

E. M O T I O N

L'expérience plonge petits et grands au cœur d'un conte avec des marionnettes 3D animées en temps réel



A creation by Axel Beaumont and Julie Desmet Weaver
Visual Conception Alain Lagarde

PRESENTATION UNDERGROUND SUGAR

ART & NEWS TECHNOLOGIES
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UNDERGROUND Sugar creates and designs immersive and interactive experiences, augmented shows that blend the performing arts and new technologies.

Since 2016, Underground Sugar has been accompanying artists and exploring creation as a space for sensitive experimentation. We bring stories to life, and imagine new immersive and interactive experience designs for all audiences.

- + Augmented shows
- + Interactive scenography
- + Real-time motion capture
- + Collective and mobile Virtual Reality
- + Video mapping
- + Immersive film
- + Sound installation

E. MOTION

The experience plunges young and old into the heart of an immersive tale
with 3D puppets animated in real time

Audience: General public, Young people, Families

Format: Theaters

Genre: immersive storytelling with 3D puppets and real-time motion capture

Duration: immersive theater version (55mn)

Language: French, English

Capacity: up to 800 people (depending on venue capacity)

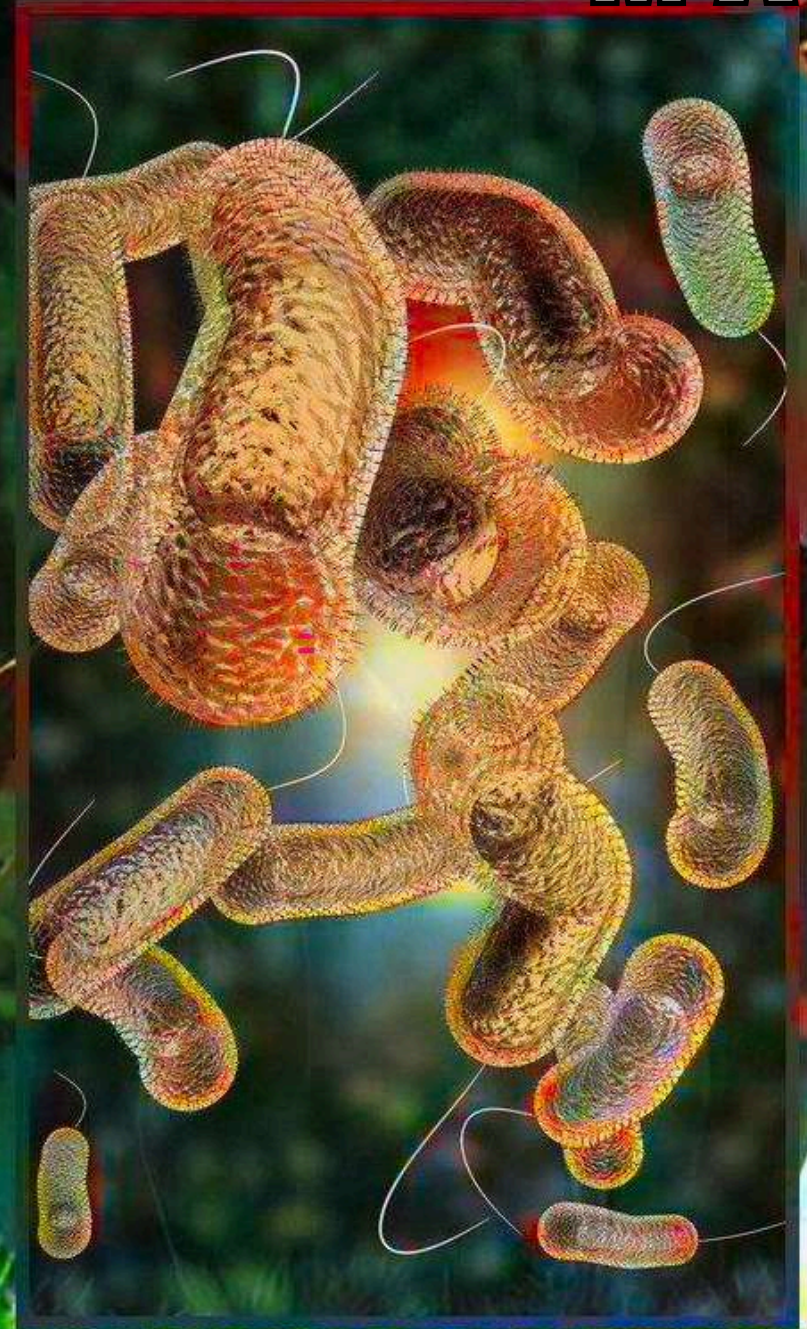
A show written by Axel Beaumont
Concept and direction: Julie Desmet Weaver
Visual set design : Alain Lagarde

Motion Capture: Poll Pebe Pueyrredon
3D Graphic Designer: Léo Ewald
Lighting Designer: Fouad Souaker

With Léa Tuil or Laura Wohlwend
And Axel Beaumont
On screen, Margot as the little girl.

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Contact : underground.sugar@hotmail.com

MAKING OF - E.MOTION



TEASER - E.MOTION



A scenography that unfolds via living, interactive images projected onto three mobile screens on rails, in which the four digital avatars_3D puppets come into play.

Unlike the ultra-realistic special effects used in cinema, our images are animated in real time by the actors, using innovative devices to create a kind of poetry unique to the theater.



STORY

A Little Girl has a phenomenal imagination.

Passionate about science, she reads books on astronomy, and is also a great connoisseur of biology, creating chimeras. She escapes by exploring space and visions of the world that stretch from the infinitely small to the infinitely large.

This same Little Girl has a mother who disappears, and tears that don't come: eyes as dry as a desert.

It's then that the Little Girl invents herself Big Little Girl, and another reality opens up to her: a world projected 3000 years into the future, filled with surprising chimera characters... new species, half-animal, half-plant, that she finds very interesting.

Soon, new alchemies are at work within her: a metamorphosis.



THE CHARACTERS

4 AVATARS

3D PUPPETS

S'TRUC

Half Chameleon - Half Lemur, this animal loves to scare, prank and excel. It's because it's small and fearful that it feels the need to assert its power.



CHOZ'

Half Mushroom - Half Fish. Choz lives in humid areas, and is a quiet, resilient force, rooted in the soil, adapting to the world around him. However, he has difficulty expressing what he feels. He keeps his emotions bottled up, and all this makes him swell, swell, really swell.

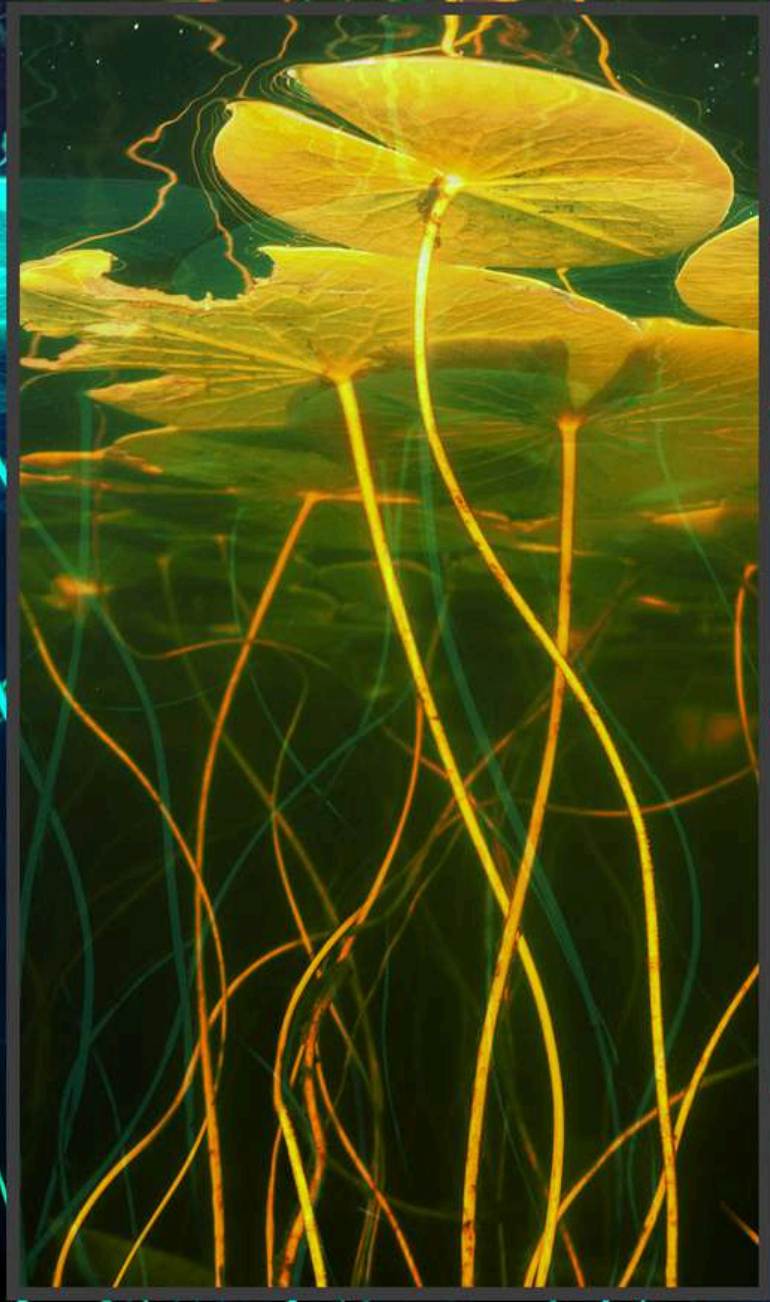
BIDUL'

Half Frog - Half Turtle. This earthy character represents self-confidence and the need for protection. His shell protects him from the dangers of the big world.



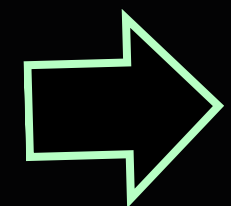
CRISPER'

Half Okapi - Half insect. This animal floats in the air. It's very angry, raging at everyone and rejecting everyone: it complains a lot. This rage isolates him, and prevents him from making friends.

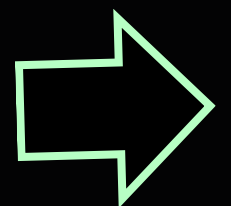




Le jardin laboratoire



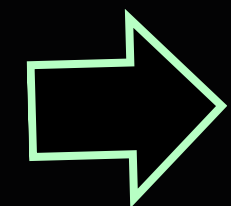
You'll discover the laboratory garden of a little girl with a passion for science. She introduces you to Bidul', a little half-frog, half-snail. Together, you explore a world that's infinitely big and infinitely...microscopic.



A storm breaks: the little girl learns that her mother has disappeared. Faced with this tragedy, she decides never to cry again, never to feel anything.



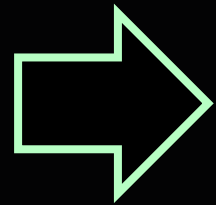
Le désert de sel



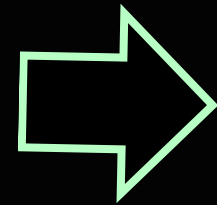
The very tall little girl turns in circles, desperately seeking a path. The world has become a desert, yet you feel you're being watched: S'truc, a half-lemur, half-chameleon creature lurks in the background. Hurry! You only have a few seconds to find its hiding place... Soon, under the shaking earth, a way out appears!



Les montagnes noires



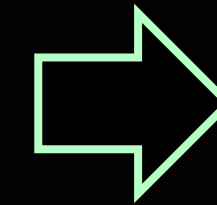
You glide slowly along and touch the bottom of the phosphorescent water. Behind the luminescent water lilies rises Choz', a rotund half-fish, half-mushroom who can't seem to shake the big tsunami of sadness in his heart. They're little bubbles of effervescent laughter that bring you right up to the surface.



Atop a volcanic cliff with geysers of smoke, Crispe'R, half-okapi half-insect, reigns as tyrant. The tall little girl has to move forward, whatever the cost, and faces her wrath in the face of the winged giant, who suddenly shrinks like a micro-microbe.

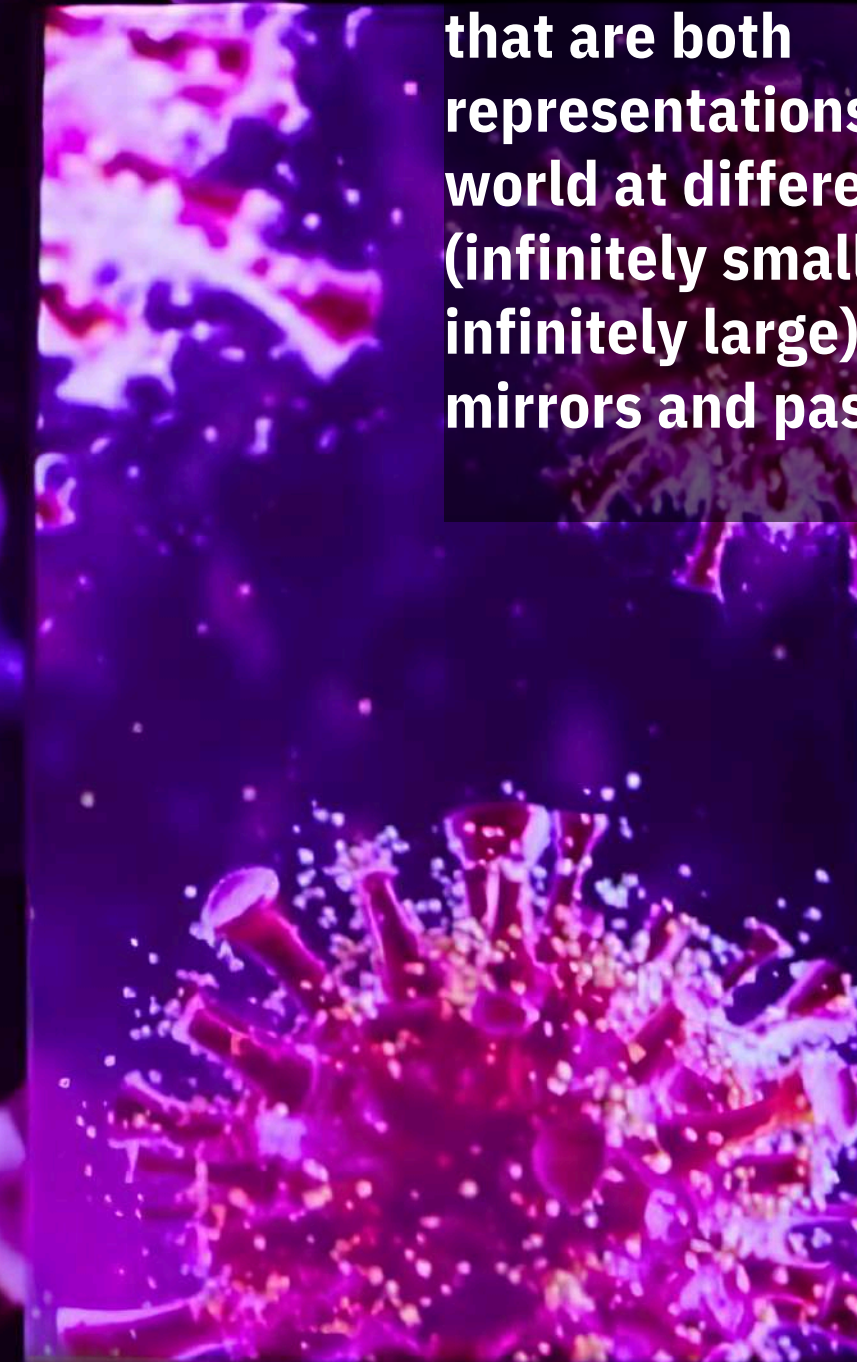
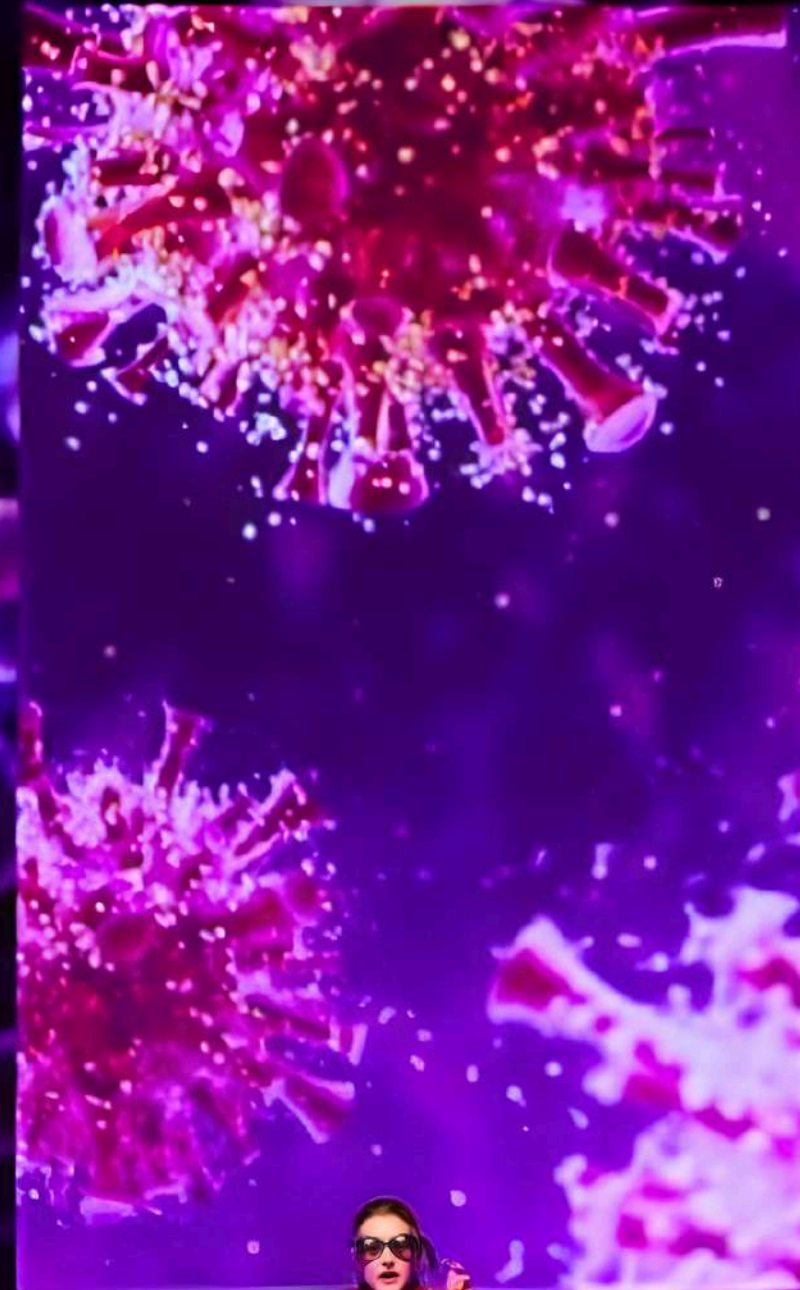


Prairie de coquilles brisées



Walking through a seashell meadow, a voice calls softly: you've found Bidul'. This encounter with the past overwhelms the tall little girl. Back in her childhood bedroom, close to her father, she finds the comfort of shared memories, and the promise of new stories to tell.

MICROSCOC



The big little girl comes into play with mobile screens that are both representations of the world at different scales (infinitely small and infinitely large) and also mirrors and passageways.



WATERLILIES



AUTHOR'S NOTE

Axel Beaumont

When I started writing the story of this little girl, I wanted to evoke those childhood scenes : those hours spent stargazing, watching ants scurry by, collecting pebbles and shells... I wanted to talk about this extraordinary playground for the imagination, and about what it means to discover the world through the eyes of a child particularly fascinated by life, nature and space.

My dramatic tipping point prompted me to question what the loss of a loved one means to a child who is emotionally developing at the same time as she discovers the world. When the little girl learns of her mother's death,

she starts to grow up, suddenly, much too fast, and makes a promise to herself never to shed tears again so as not to feel anything.

My aim was to depict the inner journey of this “big-little” girl, who gradually learns to reconnect with her emotions. Mourning, denial and resilience in the face of loss, narrative and psychological issues are explored through a number of themes. The dialogues and interactions with all the imaginary characters illustrate the complex process of emotional reopening and the path to healing.



“I wanted to write a profound and amusing fable about those invisible alchemies that magically take place within us and transform us forever.”

REALIZATION NOTE

REAL SPACE / VIRTUAL SPACE

Julie Desmet Weaver

When I began work on E.MOTION, I wanted to offer an experience amplified by mocap, and the animation of 3D puppets in real time. In this context, the first scenic model created with its screens on moving rails was a fundamental step.

My research into E.MOTION has pushed me to invent relevant narrative and visual bridges between the real and virtual worlds.

In particular, I worked to harmonize the performance of the actors on stage with the images mapped in space, and to orchestrate the movements of the 3D cameras.

Virtual cameras give me the latitude to play with points of view, scales and perspectives, inventively channeling the spectator's attention in a 360° space.

Our major challenge in this immersive tale is to encourage spectators to enter into play with the environment projected around them and the 3D puppets.

In these panoramic environments, I want to create synesthetic spaces, further blurring the boundaries between actors, audience, real and virtual spaces.



“It's amazement that's the trigger, because it opens wide the doors of the imagination.”



VISUAL CREATION IMMERSIVE SCENOGRAPHY

Alain Lagarde

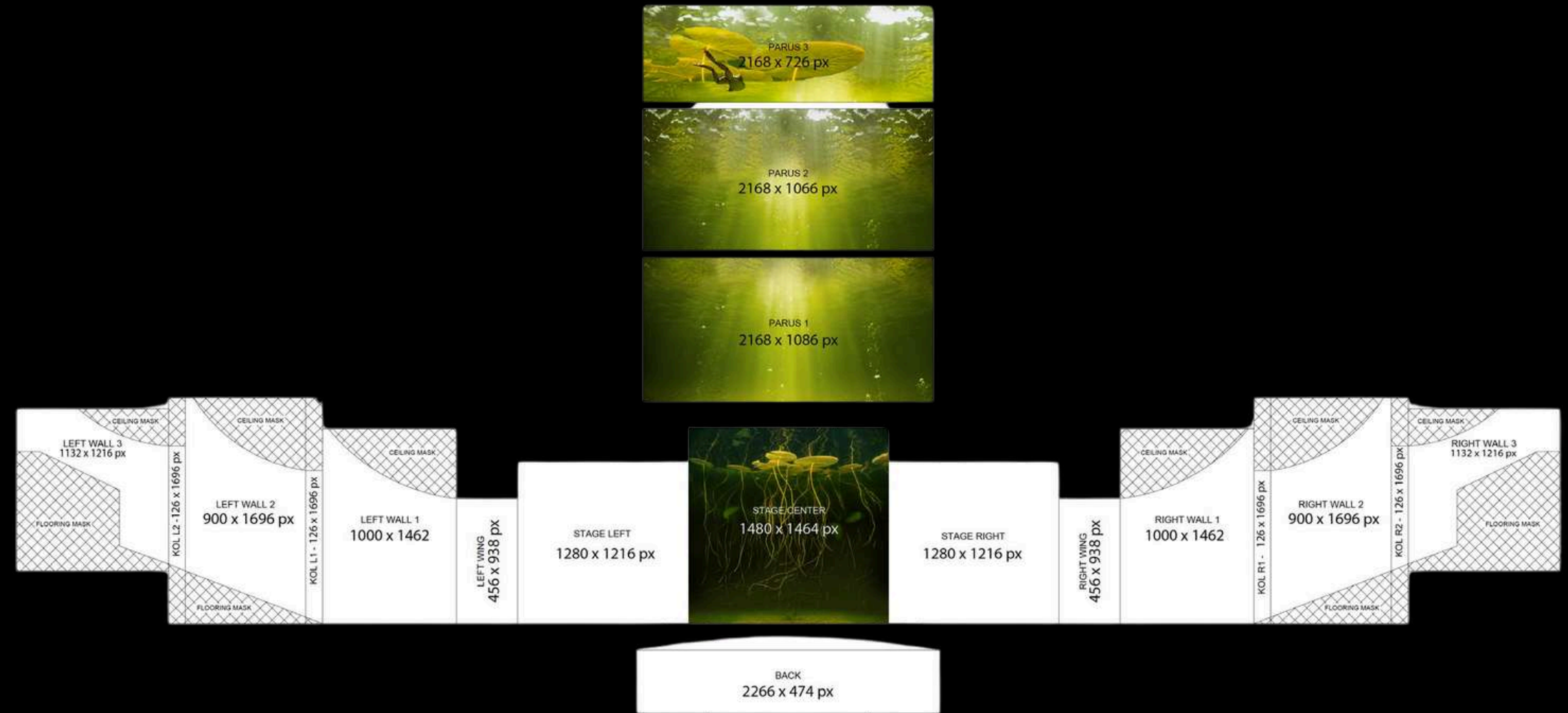
Visual Conceptor and scenographer (la Comédie Française, Opéra, Comédie Musicale)

When I discovered the script for E.MOTION, I quickly thought of Gaston Bachelard's poetic imaginings, and it was from these reading memories that I first built Choz's universe: from the clear, brilliant waters of the water's surface, to the dark depths, where the mythologies of fairy tales lie.

For the other three elemental universes, I set out to create landscapes of wonder, such as the salt deserts of the Atacama in Chile, or the high-altitude lakes of the Andes mountain range.

We're now tackling an even more immersive dimension. For this new stage, I'm committed to deconstructing the usual systems of perspective representation, with the classic stacking of ground, landscape and sky.


These new spaces of the imagination allow us to abolish the reality of a physical space, to privilege only the experience of a breath of wind, the undulating sensuality of water-lilies, the twirling course of tumbleweed in the desert.



Seeing how the actor's movements are transformed via the 3Dquellette and projected, in real time, into the narrative universe is an essential part of the performance.







EMOTION BOX



ONDA - LIVE SCREEN

WORKSHOPS

OPTION 1

Welcoming school audiences
in the auditorium
between 100 and 150 children

On stage
the actress presents
the first 3D puppet

2 or 3 mediators
circulate with microphones

interactive exchange
with the 3D puppet
and children

OPTION 2

Small groups
3-5 people
are invited to enter the
EMOTION BOX

Interactive exchange
families
with various 3D puppets
on the theme of **EMOTIONS**

Capture + editing
of very short video formats

Broadcast on social networks
theaters and event partners
partners

CREATORS



JULIE DESMET WEAVER

Director/immersive creator

Julie Desmet Weaver is dedicated to the exploration of new writing and new immersive and interactive scenic devices. She imagines creative processes that combine the performing arts and new technologies, and designs new experiences for audiences to initiate encounters around original stories. Her latest creation ENTREZ DANS LA DANSE was presented under the dome at the Théâtre National de Chaillot Paris, at the Palais Augmenté and on tour - Numix finalist montréal 2024. His two adaptations of L'ECUME DES JOURS, a performance and VR device, were awarded the SACD Ecriture multi-écrans prize, and received support from Europe's HORIZON 2020 program.

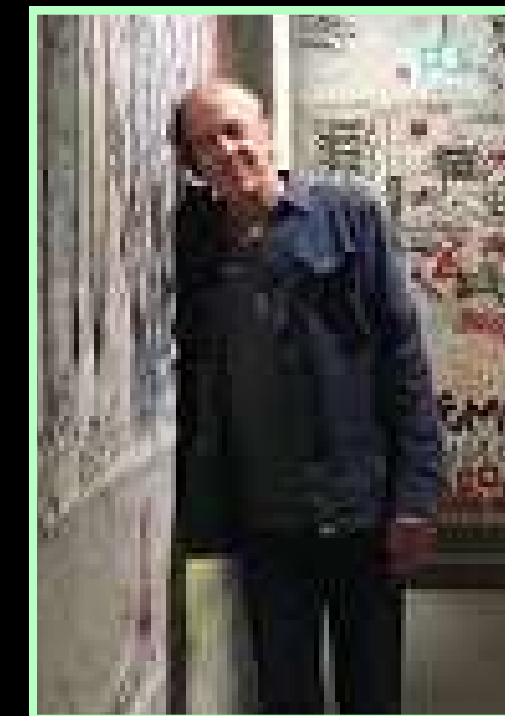
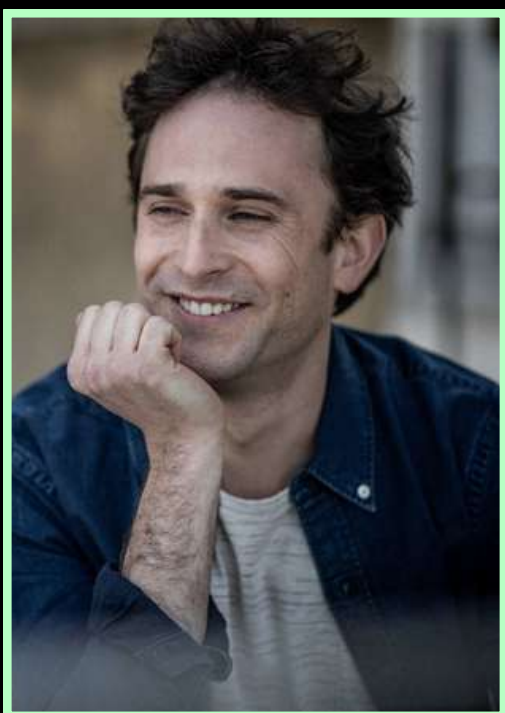
AXEL BEAUMONT

Author/Actor

Axel Beaumont trained in theater at Studio d'Asnière, Paris. Since 2016, he has participated as an actor in hybrid creations directed by Julie Desmet Weaver such as L'ECUME DES JOURS, ENTREZ DANS LA DANSE.

Most recently, he interpreted director Mathieu Pradat's text in a collective virtual reality device: the project was presented at the Cannes XR Festival.

He co-wrote L'ELOQUENCE DES FLEURS (co-written with B. Hoguet, L. Ducré and J. Desmet Weaver), a project using A.I. In 2024, ONDES received writing support from the CNC for immersive creation, and will be in residence at the CDA d'Enghien.



ALAIN LAGARDE

Visual conceptor/Scenography

After training as a set designer at the École du Théâtre National de Strasbourg from 1983 to 1986, he designed sets and costumes for numerous theater, dance and opera productions.

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 sets for Familiars du Labyrinthe at the Opéra Garnier, Demain for the Michèle Noiret company and the sets for the opera (...).

Recently, he designed the set for Richard II (Christophe Rauck) for the Théâtre de Nanterre.

TECHNICAL SHEET

TEAM

1 stage director
1 stage manager
1 MOCAP video manager
2 actors

Running time: 55mn

SCENOGRAPHY

opening to frame minimum 8m backstage minimum 2m on each side minimum depth 7m + 1 circulation behind backdrop curtain height under pole 5m min / 8m max Italian-style pendrillonnage

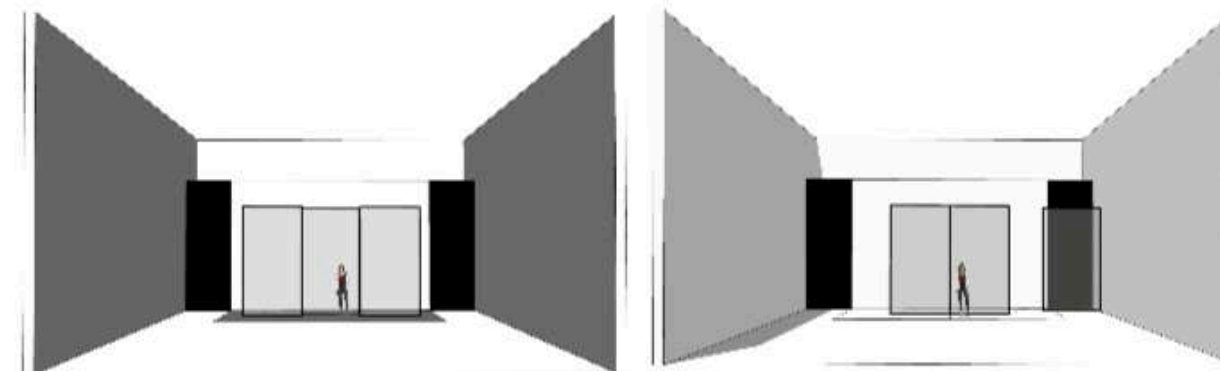
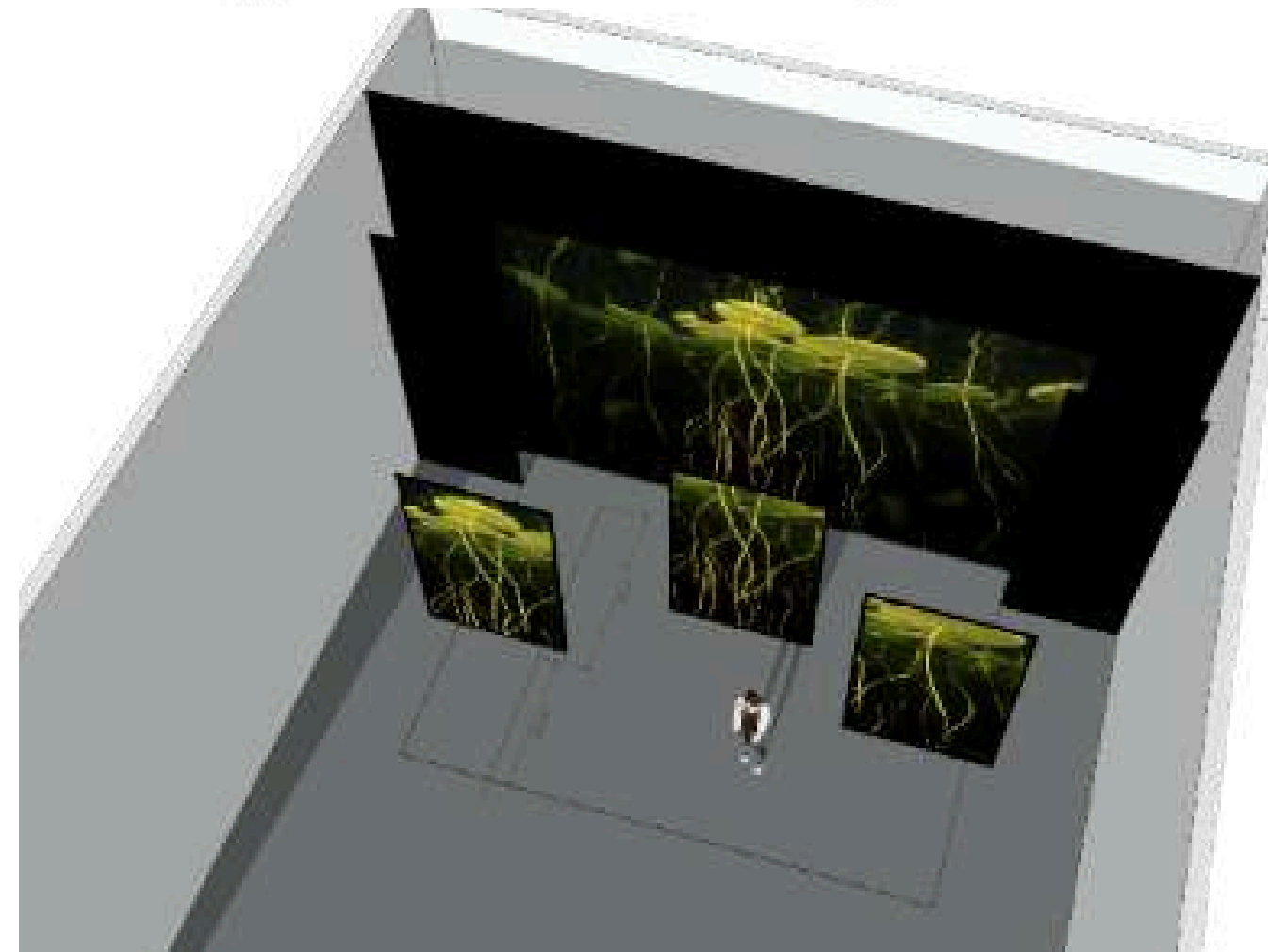
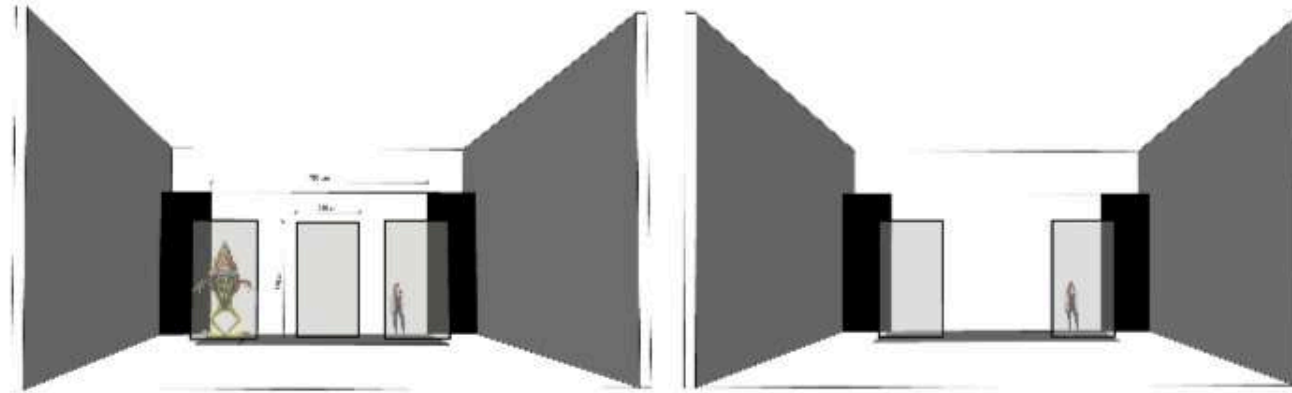
SCENOGRAPHY/STRUCTURE

(supplied by the company)

The set is composed of :

2 GERRIETS-type sliding stages supporting 3 suspended screen frames handled by the actors and stage manager.

For the version with rear-projection screen for the Big screen version, to be seen together.



LIGHTING

ETC CONGO or EOS console (no ELEMENT2) with PAR LED libraries 48 circuits 2kW or 3kW 11 PC 1kW 12 PAR64 CP62 1 PAR64 CP61 10 cut-outs 614SX 6 PAR LED type MARTIN Rush PAR2 1 fog machine type UNIQUE 2.1 with fan 1 heavy fog machine type Evolite Heavyfog 1200 (or carbo machine) consumables: gaffer aluminium filters LEE FILTER 200 / 201 / 203 / 501 / 716 filters 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

The company brings its computers and its MOCAP system

The organizer must provide:

- 2 full HD 1920 x 1200 WUXGA PANASONIC PT-RZ970 10,000lm min video projector with suitable optics depending on mounting possibilities - an RJ45 cat6 or SDI link - a pair of converters to HDMI - 2 HDMI cables 2m max (in control room and at the VP)

PRESSE



From July 7 to 24, the Grenier à Sel will host the fourth edition of Aires Numériques, a program entirely dedicated to immersive and digital forms within live performance.

VR circus, theater with motion capture, or immersive and interactive reading with AI... On the sidelines of the Avignon Festival, the Grenier à Sel takes advantage of Aires Numériques to celebrate the many ways live performance merges with digital technology. In short, it's a happy union.

To fully grasp its significance, one should take a look at E.Motion, the extraordinary metamorphosis, a theater performance featuring 3D puppets, in which the Underground Sugar company continues its exploration of digital arts through the presence of an actor equipped with a motion capture suit, capable of animating the puppets in real time.

théâtre(s)

DOSSIER / A LA REDECOUVERTE DES MARIONNETTES

NUMERIQUE UNE TECHNOLOGIE DU SENSIBLE

(...) Opening up the field of possibilities

"Whatever the tools, we tell stories. But Digital opens up infinities of possibilities", smiles Julie Desmet Weaver, she is the director of the show E.MOTION written by Axel Beaumont, which follows the trajectory of a little girl who flees into her imaginary world to mourn her mother. On stage, two actors interact with screens onto which 3D puppets, fantastic animals from the child's imagination are projected, and animated live by an actor on stage, thanks to a suit of motion capture.



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