



# L'ÉGUME DES JOURS

## LE SPECTACLE



Inspiré par le célèbre roman de Boris Vian  
Adaptation et mise en scène Julie Desmet Weaver



Avec Axel Beaumont  
et à l'écran Lou de Laâge, Jonathan Genet,  
Damien Bourletsis et Jenna Thiam

Conception visuel Alain Lagarde  
Création lumière Sébastien Naar  
Shader artist Léon Denise  
Effet spéciaux Patrick Garbit  
Directeur technique Fouad Souaker



THÉÂTRE DE GASCogne  
Sud des Hauts de France

INSTITUT FRANÇAIS



PALOMA PRODUCTIONS

CENT QUATRE #104 PARIS



BRANDONGE pole MEDIA

COMMUNE IMAGE  
Fabrique de Cinéma



# L'ÉGUME DES JOURS

BASED ON THE NOVEL BY BORIS VIAN

Duration 1h10

Adaptation, direction | **Julie Desmet Weaver**

Visual design | **Alain Lagarde**

Photography and lighting design | **Sébastien Naar**

Shader artist | **Léon Denise**

Special effects | **Patrick Garbit ( BK studio )**

Technical director | **Fouad Souaker**

Video director | **Justin Artigues, Antoine Meissonnier**

Actors

On stage :

Colin | **Axel Beaumont**

On screen :

Chloé | **Lou de Laâge**

Chick | **Jonathan Genet**

Alise | **Jenna Thiam**

Nicolas | **Damien Bourletsis**

And the mouse | **Wayne**

Production | **UNDERGROUND Sugar, Les Films du Marigot**

Support | **Cohérie Boris Vian, Adami, Région Ile de France**

Résidence | **Le Cube, Le Centquatre\_Paris, Théâtre de Mont de Marsan**





**A digital theatrical performance for an actor on stage evolving in an interactive device and through twenty visual and sound tableaux inspired by the jazz novel by Boris Vian**

TEASER VIDEO

<https://youtu.be/yJLT00qvEZc>

**Adami**  
la force des artistes



**INSTITUT FRANÇAIS**



# PRÉSENTATION / UNDERGROUND SUGAR

## DIRECTION JULIE DESMET WEAVER ET AXEL BEAUMONT

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In the 21st century, the theatre, and more precisely, the performing arts are being transformed... The encounter between new technologies and artistic methodologies allows for the emergence of new writing, new scores of play on stage to push the spectator's experience even further.

The intention of the artists and developers, invested in the Underground Sugar Company, is to affirm this creative desire: to dive into digital imaginations!

We want to invent new narrative and poetic lines, and tell stories that question the world of today and tomorrow. We want to be able to reach out to new audiences and create new spaces of expression and encounter.

It is at the crossroads of literature, the performing arts, cinema and innovation that we explore creation as a space for sensitive experimentation.

Through the imagination and through new designs of experiences, the Underground Sugar Company comes to meet you.

July 2017 - **IN CONTACT WITH PHEDRE**

(Dance Theatre Video), supported by the **Centre National de la danse de Pantin** and **ADAMI** with the star dancer of the **Paris Opera** Jean Guizerix

February 2019 - **ECUME DES JOURS** (performance)

(Live art / Digital art supported by **ADAMI**, **SACD Ecriture mutli-écrans Prize**, **Special Prize of the Jury International Festival of Baïa Mare - French Institute** and the **IDF Region**

March 2021 - **ECUME DES JOURS XR** (Experience)

(Experience XR) supported by **Europe Horizon 2020 Research Innovation S.T.ARTS** the **Centre Pompidou** and **Ircam**, by the **Centre National du Cinéma** - Digital Experience

Sept. 2021/2024 - Residence at the cultural campus of La Marge / Lieusaint / Grand Paris Sud / Partnership with the **Scène Nationale de Sénart** and the **Théâtre National de Chaillot** around the interactive show **ENTREZ DANS LA DANSE**

Nov 2022 - **E.MOTION, l'extraordinaire métamorphose** (show for the general public) supported by the **Département 77**, the **Ministry of culture**, **Centre National du Cinéma** and the city

# UNDERGROUND SUGAR









# NOTES OF INTENT – JULIE DESMET WEAVER

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**L'écume des jours is one of the treasures of our written heritage, this literary work is anchored in our collective contemporary memories.**

When it came to creating an interactive project, I immediately thought of Boris Vian. On the one hand, because it was important for me to use a modern text known to the general public, a symbol of a contemporary collective memory, and on the other hand, because Boris Vian's surrealist universe allows the characters and the audience to be placed in a context where space and time are malleable, changeable and modulable.

I kept from the novel the crystallised feeling of a carefree youth who ends up taking a beating. A dramatic comedy where, in the end, you don't know whether to laugh or cry, the image of the broken destiny of Colin and Chloé separated by illness, the memory of funny, ingenious inventions that you would absolutely love to try. I had in mind a world of sparkling jazz sounds, then gradually altered and slowed down, the strong idea of a space increasingly shrunken by the worries that pile up, and the golden lights stopped by the invading swamp vegetation. This novel had made a deep impression on my mind and the visual and sonic worlds had registered in me like sensory imprints.

By adapting this work for the stage and for a virtual reality device, I wish to offer the audience two contemporary and innovative interpretations of this literary work and invite them to (re)experience the sensations, emotions, sounds, roughness and colours of this text.

Based on one of the last sentences of the novel: "**Colin lived backwards, he smiled sometimes, he remembered everything**" and on a poetic postulate which consists in saying that **it is our emotions which upset our reality, more than the laws of physics**, I built my narration like a monologue marked by memories and emotional states. Thus, this adaptation proposes a journey through the novel in twenty interactive tableaux, in which the actor-performer of Colin becomes the motor of everything that is triggered on the stage and modifies his environment in real time.



"What does it mean to represent the work of Boris Vian 100 years after his birth?" It is with these thoughts in mind that I wanted to imagine a writing that is not literal but living and organic. I wish to plunge the audience into a virtual and sonic reverie, inviting them to enter a modern, immersive and interactive universe, so that they can have a physical and sensory experience of Boris Vian's literary work.

Since 2018, my artistic approach has been to explore writing involving digital language in order to propose new experiences to the spectator and to initiate encounters around visual, sound and interactive stories. My intention is to imagine transversal and multidisciplinary artistic forms

Julie Desmet Weaver.



## THE STORY

06

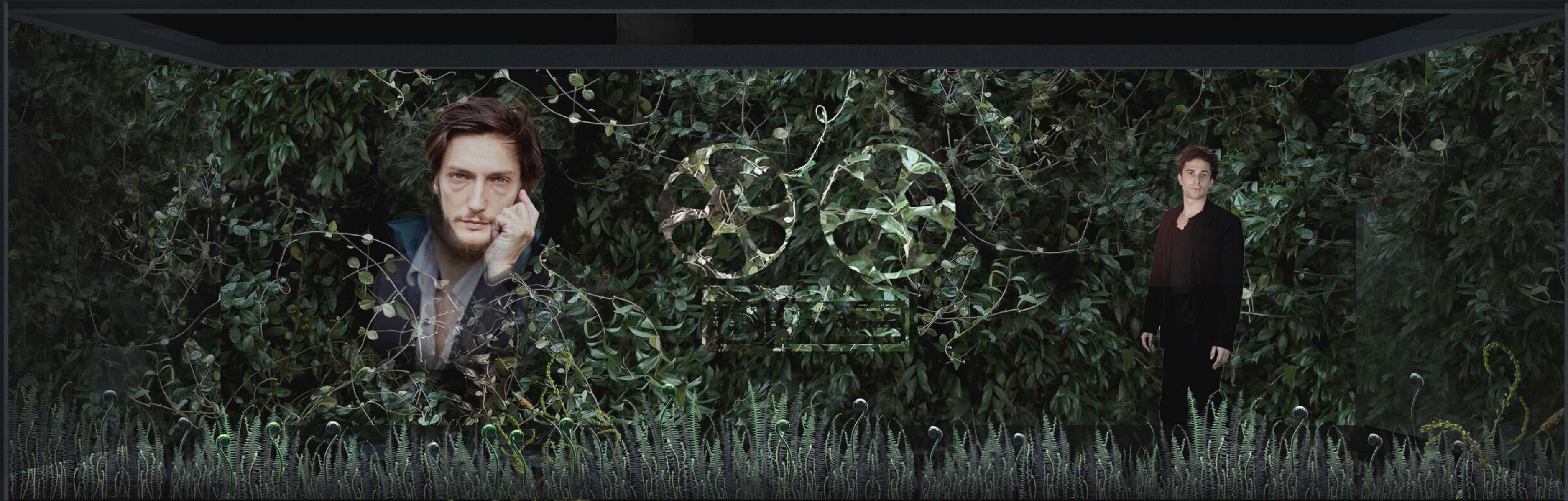
**Colin is a wealthy young man who loves jazz and love and hates violence and work. Inflated with love, he lives in a world he imagines, in which his strong emotions upset the laws of physics.**

**A thousand omens accumulate and lead Colin to Chloé. He finds true love. But Chloe falls ill. Soon, the windows refuse to let the light through, Colin's radiant universe becomes gloomy, time accelerates, his actions are rushed, his increasingly violent failures are less and less reversible, his space shrinks, becomes uninhabitable, the room takes on the appearance of an oozing, swampy sphere... A long decline begins and the spectator watches helplessly as an entire world sinks.**

This interpretation of Boris Vian's famous jazz novel features an actor who evolves through twenty visual, sound and digital tableaux. An imaginative fantasy where the perceptions, the intuition of the individual, his sagacity to identify the anomaly, to analyse it and to interpret it in the light of his own history are essential... The scenography is imagined as an interactive stage.

The challenge is to bring the character's subjective vision to life on stage and to show the alteration of his universe by his emotions. It is perhaps less a question, here, of an exhaustive adaptation of the novel, but rather of an anchor point for a piece of writing centred on the transformation of the world in real time through the eyes of Colin, crossed by his desires, his doubts, his fears, his history...







# L'ÉCUME DES JOURS, RÊVERIE VIRTUELLE / CONCEPT

The literary and technological aspects of this show reinvent this constantly changing text. This interpretation proposes a contemporary and innovative reading of Boris Vian's work. Like a memory that brings together elements of the period (jazz, art deco, etc.) and modernity (electronic music, digital aesthetics, etc.)

**The strength of this project is its literary and poetic narration, revisited in a modern sound and visual universe.**

Through its 'pataphysical' dimension, L'écume des jours presents an absurd universe mixing reality and fiction: a modern tale in which Man constructs himself. This surreal universe allows the performer and the audience to be placed in a context where space and time are malleable, changeable and modifiable...

In this distorted space-time, Colin, the main character, is at the heart of the reflection. The novel becomes an anchor point to imagine a poetic and interactive writing focused on the transformation of the world in real time. The performer is the driving force behind everything that happens on stage. It is from this confrontation between the body of flesh and the set/digital body that the idea of interaction with regard to a narrative has developed.

The text, respected to the letter, is put into images through twenty visual tableaux inspired by L'Écume des jours. The ambition is to create a poetic narrative thread, through which the worlds and characters appear as memories.

At the centre of the stage, a suspended parallelepiped. In this space of reverie, with its surreal but concrete physics, Colin invokes characters and places according to his memories.

Presenting Colin, alone on stage, allows him to experiment with the subjectivity of man over reality, and to illustrate (through the alteration of his environment by his emotions) the inner life of the character.





"COLIN VIVAIT EN ARRIÈRE, IL SOURIAIT QUELQUEFOIS,  
IL SE RAPPELAIT TOUT..." BORIS VIAN

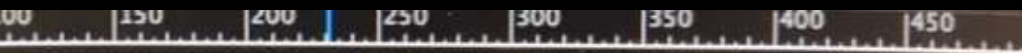


**THE ARTISTIC CONCEPT** is to make Colin's subjective vision exist, and to show the alteration of his world by his emotions.

**THE POETICAL POSTULATION** is that it is our emotions that shake up our reality, more than the laws of physics.







**It is by questioning our bodily and sensory memories, and the impact that our emotions and memories can have on our reality, that we have elaborated, in collaboration with developers and a shader artist, the digital score of the actor.**

The actor plays in the centre of a stage space - a sort of suspended parallelepiped. He is surrounded by screens and transparent surfaces, and moves on a black mirror floor. The images ricochet around him.

The interactive challenge consists in allowing the performer to freely take hold of the technological device used on the stage to interact physically and in real time with his virtual environment and with the characters represented in the image.

The positions of his body in space, the speed of his movements, the amplitude and power of each gesture are captured and trigger changes in his environment. The performer in full consciousness is able to alter and transform (in real time) the whole immersive universe projected around him and to offer the audience an exponential visual and sound extension, that is to say an amplified experience of his performance and of the show.

### **Emotion, an impalpable alchemy...**

The digital bias consists in proposing abstract representations of the character's states of mind, effervescence, boiling, ice, steam...)

these emotions via the different states of water (reflection, effervescence, boiling, ice, steam...)

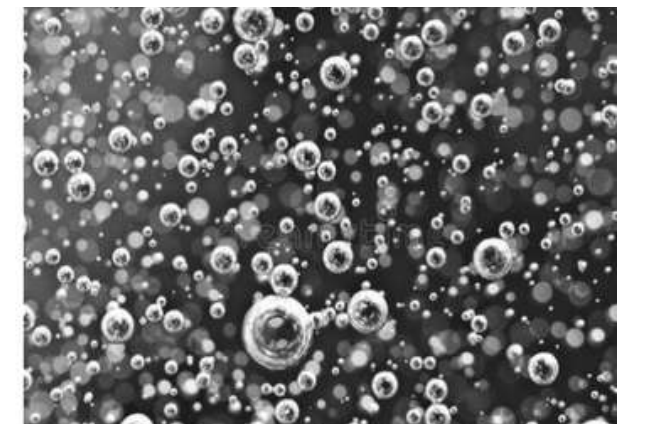
From the macroscopic images of the different states of water (but in black and white) were imagined different visual effects called shaders. Shaders are lines of code that modify the pixels in the image.

These visual effects modify and transform the narrative images by playing, for example, on the absorption and diffusion of light, on the texture of the image, on the shading, or on the sound.

WATER AND REFLECTIONS = JOY



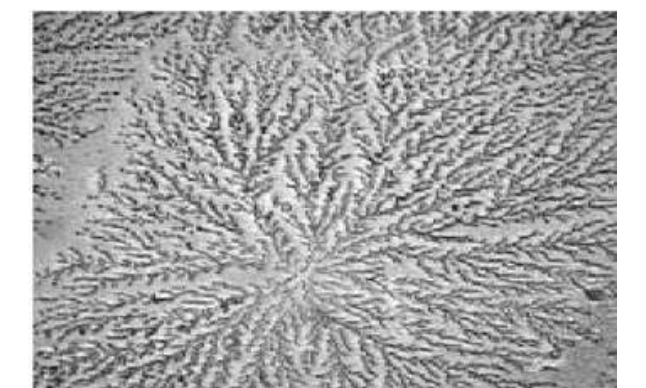
EFFERVESCENTE WATER = DESIRE



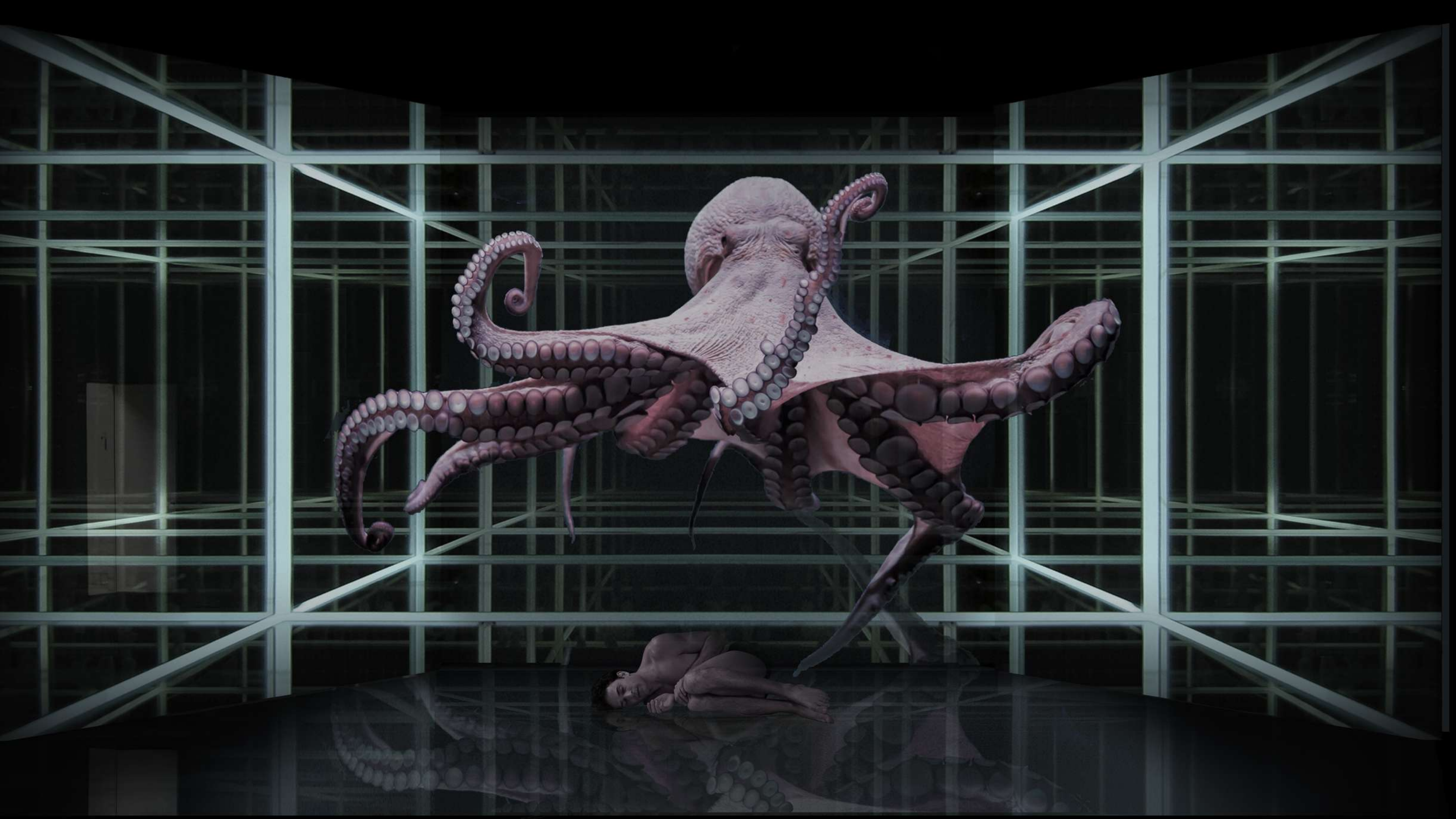
WATER TROUBLE = FEAR



FROZEN WATER = IMPUISSANCE









# TECHNICAL SHEET AND RECEPTION CONDITIONS

## TEAM (4 people)

Number of artists: 1 actor + 1 director

Technical team: 1 general manager / lighting + 1 video / sound manager

## STAGE

minimum opening: 10m

minimum depth: 10m

minimum height: 6m

matte black parquet or matte black dance floor

## SCENOGRAPHY/STRUCTURE (provided by the company)

1 cyclorama for rear projection 8m x 5m

1 tulle for front projection 8m x 5m

2 mirrors 3m x 3m

1 reflective floor covering 7.50 x 3m

1 parallelepiped structure 7.50 x 2.7m x 3m

Several possible configurations depending on the stage space

## LIGHTING

ETC Congo desk / 56 circuits 2kW + graduated room

40 PC 1kW / 20 cut-outs 614SX / 5 cut-outs 613SX

## SOUND

one digital console

2 mono DIs or 1 stereo DI

1 mini-jack cable to 2 unbalanced jacks

1 beige DPA 4066 OL headset microphone

a diffusion system adapted to the room

1 X15 type monitor in the centre behind the cyclo, on the floor or suspended depending on the position of the VP

## PROVIDED BY THE ORGANISER :

2 video projectors type PT-RZ970LBE 10 000 lm minimum

1 ET-DLE080 lens (0.8 - 1.0:1) for distant VP with at least 6m of distance behind cyclo / image base 7,50m

If not enough distance, 1 ET-DLE020 or ET-DLE030 lens

1 standard lens (1.8 - 2.4:1) for DLP Mono (depending on the projection distance from the room to the screen)

2 KRAMER CAT6A T-Base HD reels 70 m (depending on distance to VP cyclo)

2 Kramer TP-582 HDBaseT transmitters

## MEDIA

We offer mediation for schools

## FINANCIAL CONDITIONS

Transfer price: 4,500 euros excluding VAT for one performance

Decreasing transfer price from the second performance onwards

## The transfer contract does not include

- The remuneration of the 2 stage managers of the venue for setting up, during the performance and dismantling (2 x 1 day)
- Transport of the set and the technical and artistic team
- Accommodation and meals for the entire technical and artistic team
- The 2 video projectors + optics + video cables necessary for the performances (above)





# UNDERGROUND SUGAR

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SIRET : 451 462 170 00031  
LICENCE CAT 2 2020\_012109/17 FEV 2021

**les  
inRockuptibles**

"L'Écume des Jours": a synesthetic dive into Boris Vian's jazz novel. Through twenty tableaux, this show takes us on a journey to the heart of the novel, through a poetry involving all the senses. An innovative surrealist experience.  
**Nadège Delépine \_ posted at 13 juillet 2021**

## **ff article de Emmanuelle Saulnier-Cassia Un fauteuil pour l'orchestre**

The sound accompaniment is incredibly orchestrated, consisting of both creations in total harmony with certain visual digital abstractions, Duke Ellington standards and jazz pieces played on the trumpet by the actor, a favourite instrument played by Vian himself. An almost sensory journey.**Juil 07, 2021 | ff article by Emmanuelle Saulnier-Cassia**

**le chlo** du mardi  
Les Petites Affiches de Vaucluse depuis 1839

Literature, live art, cinema and innovation, the bridges come to life, it's extraordinary! **14 juil 2021, Linda Mansouri**