERTAINMENT

# DOCUMENTARY

# ACCUSED #2 WALTER SISULU

BY NICOLAS CHAMPEAUX

TRAILER ▶

DOCUMENTARY

AVAILABLE



**USER EXPERIENCE**  
Exhibition, Multi-content



**PRODUCED BY**  
La Générale de Production

**LANGUAGES**  
English

**TOUR**  
Apartheid Museum (South Africa)

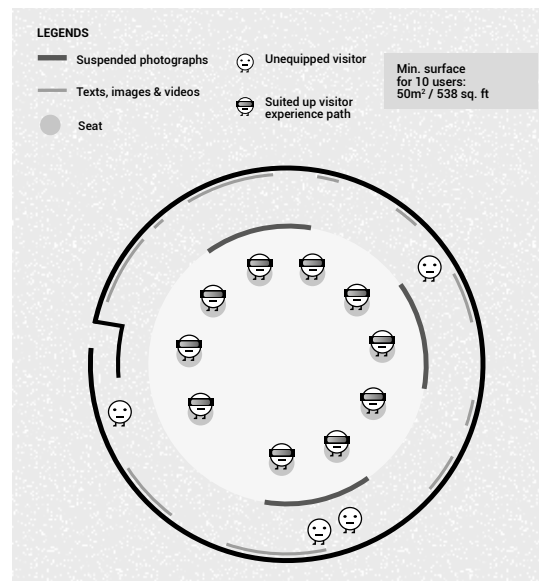
**AWARDS & FESTIVALS**  
Tribeca Film Festival (USA)  
Sheffield Inter Documentary Film Festival (UK)  
IDFA – DFA DocLab Spotlight (Netherlands)  
New Images (France)  
Best VR360 – Kaohsiung Film Festival (Taiwan)

**PRESS**  
"At Tribeca, VR with real actors steals the show!"  
– Forbes  
"The black-and-white animation brings a mix of mystery and immediacy to this affecting VR piece, demonstrating one man's resilience in the face of oppression"  
– Montreal Gazette

## SYNOPSIS & UX DESCRIPTION

Without Walter Sisulu, there wouldn't have been Nelson Mandela. It was Sisulu who persuaded Mandela to join the ANC. The world came to know about Sisulu during the Rivonia trial. Mandela, accused #1, read a speech justifying why the ANC had resorted to violence. Sisulu, accused #2, was the first of the group to be cross-examined. The sound archives of the trial allow us to relive the five days of his gripping confrontation with an overtly racist prosecutor. Sisulu, who faced the death penalty, stood up to the unrelenting aggression and gave as good as he got. Transported back into a world of secret court sessions, the viewer will discover the testimony of an exceptional man who instigated one of the turning points of 20<sup>th</sup> century history. The VR film is the centerpiece of this exhibition which gathers exclusive documentary material.

*The viewer is totally immersed in the events thanks to the recordings of the trial which have been converted into spatialized sound.*



## AVAILABLE BUSINESS MODELS

Flat fee

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 10-20  
Session duration: 60' (15' VR, 45' exhibition)  
Maximum spectators / session: Depends on the surface  
Required space: Min. 50 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for Oculus Go  
Number of headsets: 10 or more (supplied by producer)  
No VR computers required  
No controllers required

## HUMAN NEEDS

Exhibition management  
1-2 technicians (local staff)  
Installation set-up  
2-4 days: 2 constructors (studio staff)  
Uninstallation  
1-2 days: 2 constructors (studio staff)

## CONTACT

Sarah Baqué - La Générale de Production  
sarah@lageneraledeproduction.com



## USER EXPERIENCE

Free-roam, multi-user, exhibition, multi-support

**PRODUCED BY**  
Atlas V, France Television, POV,  
Dimension Studio

**LANGUAGES**  
English & French

**AWARDS & FESTIVALS**  
Sundance New Frontier (USA)

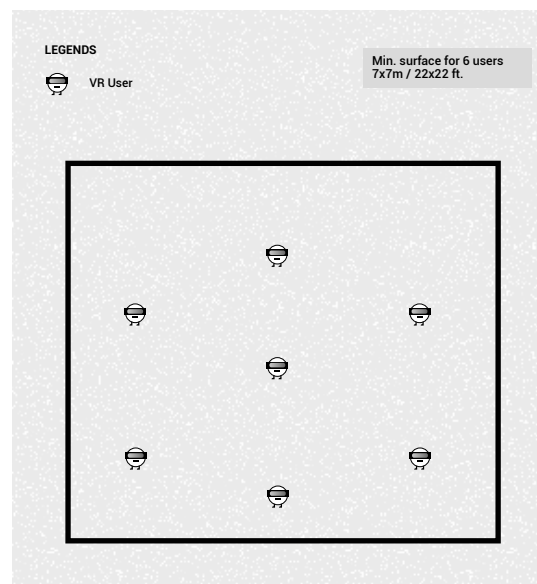
## SYNOPSIS & UX DESCRIPTION

*Atomu* places the user at the cyclical center of a Kikuyu tribal myth from Kenya wherein man may become woman, and woman may become man, as they dance around the sacred Mugumo tree.

Users will follow the ethereal and genderless Wacici around the tree in order to find the most honest version of themselves. Wacici will guide them, almost tease them, on a journey of self-discovery through 8 emotional stages by shedding layers of their skin in each turn.

But they won't be alone. Other users will be walking and dancing around the tree following their own Wacici and, ultimately, their own journey. They will all be aware of each other and even interact in subtle ways but the journey will still be a very intimate experience.

*A 6 persons free roaming VR experience in Quest.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 20-30  
Session duration: 20'  
Maximum spectators / session: 6  
Required space: 7x7m

## TECHNICAL REQUIREMENTS

Optimized for Oculus Quest  
Number of headsets: 6 (not provided)  
No VR computers required  
Controllers required

## HUMAN NEEDS

Exhibition management  
1 technician, 1 facilitator (local staff)  
Installation set-up  
1 day: 2 technicians (local staff)  
Uninstallation  
1 day: 1 technician (local staff)

## CONTACT

Antoine Cayrol - Atlas V  
antoine@atlasv.io

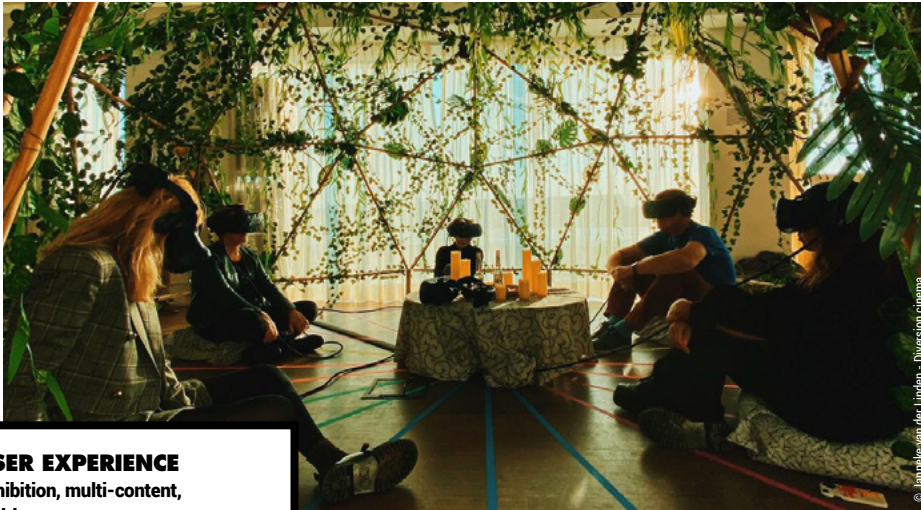
# AYAHUASCA – THE SHAMANIC EXHIBITION

VR EXPERIENCE  
BY JAN KOUNEN

TRAILER ▶

DOCUMENTARY

AVAILABLE



## USER EXPERIENCE

Exhibition, multi-content,  
multi-support

**VR EXPERIENCE PRODUCED BY**  
Atlas V, A\_Bahn, Small Studio  
**EXHIBITION PRODUCED BY**  
Diversion cinema

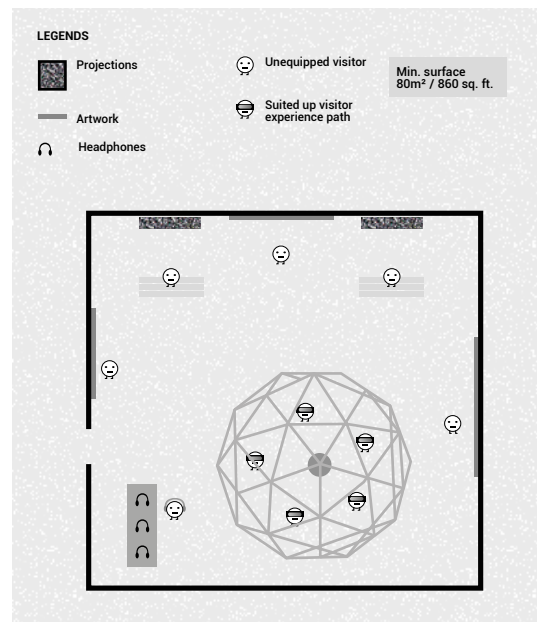
**LANGUAGES**  
English & French (can be translated)

**AWARDS & FESTIVALS**  
Best Documentary experience - Raindance Film Festival (USA), Grand Prize - VR Now Awards (Germany), Best VR - Guanajuato International Film Festival (New Mexico) Tribeca Film Festival (USA) IDFA DocLab (Netherlands) Mutek (Canada) Anecny international Animated Film Fest (France)

## SYNOPSIS & UX DESCRIPTION

In *Ayahuasca – Kosmik Journey*, acclaimed film director Jan Kounen explores the potential of using Virtual Reality to represent the psychedelic experience of Ayahuasca, a brew used in rituals by the Shipibo tribe of the Amazon. *Ayahuasca – The Shamanic Exhibition* features different elements (artworks, documentary extracts, sound installation with shaman chants) to learn about this ceremony with the VR experience by Jan Kounen as centerpiece. Can immersive technology approach experiences like Ayahuasca and alter our sense of reality?

*Ayahuasca – the Shamanic Exhibition is a multi-media exhibition that includes a collective VR experience.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 15-25  
Session duration: 45' (20' VR, 25' exhibition)  
Maximum spectators / session: 12  
Required space: 80 m<sup>2</sup> (floor space),  
45 m<sup>2</sup> (wall space)

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive  
Number of headsets: 4-10  
VR computers required  
No controllers required

## HUMAN NEEDS

**Exhibition management**  
1 technician (studio staff), 1 host (local staff)  
**Installation set-up**  
2-3 days: 2 technicians (studio staff),  
1 handler (local staff)  
**Uninstallation**  
1 day: 2 technicians (local staff)

## CONTACT

Paul Bouchard – Diversion cinema  
paul@diversioncinema.com

*"The design was striking.  
The experience unfolded effortlessly.  
It felt intuitively right, like all great art."*

– Forbes

# THE ENEMY

BY KARIM BEN KHELIFA

TRAILER ▶

DOCUMENTARY

AVAILABLE



**USER EXPERIENCE**  
Standing, free-room,  
interactive, multi-user

## PRODUCED BY

Camera lucida productions, France Télévisions,  
Emissive, National film board of Canada, Dpt.

**LANGUAGES**  
French & English

**TOUR**  
Arab World Institute (France)  
Phi Center (Canada)  
MIT Museum (USA)  
Geneva International Film Festival (Switzerland)  
Tel Aviv International Film Festival (Israel)

**AWARDS & FESTIVALS**  
IDFA (Netherlands)  
Tribeca Film Festival (USA)  
Prix Sensible - GIFF (Switzerland)  
Grand prize - Numix (Canada)  
Best immersive production - Numix (Canada)  
Journalism Award - World VR Forum (Switzerland)

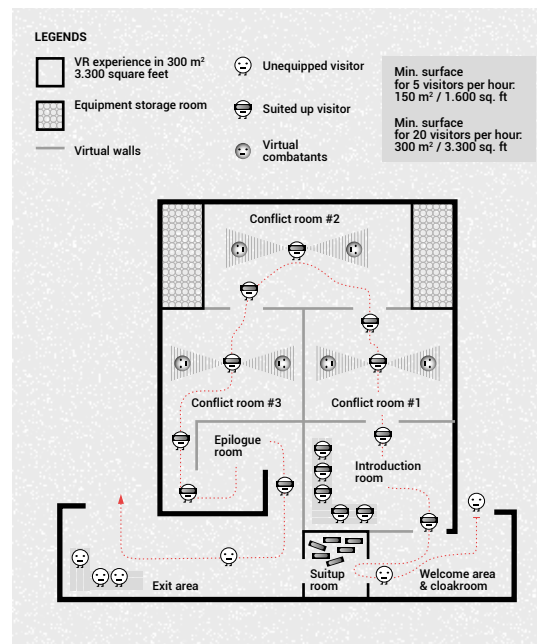
**PLUS**  
Augmented Reality App (available on Apple Store  
& Google Play)

## SYNOPSIS & UX DESCRIPTION

In a room, two combatants face off. You're in between them. Step up to meet them, while they explain their memories, their dreams, their hopes for peace. The Enemy presents face-to-face confrontations exemplifying three long-standing conflict zones.

Once immersed, visitors meet and listen to fighters reflect on their experiences and perspectives of war, which allow visitors to better understand their motivations.

*Equipped with VR headsets and computer backpacks, visitors walk through the virtual exhibition space to listen to the combatants' stories.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing,  
Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 10-20  
Session duration: 60'  
Maximum spectators / session: 20 users  
Required space: 150 (5 users) or 300 m<sup>2</sup> (20 users)

## TECHNICAL REQUIREMENTS

Oculus Rift  
Number of headsets: 5 or 20 (supplied by producer)  
VR Computers required (supplied by producer)  
No controllers required

## HUMAN NEEDS

**Exhibition management**  
5 facilitators (local staff)  
**Installation set-up**  
5-8 days (set-up): 1 manager, 3 technicians (studio staff) / 2 days (training): 1 technician, 1 manager (studio staff)  
**Uninstallation**  
2 days: 2 technicians (local staff)

## CONTACT

Alexandre Roux – Lucid Realities  
aroux@lucidrealities.studio

*“A fully engrossing experience that breaks away from traditional depictions of war” – TIME*

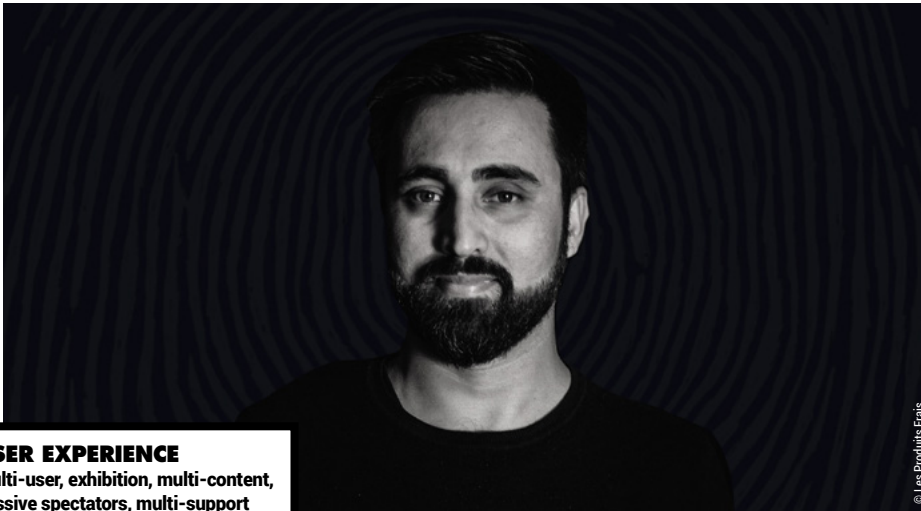


# MEET MORTAZA

BY JOSÉPHINE DERUBE

DOCUMENTARY

AVAILABLE IN 2020



© Les Produits Frais

## USER EXPERIENCE

Multi-user, exhibition, multi-content, passive spectators, multi-support exhibition set

### NARRATED BY

Mortaza Jami

### MUSIC BY

Interzone

### PRODUCED BY

Les Produits Frais

### CO-PRODUCED BY

Dancing Dog Productions, Le Cube



### LANGUAGES

French, English



### AWARDS & FESTIVALS

Venice Biennale College Cinema VR (Italy)

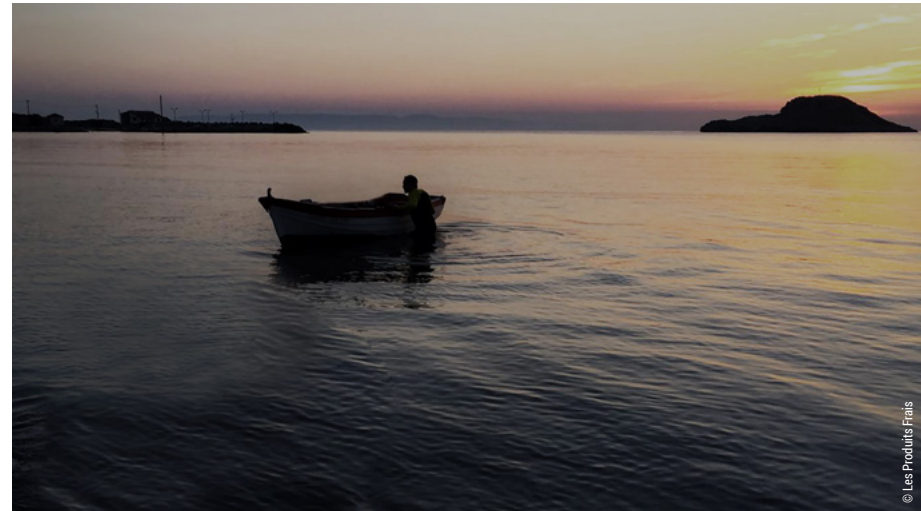
Scam Brouillon d'un rêve (France)

Sunny Side of the doc - Best pitch (France)

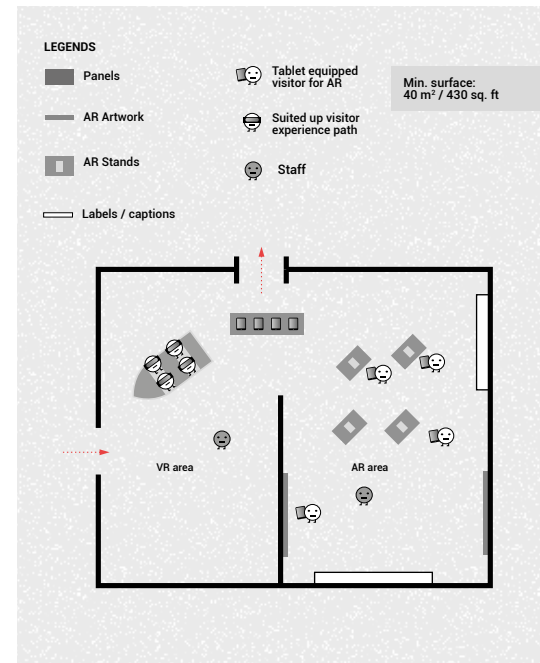
## SYNOPSIS & UX DESCRIPTION

*Meet Mortaza* is an immersive and interactive experience – in VR and AR – sharing the intimacy of a man who was forced into exile. Ten years ago, Mortaza had to flee Afghanistan because of a fatwa launched against him. After three months through a dangerous and clandestine road, Mortaza hopefully arrived in the country he wished to ask for asylum: France. Today, after he struggled with French administration for more than three years, his refugee status is guaranteed in France, he works as a social coordinator for newcomers, he got married and has just had a baby. This year, Mortaza also plans to apply for French nationality status. *Meet Mortaza* recalls the search of freedom and identity of a man, embracing a long process through different continents.

*Users evolve in two definite spaces, recalling Mortaza's journey from Kabul to Paris: first, the VR room, to watch the 3D 360 film. Then, the AR walk-through, designed around Mortaza's personal objects.*



© Les Produits Frais



### AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

### TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 5-10

Session duration (w/ down time): 30-35'

(15' VR, 15-20' AR)

Maximum spectators / session: 4-8

Required space: 40m<sup>2</sup> min (15m<sup>2</sup> for VR and 25m<sup>2</sup> for AR)

### TECHNICAL REQUIREMENTS

Optimized for Oculus Go + Samsung tablets or smartphones

Number of headsets: 2 to 4 Oculus go VR headsets

+ headphones - 2 to 4 tablets or smartphones + headphones

### HUMAN NEEDS

Exhibition management

For 4 VR headsets + 4 AR users: 2 facilitators (local staff), 1 technician on remote (studio staff)

Installation set-up

2 days: 1 technician, 2 facilitators (local staff)

Uninstallation

1 day: 1 facilitator (local staff)

### CONTACT

Oriane Hurard – Les Produits Frais

oriane@lesproduitsfrais.com

# WHISPERING WALLS

BY JUDITH DEPAULE

TRAILER ▶

DOCUMENTARY

AVAILABLE IN 2020



**USER EXPERIENCE**  
Free-roam

## VOICE ACTORS

Roxanne Duran, Raphaël Bocobza, Clémentine Baert

## PRODUCED BY

Picseyes

**LANGUAGES**  
English & French

**AWARDS & FESTIVALS**  
Sunny Side of the Doc (France)  
World XR Forum (Switzerland)  
Torino Short Film Festival (Italy)

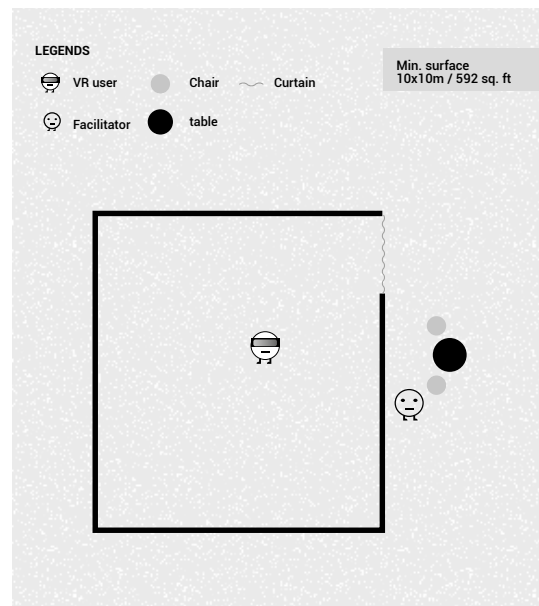
## SYNOPSIS & UX DESCRIPTION

You open your eyes in a prison cell. A crack on a wall sparkles in the dark. As you walk to it, a name is engraved on the wall: Louis Jaconelli. New crack pop up on the wall, revealing new graffiti. As you chase them, a dust woman wakes up from an old memory. She needs you to help her find out what happened to Louis.

Squeals, voices, locomotive sirens, birds peeps lead you around the cell. From detention chronicles to resistance messages and pictorial dreams, Louis's graffiti speak of his jail time. They open to a larger narrative of the war and of his aspiration for happier days.

*Whispering Walls* is based on a documentary material, the graffiti left by freedom fighters in French jails, which were found at the end of the war. The experience tells the story of Louis Jaconelli, a freedom fighter who was jailed in 1944 when he was 18.

*On the walls of his jail, a young freedom fighter carved graffiti for his fiancée. Find it and you will learn their story.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 10-20

Session duration: 15'

Maximum spectators / session: 1 or 4

Required space: 5x5 (single-user) 10x10 (multi-user)

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive / Oculus Quest

Number of headsets: 1 or 8

No controller required

No VR computer required

## HUMAN NEEDS

Exhibition management

1 facilitator (local staff)

Installation set-up

1 day: 1 facilitator (local staff)

Uninstallation

1 day: 1 facilitator (local staff)

## CONTACT

Xavier Plèche – Picseyes

xavier@picseyes.com

INSTITUT  
FRANÇAIS

#5

VR EXPERIENCES  
PERFORMING ARTS  
ARTISTIC INSTALLATIONS  
EXHIBITIONS  
ENTERTAINMENT

**FICTION**

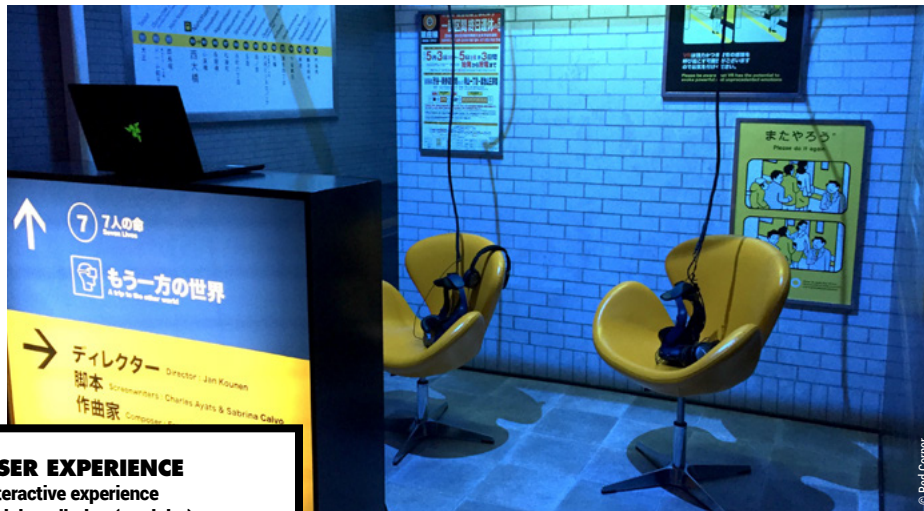
# 7 LIVES

BY JAN KOUNEN, CHARLES AYATS, SABRINA CALVO AND FRANK WEBER

TRAILER ▶

FICTION

AVAILABLE



**USER EXPERIENCE**  
Interactive experience  
with installation (modular)



## ACTOR(S) / VOICE ACTOR(S)

Heroine 2018: Clara CHOI / Heroine 2080 and Voice Actor: Mariko AOYAMA / The Salary Girl: Mizuki KONDO / The Boss: KENTARO / The Teenage Girl: Nagisa MORIMOTO / The Survivor: Yongsou CHO / The Otaku: Jun AZUMA / The Nurse: Kyoko KASHII / The Little Girl: Karen HAMAYA / The Doctor: Hiro UCHIYAMA / Otaku's Mother: Hiromi ASAI / The Dog: MAURICE

## PRODUCED BY

Red Corner

## CO-PRODUCED BY

France Télévisions, a\_BAHN, Frakas Productions, Small Studio



## LANGUAGES

English, French, Japanese



## TOUR

Exhibition "HUM(AI)N" - Centre Phi (Canada)



## AWARDS & FESTIVALS

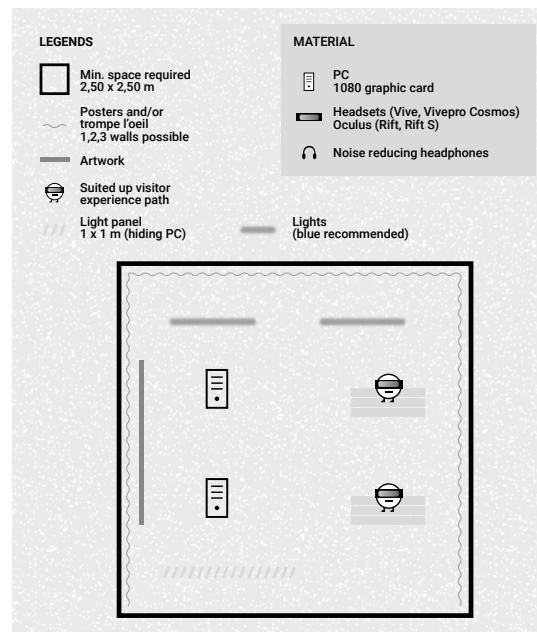
Official selection: Tribeca Film Festival (USA)  
Jury's special mention - New Images  
Best fiction VR Arles festival (France)  
Best fiction VR Days - Audience Award VR Days (Netherlands)  
Phi Center (Canada)  
New Images France  
Kaohsiung film fest (Taiwan)  
(+ 20 international selections - 2019)

## SYNOPSIS & UX DESCRIPTION

*7 lives* is a fantastic tale. A near death experience on a subway platform in Tokyo takes you to a strange world. You access memories and fear of people around you. You have to pass into each of their minds and help them to find peace. Taking root in Japan and Shinto, *7 lives* arouse an imagination shared by a whole generation, inspired by japanim and mangas. The narrative yet has a true universal dimension through the very contemporary notions of trauma and resilience.

Created by the film maker Jan Kounen and the game designers Charles Ayats, Sabrina Calvo and Franck Weber, *7 lives* mixes grammars of film and video games to explore emotions, beyond words.

*The interactive navigation, based on visual gaze and sounds, amplifies this sensory journey through the invisible.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing, Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 5-10  
Session duration: 20'  
Maximum spectators / session: 2 users (basic set-up)  
Required space: 9 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for HTC Vive, Vive Pro, Cosmos, Oculus Rift, Rift S  
Number of headsets: 2  
No controllers required

## HUMAN NEEDS

Exhibition management  
1 internal facilitators  
Installation set-up  
Half a day: 1 internal facilitators  
Uninstallation  
Half a day: 1 internal facilitators

## CONTACT

Marie Blondiaux – Red Corner  
marie@red-corner.fr

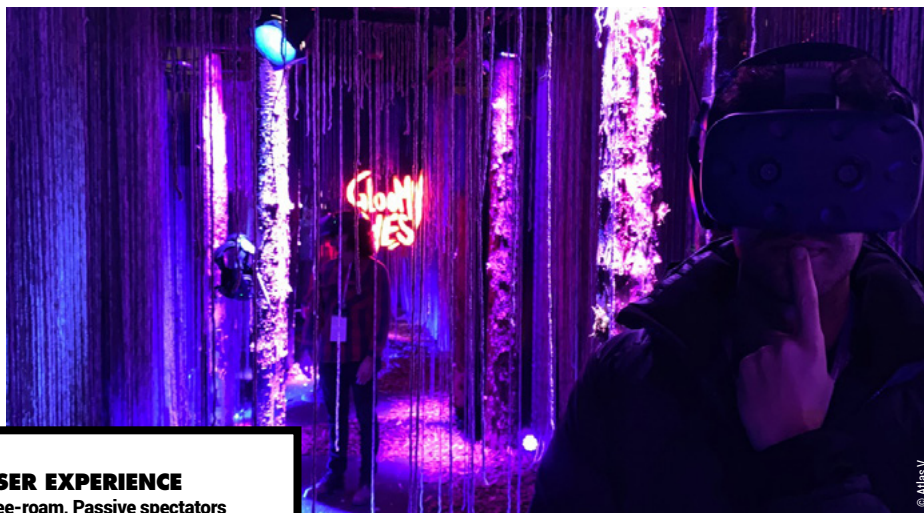
# GLOOMY EYES

BY JORGE TERESO & FERNANDO MALDONADO

TRAILER ▶

FICTION

AVAILABLE



**USER EXPERIENCE**  
Free-roam, Passive spectators

## ACTORS

Colin Farrell (USA), Tahar Rahim (FR), Jam Hsiao (CN), Max Riemelt (DE), Jorge Drexler (SPA)

## PRODUCED BY

Atlas V, 3dar, Arte France, Ryot, HTC Vive, HTC Originals

## LANGUAGES

English, Chinese, Spanish, German, French

## AWARDS & FESTIVALS

Anecy Film Festival (France)  
SXSW (USA)  
Sundance New Frontier (USA)  
Venice Film Festival (Italy)

*“A dark, but gorgeous VR animation with a ton of heart”*

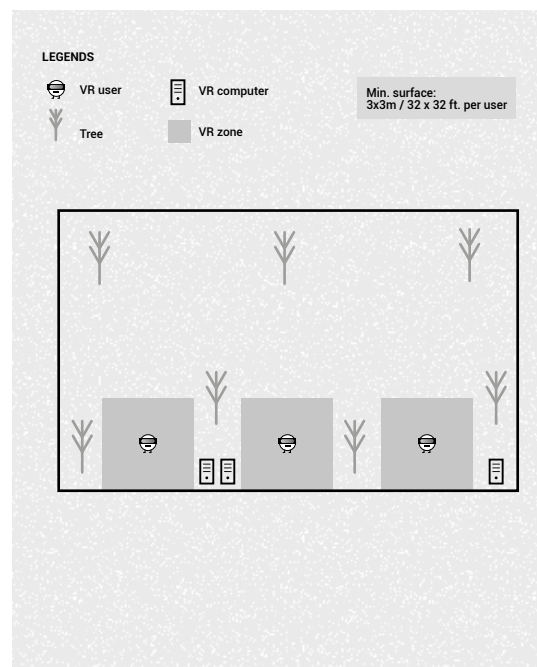
– VR Scout

## SYNOPSIS & UX DESCRIPTION

Woodland City, a small town lost in the middle of nowhere and plunged in eternal darkness ever since the sun, weary of the damage humans were doing to mother earth, decided to rise no more.

In this perpetual darkness, the dead have awoken and left their graves. Since then, the clash between man and zombie sets the pace of daily life in the town run by Lewis, a machiavellian priest obsessed with the capture of every single zombie with the help of the townspeople and his henchmen.

*Enter the world of Gloomy Eyes dark Forest and just put your VR device!*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 20-25  
Session duration: 30'  
Maximum spectators / session: 50  
Required space: 3x3m / spectator

## TECHNICAL REQUIREMENTS

Optimized for all VR devices  
Number of headsets: As many as the location wants (not provided)  
VR computers required  
No controllers required

## HUMAN NEEDS

**Exhibition management**  
1 technician per 4 users (local staff)  
**Installation set-up**  
1 day: 1 technician (local staff)  
**Uninstallation**  
1 day: 1 technician (local staff)

## CONTACT

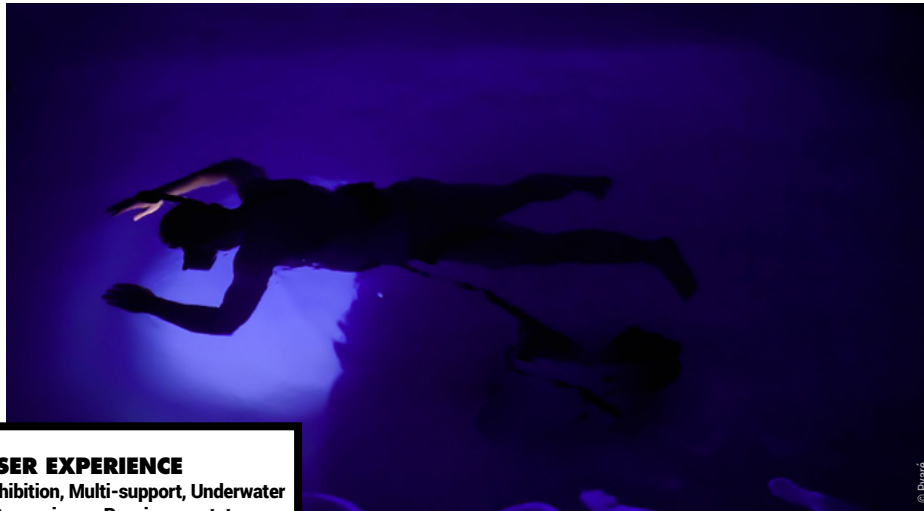
Antoine Cayrol – Atlas V  
antoine@atlasv.io

# SPACED OUT BY PYARÉ

TRAILER ▶

FICTION

AVAILABLE



## USER EXPERIENCE

Exhibition, Multi-support, Underwater VR experience, Passive spectators

### PRODUCED BY

Pierre Friquet

### IN COLLABORATION WITH

Ballast Technologies

### LANGUAGES

French, English, Chinese

### FESTIVALS

Sundance New Frontier 2020 (USA)  
World XR Forum 2019 (Switzerland)

### PRESS

"Experiencing underwater VR reminded me of the first time I ever strapped on a VR headset (...). It also could be the beginning of something big."  
— Seth Porges, Forbes

### MORE

Non-aquatic 360 version available

## SYNOPSIS & UX DESCRIPTION

In a swimming pool, *Spaced Out* is an underwater VR experience that will transport you aboard a voyage from the Earth to the moon, led by the audio conversations of the Apollo 11 mission.

You float in the water with special underwater VR goggles, while breathing through a snorkel, and the experience becomes a space simulation as the absence of gravity bypasses the brain to immerse all the senses.

*Spaced Out* is an underwater VR experience using the waterproof headset, DiVR by Ballast Technologies. It invites visitors to float on water while breathing with a snorkel, giving an illusion of being immersed into the lunar surface.

*Spaced Out* is made up of 2 spaces, imitating the experience of a spaceport. It creates a multi-sensory journey whose scenography takes into account the practical aspects so as not to break the immersion in the fictional world. In other words the experience starts when entering the venue.



1. CHECK-IN  
(Info desk)

2. BOARDING GATE  
(Briefing)

3. DECONTAMINATION AREA  
(Change room)

4. LAUNCHING PAD  
(Pool)

5. DUTY FREE  
(Museum)

6. DECONTAMINATION AREA  
(Change room)

### AVAILABLE BUSINESS MODELS

Minimum guaranteed + revenue sharing

### TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 20-30  
Session duration (w/ down time):  
9' (VR), 20' (Physical exhibition)  
Maximum spectators / session: 5  
Required space: 100m<sup>2</sup>

### TECHNICAL REQUIREMENTS

Optimized for Ballast's DiVR (water-proof VR headset)  
Number of headsets: 5  
No VR computer required  
No controllers required

### HUMAN NEEDS

Exhibition management  
1 actor, 3 lifeguards (studio staff)  
Installation set-up  
1 manager  
Uninstallation  
1 manager

### CONTACT

Pierre Friquet  
mail@pierrefriquet.net

# THE PASSENGERS

BY NICOLAS PEUFAILLIT & ZIAD TOUMA

FICTION

AVAILABLE IN 2020



**USER EXPERIENCE**  
Multi-user, LBE installation,  
interactive

**DIRECTED BY**  
Ziad Touma

**WRITTEN BY**  
Nicolas Peuffaillit, Robert Hospyan

**BASED ON AN ORIGINAL IDEA BY**  
Yako, Camille Duvelleroy

**PRODUCED BY**  
Les Produits Frais, Couzin Films

**CO-PRODUCED BY**  
Canada Media Fund

**LANGUAGES**  
French, English

**AWARDS & FESTIVALS**  
Sundance New Frontier Story Lab (USA)  
Banff Emergence Lab (Canada)  
Atelier Grand Nord Réalité Virtuelle (France)  
Bourse Transmédia Orange (France)  
Beaumarchais-SACD (France)

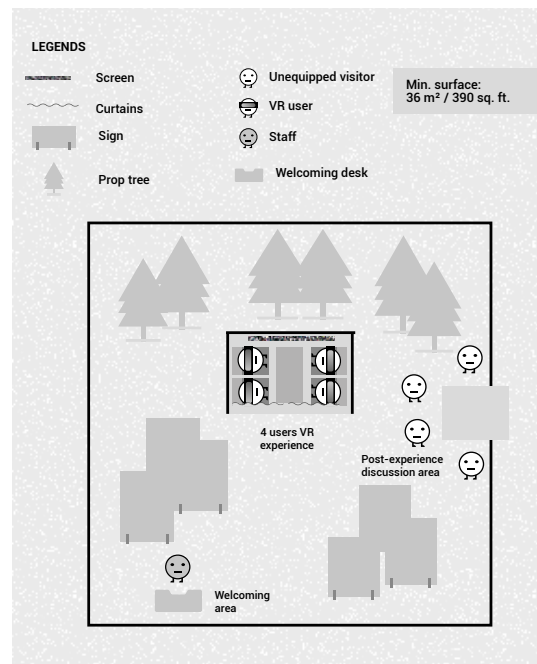
## SYNOPSIS & UX DESCRIPTION

*The Passengers* is an interactive VR multi-user experience consisting of 4 chapters of about 15 minutes each, synchronized to be experienced at the same time by 4 viewers. *The Passengers* is the story of 4 passengers who do not know each other, traveling together in a train square. They share one point in common: they are all facing a pivotal moment in their lives. A woman questions her motherhood, a man must overcome his shyness, a lady is struggling with her memories and a kid feels guilty about his parents' separation.

Enter the thoughts of one character at a time, to hear their inner voice, to see their memories and live their emotions. You can change the course of the story by your gaze, your voice and gestures to help the passenger on their quest.

Welcome aboard!

*Each visitor is seated face to face in a recreated train square. On each seat, a VR headset displays one of the 4 characters' POV.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing,  
Revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 10-15  
Session duration: 20'  
Maximum spectators / session: 4  
Required space: 36m² (6x6m)

## TECHNICAL REQUIREMENTS

Optimized for Oculus Rift S  
Number of headsets: 4  
VR computers required  
2 leap motion controllers required

## HUMAN NEEDS

**Exhibition management**  
1 facilitator (local staff), 1 technician on remote (studio staff)  
**Installation set-up**  
2 days: 1 technician (studio staff), 2 facilitators (local staff)  
**Uninstallation**  
1 day: 1 facilitator (local staff)

## CONTACT

Oriane Hurard – Les Produits Frais  
oriane@lesproduitsfrais.com

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FRANÇAIS

#6

VR EXPERIENCES  
PERFORMING ARTS  
ARTISTIC INSTALLATIONS  
EXHIBITIONS  
ENTERTAINMENT

**GAMES**



# ECLIPSE

BY JONATHAN ASTRUC & M

TRAILER ▶

GAMES  
ESCAPE GAMES

AVAILABLE



## USER EXPERIENCE

Free-roam, multi-user, standing, 4D

**PRODUCED BY**  
BackLight

**CO-PRODUCED BY**  
Virtual Adventure

**LANGUAGES**  
French & English

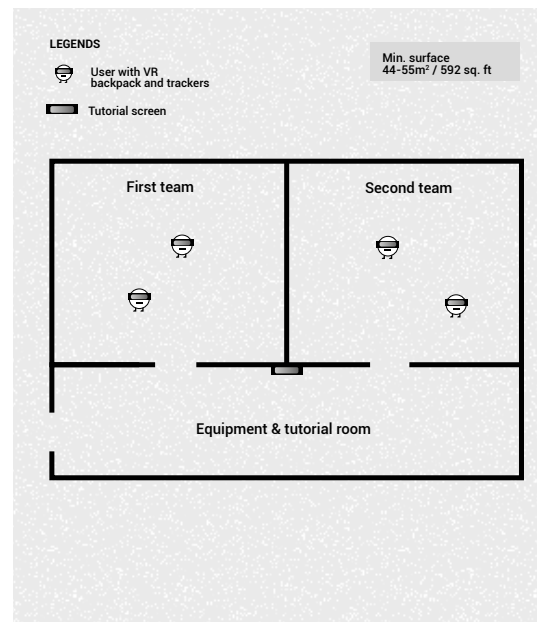
**TOUR**  
17 installations in 13 VR Arcades  
venues have already showcased Eclipse

**AWARDS & FESTIVALS**  
Mostra Di Venezia - Official Selection (Italy)  
SXSW - Official Selection (USA)  
CINEQUEST - Best Immersive - GOLD (France)  
VR Awards - Official Selection (USA)  
FWA - AR/VR Trophy (England)  
Halo Awards - Creative Accomplishment -  
SILVER (USA)  
Aurea Awards - Interactive Category (Netherlands)

## SYNOPSIS & UX DESCRIPTION

On board the Eclipse spaceship, you and your crew are sent on a mission to investigate what happened to a previous Eclipse mission which has lost communications with Earth. Solve puzzles, enigmas & figure out the truth while trying to get back home... preferably alive!

*Free to walk around with bodies fully represented by an avatar. A vibration system and fluid graphics – users are fully immersed.*



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 25-35  
Session duration (w/ down time): 35' VR / 1hour total  
(equipment & briefing included)  
Maximum spectators / session: 2-4 users  
Required space: 44-55 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for: HTC Vive Pro, Wireless adaptors  
Number of headsets: 5  
VR Computers required: Yes  
Controllers required: Yes

## HUMAN NEEDS

**Exhibition management**  
1 game master (local staff)  
**Installation set-up**  
5 days: 3 days to install + 2 days of training  
**Uninstallation**  
2 days, 4 people  
**Additional set equipment**  
OZ Immersive system featuring a vibrating floor

## CONTACT

Frédéric Lecompte – BackLight  
fred@backlight.fr

*"A different approach is taken  
by BackLight"*

– Forbes

# TOYLAND: CRAZY MONKEY

Y JONATHAN ASTRUC & M

TRAILER ▶

GAMES  
ACTION GAMES

AVAILABLE



## USER EXPERIENCE

Free-roam, multi-user, standing, dynamic Seats, 4D

**PRODUCED BY**  
Illucity & BackLight

**LANGUAGES**  
French & English

**TOUR**  
Included in every Illucity location

**AWARDS & FESTIVALS**  
360° Film Festival - Best Animation (France)  
Halo Awards - Creative Accomplishment - BRONZE  
VR Awards - Out-of-home entertainment of the year - Official Selection (USA)

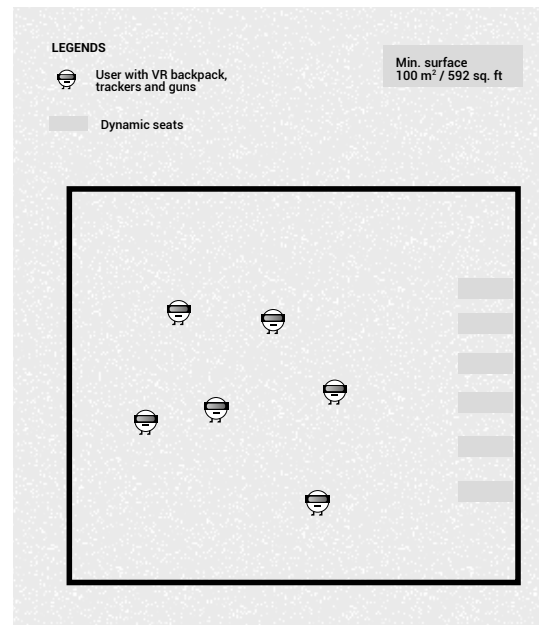
## SYNOPSIS & UX DESCRIPTION

Crazy Monkey fomented a Machiavellian plan and now controls all the other toys, but things could change thanks to the courage of a group of resisting toys which you will join. The helicopter is ready to take off for the toy world. It's up to you to liberate the bedroom!

*Dynamic seats, VR guns, vibrating floor: Toyland is 100m<sup>2</sup> of pure thrills in the land of toys!*

*"The pacing is perfect, the dialogue is hilarious, and the art direction is worthy of major awards. Backlight continues to stand out from the pack as great storytellers in interactive VR entertainment experiences."*

— Bob Cooney



## AVAILABLE BUSINESS MODELS

Flat fee, Minimum guaranteed + revenue sharing

## TRAFFIC & FINANCIAL INFORMATION

Recommended ticket price (USD): 30-40  
Session duration (w/ down time): 25' VR / 1hour total (equipment & briefing included)  
Maximum spectators / session: 2-6 users  
Required space: 100 m<sup>2</sup>

## TECHNICAL REQUIREMENTS

Optimized for: HTC Vive Pro, Backpacks, VR Guns, D-Box seats  
Number of headsets: 6  
VR Computers required: Yes  
Controllers required: Yes

## HUMAN NEEDS

**Exhibition management**  
1 game master (local staff)  
**Installation set-up**  
10 days: 7 days to install + 3 days of training  
**Uninstallation**  
N/A

## CONTACT

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vivre  
les  
cultures

INSTITUT  
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RÉPUBLIQUE  
FRANÇAISE  
*Liberté  
Égalité  
Fraternité*

# VR IMMERSIVE EXPERIENCES BY INSTITUT FRANÇAIS [WWW.INSTITUTFRANCAIS.COM](http://WWW.INSTITUTFRANCAIS.COM)

For further information, please contact:  
Digital Creation Division, [numerique@institutfrancais.com](mailto:numerique@institutfrancais.com)

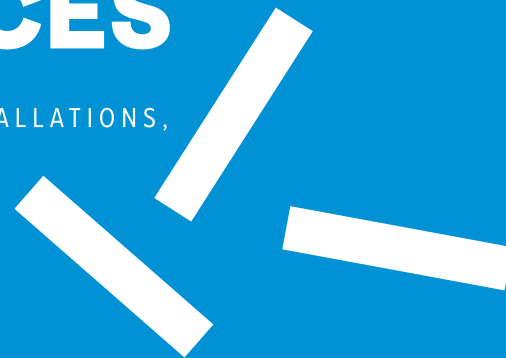
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**TO LEARN MORE ABOUT FRENCH DIGITAL CREATION, VISIT OUR DEDICATED WEBSITES:**  
[CULTUREVR.FR](http://CULTUREVR.FR), [FUTURLIVRE.FR](http://FUTURLIVRE.FR), [FUTURIMAGE.FR](http://FUTURIMAGE.FR), [CULTUREGAMER.FR](http://CULTUREGAMER.FR)

# VR IMMERSIVE EXPERIENCES

PERFORMING ARTS, ARTISTIC INSTALLATIONS,  
EXHIBITIONS, ENTERTAINMENT



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