

# LE BAL de PARIS

*An immersive live show in virtual reality*

## BLANCA LI



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# LE BAL de PARIS

*Discover virtual reality through dance and music in a fun collective experience.*

Blanca Li 's Le Bal de Paris is an immersive experience in virtual reality, incorporating dance and music, in which the audience will be free to move, guided by the dancers.

Each member of the audience will be invited not only to watch but also to perform. They will have the opportunity to participate and dance along as the story unfolds, interacting with both real and virtual dancers.

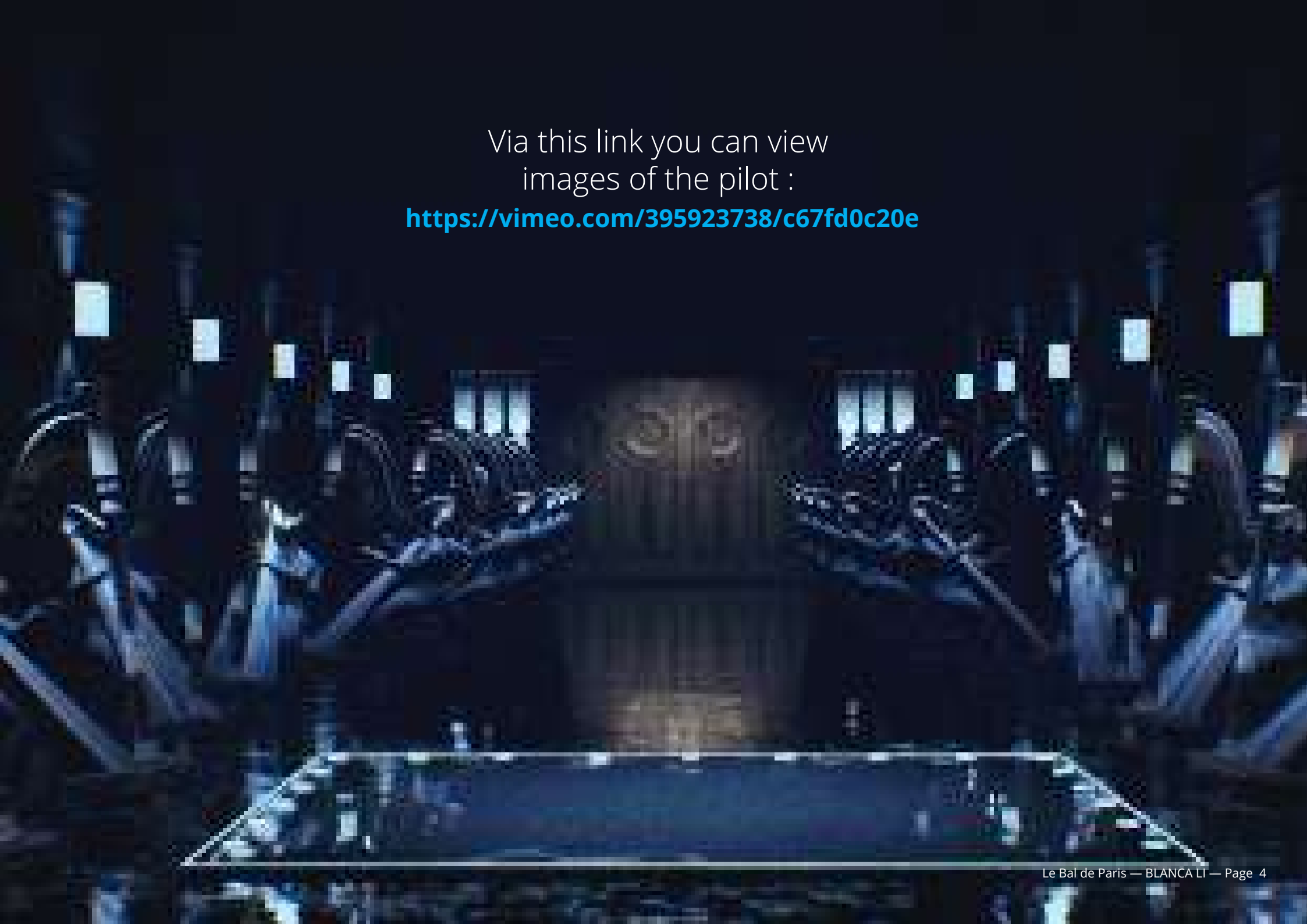


BLANCA LI



Via this link you can view  
images of the pilot :

<https://vimeo.com/395923738/c67fd0c20e>





*An hour-and-a-half long experience*  
INCLUDING THIRTY-FIVE MINUTES IN VIRTUAL REALITY

A choreographer and artist of numerous talents, Blanca Li has always been passionate about new technologies and all the possibilities they can offer. For her new creation, she invites you to the greatest Bal de Paris.

The entire production will be based on various party scenes in which participants will dance through the action. The whole experience will run for about an hour and a half, with thirty-five minutes spent in virtual reality. This technology will allow each member of the audience to fully immerse themselves with a VR headset in an artificial, digitally created world.

Le Bal de Paris will thus be an immersive experience designed to stretch the limits of both real and virtual worlds through dance and music. Immersion into the virtual environment will be carried out progressively, thanks to a ball in real life to be performed together with the experience. A combination of elements designed to create a festive spirit — set designs as well as ballroom dancing lessons will prepare the participants to step in and out of the VR experience, allowing for a smooth transition.

The audience will follow a love story through different settings in the virtual world: a ballroom, a garden and a very exclusive night spot. Participants will become the guests in the three main ball scenes. Each and every one of them will choose different avatars, becoming a unique character. Performers will lead guests their way around the space, so that they do not miss anything from the plot. A series of dancing scenes will get audience members to join the dancers to perform a waltz or a cancan. Everybody will be free to dance and experience the party as they wish, while also interacting with whomever they like in a collective experience.





## SYNOPSIS

The story begins with a great Ball offered in Paris by the rich banker Richard de la Rivière in honor of his daughter Adèle, coming home to Paris after several years travelling around the world. Among her family and friends invited to the Ball, Adèle's father introduces her to James Markus, an attractive young businessman.

Suddenly, Adèle recognizes Pierre among the guests : Adèle and Pierre were lovers in the past and their story has left them with bitter memories, Pierre having broken off all contact after Adèle's departure. After a few feuds, they swear that their story is definitely over, Pierre congratulates Adèle for her coming back to Paris and a bright future. Adèle starts to dance with James and then with Pierre, reigniting the sparks that were still alive deep under the ashes of the past.

Adèle invites guests to continue celebrating with her at a garden party at the family's country house. On their way, she sings about the memories of the past and the sufferings of lost love. During the garden party, Pierre also revives his memories; in the confusion of their feelings they provoke and fight each other. We can understand that they have never stopped loving each other and that it is only their pride that prevents them from admitting it.

Upset, Pierre decides to leave the party and go to Mimi's, an exclusive Parisian night spot to finish the night. Everybody wants to join him, together with the guests.

At the night venue, James declares his love for Adèle, who explains in return why she cannot fall in love with him, her heart being broken by someone else. Pierre joins the conversation to ask her why. James leaves the place.

Pierre and Adèle finally admit their love and the party ends in a great cancan finale with all the guests.



## INTERACTIVE SET UP AND TARGET AUDIENCES

Le Bal de Paris is an immersive, participative and interactive project based on virtual reality technology, in a fully animated environment. Blanca Li has committed herself to bringing this technology to create an ambitious artistic project and to offer the viewer a ground breaking experience. She wants to suppress the distance between artists and spectators and offer a show to be lived together. Up to 10 participants will be able to move freely in a space of 60 to 100m<sup>2</sup>. They will be visible in the virtual setup and will be able to take an active part in the plot. They will become the guests of different parts of the story, under the appearance of a personalized avatar.

The project, as it is conceived by Blanca Li, aims to welcome the widest possible audience. Different categories of public will potentially be more attracted by either one of the aspects of this hybrid project. We can think of opera and ballet lovers, Blanca Li's core audience, or those passionate about new technologies or immersive experiences.

The whole artistic approach of this project is based on the idea of sharing, participating and inclusion. The plot, based on a cathartic love story, is timeless and universal. The comfort sought in the sensations offered to the spectator (no rapid movements, vertigo or dizziness) makes it a very accessible experience, even for an audience unfamiliar with virtual reality. Its highly participative and immersive concept and its artistic content modelled as a modern musical can bring Blanca Li's project closer to very popular immersive theater experiences that have already won over a large audience. These concepts target in particular groups of friends, colleagues, families, tourists, and teenagers. To this strong immersive dimension is added the emotion and sensitivity of an artistic work and the curiosity to come and discover an original ground breaking theatrical creation in an innovative format.





## STATEMENT OF INTENT

As a choreographer and a filmmaker, I have consistently developed a very strong interest in visual creation and new technologies, which I enjoy using in my stage work as a way to transform the audience's experience. In 2013, I created ROBOT - a show that I designed for human dancers, humanoid robots and musical machines, which marked a breakthrough in staging technological innovations that can provoke emotions in the audience. The dance short film that I directed the following year, Blanca Li 360°, featured at NY Festival of Future Storytelling, was meant to bring the audience at the center of a choreography and led me to experiment with virtual reality.

In performing arts as in cinema, the audience usually sits as spectators. When I discovered location-based VR entertainment, I immediately thought to use this technology in my work to bring the audience in an active situation, in order to have them perform directly inside my show, but unlike in current immersive theater, as the avatars of a graphically created and dreamlike universe.

It is important to me that the story fits the concept of the experience. I was inspired by the genre masterpieces to write a modern operetta in 3 acts. In Le Bal de Paris, the festive environment provided by the script is highly conducive to great VR-powered dance scenes, which will easily allow for audience integration and physical interaction with our professional dancers.

For the visual universe, I needed to create an extraordinary atmosphere. Thanks to VR, I can create extraordinary scenery and costumes, that would be very difficult to create in real life. The Art Deco, steam-punk and retro futurist inspired set, decor and costume animation simulated through VR will create a timeless and aesthetical world. A poetic, delicate, eye-catching surroundings will thus be revealed to the audience. I also feel it's important to create a VR environment where people will feel comfortable so they can discover virtual reality smoothly, through dance and music in a fun collective experience.

Creator, director and supervisor

*Blanca Li*



## DISTRIBUTION

Our distribution project for Le Bal de Paris is an ambitious one. On top of Blanca Li's worldwide recognition, the experience will benefit from extended visibility: not only in VR rooms, but also in museums, showrooms, live performance venues or even in spaces specifically designed for the experience.

The hybrid nature of the experience will allow for different types of audiences to connect: young members of the public appealed by new technologies, who are eager to experiment and already attend VR rooms — along with those who enjoy classical pieces and are curious about immersive experiences. Its entertaining, participatory, user-friendly qualities will appeal to the largest number of people: families, friends etc.

VR is an artistic, technological and industrial challenge at the intersection of film, theatre and video gaming. Multiplayer room scale VR setups are now opening everywhere across the globe as a result of the public's growing interest for such experiences. These rooms aim at offering creations that are more and more innovative and on greater scales, such as Le Bal de Paris.

The strength of our business plan relies on the flexibility of the installation for operation : according to the venue space and budget, we can set up from one to five modules each able to entertain 10 participants every 40 minutes, which means for the 5 modules version, a capacity of up to 300 persons in 4 hours, or around 2000 persons per week.

Many festivals, theatres and performance venues have already displayed a strong interest in programming the experience.









## PROGRESSIVE IMMERSION IN LE BAL DE PARIS

The real life ball offered in parallel of the virtual reality part is an integral part of Le Bal de Paris experience. The immersion in the graphical and musical world of the show will begin well before putting on the virtual reality headset. Participants will be welcomed in a ball where they will be offered dance lessons, a drink or a glass of champagne, in a scenographic setup using the visual identity of the virtual experience. They will be able to immerse themselves in this atmosphere until they are called upon to an equipment space from where they will enter the virtual reality part of the experience.

At the exit, they will have the opportunity to return to the ball and to continue the real life party. They will be able to share their impressions of the experience with spectators who are waiting to get in, accentuating the social dimension of the experience.

The idea is also to offer the viewer a complete, progressive and comfortable experience in and out of the VR world. By offering a staged and welcoming real life ballroom, with a setting closer to real theater, we also hope to attract a less technophile public, and expand the audiences for immersive and location based virtual reality.

With this ball, we are also designing the user experience outside of VR, which must be just as aesthetic and comfortable as the VR experience itself. Regarding the actual health crisis, various options are being considered to maintain the possibility of representing the work from 2020 by integrating safety measures of hygiene and social distancing, while keeping for the long-term our goal of innovative physical contact between spectators and actors.



## SPECTATOR'S PROGRESSION

### 1. Ballroom

Minimum space depending on the venue's capacity, with the following installations:

- bar
- scenography
- dance classes
- performance of dancers

The spectator is welcomed in this space from his arrival. He can progressively get in the world of Le Bal de Paris, the festive spirit and start dancing ... After 30 minutes, he is invited to go out to a dressing room to get equipped with the devices in order to discover the VR part of the experience.

30min

### 5. Back to ballroom

Back to the ballroom where the spectator can continue dancing as long as he wishes and share his impressions with his friends or with the spectators who have not seen it yet.

### 2. Equipment Space

Hosts theatrically welcome participants, help them to put on their VR equipment. The scenography is designed so that each participant is as independent as possible to put on the VR backpack, trackers and headset.

When the hosts have checked that everything is in place, the participants lower their headsets on their eyes and leave for the VR area.

Technical area  
(equipment disinfection,  
battery recharging)

5min

### 4. Return of the equipment

At the end of the VR experience, the spectators return to this place to remove their equipment, helped by the hosts who will then clean the equipment and exchange battery packs to get them ready for the next participants.

5min

### 3. VR Space(s)

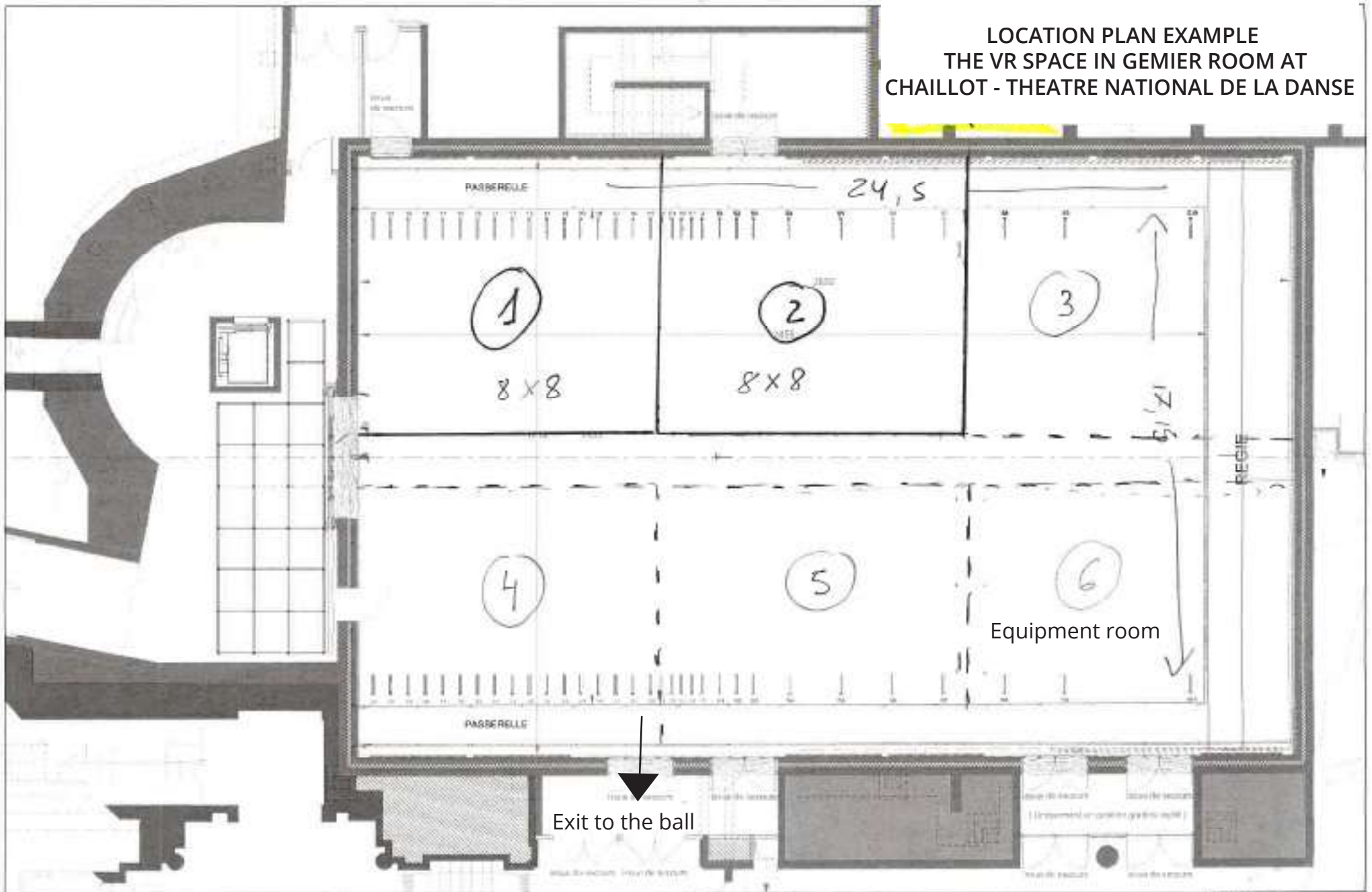
35min

This is where spectators will be able to follow the story of Adèle de la Rivière. During the VR experience, they will go through the different universes of the 3 acts of the work.

They will be invited to dance with the professional dancers present in this space who will also guide them.

These spaces can be distributed and separated from each other within the space of the venue.

LOCATION PLAN EXAMPLE  
THE VR SPACE IN GEMIER ROOM AT  
CHAILLOT - THEATRE NATIONAL DE LA DANSE



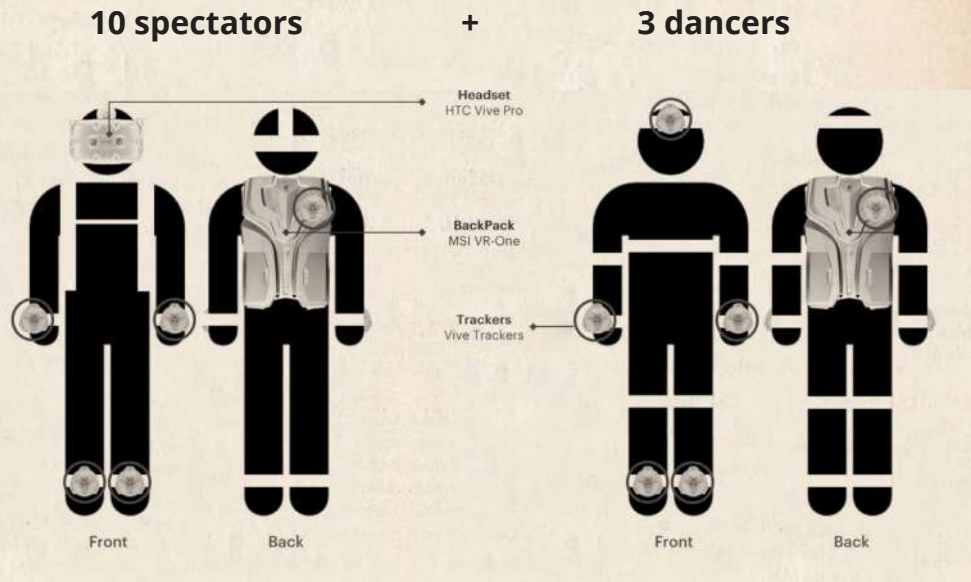
	1 PLACE DU TRUCY 75016 PARIS	OBJET	PROJET
	PRODUCTION T.P.C. - 1988 CHAILLOT	SALLE GEMIER "PLAN D'IMPLANTATION"	07
			DATE: 10 / 09 / 2018
			SCALE: 1/100
			DESIGN: S.P.



## TECHNICAL SET UP OF THE VR SPACE

Spectators will see their movements reflected in the virtual environment thanks to specialized HTC Vive equipment (virtual reality headset and HTC VIVE trackers) and a computer backpack. Three dancers, equipped with trackers in order to be in live motion capture in the experience, will interact and guide the spectators while playing the main characters of the story.

- Minimum space of 8x8 meters with 3 meters height, to accommodate :



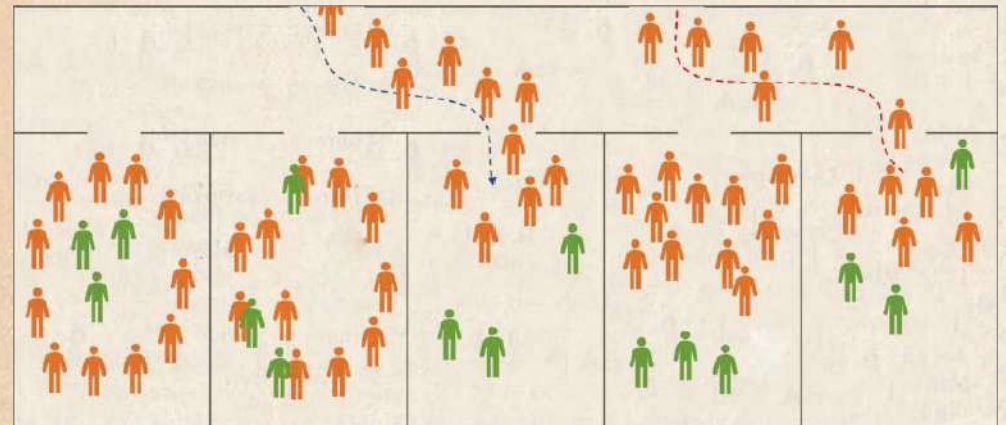
- Who impersonate the guests of the Ball
- Who impersonate the main characters of the story
- Guide spectators and interact dancing with them

> For each module, we will have the equipment for 10 people in duplicate to allow the sessions to be happening continuously. While a session is in progress, next participants can get equipped with available material.

The experience can be replicated simultaneously up to five times in five rooms, which will allow to accommodate around 300 people every 4 hours of performance, taking into account ballroom introduction.

Each module is independent, so they can be installed in separate spaces or inside the same large hall. The important thing is that the equipment space is easily accessible from each module.

This device makes it possible to adapt the installation of the project to different types of venues and to different architectures.



- VR equipment required per session and per module:
  - 20 HTC Vive headsets (+ 2 in spares)
  - 23 VR Backpack (+3 in spares)
  - 68 trackers (+7 in spares)







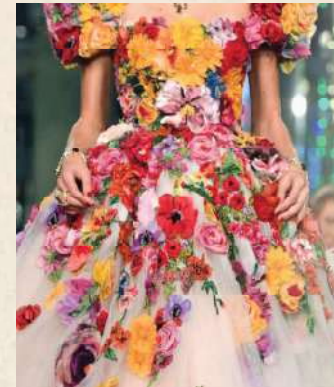
## AVATARS

In the virtual world, the participants will be the guests of the various parties. They will become hybrid and stylized creatures with a human body and an animal's head. Their costumes, enriched with live and animated patterns, will be designed by the Chanel creative team in collaboration with Vincent Chazal. We want to create a virtual Haute Couture collection, specially designed for Le Bal de Paris. The costumes will evolve with the aesthetics of each act, contributing to the overall harmony of the work: black and white at the start of the first act, floral and organic in the second, predominantly red and green in the last act.

When putting on the headset, each participant will have to choose the outfit and animal head of the character under whose features he will appear during the experiment. As the virtual reality headset is turned on, the first image he will see will be the appearance of his avatar reflected in a large mirror.









## VR EXPERIENCE SEQUENCING

\*The main characters (Adèle, Pierre, James, Adèle's father) are performed by the real dancers physically present in the experience. The dancers will frequently change of characters thanks to special animated effects. These four main characters will be found throughout the 3 acts, as well as some secondary characters interacting with the spectators in the transitions or specific scenes (lift operator, doorman, photographer, Adèle's mother, cancan dancers, etc.) who will also be interpreted by the dancers.

### Introduction :

1-Equipment in VR headset and trackers.

The public is accompanied by hosts in the equipment room. Each person will hold an invitation that they will have received at their arrival at the reception. It's a personal invitation to the Ball addressed to their character, revealing their fictional identity. The person who greets them in the equipment room takes their invitation and welcomes them by calling them with their fictional identity.

We show our guests how to put their equipment, the sensors, the back pack and finally the headset. Then we describe them the course of the experience. Once everyone is equipped, we lower the headset on their eyes and we lead them to the Virtual Reality room.

2- Once participants have their headsets on, they find themselves in a fitting room facing a large mirror and discover their appearance in the virtual world. This is when they can choose their costume and their avatar's head from the models shown in the fitting room.



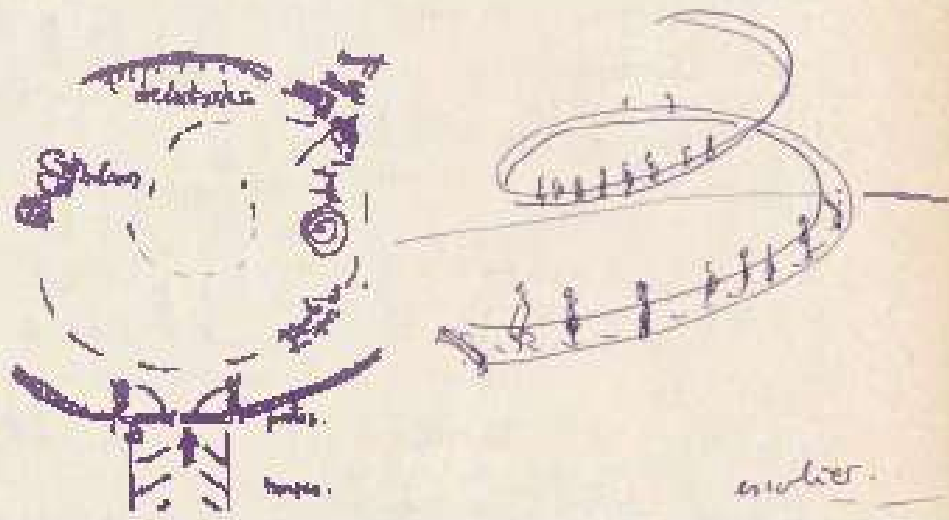
## SCENARISTIC AND GRAPHIC INTENTIONS — ACT 1

The first act takes place in a monumental ballroom in Paris. The atmosphere is very elegant, Adèle's parents invited all of Paris to celebrate the return of their daughter after several years traveling around the world. At the end of the ballroom stands a spectacular balcony on which a classical orchestra plays.

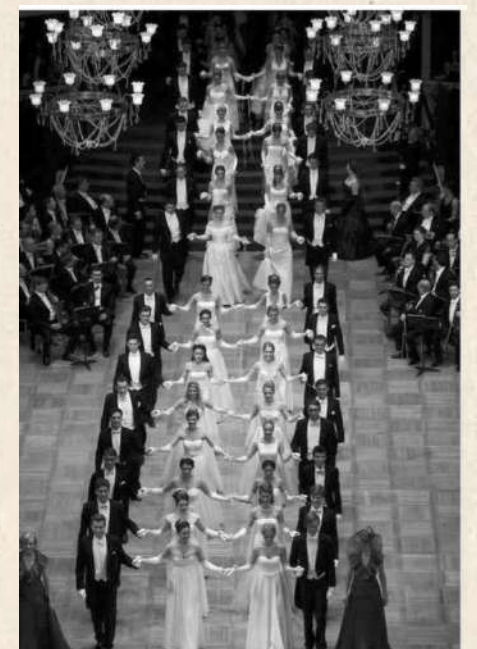
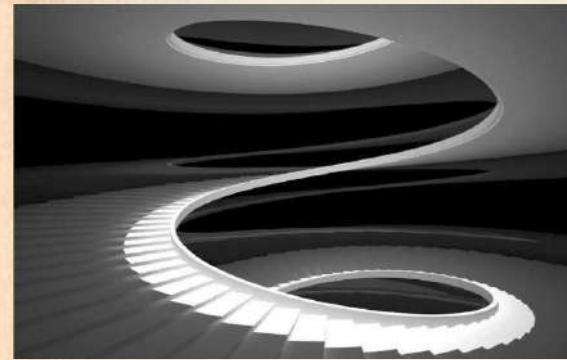
Adèle then enters, happy to be back in Paris. Adèle's father offers a toast in honor of his daughter and her return. He introduces her to James, an attractive young businessman. All her acquaintances crowd around her and among them appears Pierre, her ex-lover.

We are witnessing their reunion. They knew each other a long time ago and they remember, bitterly, the time when they loved each other. They still feel hurt by their past relationship, Pierre having cut off all contact after Adèle's departure, which he experienced as a betrayal. After a great waltz during which Adèle dances successively with James then Pierre, reviving the sparks of love hidden under the ashes from the past, Adèle offers to continue the party in their country house.

Everyone gets on a small boat to cross the lake which takes them to the Garden Party.









## ACT 1 SEQUENCING

3-A door opens and a Groom asks guests to climb onto a platform. They cross a corridor formed by two rows of harps, in a black and white universe. The platform takes them to an elevator which will go up to the ball. The elevator doors open to a large ballroom that everyone enters.

4- Participants are welcomed as distinguished guests by Adèle's parents. They go through a photo call where a picture of them is taken in both the virtual and the real world. (This photo will be offered to guests at the end of the experience as a souvenir). The audience steps into a grand ballroom, in a magical and timeless aesthetical world, positioned on a large balcony. Upstairs, guests chat, dressed in sumptuous haute couture costumes. A large orchestra, placed on another balcony in the hall, plays the opening tune of the ball. Virtual dancers begin their first dance.

5- Adèle's father (M. de La Rivière) and his wife Élisabeth propose a toast in song. They tell the story of their daughter who left to realize her dream, to go around the world and to discover thousand and one cultures .

6- The music stops, M. de la Rivière introduces his daughter. Adèle enters and begins her first song while everybody admires her. M. de la Rivière introduces her to James Markus, an attractive young businessman. Participants approach them during the song.

7-Pierre, Adèle's old time lover enters the scene, while everyone is dancing, Adèle and Pierre meet face to face, they are both in shock. They start talking as they walk among the guests, who discover that they are ex-lovers. The past feelings, mixed with the bitterness they keep from their memories, are making their way into the exchanges. They fight, blaming each other.

8- An air of waltz starts. Adèle, in order to hide her nervousness, begins to dance with James. The real dancers encourage the participants to form couples and to dance. Everyone dances the waltz. Changing partners, Adèle finds herself again dancing with Pierre. The two of them spin through the room, carried away in a furious and passionate waltz movement, where their anger combines with their attraction for each other. James returns to break their moment of enchantment. At the end of the waltz, Adèle decides to invite everyone to continue the party at her country house.



GRAPHIC INTENTIONS  
TRANSITION 1





## TRANSITION 1 SEQUENCING

### Transition 1 :

9- We are on the balcony which now offers a view on a large sparkling lake in a green universe. The balcony goes down with the guests. Adèle leads the guests and the participants outside the ball towards the shore where a small flat-bottomed boat awaits them to take them to the other side of the lake. Everyone gets on the boat.

10- Then begins the crossing of the lake. During the crossing, Adèle begins a beautiful nostalgic song accompanied by her father on the violin. A group of mermaids appears in the water and they sing the choirs in unison. The mermaids perform an aquatic ballet throughout the boat trip.

11- Arriving on the other shore, Adèle opens a very beautiful and majestic gate and we discover a vegetal labyrinth. She brings everyone inside. The labyrinth is nearly alive : the leaves move, the branches grow along path, flowers bloom on the walls ... At the heart of the labyrinth, small openings allow the guests to witness beautiful scenes: fountains, statues, strange characters ...



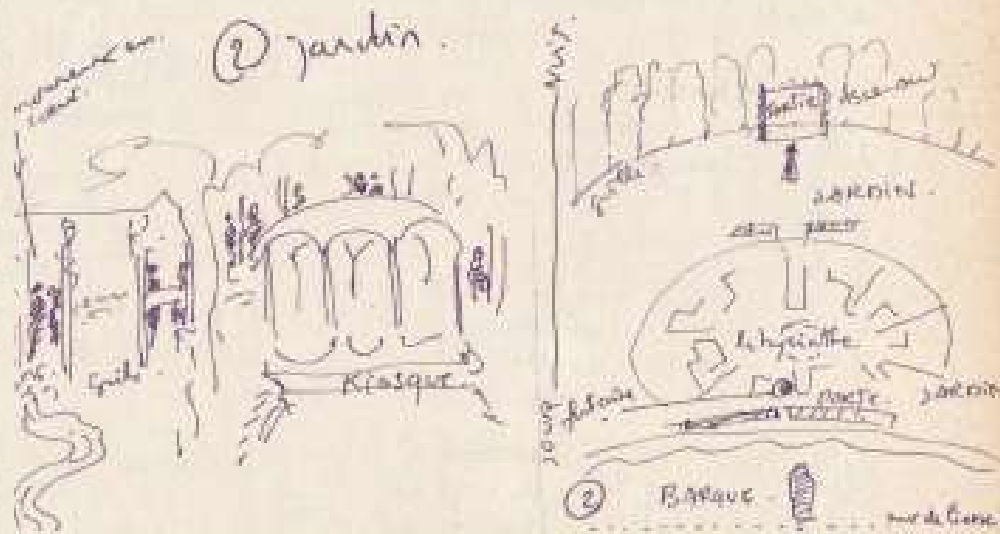
## SCENARISTIC AND GRAPHIC INTENTIONS — ACT 2

Act 2 takes place in the gardens of the country home of Adèle's family. The atmosphere is delicate, wooded, green. The public cross a plant labyrinth before discovering the reception to the sound of a traditional gypsy orchestra. The orchestra starts folk dances. The atmosphere is truly festive and the dancers now occupy the entire dance floor with a great group choreography.

Pierre and Adèle are away from each other, but singing together about their deep feelings. Adèle dances with James who questions her sadness.

Pierre finds Adèle and provokes her with malice. Annoyed by Pierre's attitude and pride, Adèle leaves him and goes back to dancing with the guests. Pierre gets upset, decides to leave, he announces that he is returning to Paris to end the night at Mimi's, a very Parisian exclusive night spot.

James and Adèle's father decide to follow him taking the guests with them. Everyone ends up on a train going to Paris.











## ACT 2 SEQUENCING

12- Once the labyrinth is crossed, we are in Adèle's garden. An enchanted garden, where vegetation comes to life. A beautiful fence separates the garden from a forest that stretches as far as the eye can see. Small strange insects twirl around the guests, groves of flowers have fresh, flowery scents. Installed in a pretty kiosk, the gypsy orchestra play a first song of traditional music. The choirs are hidden in the forest outside the garden: the characters hidden behind the trees appear only when they sing. It's a great dance time where everyone is driven in a traditional dance. At times everything stops and Adèle sings about her feelings. She tells herself that she would like to revive her past love and her memories. The dance resumes, the party continues for a moment and, again, everything stops, we find Pierre who sings introspectively. He wanders about his memories, and although physically separated, they are singing the same song as a duet.

13- The music starts again and we start a great folk dance. Adèle takes James by the hand and begins to dance with him a traditional dance.

She entrusts her partner to another guests and invites everyone to dance, taking each other by the hands. Great dancing moment.

14- Adèle and Pierre meet again, they start talking again, Adèle provokes Pierre in singing. They sing in duet, their bitterness and mutual feelings are visible. Adèle tries to provoke Pierre asking him if he is jealous, so that he declares his love to her. Too proud to accept, Pierre replies that she can do what she wants. Pierre, angry, announces that he is leaving the party and returning to Paris to end the night at Mimi's, a Parisian exclusive night spot. Adèle's father finds it is a very good idea to go as well. Everyone decides to follow Pierre to Mimi's to party all night long.

GRAPHIC INTENTIONS  
TRANSITION 2





## TRANSITION 2 SEQUENCING

### Transition 2 :

15- All the guests follow him and rush into a little train that brings them back to Paris. The train leaves the countryside and very quickly we find ourselves in the streets of Paris.

16- We arrive in front of Mimi's. The doors open and the group is facing the entrance. Pierre lets everyone to enter the club.



### SCENARISTIC AND GRAPHIC INTENTIONS— ACT 3

The third and last act takes place in the Parisian exclusive night spot Chez Mimi's. The sound and visual atmosphere is muffled but we guess that at the end of the vibrant red hallway, a party has started. The dominant colors are red and green. We cross small rooms where we get lost to finally enter the main room of Mimi's. Adèle looks for Pierre, the jazz orchestra begins a flamboyant cancan.

James approaches Adèle, he declares his love to her. She tells him that her heart is broken, unable to love again and dismisses him. Pierre approaches Adèle, asking her why. They try to confess their love and overcome their argument. The dancers, the audience and the orchestra hold their breath, James leaves the room. Pierre finally provokes a declaration of mutual love.

Musicians and dancers take lovers and other guests on the dance floor, for a spectacular cancan finale.









### ACT 3 SEQUENCING

17- We enter Chez Mimi's, we cross and get lost among several small rooms, the atmosphere is subdued, in red and green tones. The colors are warm and vibrant.

18-The crowd advances to arrive in the great hall. The dance floor is circular. On a small stage there is a jazz band playing a frenzied cancan: virtual and real dancers arise from all sides. Everyone dances while Adèle looks for Pierre.

19- James approaches Adèle to declare his love. Pierre approaches them, jealous. Adèle explains to James that she cannot fall in love and that her heart was broken by someone else. She begins to argue with Pierre. James leaves the party. Pierre and Adèle finally confess their mutual love.

20- It's a moment of great joy shared by all, in a great final dance. They celebrate their love with all the guests on the dance floor in a latest Cancan.

### EXIT OF THE VR EXPERIENCE

21- This is the end and a large door opens in front of the guests, who are invited to go forward. The sound of the music fades away as the group walks down a hallway, like when entering Act 1. At the end of the hallway is a last door. It opens, and participants are asked to remove their headsets. This is the end of the virtual experience. The public is brought back to the real-life ballroom to continue the party! At the exit, they can get the photo taken in virtual reality.



## THE TEAM

### **BLANCA LI**

CREATION, DIRECTION AND SUPERVISION

### **VINCENT CHAZAL**

VISUAL CREATION DIRECTION

### **TAO GUTIERREZ**

MUSICAL DIRECTION AND COMPOSITION

### **ETIENNE LI**

PRODUCER

### **BACKLIGHT**

VR DEVELOPMENT



## **BLANCA LI**

CREATOR, DIRECTOR AND SUPERVISOR

After 5 years of training with Martha Graham in New York, Blanca Li founded her own independent dance company in 1993 in Paris. For the past 27 years, her shows have toured around the world's most prestigious stages. She has also directed three full-length feature films and a 360° film.

Well known institutions, fashion designers, stage and film directors regularly seek her contribution as a choreographer and filmmaker. Her passion for new technologies gives them a special place in her various creations. She was elected member of the Académie Française des Beaux-Arts in April 2019.

Video clip of Blanca Li's work : <https://vimeo.com/305456879>

## **VINCENT CHAZAL**

VISUAL CREATION DIRECTOR

After graduating from Penninghen (ESAG) in artistic direction, Vincent Chazal has been working since 1992 as a graphic designer, VFX / AD and motion designer, notably in post-production, for Première Heure, St Louis and recently at Bizaroid. As a multifaceted professional, he is curious about new technologies, he likes to «cook» images, experimenting with a variety of techniques, media and software to get off the beaten track. He has collaborated with Jean-Paul Goude, Marc Caro, Tran Anh Hung, Barnaby Roper (The Dress, 2017), Eric Minh Cuong Castaing (L'Âge d'Or, Audi Talent Awards 2018), Jean-Vincent Puzos, etc. He has worked with Blanca Li on various projects in the past twenty years.

## **TAO GUTIERREZ**

MUSICAL DIRECTOR AND COMPOSER

Back in Spain after 11 years in New York, where he completed his musical training, Tao Gutierrez began a career as a composer of film music. He has composed, produced and recorded numerous musical scores for the Blanca Li Company and for the theater (El Eunuco, Titus Andronicus - Festival of Mérida). His work has been awarded multiple prizes (best film music at the Montpellier Film Festival, Mala-

ga ...). He created El Interprete, a musical show that was sold out all over Spain and Latin America for 4 years.

## **ETIENNE LI**

PRODUCER

Etienne Li has held the position of administrator and show producer for the Blanca Li Company since 1992. He is in charge of negotiating coproduction contracts and he elaborates production budgets for Blanca Li's projects. He also advises her on the strategic and financial aspects of her artistic career.

Having studied Mathematics at the École Normale Supérieure and Columbia University, he also teaches engineering students. Etienne Li diligently and pleasurably devotes himself to learning new languages or technological competences as well as initiating collaborations at the crossroads of art and science.

## **BACKLIGHT**

VR DEVELOPMENT

Backlight is a production company specialized in animated films and VR experience. Producers, writers, directors and developers from diverse backgrounds in visual creation, communication and video gaming are part of one team with a shared passion for beautiful images and powerful storylines.

They imagine, direct and produce passive, interactive and dynamic experiences in Virtual Reality.



## CONTACT

**Etienne Li**

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