

# The Ancient Lion and Modern Man

## A 21st-Century Folk Performance



### Artistic concept and technical rider

ver. 202303

Website and Videos <http://shishi.grinder-man.com/en/forPrixArsElectronica>

This PDF [http://shishi.grinder-man.com/en/ALMM\\_techrider202303.pdf](http://shishi.grinder-man.com/en/ALMM_techrider202303.pdf)

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**note:** The document describes theatre performance presented in 2022.  
The content is completely different from earlier productions.

# Basic information of "The Ancient Lion and Modern Man"

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March 2023

*The Ancient Lion and Modern Man* is a 21st century folk performance that combines performing arts heritage with XR technology. In the 67-minute stage production, the encounter between modern lions and humans is narratively expressed using AR.

This document describes the following theatre performances.

- Dec 2022. KAAT Kanagawa Arts Theatre, Kanagawa
- Nov 2022. Garaman Hall, Okinawa

This art project started in 2020 due to the impact of COVID-19. The Japanese lion dance is a traditional Japanese performing art that expresses awe and reverence for nature. A new gold and silver modern lion was created to ward off disasters in the digital age. The lion's head was designed using 3D modeling and its shape was made created using 3D printing.

There is no fixed timeline for this stage production. This amplifies the tension and fragility, which is what the traditional performing arts were inherent in. The music is improvised to the performer's movements; AI analyses the performer's body in real time and draws the CG.

With recent advances in processor speed and software, real-time digital expression has finally become part of the performing arts. Physical expression can enhance its beauty and fragility through generative digital representation. The relationship between analogue and digital is moving from fragmentation to fusion.

## Performance overview

Performers: Golden Lion and Silver Lion  
Male and female contemporary ballet dancers  
A pianist  
A Tap dancer

Time: Approx. 70 minutes \*depends on the performance.

## Other past presentations

July 2022 Outdoor performance in Ueno park, Tokyo  
July 2021 Street performance in Shibuya city, Tokyo  
April 2021 On-demand video on Video On Demand  
Nov 2020 Streaming live performance on YouTube Live

**note:** The document describes only theatre performance presented in 2022.  
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Watch the whole performance on video 🎥👁️

**The Ancient Lion and Modern man: Full-length, Online streaming version - 67min**

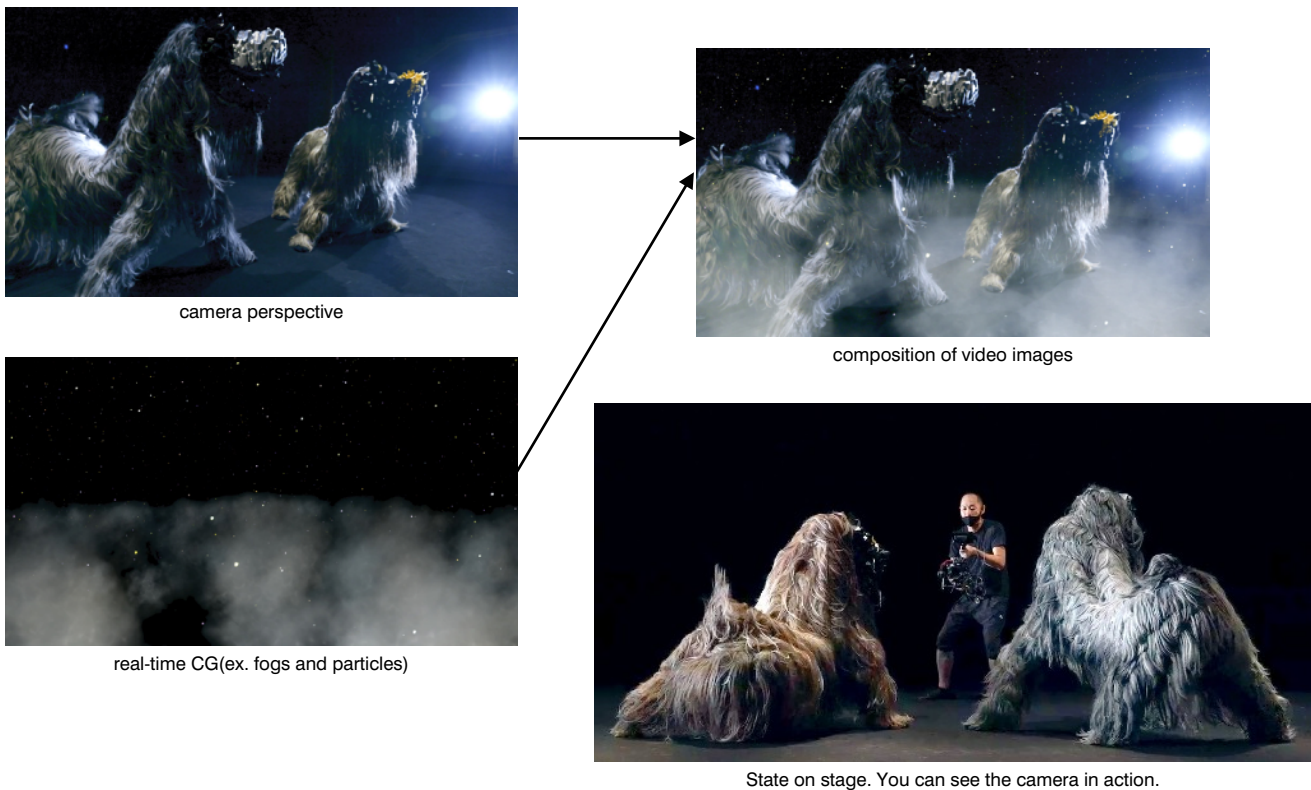
<https://vimeo.com/808287489>

**The Ancient Lion and Modern man: Full-length, uncut version- 67min**

<https://vimeo.com/807266763>

The audience simultaneously views two worlds: the reality on stage and the XR video generated in real time.

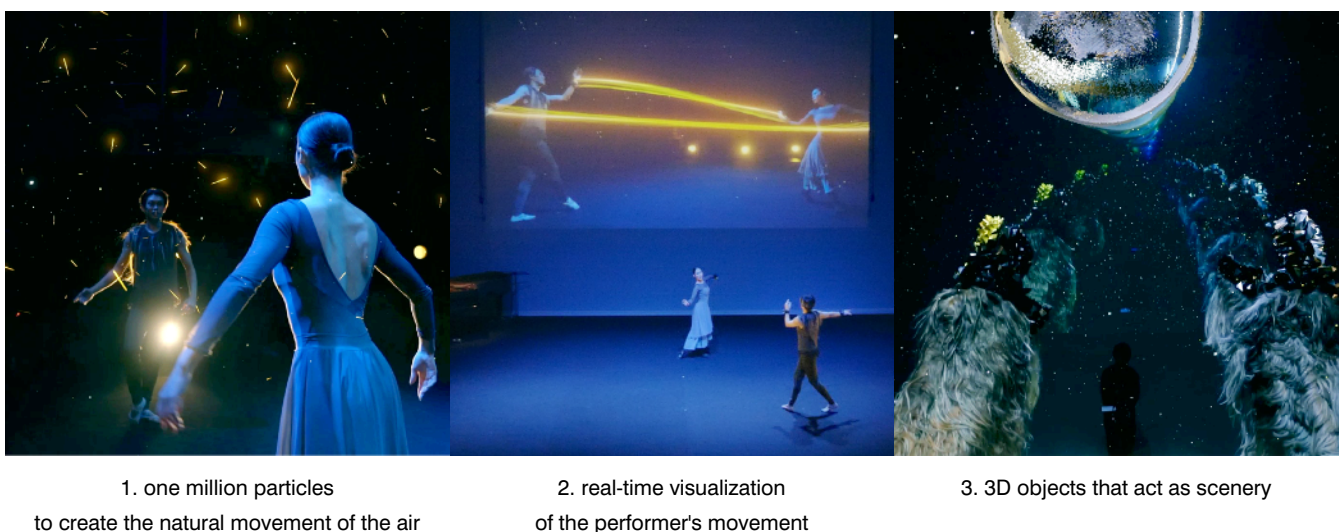
Asian lions dance to a tap-dance beat and European ballet through the air on a delicate piano. A cameraman films them up close. The camera movements are reproduced in VR space and the camera footage is combined with CG generated in real time.



## Three types of AR effects are used:

1. One million particles to create the natural movement of the air, such as wind, rain and snow
2. Real-time visualization of the performer's movement and presence
3. 3D objects that act as scenery.

The combination of these AR elements gives the audience a sense of presence that does not exist in reality.



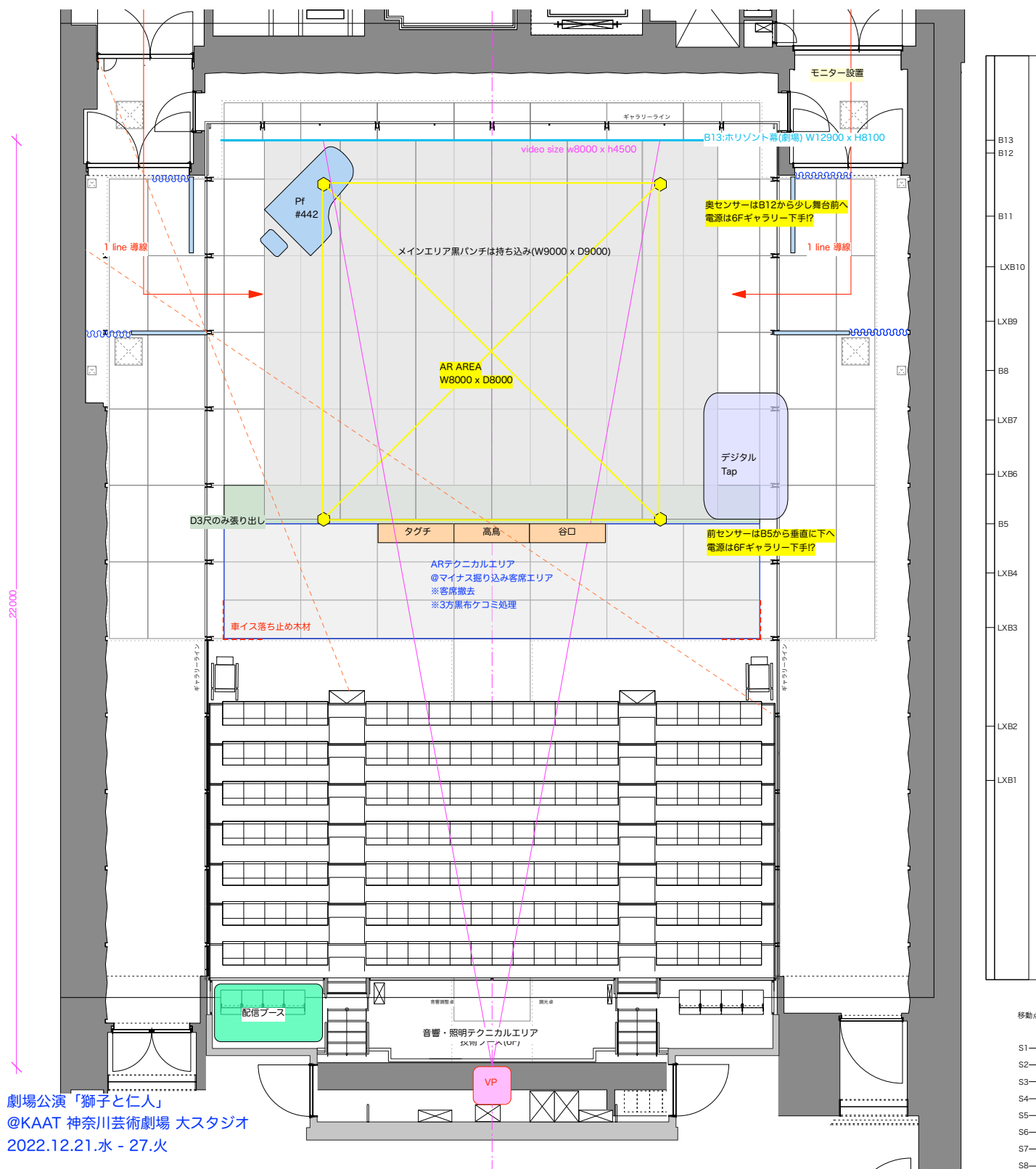


# Required environment

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## Venue

- Seating capacity should be approximately 200-400 seats.
- Stage size is at least 14M × 14M. Ceilings over 6m.
- General theatre equipment and environment (equipment and power supply available to set up and operate lighting, sound and video projection.)

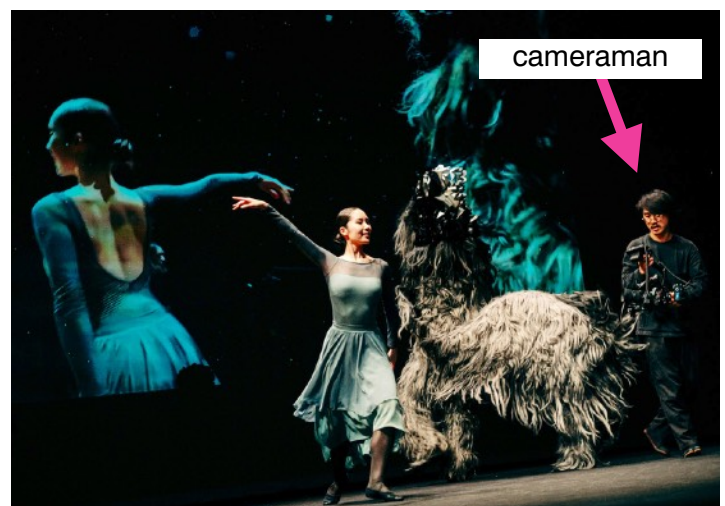
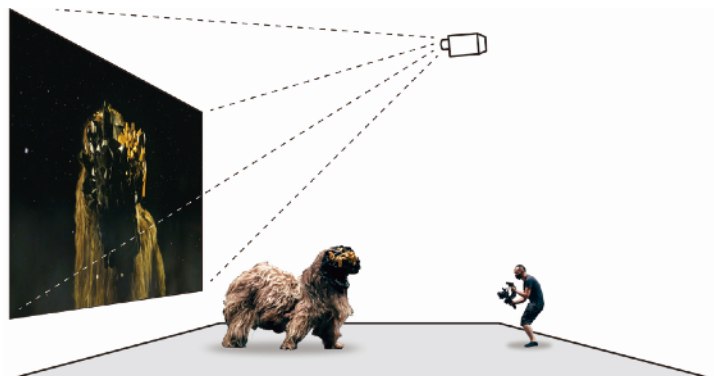
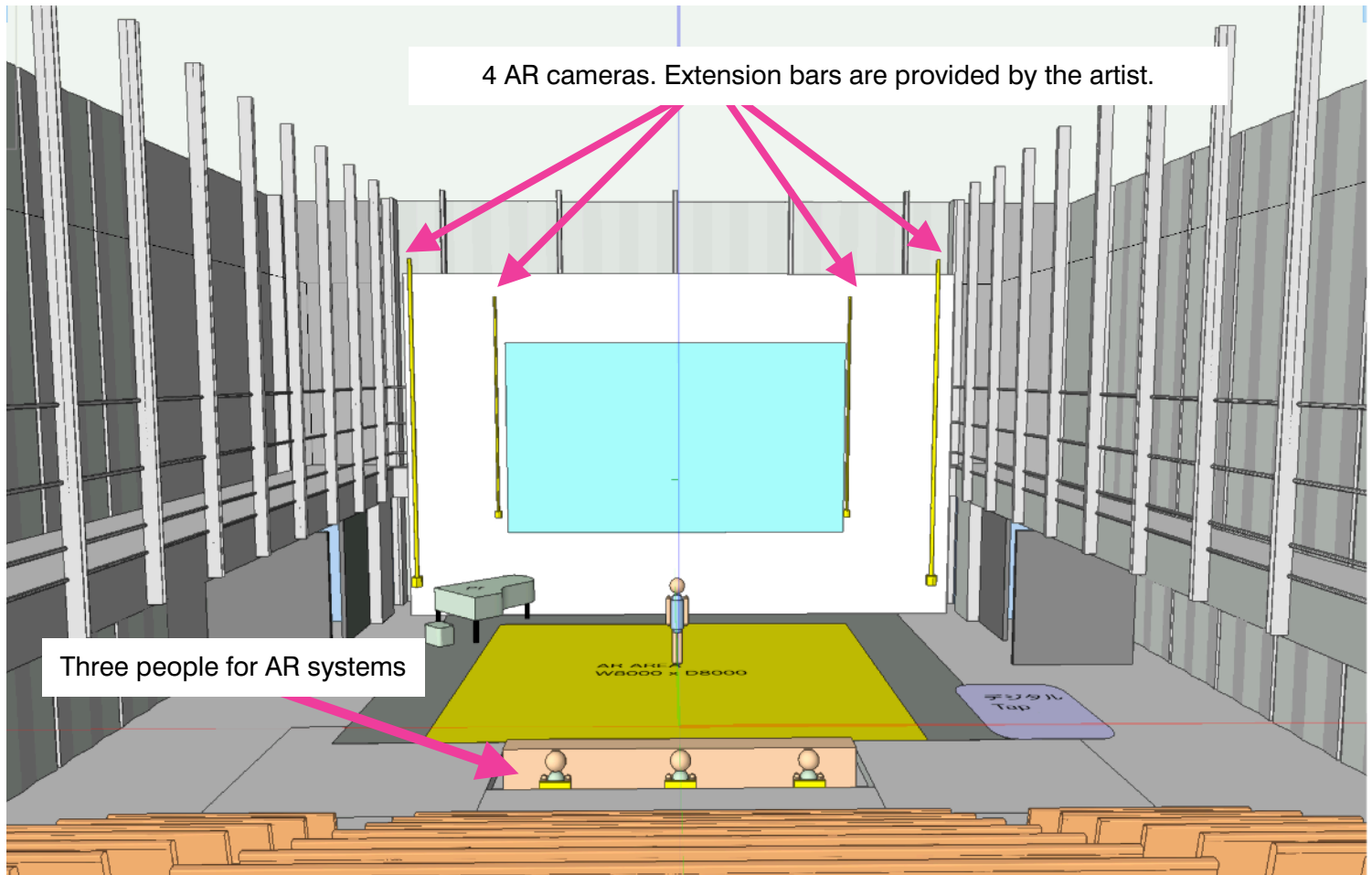


## Required environment

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### Features

- Floor: lack punch carpet Size: 12m x 12m or larger.
- Instruments position: Piano at the back of the stage right tap board at the front of the stage left.
- Four AR cameras are hanging from the ceiling in 8 m squares.
- Three people operating the AR system and the projected images are between the stage and the audience.
- (they cannot be moved behind the seating area).



## **Prepared by the local**

- Lighting equipment, see Page 7
- Sound equipment, see Page 8
- DLP Projector 10,000 lumens x2 (same angle projection) ex. Panasonic PT-DZ8700 + Lens
- Screen for video projection, w8m x h4.5m or more
- Piano, semi-concert grand piano or larger
- Tap dance boards \*Prepared locally or transported from Japan
- 4 x 27" PC monitors with HDMI input

## **Transport from Japan**

- Two lions costumes
- Three PCs and equipments for AR system
- Tracking of dancer's motion
- Video projection equipment
- Video shooting equipment: 2 sets

## Sound equipments overview

- High Quality 8inch Low Mid 4Way or 3Wey Line Array System : SUB/Lo Mid/High Mid/High ex. VUE Audio,D&B,NEXO or similar.
- The system must be powerful enough to deliver a loud,clean and undistorted sound auniform coverage of the entire audience including balconies etc...
- The system must be totally free of hum and noise.
- System controllers should be located at FOH position and full unlocked for adjustments.
- A qualified sound engineer / system-operator has to be present.
- Microphones are provided from sound designer.

### Mixer

- A high quality digital mixer ex. YAMAHA(CL or PM3,7),Digico SD, Soundcraft Vi or similar.
- An FOH position located under a blconey or inside a closed room is not OK.

### On stage

- 1 high quality wedges(10 or 12inch), 3 high quality and identical stand monitor(10 or 12inch)
- MIX1,2(Stage side L,R), MIX3(Pf), MIX4(Tap Dancer)

### Front or side of the stage

Sound designer here. Please also provide:

- 1 x Power bar.
- 1 x high quality analog mixer,12input ex. SSL, MACKIE, PreSonus or similar.

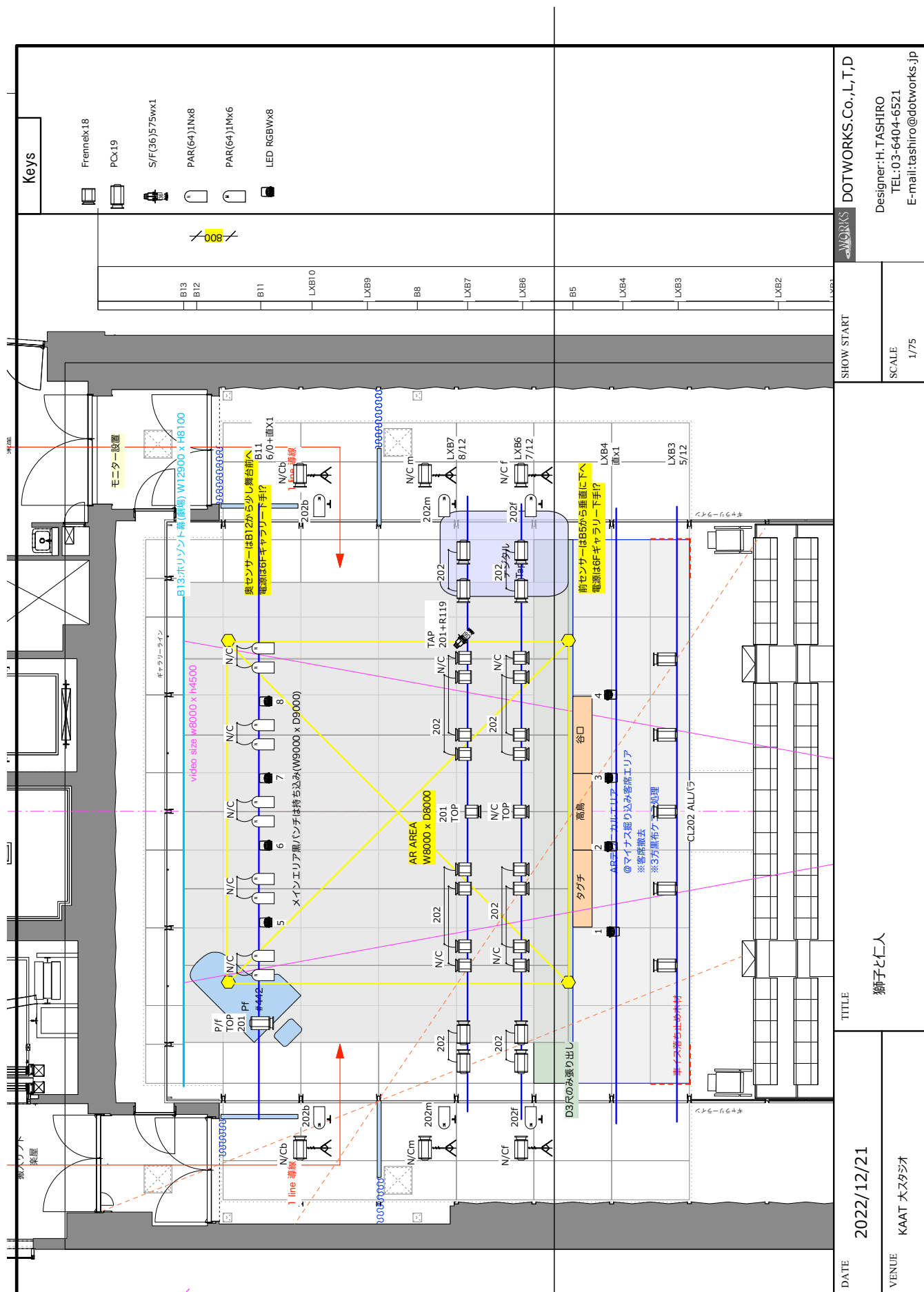
### PATCHLIST

1. Pf omni Low	PM40
2. Pf omni High	PM40
3. Pf Low	AT4050 or C414
4. Pf High	AT4050 or C414
5. Pf Pickup	Type85
6. Tap Botm1	4099
7. Tap Top1	SR30
8. Tap Botm2	4099
9. Tap Top2	SR30
10. PC 1	XLR
12. PC 2	XLR
13. PC 3	XLR
14. PC 4	XLR
15.Side L	SR30
16. Side R	SR30
17. boundary L	PCC-160
18. boundary R	PCC-160
19. FOH PB1 L	XLR
20. FOH PB1 R	XLR
21. FOH PB2 L	XLR
22. FOH PB2 R	XLR

## AR system diagram

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## Lighting equipments





## Staff

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Onsite task on each side.

### Artist side:18 pax

1	Lion dancer	4	
2	Dancer	2	Male and Female ballet dancers
3	Musician	3	
4	Director	1	
5	Choreographer	1	
6	Assistant director	1	
7	Stage manager	1	
8	Sound designer	1	
9	Lighting designer	1	
10	Video operator	1	
11	Camera crew	2	2 cameras
12	AR system designer and engineer	2	
13	Costume manager for two lions	2	
Total		18	

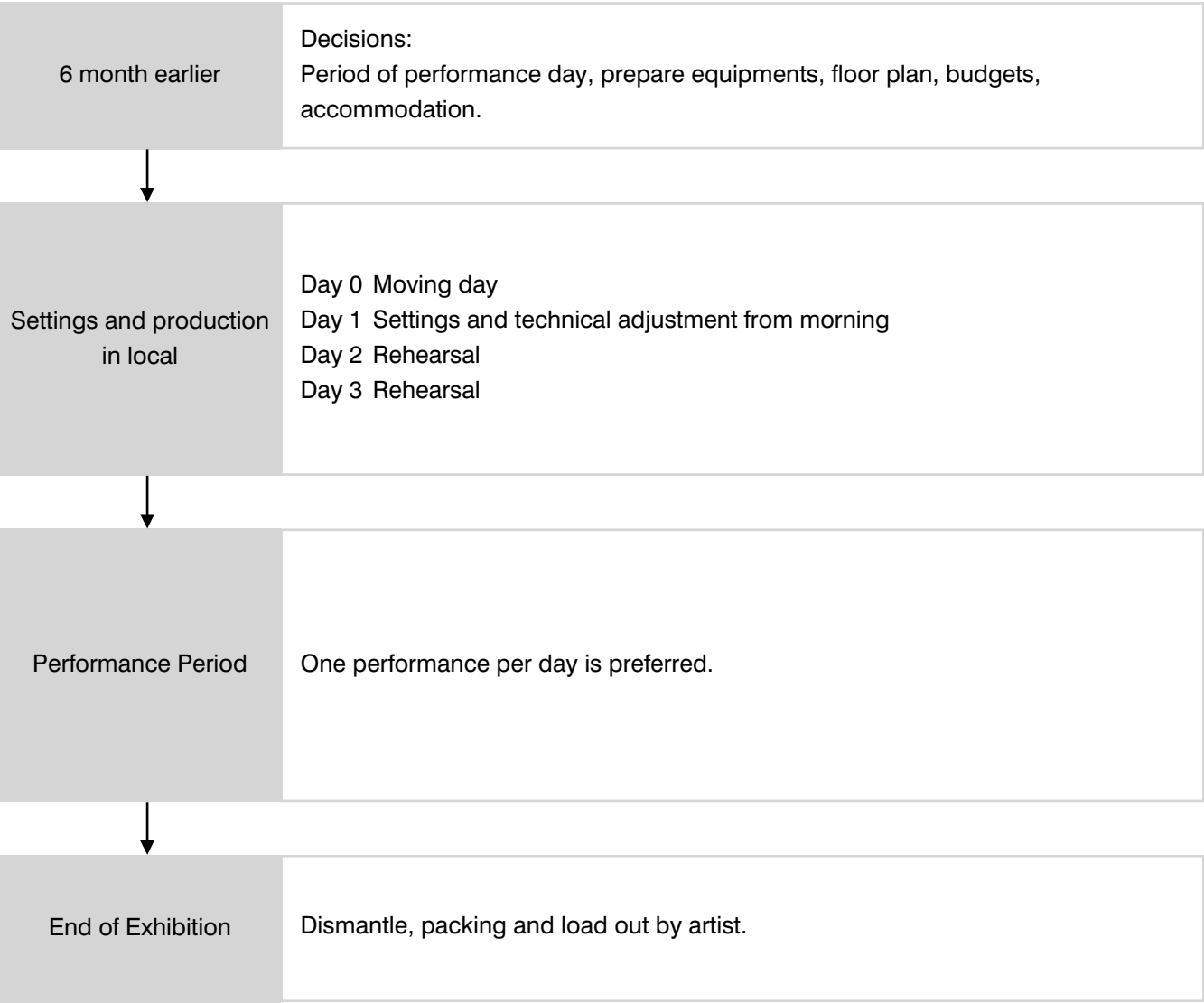
### Local Staff

- Technical supervisor
- Staff to set up with sound and lighting equipment for prepare in advance according to the plan we provide.

# Production Schedule

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- 3 days required for settings and onsite production.



## Baggage

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Case (H140cm W60cm D50cm 30kg) x 2

Case (H70cm W50cm D30cm 25kg) x 8

\*Artist carries two lion costumes and a PC for AR set-up

\*Transport costs are also charged for transport outside the country and within Japan.

# Credits

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Director	Hitoshi Taguchi (GRINDER-MAN)
Choreographer	Makiko Izu (GRINDER-MAN)
Visual design	WOW
AR system direction	Katsuya Taniguchi
AR system development	Hikaru Takatori

## - Cast

Gold Lion	Go Akamine, Daich Teruya
Silver Lion	Sho Yoshida, Yuto Toyama
Modern Man	Eri Suzuki, Shuntaro Tanaka
Camera	Ryo Sakemoto, Sohei Kabe

## - Music

Compose	Masato Hatanaka
Piano	Ryo Sugimoto
Tap	Ippei Yonezawa
Voice	Ai Kamano

## - Stage technical production

Stage director	Takaaki ohshika
Lighting design	Hiroaki Tashiro
Sound environment design	Katsunori Fukuoka
Video projection design	Strawberry Media Arts Co.,LTD.

## - Costumes production

Modeling lions	Sho-ichiro Matsuoka
Modeling lions Assistants	Kiyo Nakamura, Jiro Momose, Shota Umeda, Risa Inami
3D data production of lions	TAPP Inc.
3D Avatar Scanning	A440 Inc.
Costume design	Miki Nakamura

## -Project Production

Promotional design	Miwa Ohama
Production management	Takafumi Tamura, Shumpei Mitsuhashi, Yuri Miyazaki

## - Supported via crowdfunding

All lions Supporters	Maywa Denki, TAPP Inc., Katsuko Matsumura
Gold Lion Supporters	Tomoya Ogoshi, Rhino Studios, Masashi Hosoda
Silver Lion Supporters	Kyoko Takenaka, Civic Creative Base Tokyo
Project Supporters	Atsushi Wakimoto, Hiroyuki Yamada, Yuka Funamoto

Supported by	Japan Arts Council Japan Folk Performing Arts Association Ginoza village cultural project committee
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Organized by	Ikkac inc.
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### GRINDER-MAN

[grinder-man.com](http://grinder-man.com)

An artistic group in Tokyo created by director Hitoshi Taguchi and the choreographer/dancer Makiko Izu. Their aim is to divert the idea of “here and now” by carefully planned sensory impressions based on dance. The group carries out projects for museums, theaters, art festivals and various other opportunities across Japan and abroad. Their art beats generalization and goes far beyond the boundaries of art.

- Performing contemporary dance works at theaters, museums and art festivals.
- Produce for new media art works in collaboration with universities and research institutions.
- Directing for show production, live performance by other artists, promotion event production.
- Development of content for R&D project.
- Choreography and casting for movies(PV, MV and CM).

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