

CIE UNDERGROUND SUGAR

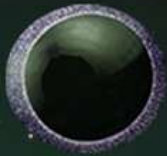
E.MOTION

EXTRAORDINARY METAMORPHOSIS

A SHOW WRITTEN BY **AXEL BEAUMONT**
CONCEPT AND DIRECTING **JULIE DESMET WEAVER**

WITH **LÉA TUIL & AXEL BEAUMONT**
ON SCREEN, **MARGOT THE LITTLE GIRL**

AN ORIGINAL SHOW
IN MOTION CAPTURE WITH
3D DIGITAL PUPPETS
ALL AUDIENCES
FROM 6 YEARS OLD



Soutenu
par



E.MOTION, EXTRAORDINARY METAMORPHOSIS AN ORIGINAL SHOW WITH DIGITAL PUPPETS

A show written by **Axel Beaumont**

With **Léa Tuil & Axel Beaumont**

At screen **Margot** as the little girl



© Alain Lagarde

Concept and direction: **Julie Desmet Weaver** / Visual design: **Alain Lagarde**
Composer/Sound designer: **David Tipper, Axel Beaumont, Liquido** / Mixing: **Live Factory**
Motion Capture: **Poll Pebe Pueyrredon** / Graphic Designer 3D: **Léo Ewald**
Unity development: **Antoine Meissonnier** / Lighting design: **Fouad Souaker**

STORYTELLING

A little girl has butterflies in her eyes ! She has a phenomenal imagination and a breathtaking inner world. Passionate about science, she creates herbariums, explores materials, reads between the lines of Einstein and Darwin to draw the evolution of living beings in 3000 years. She escapes by exploring space and in visions of the world that stretch between the infinitely small and the infinitely large.

This same little girl has a mother who disappears, and tears that do not come: eyes as dry as a desert. She feels strange, monstrous. It is then that the little girl invents herself as a big little girl and that another reality opens up to her: a world projected 3000 years into the future, filled with imposing, surprising... funny monsters... new half-animal, half-plant species that she finds very interesting. Soon, new alchemies take place within her: a metamorphosis.

INTENTION & AUTHOR'S NOTES

Axel Beaumont



E.MOTION, extraordinary metamorphosis

is the story of a little girl who represents all the children who are passionate about science and who do not hesitate to use their imagination to understand the world and its mysteries.

The desire to **understand the world, the earth, our home and to get to know ourselves** is the artistic guideline of this story. Humans invent themselves in the heart of their habitat and necessarily build themselves in harmony with all the living beings that surround them.

Starting from the premise that if we lived on the moon, our imagination would be as arid as its surface, I wish to place as a principle that biodiversity on earth is a treasure. This permits me to invent a **poetic narrative, where imagination, science and ecology** are beautifully intertwined. It is not a question of engaging in a moralising ecological fable, but rather of writing a story in which children tell themselves in harmony, in symbiosis with the living and with nature, quite simply.

Axel Beaumont

DIRECTORIAL INTENT & INNOVATIVE CONCEPT

Julie Desmet Weaver

Not exactly like the realistic special effects of the cinema, I want to seek in the implication of new technologies on stage: a poetry specific to the Theater.

For several years now, I have been exploring new forms on the stage where **narration and new technology** meet. In this play, I wanted to propose a show for all audiences, where "**dramatic play and interactive images**" would be mixed on stage in order to illustrate the inner world of the little girl in a **surprising, dreamlike, but also futuristic way**.

As a lover of theatre and the living arts, I wanted to integrate **an innovative and original device** in which the performer would be the primary engine of all the technology involved.

So I decided to work with motion capture, via the Axis Neuron motion capture suit. This high-tech suit is like a second skin for the actor: all his movements are captured through a virtual representation of his skeleton.

The principle is that the performer, like a puppeteer, can physically animate, in real time, with his virtual skeleton, 4 digital puppets avatars_3D.

This tool offers not only **new playing scores for the actor** but also, it's for me, the opportunity to explore a new way of staging: on the one hand, it is a question of **directing two performers on the stage** and, simultaneously, of working **on new virtual spaces** (via the Unity video game software).

I work on **directing the actors on stage** and **programming**, as a film director, **virtual cameras** that capture, in real time, the 4 avatar_3D puppets animated by the actor.

An ambitious and exciting project.

Julie Desmet Weaver



MOTION CAPTURE

A NEW SCORE FOR THE COMEDIAN

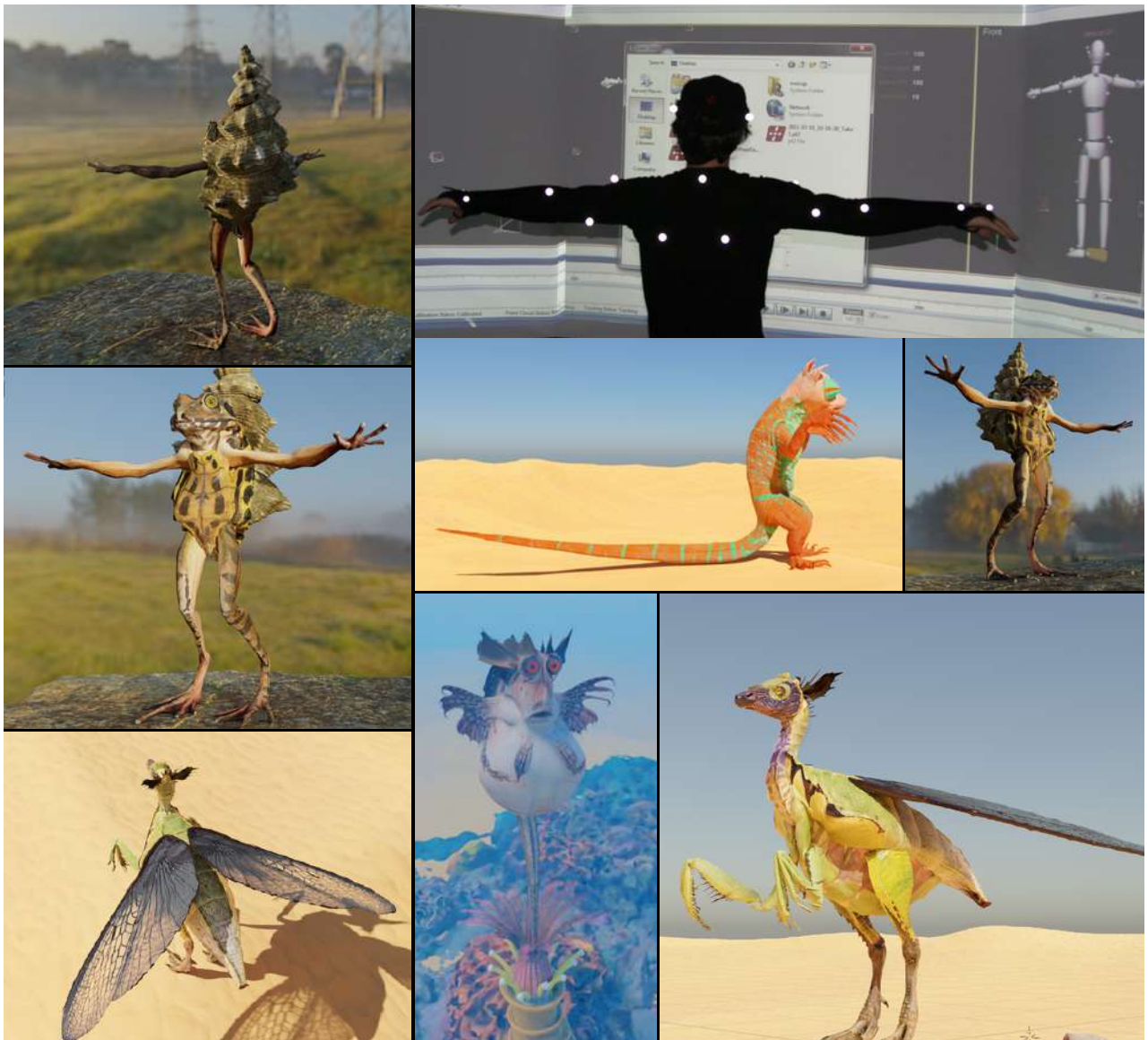
A NEW EXPERIENCE FOR AUDIENCES

The 3D actor_puppeteer who animates the avatars is no longer only in a frontal "stage-room" space, his virtual skeleton animates avatars that appear on stage in a multiplied manner.

The performer must know how to play on several levels, take into account the viewpoints of the spectators and his or her partner, and never take his or her eyes off the different projection spaces.

The actor, equipped with his suit, interacts in full view of the audience, and it seems important to us that all his actions can be observed on the stage by the spectators.

Seeing how the actor's movements are transformed and projected, in real time, into the narrative universe is an essential element of the performance and of this staging of amplified theatre.



THE 4 DIGITAL PUPPETS AVATARS_3D



DESCRIPTION OF THE FOUR CHARACTERS

BIDUL'CARAPACE : Half Frog - Half Snail. This character from the earth represents self-confidence and the need for protection. His shell protects him from the dangers of the big world.

S'TRUC : Half Chameleon - Half Lemur, This animal is all fire and flame, likes to scare, play tricks, and surpass its own condition. It is because it is small and fearful that it needs to assert its power.

CHOZ'POUF: Half Mushroom - Half Fish. This character lives in humid spaces, he is a quiet force, resilient, anchored in the ground, he adapts to the world around him. However, he finds it difficult to express what he feels inside. He keeps his emotions bottled up, and all this makes him grow, grow, grow.

CRISPER: Half Okapi - Half Dragonfly. This animal floats in the air. He is very angry, he rages at everyone, he rejects everyone, and he complains a lot. This rage isolates him, and prevents him from making friends.



VISUAL SCENOGRAPHY AND MOBILE SCREENS

A scenography that unfolds via living and interactive images projected on a large screen and three mobile screens in which the four digital avatars_3D puppets come into play.

Throughout the show, the character evolves in spaces where different visual worlds are multiplied and superimposed.

The big little girl comes into play with mobile screens that are, at the same time, **representations of the world at different scales** (infinitely small and infinitely large) but also mirrors, passages, which allow narratives that take place simultaneously **in different spaces of time** to be brought together:

On the one hand, there is **the present, where the little girl's drama takes place**, and very quickly a projection into the **distant future**, where the little girl becomes a big girl and discovers what the world will be like in 3000 years. A world populated by new species...

Five visual sets have been designed by set designer **Alain Lagarde**:

- The Room in the Garden
- The Desert of Salt and Fire
- The Forest of Kelp
- The Cliff in the Air
- The Meadow of Broken Shells

The scenic space changes with each scene thanks to the mobile screens, so the performers have several paths to explore and can play on different levels if necessary.



THEATRE AUGMENTATION / MOTION CAPTURE

A NEW SCORE FOR THE COMEDIAN

A NEW EXPERIENCE FOR THE AUDIENCE

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É.MOTION

EXTRAORDINARY METAMORPHOSIS



<https://youtu.be/upKtAW5SLVE>

"making of" filmed during our rehearsals

MUSIC COMPOSITION: David Tipper, Liquido
COMPOSITION & SOUND DESIGN: Axel Beaumont
MIXING : Live Factory

E.MOTION, extraordinary metamorphosis is a show that moves between two periods: **the 90s, with its famous synthesizer notes** (including a key reference to the Liquido group's Tube) and a more futuristic sound universe, where original, more timeless sounds are deployed, such as **breakbeat**, a trend in electronic music characterized by the presence of highly syncopated binary rhythms and the intense use of polyrhythms.

The music of the show is enriched by the very organic sound design which gives a lively and palpable atmosphere to the visual sets. Human Beatbox is also recognisable in some of the avatars.



David Tipper is a British composer specialising in electronic music that ranges from ambient to trip hop to uptempo new skool breaks.

His live performances consist largely of his own unreleased compositions, and he is known for scratching his own sounds into his music, creating a live element of turntablism from his early vinyl DJing prowess.

COMMUNICATION PLAN / #E.MOTION

Developed as part of the **Ecran Vivant**
supported by the **ONDA** and **French's Ministry of Culture**

24 media distributed on Insta and FB networks to over 400K followers

The **Ecran Vivant program (Ministère de la Culture / Onda)** aims to support experimentation with works adapted to new digital uses that complement and enrich the live performance experience. In particular, the **production, realisation and dissemination of digital works useful for the visibility of shows**, such as making-of films, capturing an augmented show or interactive content...

Our **#É.MOTION project** is built around **live events outside the theatre** and is made up of **24 video media** that will be broadcast, one month before the show's performances, on the social networks **INSTAGRAM** and **FACEBOOK** of all our partners (for example: theatres, the Westfield Carré Sénart shopping centre, the Forum des images, etc.).

Our approach is to create a series of publications that highlight the themes and characters of the play.

- **4 narrative films made (in motion capture)** (4x1mn) to present the four digital puppets avatars_3D
- **15 short participative videos for social networks** (15x1,5mn) created in connection with the off-site audiences in the #É.MOTION box, during live events organised with the actor equipped with the motion capture suit
- **5 Making of documentaries** (5x3mn) to explain the construction of the project



LA BOITE #E.MOTION is a nomadic studio set up outside the walls, right next to the LED screens, where the actor in Motion Capture interacts with the public and visitors.

During these live events, the aim is to invite "a child and a parent" to enter into play and dialogue with one of the É.Motion show's avatar3D puppets. From these encounters will be created 15 short and participative videos of 1mn30.

A media broadcasting calendar has been elaborated for the next broadcast in October and a community manager manages the publications and the follow-up of the followers' comments.

LEARNING PATH



A series of mediation activities is proposed before the show. This is an opportunity to **explain to the children the whole process of creation of this show which mixes images, new technologies and live art, with the artistic and technical teams, but also to address together the questions raised by this show.**

For example, in November we will be hosting **16 primary school classes, i.e. 380 pupils**, for several days before the show.

We have already conducted special effects **workshops with some of the pupils on green backgrounds**. This time, we will explain **the technological principles of the motion capture combination in a playful and educational way** and will detail how the actor has adapted to this device.

how the actor, equipped with his suit, can animate 3D puppets with his own body.

The actress will tell the children about the journey she is about to take in this show. A journey of discovery of the world and of herself.

It will be a question of recognising the species that are assembled in **the imaginary and futuristic representations of our four puppets_Avatar_3D in reference to Darwin's famous theory.**

And wondering about **all the shapes our own bodies could take when we feel monstrously emotional** and our emotions are almost too big for us?

PRESENTATION OF UNDERGROUND SUGAR



In the 21st century, the performing arts are changing... The encounter between new technologies and artistic methodologies allows the emergence of new writings, new scores, new playgrounds to push the spectator's experience even further.

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

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

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

July 2017 - IN CONTACT WITH PHEDRE

(Dance Theatre Video), supported by **Centre National de la danse de Pantin and Adami** with "danseur étoile" of Paris Opera Jean Guizerix

February 2019 - L'ECUME DES JOURS Show

(Live Art / Digital Art supported by **ADAMI**, by the **IDF Region / SACD Prize Ecriture mutli-écrans, Special Prize of the Jury International Festival of Baïa Mare - Institut français**

March 2021: L'ECUME DES JOURS XR

(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 "Arts and New Technologies" at the Cultural Campus of La Marge in Lieusaint Sénart

Nov 2022: E.MOTION, Extraordinary métamorphosis supported by the **Ministry of Culture** and **ONDA ECRAN VIVANT**, by **Ville de Lieusaint**, and **Département 77**

June 2023: ENTER THE DANCE XR

Interactive experience under immersive dome supported by the CNC, presented at **La Marge, la scène Nationale de Sénart, Théâtre National de Chaillot**

www.cie-underground-sugar.com



ÉQUIPE ARTISTIQUE



JULIE DESMET WEAVER

Director / Filmmaker

Julie Desmet Weaver is committed to exploring new writing and new immersive and interactive scenic devices. She imagines creative processes that combine live arts and new technologies and designs new experience designs for audiences to initiate encounters around literary, visual, sound and interactive stories.

Her next interactive creation **ENTREZ DANS LA DANSE** will be presented at the **Theâtre National de Chaillot Paris** (2023). Her last two creations based on the novel **L'ECUME DES JOURS** by Boris Vian received the SACD Ecriture multi-écrans award, the support of Europe **HORIZON 2020 Research and Innovation** supported by **IRCAM, Centre Pompidou, CNC Expériences Numériques, ADAMI and IDF Region France**.



AXEL BEAUMONT

Author/Sound designer

Axel Beaumont trained in Theater at the Studio d'Asnière-sur-Seine Jean Louis Martin Barbaz. He directed his first company in 2006, dedicated to musical theatre, where he staged numerous projects, adapted and composed the songs for the shows.

He writes **BREAKING NEWS** with the support of the Center Culturel de Lessines in Belgium: a show that tackles the themes of social networks and mainstream information through a prism that is both naive and dramatic.

With the complicity of Chadi Chouman of the group **Debout sur le Zinc**, he writes poems and songs for his music group **TATANKA Furax**.



ALAIN LAGARDE

Visual concept & scenography

After training as a scenographer at the School of the **National Theater in Strasbourg** from 1983 to 1986, he created the sets and costumes for numerous shows for theatre, dance and opera. Among others: With **Jacques Lassalle**, he created the sets and costumes for *Les Papiers d'Aspern* (Henry James), the sets for *Platonov* at the **Comédie-Française** and *Rue de Babylone* (J.M.Besset). For dance, he designed the scenography for *Les Familiars du Labyrinthe* at the **Opéra Garnier**, *Demain* for the company Michèle Noiret and sets for the opera.

(...) Recently, he created the scenography for *Richard II* (Christophe Rauck) for the **Théâtre de Nanterre**. He creates the visual universe of the immersive show and the XR installation inspired by Boris Vian's novel *L'écume des jours*, directed by Julie Desmet Weaver.



LÉA TUIL

Interpreter of the Big little girl

Léa Tuil trained as an actress at the **Claude Mathieu School** and at the same time obtained a **Master's degree in theatre studies**.

She then entered the **ESCA** (École Supérieure de Comédiens par l'Alternance), where she had the opportunity to perfect her acting, singing and dancing skills.

As an assistant director on various projects by Guillaume Barbot and Celeste Germe, she is also interested in shadow work. She played in various shows of the company Atropos (Synthèse, Le Noël de Marie Petiet...) and joined the company Underground Sugar in 2022 for E-motion.



POLL PEBE PUEYRREDON

Technical director : Motion Capture_real time

Poll Pebe Pueyrredon is an Argentinian director specializing in special effects. He began his career in 2004 as a **teacher at the University of Buenos Aires** and creating special effects for cinema. He is involved in publishing feature films (Prize at the Toulouse Latin American Film Festival in 2007).

In 2012, he moved to France and started making short documentaries and music videos in 360° VR (**Official selection at the Mar del Plata Film Festival (Argentina)**).

Since 2016, he has been involved in various **Virtual Reality projects**, as technical director, motion capture technician and now supports immersive and interactive theater plays with his expertise.

TECHNICAL SHEET AND RECEPTION CONDITIONS

Number of performers: 2 actors

Accompanying personnel: 1 director / 1 stage manager / 1 MOCAP video manager

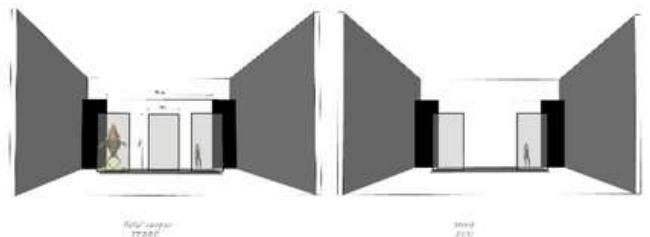
Duration of the show: 1h15

STAGE

opening to the frame minimum 8m backstage minimum 2m on each side minimum depth 7m + 1 circulation behind the backdrop curtain height under pole 5m min / 8m max "pendrillonnage à l'italienne"

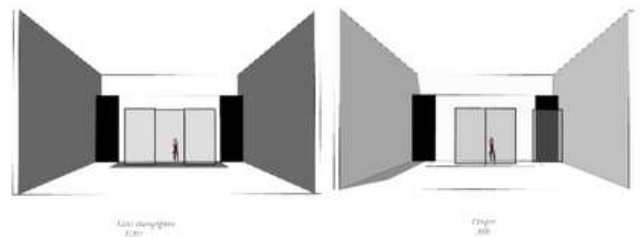
SCENOGRAPHY/STRUCTURE (provided by the company)

The set consists of: - 2 GERRIETS type pull-out stages supporting 3 suspended screen frames handled by the actors and the stage manager



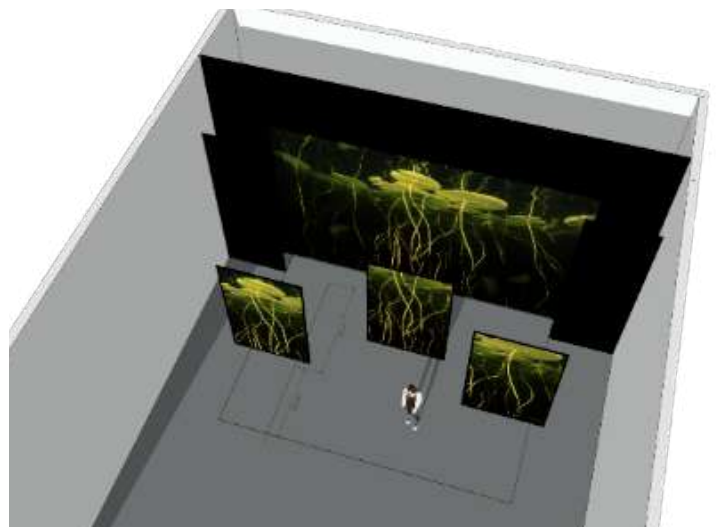
LIGHTING

console ETC CONGO ou EOS (pas de ELEMENT2) avec les librairies des PAR LED utilisés 48 circuits 2kW ou 3kW 11 PC 1kW 12 PAR64 CP62 1 PAR64 CP61 10 découpes 614SX 6 PAR LED type MARTIN Rush PAR2 1 machine à brouillard type UNIQUE 2.1 avec ventilateur 1 machine à fumée lourde type Evolite Heavyfog 1200 (ou machine à carbo) consommable: gaffer aluminium filtres LEE FILTER 200 / 201 / 203 / 501 / 716 filtres ROSCO 119 / 132



SOUND

a complete broadcasting system (20Hz / 20kHz) adapté à la salle - une console numérique type LS9 / QL1 / X32 , etc - 2 retours 12 pouces sur pied (à jardin et à cour) - 2 micros HF serre-tête (1 couleur chaire et un noir) type DPA 6066 - 2 DI mono ou 1 DI stéréo



PROVIDED BY THE ORGANISER

The company will come with its computer and MOCAP system

The organiser must provide - a full HD 1920 x 1200 WUXGA PANASONIC PT-RZ970 10 000lm min video-projector with adapted optics according to the possibilities of hanging - a RJ45 cat6 or SDI link - a pair of converters to HDMI - 2 HDMI cables 2m max (in the control room and in the VP)

FINANCIAL CONDITIONS

Transfer price: 4,500 euros excluding VAT for one performance
Decreasing transfer price from the second performance onwards



UNDERGROUND Sugar

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