

"A shock with strong civic virtues"

Télérama

"Simply bluffing and moving."

Breathtaking!"

Beaux Arts Magazine



FESTIVAL DE CANNES
IMMERSIVE COMPETITION
2024

**"An important new media offering
to discover a forgotten story
from the civil rights movement"**

LA Times



COLORED

an XR immersive experience

directed by Stéphane Foenkinos & Pierre-Alain Giraud

based on «Noire» by Tania de Montaigne



PRESS REVIEW



“A work of very high quality, both in its realization, in its interpretation and in its sober and very beautiful visual effects”
Arnaud Laporte

[France Culture, Affaires culturelles](#)

“Simply bluffing and moving. If you are wondering what new technologies can bring to culture and our apprehension of art and knowledge, this augmented reality experience will remove any doubt you may still have...

Mind-blowing.”

Malika Bauwens

[Beaux Arts Magazine.](#)

“Stéphane Foenkinos and Pierre-Alain Giraud’s proposal sweeps away everything that has already been done with Augmented Reality. The sensation of being in the company of the characters is stunning. Noire leaves in the mouth a taste of injustice and anger, and the desire to know better Claudette Colvin.” Amelie Blaustein Niddam
[Toutelaculture.fr](#)

“An impressive sensory experience. The technique of narration, the characters, the originality of the subject... Everything contributes to make the installation Noire, the unsung life of Claudette Colvin an event not to be missed” Mohamed Berkani
[France Info](#)

“A sensory experience, original and disturbing: archives and videos are projected on a screen while we physically move among the holographic spectres of the characters of the past. A new and powerful way to transmit history.” Eva Bester
[Totémic - France Inter](#)

“At the Centre Pompidou, thanks to an emotionally charged installation, we plunge, as if we were there, into the story of this pioneer of the civil rights movement, but also one of the last survivors.” Soline Delos.
[Elle Magazine](#)

“It is a tremendous tribute, the first of its kind in the world, that the Centre Pompidou offers to Claudette Colvin. The installation, at the crossroads of digital arts and live performance, is amazing.”

[Artscape](#)

“Thanks to augmented reality, we are immersed in the daily life of Claudette Colvin. We are in the bus at her side, in the court with her facing the judge who condemned her. A way to live segregation and racism from the inside and certainly to better feel the injustice.” Muriel Maalouf

[RFI](#)

“A striking hybrid experience: Simple spectators, we become actors. The technical process used in this immersive show is very different from virtual reality: here the spectators see each other, can talk to each other and navigate between the parts of the real set and those in hologram. My fellow experimenters, and myself, come away shaken by what we’ve just discovered. “It is very fascinating, very disconcerting and even disturbing”” Didier Morel

[France 3 Ile-de-France](#)

“A great moment of show with the ghosts of the past... Not to be missed”

Jean Couturier

[Théâtre du blog](#)

“Tania de Montaigne successfully tackles the Augmented Reality challenge to immerse the viewer in the story of this icon of the American Civil Rights Movement.”
Thierry Voisin
[Télérama](#)

“The virtual and real worlds blend together, creating a fragile bridge between us and History. The sounds, the voice of the narrator, the music complete the immersion in this strong and touching story, in which we meet a woman committed to human rights, in a terrible period of history. A poignant experience to live without waiting at the Centre Pompidou.” Cécile D.
[Sortir à Paris](#)

“Colored, the unsung life of Claudette Colvin can now be seen. Or rather live, thanks to this immersive installation in augmented reality, presented as a world premiere. Guided by the voice of the author, headphones on the eyes, a journey in Alabama of the 1950s.”
[Les échos](#)

“The work of art is here, also, militant and viral, by its form. (...) The live show, conceived in augmented reality in a mix between films, sounds, holographic projections, is an experience to live, without any hesitation. Noire is an installation, a work of art in its own right, in its form and in its contents.” Pascal Therme
[L’autre Quotidien](#)

“The holograms of the high school girl, the policemen, the judge appear as ghosts, sometimes just suggested by silhouettes in luminous points. This technology is not a gadget, it serves the substance of the subject on this erased past which reappears. Recommended for young people of the same age as Claudette Colvin at the time.”
[Le JDD](#)

“Thanks to the augmented reality that immerses us in history, we are, like witnesses, invited to understand the mechanisms of racism and to feel deep inside what Claudette Colvin experienced. We emerge both moved and angry from this striking leap into the past. Aware that the fight against racism is not over.” Florian Dacheux
[D’ailleurs et d’ici](#)

“The Centre Pompidou innovates with an installation to be lived as an extraordinary experience. Noire is an experience to be seen, heard and lived. It is the result of a fantastic collaboration between Stéphane Foenkinos, Pierre-Alain Giraud and Tania de Montaigne. Here Tech is put at the service of culture and history.”
Elizabeth Sutton
[ldboox](#)

Other articles published in : [Huffington Post](#), [La Nouvelle République](#), [CNC](#), [Franc-tireur](#), [Les Inrocks](#), [VOA](#), [20min](#)



Montgomery bus during boycott

In Montgomery, Alabama, on the 2.30 p.m. bus on 2 March 1955, 15-year-old Claudette Colvin refused to give up her seat to a White passenger. Despite threats, she remained seated. After being thrown in jail, she decided to sue the city and plead not guilty. No one had ever dared to do that. And yet, no one would remember her name.

Noire is an immersive experience adapted from a biographical essay written by Tania de Montaigne, which will premiere at the Centre Pompidou on 20 April 2023.

The experience takes place in groups of ten people. Visitors prepare themselves with special equipment: Hololens 2 goggles, a bone conduction headset and a small backpack. They enter a 300 square meters set that will soon be haunted by the ghosts of 1950s Alabama...

"Take a deep breath, breathe in, you are now in Montgomery, Alabama in the fifties. You are now in the skin and soul of Claudette Colvin, a 15-year-old Black girl with an unremarkable life.

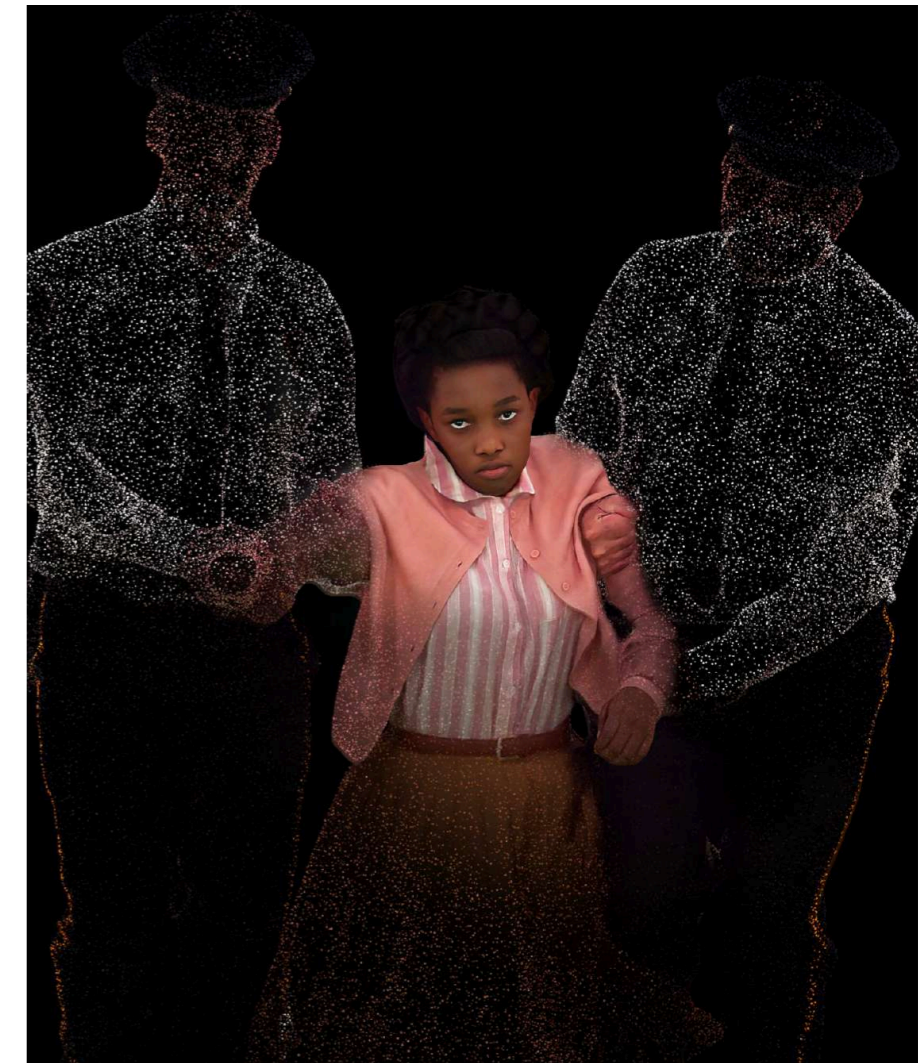
You walk out of class, you wait for the bus, you take your ticket. You have always known that being Black does not give you any rights, but it does give you a lot of duties. You know that there are White people on one side and you on the other. Once you have taken your ticket, you will go out and go up the back door. Once you are settled, you also know that if a White person does not have a seat, you will have to give up your seat. This is how it has always been in Montgomery."

But on 2 March 1955, Claudette Colvin refused to get up. Despite the threats of the driver, who was armed, and of the other White and some Black passengers, she remained seated. Better still, after being arrested and thrown in jail, she decided to attack the city and plead not guilty, a first. Yet no one would remember her name.

This was the beginning of a journey that would take Claudette Colvin from the civil rights struggle to abandonment.

When, nine months later, Rosa Parks, a lighter-skinned seamstress, made the same move as Claudette, everything changed. Soon supported by a young pastor who had recently arrived in Montgomery, Martin Luther King, Rosa Parks became a heroine, the spark that launched the civil rights movement. History was on the march.

Claudette Colvin made it all possible, but she is the one who has been forgotten. She still lives in the United States today. She is 82 years old.





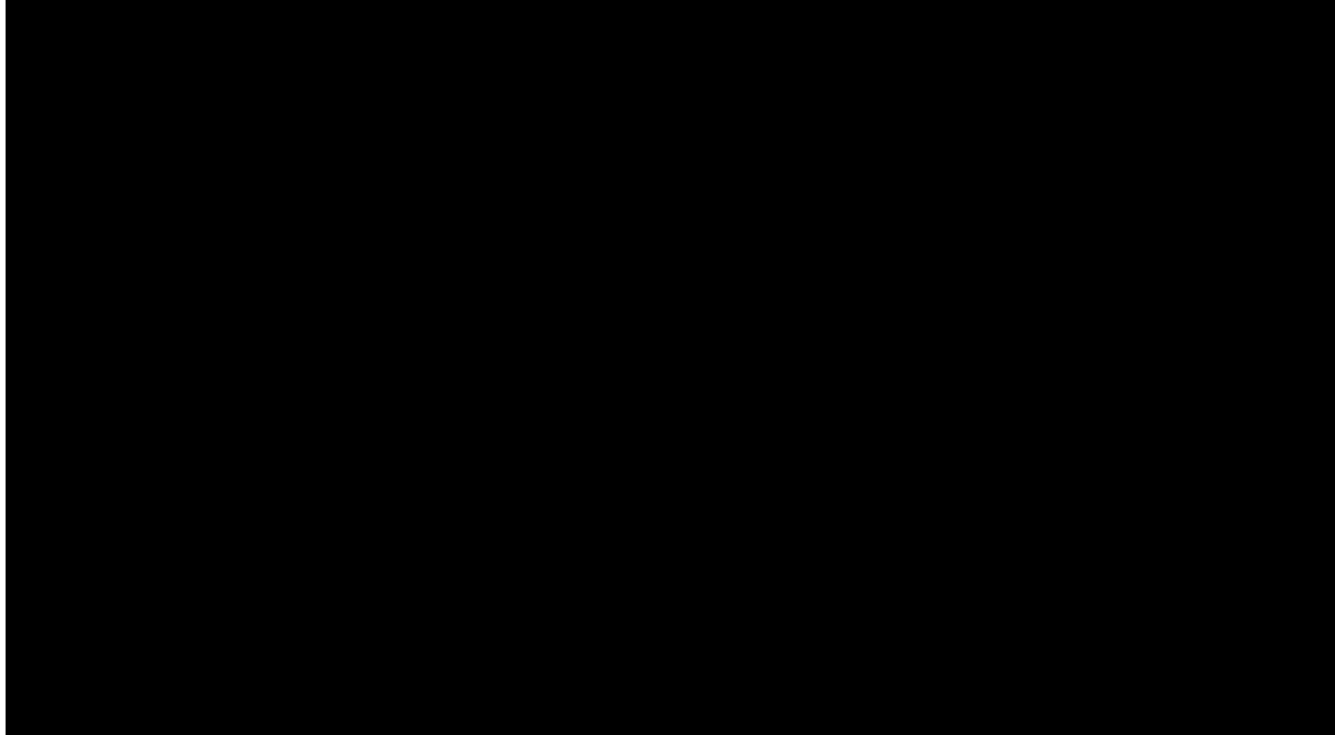
COLORED, PREMIERED AT THE CENTRE POMPIDOU IN APRIL 2023

The immersive installation Noire ("Colored") is presented at the Centre Pompidou in April/May 2023. It is produced by Novaya and the Centre Pompidou, co-produced by Flash Forward Entertainment (Taiwan) and with the support of the CNC, the Rhône-Alpes Auvergne Region, the French Institute, and the Taiwan Creative Content Agency.

In a set specially designed for the experience, emblematic scenes from the life of Claudette Colvin during the civil rights struggle are re-enacted before your eyes.

Main features of the experience for 10 visitors (a smaller version for 5 visitors is also available) :

- scalable in spaces from 150 to 300 m² (from 70 m² for 5 visitors)
- experience for 10 people simultaneously every 45 minutes
- each visitor is equipped with an AR headset (Hololens 2) and bone conduction headphones
- exploration of a set enhanced with holograms and connected objects (lights, wind, vibrations, etc.)
- spatialised sound system



Images of Colored taken through the HoloLens 2 headset



WHITE
ENTRANCE

COLORED
ENTRANCE

A PIONEER IMMERSIVE EXPERIENCE



NOTE OF INTENT

"What comes after the black woman? No one has come back to say."

It is a hot topic. Today, when the essentialization of gender and colour is at the centre of debates, it seems more than crucial to us to support the general public in the recognition of Claudette Colvin's story, a true metonym of the history of Black people in the United States. To relay her forgotten heroic act, to make people understand why it has been forgotten, and to pay tribute to other struggles that accompanied the battle for civil rights.

Thanks to augmented reality, **which makes it possible to unite our present with the ghosts of the past like no other technology, Claudette's story can become our story**, enter our memories as an "experienced" moment of our lives. We can in turn see with her eyes, hear her voice echoing in our thoughts, support her against her tormentors, against our own conscience.

On the cinema screen, montages of archives, videos, trailers and original images accompany the spectres of Claudette Colvin and Tania de Montaigne in the reconstruction of this world.

As Stéphane Foenkinos visited the very scene of Claudette's story in Montgomery, Alabama, we will use the documents collected there as a foundation for the real and virtual worlds, to further appreciate the proximity of such events.

Composer Valgeir Sigurðsson, who was in charge of the production of the music of *Dancer in the Dark* and the electronics of Björk's music, as well as sound designer Nicolas Becker, who won the Oscar for best sound in 2021, composed breathtaking original music and sound textures to allow the public to have a total, organic immersion in the story.

When it comes to the partial reconstruction of Claudette's trial, it is a direct echo of Tania's book. There is no real trace of these tragic, decisive moments, which is why we wanted to give Claudette Colvin a voice, even if only fictitiously and furtively.

Little by little, the whole immersion leads the spectator to the identification that underlies the story of Noire, and is worth the experience of finding yourself in the shoes of a black woman in Alabama in the 1950s. And who better than the author to whisper in your ear : **"From now on, you are Colored..."?**

Indeed, the essential asset of this experience remains an author at the heart of her own text. Tania de Montaigne has the rare presence of beginners who do not realise their charisma. Without ever forcing herself, with her deep voice, she rehabilitates the act and thus the life of a 15-year-old girl.

Thanks to her work, many young - and not so young - people discovered that segregation in the American South was active only sixty years ago.

Following the publication of the book, many schools asked Tania de Montaigne to talk about this historical period. The pedagogical or educational character of *Noire* will continue with this immersive work, in the same concern for the duty to remember what is dear to us.

With *Colored*, the desire to pay tribute to Claudette Colvin through Tania's words has become a necessity.

Outside the installation at the Pompidou Center



THE INSTALLATION

The experience is designed to be easily adaptable to various locations, allowing you to take over a space in one day: a theatre stage, a museum hall, or any other space from 70 to 300 m².

Simple set elements are placed on the stage, and become in turn a street, a bus, a living room, a court, etc.

In addition to augmented reality on Hololens 2, which will make holograms of objects and characters in space, direct effects will be activated according to the scenes: a real projector will broadcast images on the cinema screen, fans will be blowing, a light creation transforms the atmosphere of the the set according to the scene.

Bone conduction headphones are worn by each visitor. The sound is also broadcasted by loudspeakers placed at all around the set.



TEAM MEMBERS

TANIA DE MONTAIGNE

Tania de Montaigne is a writer, playwright, and journalist. She is the author of novels and essays including *Noire, la vie méconnue de Claudette Colvin*, éditions Grasset, Simone Veil Prize 2015 and finalist of the Grand prix des lectrices de ELLE 2016. Her latest essay *L'Assignation, les Noirs n'existent pas*, éditions Grasset, published in April 2018, received the Botul Prize and the Prix de laïcité. Her first play *Le Plus Beau Jour* premiered at the Avignon Festival in 2013, directed by Anne Suarez and Rémi Bichet, and sponsored by Jacques Weber with Xavier Thiam in the lead role. Her second play was created in May 2017 at Ciné 13 as part of the "Mise en capsules" festival, directed by Léa Moussy with Xavier Thiam and Fabrice Moussy.

In 2019, the author took part in the new edition of *Paris des femmes* entitled "Noces", with Anne Berest, Adélaïde Bon, Isabelle Carré, Noëlle Châtelet, Catherine Cusset, Carole Fives, Anna Mouglalis, and Rebecca Zlotowski.

She also took to the stage at the Théâtre du Rond-Point with the play *Noire*, adapted from her novel and directed by Stéphane Foenkinos.



STÉPHANE FOENKINOS

Since 1997, he has collaborated as a cast member on some sixty feature films with, among others, Jean-Luc Godard, Jacques Doillon, François Ozon, André Téchiné, Claude Chabrol, Coline Serreau, Valérie Lemercier, Danièle Thompson, Catherine Corsini, Florent Siri, Peter Greenaway, Robert Zemeckis, Terrence Malick, Woody Allen, the Harry Potter and James Bond franchises.

Encouraged by Jacques Doillon to work together, the Foenkinos brothers wrote and directed the award-winning short film *Une histoire de pieds* (2005). In 2011, they adapted David Foenkinos' best-selling novel, *La Délicatesse*, for the feature film of the same name starring Audrey Tautou and François Damiens. The film was nominated twice for a César award and was released in over 35 countries. In 2017, they released *Jalousie*, starring Karin Viard in the title role, which earned the actress the Crystal Globe for Best Actress and a César and Lumières nomination in the same category. They completed their third feature film *Les Fantômes* in the summer of 2021.

He is committed to the transmission of his work and regularly gives talks in schools and universities, to company directors, and in prisons. With Tania de Montaigne, they also extend the conversation thus established by their shows.



PIERRE-ALAIN GIRAUD

Pierre-Alain Giraud, who lives between France and Iceland, is a director and editor, graduated from the Arts et Métiers engineering school and the London Film School. He has directed immersive works, documentaries, short fiction films, and animated films. Winner of the 2021 CNC Author Grant, he co-directed and co-produced *Solastalgia*, selected at the Sundance Festival in 2020. He has collaborated, among others with Anna Thorvaldsdottir, Arthur Nauzyciel, Erna Omarsdottir and Sigur Ros, Damien Jalet or Valérie Mréjen. 2 animated films made with Gabriela Friðriksdóttir were presented at the Lyon Biennale of Contemporary Art (2013) and at the Venice Biennale (2015).

With Arthur Nauzyciel and Valérie Mréjen, he co-wrote a new adaptation for the theatre of *The Lady of the Camellias*, for which he also directed the films projected on stage during the performance. This continues their collaboration on the theatre adaptation of the novel *The Empire of Light*, from which he also directed a short film selected in several international festivals.

From 2012 to 2016, he directed a documentary and several music videos for the Icelandic label Bedroom Community and Valgeir Sigurðsson. He is co-directing and co-producing with Anne Brochet a feature film, *Rêve de Mouette*, due for release in 2023.



VALGEIR SIGURÐSSON

COMPOSITION / SOUND DESIGN

Legendary Icelandic composer and producer Valgeir Sigurðsson has worked closely with fellow Icelandic Björk, an Oscar-nominated collaboration for Lars Von Trier's *Dancer In The Dark*.

Valgeir is the founder of Greenhouse Studios, Iceland's largest recording facility established in 1997, where, in addition to Björk, he has collaborated with artists such as Bonnie 'Prince' Billy, Feist, Damon Albarn, Camille, CocoRosie, Ben Frost, Sam Amidon, múm, Hilary Hahn and Hauschka, Brian Eno, Sigur Rós and many others as producer, sound engineer and arranger.

Valgeir has composed orchestral and chamber music, music for stage, dance and screen. He produced the music for Robert Wilson's *Edda* and has composed for contemporary dance productions by the Ballet National de Marseille / ICK Amsterdam and the Stephen Petronio Company.

He lives in Reykjavík, Iceland.

www.valgeir.net



NICOLAS BECKER

SOUND DESIGN

Winner of the Best Sound Award in 2021 for "Sound of Metal", Nicolas Becker is one of the most sought-after sound designers and composers on the international film scene. He approaches each film project as a prototype, proposing an original thought and creative approach in order to obtain a unique material.

He has collaborated with many filmmakers including Roman Polanski, David Cronenberg, Matthieu Kassovitz, Andrea Arnold and Danny Boyle. In 2013, he received his second Golden Reel Award for his work on Alfonso Cuarón's *Gravity*. He is currently working on Alejandro González Iñárritu's latest film.

He collaborated with Pierre-Alain Giraud and Valgeir Sigurdsson on *Solastalgia*, for which he co-wrote the music and sound design.



LAURENCE FONTAINE

SCENOGRAPHER

Laurence Fontaine designed the set for the play *Noire* and also collaborated on the immersive experience *Solastagia*. Trained as an architect, she has been a regular collaborator to the Centre Pompidou in Paris for the past 30 years (including exhibitions of Louise Bourgeois, Robert Rauschenberg, Mondrian De Stijl, Edvard Munch, Matisse, Roy Lichtenstein, Henri Cartier Bresson, Mona Hatoum, Paul Klee, Pierre Paulin, David Hockney, Bacon, etc.).

As an independent scenographer, she also collaborates with prestigious institutions, such as the French Institute for the French Pavilion of the Venice Architecture Biennale, the Centre Pompidou Metz for the exhibitions "Formes Simples" and "Le ciel comme atelier, Yves Klein and his contemporaries", the Musée des Arts Décoratifs with "L'esprit du Bauhaus", the Musée du Jeu de Paume, the Musée du Quai Branly, the Palais de Tokyo, the Musée National du Grand Palais, the Musée Picasso, and currently the Musée National de l'Histoire de l'Immigration.

She has also been chosen to create several inaugural exhibitions for museums: the opening exhibition of the Frac Centre in Orléans, the LaM - Musée d'Art Moderne in Villeneuve d'Ascq, the Fondation Louis Vuitton in Paris, and the Louvre Abu Dhabi.

She is currently collaborating with the Maison Hermès for the creation of the scenography of a cycle of exhibitions throughout the world.



PHILIPPE BERTHOMÉ

LIGHT DESIGNER

Trained at the TNS School, Philippe Berthomé has been creating lighting for theater and opera shows for 32 years. He generally collaborates with directors such as Stanislas Nordey, Jean François Sivadier, Eric Lacascade, Marie-Eve Signeyrole, Mélanie Laurent and Thomas Jolly. He has worked at the Opéra Bastille, the Palais Garnier, Covent Garden, the Palais des Papes, the Archbishop's Palace of Aix, the Théâtre National de Chaillot and the Odéon. He has designed the lighting for more than 150 shows.

He also lights more diversified projects such as the last concerts of Jane Birkin, the maritime festivals of Douarnenez, the Cathedral of Angers, the restaurant rooms of the "Maison Troigros", and the "Coquillage" of Hugo Roellinger.

Finally, following a residency at the "Villa Medici hors les murs" glass school in Murano, he blows and makes his own electric "light bulbs" which have been exhibited at the Montpellier Opera House, the Aix en Provence Festival, the Venice Biennale, the Strasbourg National Theatre and the St Louis Crystal Museum.



EMANUELA RIGHI

PRODUCER

After studying Literature at the University of Genoa, Emanuela Righi left Italy and moved to Paris to study Visual Anthropology and Documentary Film with Jean Rouch.

From 1999 to 2001 she worked for the documentary channel Planète, then from 2001 to 2008 she joined the post-production company TVS-TITRA FILMS where she coordinated post-production and dubbing of documentaries for France5, Arte, Planète...

In 2009, in collaboration with the Centre Pompidou and the Ducal Palace Foundation of the city of Genoa, she produced and organised the event "Vidéodanse 2009 hors les murs", a retrospective of dance films and a meeting with the dancer and choreographer Alain Buffard.

From 2010 she worked for various Parisian film production companies (Méroé films, Banshee films, Bachibouzouk, Slot machine...) as a production manager/administrator.

In 2016 she joined Providences first as an administrator, then to participate in the restructuring of the company and the development of various projects.



PATRICK MAO HUANG

PRODUCER

Patrick Mao HUANG studied Creative Film Producing in Columbia University Graduate Film School. He founded production/distribution/sales company Flash Forward Entertainment in 2002. Being praised for his distinguished eyes to spot new talents, HUANG's films were selected by renowned film festivals worldwide and released globally. HUANG specializes in international co-production between east and west. Huang is often invited to be the mentor in various international labs and project markets.

2021 MONEYBOYS – Cannes Un Certain Regard

2018 A FIRST FAREWELL - Berlinale Generation Kplus – Grand Prix of International Jury

2018 SUBURBAN BIRDS - Locarno Film Festival – Filmmakers of the present Competition

2018 AN IMPOSSIBLY SMALL OBJECT - IFFR – Big Screen Competition

2016 THE ROAD TO MANDALAY - Venice Film Festival - FEDEORA Award for Best Film

2005 A FISH WITH A SMILE - Berlinale Generation Kplus – Best Short Film Awards





NOVAYA
PRODUCTION COMPANY

Novaya is a company specialised in the creation of immersive artistic experiences using augmented reality. Our strength lies in the fact that we bring together artists, engineers and film producers, allowing us to ensure both the writing of projects, the visual creation of real and virtual worlds, as well as the manufacturing of all the innovative technologies necessary for their realisation (from computer development to electronic techniques and 3D printing).

Two partners, Pierre-Luc Denuit and Mathieu Denuit, one an engineer and the other a computer developer, have created all the technological tools of the company, making their workshops available to Novaya (allowing 3D printing, the manufacture of electronic circuits, the construction of specific technical tools, computer software, etc.).

Novaya is a young studio specialising in augmented reality, and Solastalgia was the first project technically realised by our team. It was created by some of the partners of Providences, in order to separate film production activities from those that require specific technical know-how. Our creations are aimed at public and private cultural institutions, such as museums, cultural centres, theatres or foundations.

In 2022 Novaya joined the start-up incubator 104factory. Novaya is part of the PXN and Cap Digital network.

novaya.io

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FLASH FORWARD ENTERTAINMENT
PRODUCTION COMPANY

An award-winning production/distribution/sales company based in Taipei Taiwan, founded by veteran producer Patrick Mao HUANG in 2002. Flash Forward Entertainment produces Taiwanese and international co-production films, and is also active in Beijing producing Mainland Chinese films. FFE is an official funding partner company with TAICCA (Taiwan Creative Content Agency), one of the very few eligible partners for TAICCA's international co-production funding .

Being praised for its diversity and distinguished eyes to spot new talents, FFE's films span from narrative feature, documentaries, animation, short to drama series, which were selected by renowned film festivals worldwide and released globally. FFE also specializes in structuring film finance combining soft money and private funds. Its recent production credits include MONEYBOYS (2021 Cannes Un Certain Regard), PIERCE, . Several co-productions with different partners from France, India, Bangladesh, Mainland China, and Czech Republic are in the advanced development stage and scheduled to go into production in 2022.

As to the sales side, the 2nd highest grossing Taiwanese film in 2020 YOUR NAME ENGRAVED HEREIN, was licensed to Netflix worldwide, while the Mainland Chinese film A FIRST FAREWELL has been sold to more than ten territories and screened in nearly a hundred film festivals worldwide.

<https://www.ffe.com.tw/international>

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