

# LA TISSEUSE D'HISTOIRES

**The Story Weaver (EN version)**





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# A FAMILY-FRIENDLY PARTICIPATORY WORK AT THE CROSSROADS OF LIVE PERFORMANCE AND VIRTUAL REALITY.



The Story Weaver is a work by the Hypnoscope collective, blending live performance, participatory performance, and collaborative filmmaking. The project offers participants the opportunity to write, direct, or narrate a story together. The work is crafted uniquely for each location, reflecting its character and that of its audiences, placing the stories of the inhabitants and local heritage at the heart of its narrative.

The setup involves a virtual reality headset, a tablet (provided by the production), and a piano. It can accommodate up to 70 people per hour within a timeframe to be determined with the host venue.

While the headset is recommended for ages 12 and up, the work is accessible to children as young as 5 and is suitable for all audiences.



# THE ARTISTS

The **Story Weaver** is a project led by the artist-researchers in digital and visual arts from the **HYPNOSCOPE** collective.

## Loup Vuarnesson

Interaction design researcher, artist, and developer

Loup specializes in designing digital interfaces and creating interactive and immersive experiences. His artistic work focuses on new forms of storytelling, aiming to uncover the creative and narrative potential of spatialized mediations. After completing a PhD on intuitive and improvised movement in immersion at EnsadLab in Paris, Loup now works at LNCO in Geneva, a neuroscience laboratory where he studies the mechanisms of consciousness through meditation and virtual reality.

## Lia Mchedlishvili

Illustrator and animation set designer

Lia arrived in France from Kyiv, Ukraine in 2012 to study animation. Today, she works on feature films, animated series, illustrations, and short films. She has notably designed backgrounds for *The Famous Invasion of the Bears in Sicily* by Lorenzo Mattotti, *The Boy, the Mole, the Fox and the Horse* by Peter Baynton and Charlie Mackesy, *Anzu*, the *Ghost Cat* by Yoko Kuno and Nobuhiro Yamashita, and has worked on the set design for *Blind Willow, Sleeping Woman* by Pierre Földes.

## Rémi Sagot-Duvaouroux

Editor, virtual reality experience designer, and researcher.

Rémi has primarily worked on animated feature films and documentaries such as *The Red Turtle* by Michael Dudok de Wit and *The Damned of the Commune* directed by Raphaël Meyssan. He is also a PhD candidate in the Spatial Media group at EnsadLab, part of the École Nationale Supérieure des Arts Décoratifs in Paris, under the SACRe program at Université PSL. His research, which is based on the creation of artistic and experimental setups, explores the concept of montage as a narrative, discursive, and poetic vector in immersive digital experiences. He teaches VR at the École des Arts Décoratifs, ENSTA Paris, and Université Sorbonne Nouvelle Paris 3

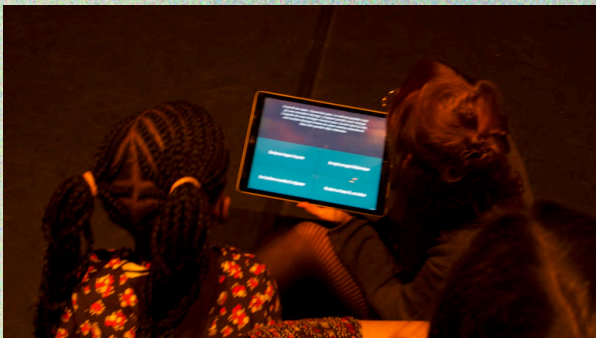




# THE ARTWORK

The work is divided into multiple segments, each lasting between 5 and 10 minutes, during which the imagined stories can be explored. The artists, now acting as mediators, present the various roles available to the audience:

- The **first role** is that of the **conductor**. They compose and select the developments of the narrative thread using a tablet that displays different fragments of possible stories. The conductor decides which narrative branch to follow. With a simple click, they influence the course of the story and also determine the pace at which it unfolds.



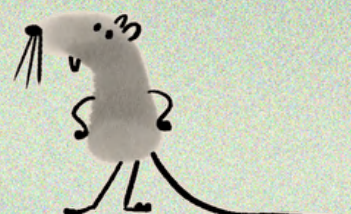
- The **second role** is that of the **puppeteer**. Equipped with a virtual reality headset and controllers, their task is to stage the story using a dynamic virtual puppet theater. In this interactive virtual environment, characters and objects can be manipulated and animated within a three-dimensional set. This animation is projected onto a large screen, allowing the entire audience to view the story brought to life with movement and color.

The immerser is constantly listening to the chosen text and must react to it accordingly.

- The **third role** is that of the **narrator**. Their mission is to read the text of the story as it is revealed to the audience. They can choose to simply read the displayed text or adapt it to the performance of the puppeteer, aligning with their way of animating the characters and objects in the story.

Another essential component of the setup is the musician. An expert in musical improvisation, they create the music and sound effects for the stories in real-time, providing a dramaturgical thread that allows participants to unleash their creative spirit.

The core of this experience is to bring several participants together to collaboratively improvise the creation of a story through these various roles. The setup requires listening and collaboration, ensuring that each new combination results in a unique performance.







Although the narrative threads are already written, the key moments of this presentation ultimately emerge when participants decide to make the framework their own, or even slightly deviate from it. The narrator can enhance the text with their own ideas, and the puppeteer can introduce unexpected objects or make them react as they see fit.

This experience invites participants to try out each role multiple times, or to remain in the audience and enjoy being surprised by the new ideas brought forth by others. At the intersection of cinema, digital art, and virtual reality, The Story Weaver is primarily a setup offering a novel dialogue between performative art and digital mediations. It explores our relationship with digital spaces and the stage, providing new ways to engage participants of all ages and backgrounds in collaborative storytelling.





# CULTURAL ACTION AND TERRITORIAL ENGAGEMENT

The work can be offered to audiences on a one-time basis or integrated into a cultural action framework as part of a co-creation process.

The piece can be tailored to fit the narratives of the participants and the specific heritage and architectural features of the host location. To adapt the work, the artists **visit the sites and are eager to meet with local associations and stakeholders.** Local heritage, including architectural, historical, social, material, and immaterial aspects, is then incorporated into the stories and illustrations to best reflect the characteristics of the area and help audiences see themselves in the work.

For example, the work created in Drancy aimed to highlight the city's cinematic history. Thus, the settings, characters, and stories reflected this focus, as well as the architecture of recognizable city landmarks like the Château de la Doucette.

The work can also move away from specific themes at the request of the host institution.

We also offer introductory workshops in digital arts that can be tailored to different audience levels (young beginners, knowledgeable amateurs, or digital art students), with the results potentially contributing to the creation of the work. The entire collective has significant experience in teaching.





# EXCERPTS



<https://hypnoscope.fr/>

"Excerpts from the presentation on December 3rd and 4th, 2022, at the Centre Culturel du Parc de Drancy."

"The work can accommodate over 400 people per day. The audience can arrive at their own pace and stay for as long as they wish. People of all ages can participate and co-create the work simultaneously, with participants quickly connecting with each other.

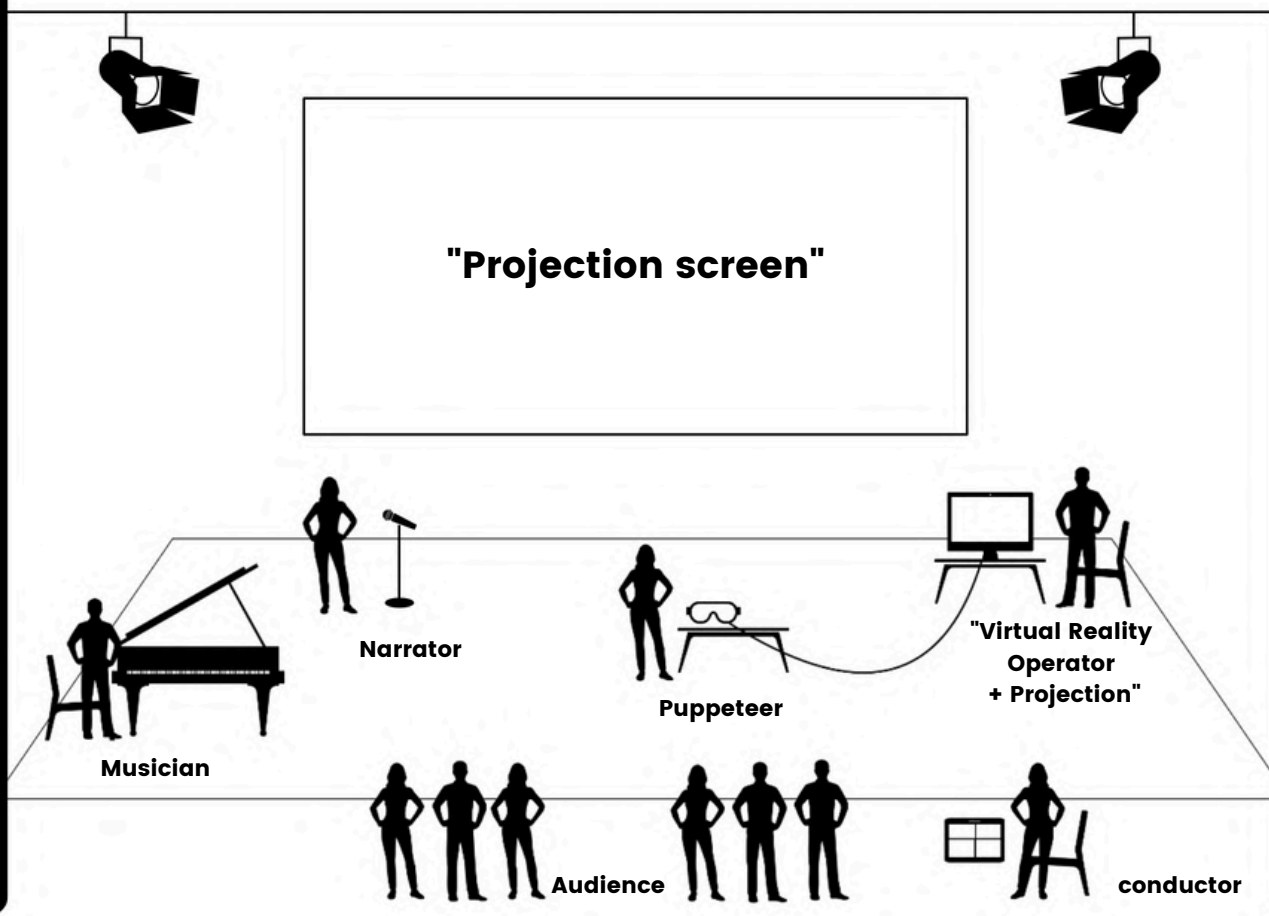
*"It's an opportunity for children to see each other, get to know one another, participate, overcome stress, and avoid isolation!"* — Loundja with her son Enzo.

*'It enriches culturally, it opens the eyes to the virtual... it reminds me of when I was a kid, with interactive books; it was great!'* — Ameer."





# TECHNICAL SHEET



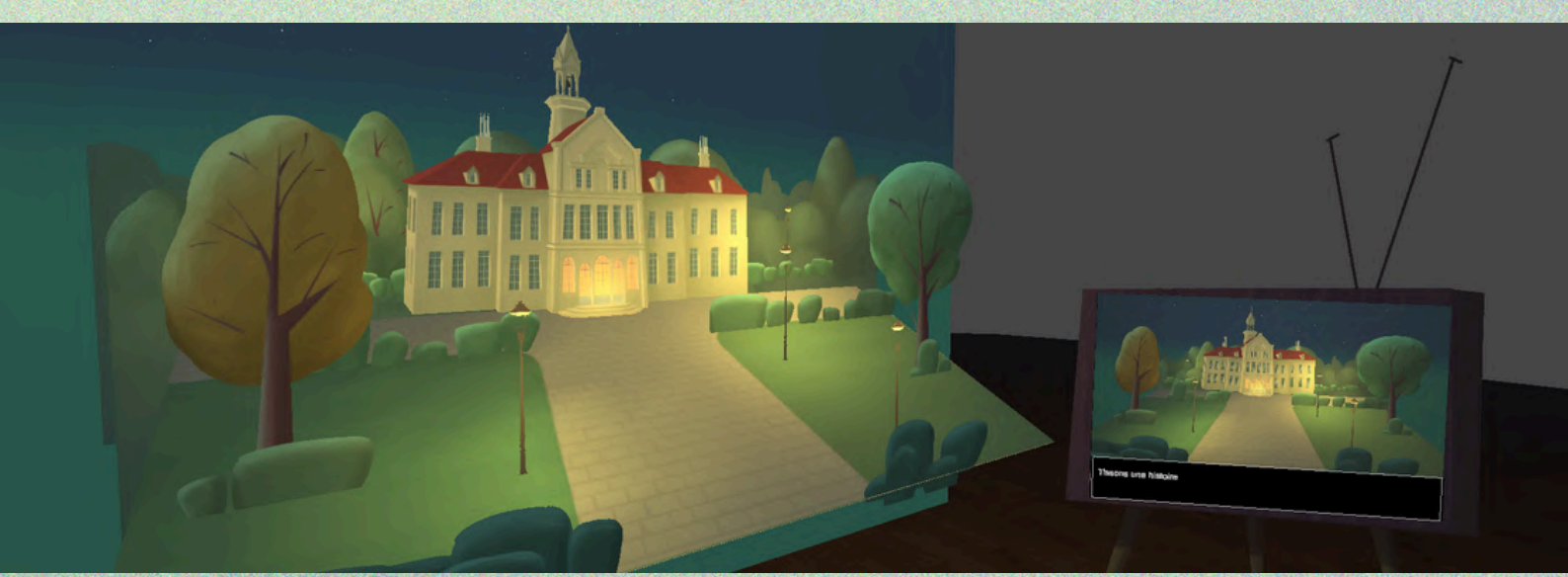
The work is staged on a performance space, ideally a theater stage but adaptable to other spaces. It requires several technical elements:

- A cinema-type projection screen + HDMI-connected video projector
- A Wi-Fi router to enable communication between the tablet and the computer
- A wireless microphone for the narrator
- Microphones for the musician's instruments
- A sound system and monitors around the stage
- Stage lighting for each role as well as side lighting on the edges of the stage

The audience is situated on stage, around the performance area, and can freely move on and off the stage throughout the day.

The minimum required space is 8x6 meters, and the entire setup can be assembled in half a day with the help of a stage technician.







# CONTACT

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