



CÉTO

IN>I>O

>>

ARTISTIC DOSSIER



CÉTO >>

>> IMMERSIVE THEATRE FOR YOUNG AUDIENCES STARTING 18 MONTHS OLD

>> PREMIERE NOV. 2019 - THÉÂTRE NOUVELLE GÉNÉRATION - CDN de Lyon

Original idea: Sumaya Al-Attia, Elsa Belenguier and Chloé Dumas

Script & voice: Sumaya Al-Attia

Performer: Elise Boileau

Set designers: Elsa Belenguier and Chloé Dumas

Video: Julien Dubuc

Lighting: Yan Godat

Sound designer & composer: François Morel

Outside peer opinion: Alexia Chandon-Piazza

Construction: César Chaussigand & Quentin Charnay

Set design intern: Alice Guillou

Management: Lise Déterne - L'Échelle

Booker: Laure Pelat

Produceur: INVIVO

Coproducers: Théâtre Nouvelle Génération - CDN de Lyon / Scène Nationale de Sète et Bassin de Thau / Théâtre Paris Villette

Partners: DRAC Auvergne-Rhône-Alpes / Région Auvergne-Rhône-Alpes / Spedidam / Ville de Vénissieux

Céto is the prizewinner of the call for proposals « La Couveuse #2 », a platform dedicated to promote innovative and contemporary stage forms for early-childhood audiences.

SYNOPSIS >>

The story places us on board a ship called Céto where a scientific expedition is on its way. Psari, a deep sea diver, prepares to dive in the ocean to explore. Throughout her exploration, she encounters unexpected marine creatures. Intrigued by her discoveries she touches one of them triggering her metamorphosis. This poetic journey of change leads us all the way into the ocean's mysterious and fascinating depths, in a world with no borders.

SETTING >>

Upon the audience's arrival into the space, the dive begins. Accompanied by light (or the absence of it), sound (or ambiance tracks) and the presence of the performer, the underwater world is gradually revealed.

Our story unfolds alternating between visual scenes and soundscapes. This setting is unveiled like a cinematic tracking shot. From the deep green seaweed forest and beyond the unknown abyssal plain, the deep-sea diver explores the ocean and its inhabitants, both real and imaginary on a mysterious, dream-like journey.

INTENTIONS >>

Introducing younger audiences to theatre is what motivated us at the very start of this project. Céto is a show conceived for children between the ages of 18 months and 4 years old, an age of curiosity, exploration and understanding of their surroundings. They develop their imagination making them eager to discover new worlds. INVIVO produces shows placing the audience's perception and immersion at the heart of its work in order to create unique stage forms at the front-lines of immersive art experiences, digital arts and theatre. Our work focuses on how the viewer's perceptions and sensations contribute to new stage-writing forms. In this light, we are developed an immersive show for young children revolving around the underwater world. Our audience is invited to follow their perceptions and grasp the marvellous yet worrying environment that is the ocean. We believe that this world, unexplored by young children, broadens the imagination and takes us on a visual and poetic journey immersed in 3-D soundscape. When we are underwater we perceive the world differently, our senses are heightened and we relearn to hear and feel new sensations.

Our space is designed to provide an all-encompassing soundscape and a strong visual environment. The audience is guided by the performer throughout a series of scenes. In total immersion, the audience dives into the all-encompassing sound, digital and visual environment following the diver's intriguing journey.

Throughout the 2018-2019 school year, we conducted different workshops in two childcare centres in the city of Vénissieux experimenting different set configurations in relation to Céto. It was essential for us to get to know our audience before we even started the creative process. Working for a very young audience requires meeting the audience and working closely with them. Hand in hand, we collaborated with both the supervisors and the toddlers to leanly develop a unique stage form in tune with the tools INVIVO usually works with.

The team consists of two plastic artists and set designers, a performer, a video designer, a lighting designer and sound designer/composer. During the creative process we merged stage-writing tools with music, light and video projection to devise our show, and create a unique concept.

IMMERSIVE DESIGN >>

Céto unfolds in an immersive bubble, a soft, luminous and enveloping space offering a series of scenes to watch and hear. Working on different stimuli (sound, video, touch, luminous objects and vibrations), the show engages all of our senses allowing the children to discover the depths of the ocean in a mysterious and fascinating way. With immersion at the heart of our approach, the all-encompassing set is designed to place the audience in the middle of the set on a soft-to-the-touch carpet surrounded by three transparent walls or partitions serving a double purpose; the transparency allows us to gradually unravel the series of landscapes and scenes while the backdrops are used for video projection.

The performer appears and disappears behind the partitions with light, sound and video effects punctuating the rhythm of the underwater journey in what looks like a tracking shot, in one continuous movement.

The lighting is designed as a guide for the viewer throughout the diver's journey and as a tool to define the space as the scenes unravel. Due to certain technical constraints and to enhance the strong visual environment we created the light, was imagined as an integral part of the set. The performer also interacts with the different scenic and graphic objects integrated in the set as underwater elements; luminous algae that reacts to light, luminescent jellyfish tentacles or a sparkling myriad of micro-organisms. We also wish to recreate the reflection of water on the surface as well as in the depths of the ocean, giving light a more dynamic and energetic role.

The video design is devised to be all-encompassing. It combines video projection on screens as well as through scenic objects. The content, inspired by the exploration of the depths of the ocean, is developed throughout the writing process in harmony with the general stage design. The video is designed to help immerse the viewer in the underwater journey and the video effects are incorporated into the set design depending on our needs.

Bringing theatre to very young children means we consider them, their parents and the professionals accompanying them as an integral part of the artistic culture, creating a meeting point between their imaginations. It means bringing the world of the arts into the early childhood sphere which brings in the world itself.

Babies at the theatre / Patrick Ben Soussan and Pascale Mignon





Psari is sitting behind the lighting prothole.

PSARI: They're here.
I would say about 40.
There are big ones and small ones.

VOICE: Psari?

PSARI: Yes

VOICE: Diving suit?

PSARI: Check.

VOICE: Air tank?

PSARI: Check.

VOICE: Oxygen level?

PSARI: Check. Umbilical is attached.

VOICE: Hot water?

PSARI: Good.

OK.

All's clear.

Ready to drop off the bell.

Let's go.

See you in six hours.





CALENDAR >>

2019-2020

TNG-CDN de Lyon, dans le cadre du Festival Micromondes / Théâtre-Paris-Villette, dans le cadre de la Biennale Nemo / L'autre Rive, Centre culturel l'Odyssee à Eybens / Biennale Experimenta

2020-2021

La Périscope, Nîmes / La Faïencerie, Creil / Festival Composites, Théâtres de Compiègne / Le Préau, CDN de Vire / NOOB Festival, Théâtre de l'Eclat, Pont-Audemer

2023-2024

Le Cubes Garges / Théâtre Ducourneau - Agen / Espace d'Albret - Nérac / Théâtre de Chatillon / Les Gémeaux - scène nationale de Sceaux

PREVIEW >>

[>> TEASER](#)

TECHNICAL REQUIREMENTS >>

Required minimum space : 8 m x 9 m

Stage and space area combined (no stalls)

Black box required

Minimum grid height over stage space : 3 m

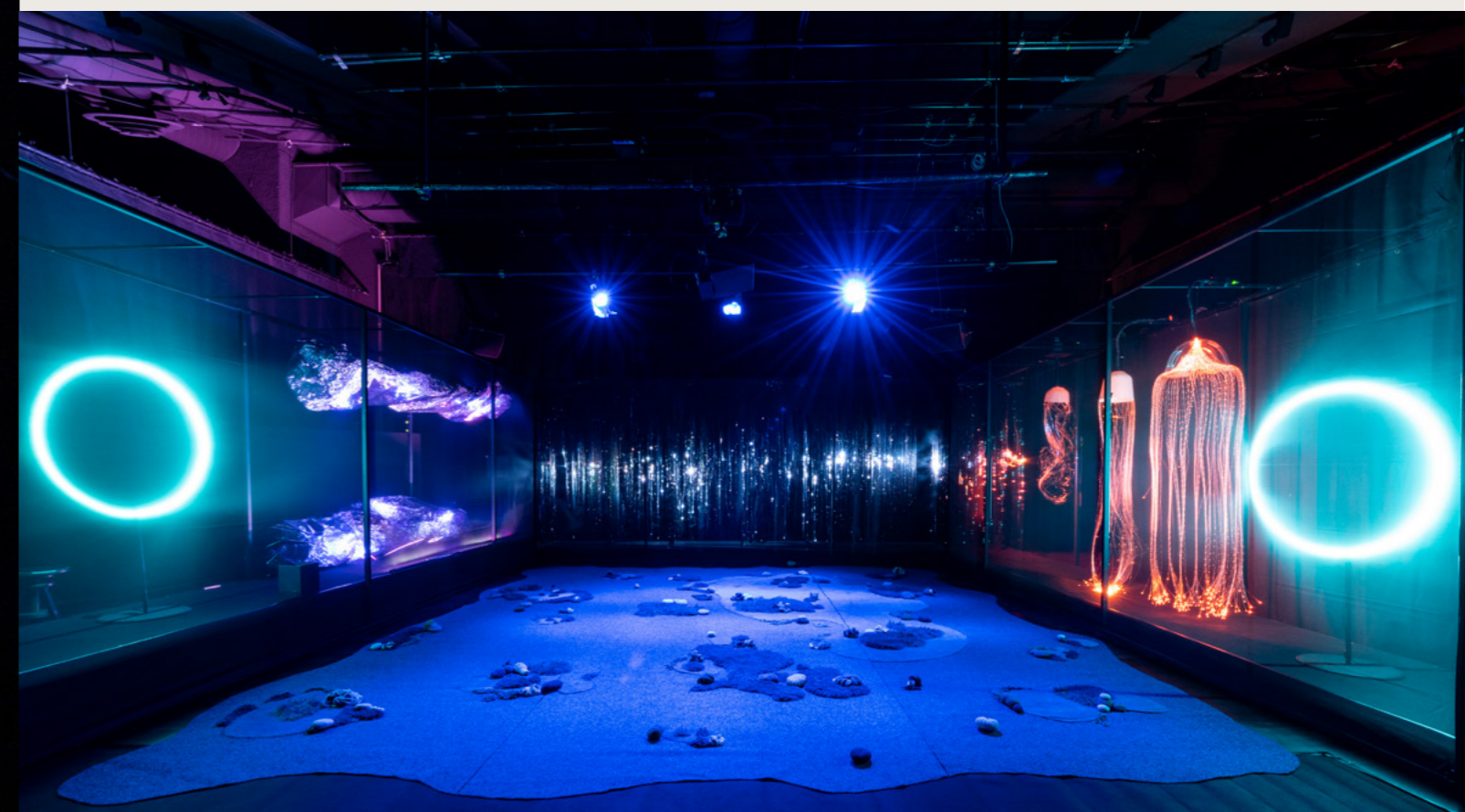
To ensure that the show runs smoothly, complete darkness is preferable. If this is not doable, please make sure to inform us in order to put into place alternative measures

Target audience : toddlers starting 18 months old

Capacity : 40 spectators

Number of performances: 1-3 performances per day with a minimum of 45 minute intervals between the shows

Running time: 30 minutes





INVIVO >>

INVIVO was founded in 2011 as a collective of artists originally composed of six members: Alexia Chandon-Piazza, Julien Dubuc, Grégoire Durrande, Pierre-Yves Poudou and Samuel Sérandour (authors, lighting designers, sound designers, set designers and videographers...). It currently gathers several artists who come together through their vision and stage experiences to create unique stage forms on the frontlines of immersive arts, digital arts and theatre arts. INVIVO's work is structured on the audience's perception and immersion and focuses on how the viewer's perceptions and sensations contribute to new stage-writing forms. On each project INVIVO develops its own writing authenticity, its will to question the spectators' role and perceptions and the use of digital technologies both as tools and as subject matter.

Collectively, INVIVO created and wrote three productions. In 2014, *Sometimes I Dream That I See*, a show for 10 spectators with headphones addressing our relationship to images and screens. In 2015, *Blackout*, an experience for one spectator with a smartphone and headphones in a megalopolis where energy and digital streams are cut off. In 2018, they created *24/7*, a play immersing the audience into a dystopian narrative where a start-up seeks to increase our productivity by reducing our sleeping time. The show is in part with virtual reality gear and for a total of 40 spectators.

In 2019, at the instigation of Sumaya Al-Attia, Elsa Belenguier and Chloé Dumas, INVIVO created for the first time a show for young audiences called *Céto*, a contemplative and dreamlike underwater journey for toddlers starting 18 months old.

In 2020 Julien Dubuc created *Tesseract (0.00/0.00)*, a sound and visual experience in the form of a monolithic installation inspired by Merleau-Ponty's work and science fiction. In 2021, he created INVIVO's newest production *The Blind*, a virtual reality play for twelve spectators based on Maurice Maeterlinck's original play (*Future is sensible price in GIFF 2022*). In line with this last production, Julien is currently adapting and staging three plays by Maurice Maeterlinck in one hybrid and pro- tean show called *The End Of The Present (SVSN price 2023 - Avignon)*. INVIVO pursues its vision of hybrid theatre at the cross paths of digital arts and theatre arts.

In 2021 INVIVO – Julien Dubuc was named an associate artist at Gêmeaux – scène nationale de Sceaux, directed by Séverine Bouisset. In 2023 they was named an associate artist at Ducourneau Theater - Agen, directed by Stéphanie Walt. INVIVO is actually based at Agen (Nouvelle-Aquitaine).

[>> WEBSITE](#)

PSARI: Umbilical is attached.
VOICE: Hot water?
PSARI: Good.



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