

QUINZAINÉ  
DIRECTORS' FORTNIGHT  
CANNES 2016

A CLAUDE BARRAS FILM

# MY LIFE *as a* COURGETTE



## SCREENINGS

SUN. 15, 11:45 AM @ THEATRE CROISSETTE (OFFICIAL)  
SUN. 15, 5:15 PM @ THEATRE CROISSETTE (OFFICIAL)  
MON. 16, 10:00 AM @ OLYMPIA 5 (MARKET - BUYERS ONLY)  
TUE. 17, 3:00 PM @ THEATRE CROISSETTE (REPRISE)  
WED. 18, 11:30 AM @ ARCADES 1 (REPRISE)  
FRI. 20, 12:00 PM @ RIVIERA 1 (MARKET)

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# MY LIFE as a COURGETTE

WRITTEN BY CÉLINE SCIAMMA

ADAPTED FROM AUTOBIOGRAPHIE D'UNE COURGETTE (AUTOBIOGRAPHY OF A COURGETTE)  
PUBLISHED BY PLON-PARIS

RITA PRODUCTIONS BLUE SPIRIT PRODUCTIONS GEBEKA FILMS KNM

IN COPRODUCTION WITH  
RADIO TÉLÉVISION SUISSE & LA SSR SRG, RHÔNE-ALPES CINÉMA, FRANCE 3 CINÉMA, HELIUM FILMS.

LENGHT : 1H06 - VISA N°138.731

FRENCH & SWISS (FRENCH PART) RELEASE : OCTOBER 19TH 2016  
SWISS (ITALIAN PART) RELEASE : SEPTEMBER 22ND 2016



# "Inanimate Objects, do you have a soul?" (Lamartine)

My Life as a Courgette is a stop-motion animation feature film.

This animation technique is the same used in cartoons: just as with animated sketches, the puppets are filmed frame by frame. Between each take, the puppets are repositioned ever so slightly to give the illusion of movement.

The refinement of the gestures, the fluidity of the movements, and the subtlety of an expression - all created from puppets that are immobile when the shot is taken (!) - are determined by the quality of the animation (and the animators).

In My Life as a Courgette, the puppets are about 25cm/10in. high, and were handcrafted combining several materials (latex foam for the hair, silicone for the arms, resin for the face, fabric for the hand-sewn clothing) wrapped around an articulated skeleton adapted to the morphology of each character.

The puppets were then placed on the stage sets - sized-down models manufactured to scale - and lit by the director of photography before the animator takes over.



## SYNOPSIS

Courgette is an intriguing nickname for a 9-year-old boy. Although his unique story is surprisingly universal. After his mother's sudden death, Courgette is befriended by a kind police officer, Raymond, who accompanies Courgette to his new foster home filled with other orphans his age. Courgette struggles at first to find his place in this strange, at times hostile, environment. Yet with Raymond's help and his newfound friends, Courgette eventually learns to trust, find true love and at last a new family of his own.

# THE CHARACTERS

## The children

**COURGETTE** His given name is Icare, but everyone calls him Courgette. His mother gave him this nickname, which he is very attached to. Having become an orphan, he will learn about friendship in the Fontaines Foster Care Center, surrounded by children who are all like him, although each one of them is very different. With Raymond, the good-natured police officer who takes him under his wing, he will learn that you can trust adults. And he will discover love with Camille.

**CAMILLE** She isn't like other little girls, and that's perhaps the reason why everyone is in love with her... Dolls? Not so much, but football and a quick retort are right up her alley. She is the ray of sunshine that lights up the foster home, but she may have to leave them behind, since her Aunt has filed for custody in order to get her hands on the food and board allowance...

**SIMON** The orphanage's tender-hearted bad boy. After at first rough-handling Courgette during a hazing process, he becomes his loyal friend.

**AHMED** Naïve, with his head in the clouds, he's the life and soul of the party, despite himself. He loves to get dressed up in disguise: a dinosaur, a robot, or a dinosaur disguised as a robot.

**JUJUBE** A glutton and hypochondriac, he is Ahmed's inseparable sidekick. Jujube even eats toothpaste because "it's good for your health."

**ALICE** Hiding her face behind a lock of hair, she speaks very little. Camille will slowly manage to coax her out of her shell.

**BÉATRICE** She is gentle and always ready to defend others.



COURGETTE

CAMILLE

SIMON



AHMED

JUJUBE

ALICE

BÉATRICE

## The adults

**RAYMOND** A rather stout and nice policeman, whom Courgette immediately trusts. He also becomes very attached to the boy, to the point where he realizes that “family” makes sense, especially the family you choose.

**AUNT IDA** Camille’s Aunt is an opportunist who wants the allowance money she would receive if she had custody of her niece. But Camille is ready to do anything in order to not live with her.

**MRS. PAPINEAU** the foster home director, she is fair but strict, an indisputable authority figure for the young in her charge.

**MR. PAUL** A kindly and dedicated professor, he teaches the children in the orphanage and even takes them on a ski trip!

**ROSY** A dynamic and good-humored youth worker, Rosy is generous and protective of her kids. Bed-time kisses are her specialty! The children will find out that she has a sweetheart and she’s going to be a mom.







## DIRECTOR'S STATEMENT - CLAUDE BARRAS

"HAVE FRIENDS YOU CAN COUNT ON, FALL IN LOVE, AND  
MAYBE EVEN BE HAPPY..."



### THE REASON WHY

I fell in love with Gilles Paris' book, *Autobiography of a Courgette*, a tender and poetic coming of age story. The story and its tone brought me back to my childhood and reminded me of my first emotional flutters as a moviegoer watching films such as *The 400 Blows*, *Nobody's Boy*: Remi, Belle and Sebastian, *Heidi*, and even *Bambi*. With this animated film adaptation, I wanted to share with today's public a bit of these wondrous and formative emotions that have nurtured and shaped my experience.

But this film is also, and above all, an homage to neglected and mistreated children who do the best they can to survive and live with their wounds. Courgette, our hero, has been through many difficult times and, after having lost his mother, he believes he is alone in the world. That was without counting on the people he would meet in his new life in the foster care center: having a group of friends you can rely on, falling in love, and why not even being happy one day? He still has many things to learn in life. It is this message, at once simple and profound, that seemed essential to convey to our children. And the wish to share this message was what guided me during the course of directing the film.

## THE THEME

I wanted to adapt Gilles Paris' book because I wanted to make a film about children that addresses ill-treatment of children and remedies for abuse in today's world; an entertaining film that makes you laugh and cry, but especially a firmly committed film that happens in the here and now and tells you about the strength of resilience amongst a group of friends, advocating empathy, comradery, sharing and tolerance.

In contemporary cinema, orphanages are classically depicted as places of abuse, and the outside world as that of freedom (The 400 Blows, the Chorus). In *My Life as a Courgette*, the pattern has been reversed: abuse is suffered in the outside world and the orphanage is a place fostering appeasement and reconstruction. This is what makes this narrative at once classic and modern.

After some time immersed in a foster care center, I realized the importance of treating the theme

of adoption with great care, because it is at the heart of the relationship that these children, lacking in affection, maintain with the adult world. I presented adoption in two of its modern manifestations: the foster family and custody by a family member. Depending upon the child's age and the motivation of the adults, adoption in this instance represents either the risk of returning to the destructive cycle of abuse or as the possibility of reconciling themselves with the world. It also seemed particularly important to enhance the image of the blended family in our society, where today the basic structure of the family is present in multiple forms.

## THE SCREENPLAY

Due to its at times explicit descriptions of the violence that the children are subjected to, the book, *Autobiography of a Courgette*, is for the most part targeted for young adults and parents. In adapting the story for an animated film, I wanted to expand the audience to include younger children.

After an initial, rather long stage of writing and paring down the story, my producers proposed that I work with Céline Sciamma. I was, naturally, very enthusiastic straight away. I had seen *Tomboy* a few months before and loved the film. So we met on a regular basis to exchange our ideas and very quickly, avoiding the pitfall of relating the story in diary form that seemed at first obvious for an adaptation, Céline knew how to give the screenplay a truly classic and strictly set structure, as well as how to strike the right balance between humor and emotion, adventure and social realism. The screenplay's success is also due to the very delicate handling of its characters, which subtly evokes dark, tragic past

incidents to better exorcise them in light of budding friendships in the present.

## WORKING WITH THE ACTORS

Marie-Eve Hildbrand's casting and work with the actors was key to the directing process. We worked with non-professional actors for the children's characters. They were chosen for their voices and their ability to remain spontaneous in front of a microphone. Their personalities and their ages also played a decisive role, because we wanted to create a group that functioned as naturally as possible, made up of actors who would veritably experience the scenes as they were recorded.



In order to accompany the children and provide them with a reassuring structure in which to act, we chose professional actors to play the adults. This option worked perfectly, as seen for example in Michel Vuillermoz' work: he brought a remarkable humanity, singularity and depth to Raymond, all the while forging real bonds of friendship and camaraderie with the children. The actors struck the right chord and gave the film an extraordinary emotional authenticity, scene after scene, sequence after sequence, during the course of the six weeks of recording.

The dialogue, natural, short and efficient, interspersed with silences picks up from the action and sometimes even contradicts it, adding depth to the characters' psychology. The silences are filled with meaning and leave room for looks, glances and non-verbal exchanges. Put to the test by the children's natural language while recording, the dialogue was enriched and re-oriented towards a poetic naturalism which on an emotional level rang true to a rare degree.

## THE DIRECTION

My Life as a Courgette is meant to be a film that focuses on the private world of its characters' inner lives. It was important to me to allow time for small gestures, facial expressions, eye-blinks, moments of waiting. A bird couple's turpitudes while they build their nest, urban landscapes, skies filled with clouds, thunderstorms and brighter horizons mirror commotions in the characters' souls.

I often used long sequence shots on looks and emotions rather than the shots/counter-shots, typically used in animation. This gives the film a unique, dairly slow rhythm.

## AESTHETIC CHOICES

The cartoonist Hergé argued that the more the graphic style of a face is pared down and simplified, the more the audience can project their own emotions onto and identify with the character. That is also my conviction and my practice in animating puppets, without the ambition of reproducing reality, but instead to give spectators a "shifted reality."

Using the combination of natural, realistic voices with the characters' highly stylized aesthetic I have also attempted to inspire the film with Gilles Paris' particularly poetic writing style. The key to this universe is the characters' eyes. Their huge eyes, wide open to see the world, contribute a great deal to the emotion and empathy. An urban, contrasted, post-modern poetry emanates from the film. The scenery is rather sad and somber, symbolizing the sociological content of abuse, which isn't represented in the film. The most lively and bright colors reflect the characters' resilience and positive outlook. Faced with the difficulties handed to them by their destiny, they have entered into resistance.

## THE MUSIC

The music ranges from scenes in restraint, with minimal sound effects, to emotional sequences that are more extraverted, accompanied by Sophie Hunger's soft and gentle music. The sensitivity of her musical compositions, her bewitching voice mixed with a guitar, bass and vibraphone, are the perfect match for the movie's childlike universe. One day, Sophie Hunger said about herself: "It was once difficult for me to be with myself. Today, it has become easier, I feel full of light. People change, and that's a good thing," as if echoing the path taken by our little hero.







## SCREENWRITER'S STATEMENT- CÉLINE SCIAMMA

"YOU NEED TO BE BOLD"



### PUPPETS AND ANIMATION

Stop-motion is a hand-crafted adventure, at the crossroads of fiction and animation, close to the values that the film wishes to convey. Above all, it involves sharing a know-how and defining goals common to every department in a spirit of cooperation that is at the heart of this type of undertaking.

Sixty-or-so sets had to be created and painted as well as fifty-four puppets in three types of costumes. We then, over a period of eight months, shot seventy minutes of film, dispatched amongst fifteen film sets at the rhythm of three seconds per day and per animator. Eight additional months were needed to add the soundtrack to the film and assemble all the shots on a green background with the foreground shots, background shots, skies, clouds and other computer-generated background scenery.

Although the creation and film shoot ended up being a two-year-long marathon of relentless effort involving more than fifty "craftsmen," we were, thanks to our very efficient team, able to put into place and maintain a production system that was on a human scale the entire length of the film shoot.

It didn't take much for me to commit to the adventure of *My Life as a Courgette*: just the outline of a character, sketched by Claude Barras. The sensitivity of his features, this unique visual signature, which not only reflected a love for a character, but made me fall in love with the character as well. After jumping into the project, I was completely caught up and moved by the problems and sincerity of these little characters. An animated film steadfastly committed to the realism and accuracy of the story it is telling, all the while striving for visual poetry, is singular enough to be irresistible. Writing the screenplay was a moment of freedom and trust. It is very rare to encounter a project which has the strength of the obvious. There's a form of boldness and simplicity in *Courgette* that won me over. For simplicity is essential not to succumb to the sirens' call of excess, or the temptation of playing god and creating one's own little world. And it takes guts and daring to convince yourself that the story of a little boy who kills his alcoholic mother and so ends up in an orphanage is the perfect pitch for a children's film. And yet, when you think of the children's tales that have been handed down to us through the ages, they often have very dark premises, such as *Little Thumb*, or *Hansel & Gretel*...

Fairy tales are cruel, *My Life as a Courgette* isn't. The project has the strength and tenderness of a coming of age story, committed to reflecting a world that already exists, our world, which is that of the children whom this film aims to speak to.

# CLAUDE BARRAS

## DIRECTOR

Before directing his first feature film, *My Life as Courgette*, Claude Barras directed several short films including *The Genie in a Ravioli Can*, which received numerous of awards in film festivals around the world.

Claude Barras' unique connection with childhood transcends time and age differences; he has the rare gift of being able to make you laugh and cry at the same time. His stories are filled with realism and fantasy, humor and poetry. He was the impetus for adapting Gilles Paris' Autobiography of a Courgette into a stop-motion animation film.



## Filmography

- 2016 **MY LIFE AS A COURGETTE**
- 2012 **CHAMBRE 69** stop-motion 3' Helium Films / RTS
- 2010 **COURGETTE**, film pilot, stop-motion 3' Helium Films / RITA / RTS
- 2008 **AU PAYS DES TETES** (co-directed with Cédric Louis) stop-motion 5' Helium Films / TSR / ONF. Animateka Lubjiana 2010 Audience Award – Slovenia, Australian International Film Festival 2009
- 2007 **SAINTE BARBE** (co-directed with Cédric Louis) stop-motion 8' Helium Films / TSR / ONF
- 2006 **THE GENIE IN A RAVIOLI CAN** stop-motion 7' Helium Films / TSR. Festival of Flanders 2007 Best Short Film – Belgium, Australian International Film Festival 2006 / Best new Talent, Festival Bristol 06 - UK / Audience Prize SSA -Suissimage animation, Solothurn Filmtage 06 Switzerland / Audience Prize, Children, International Animation Film Festival 2006, Geneva – Switzerland / Special Jury Prize, Festival du Film Romand FROG 2006, Geneva, Switerland / Kodak Prize, Curtocircuito, Santiago de Compostela 2006 – Spain / Audience Prize, Court 18, Paris – France / SACD PRIZE
- 2005 **ICE FLOE** (co-directed with Cédric Louis) 2D animation 6'35" Helium Films / TSR
- 2002 **STIGMATES 2D** animation 3'30" Atelier Zérodeux
- 1999 **CASTING QUEEN 3D** animation 2'45" Ecal / Barrabas
- 1998 **MÉLANIE 2D** animation 4'22" Ecal / Barrabas
- 1997 **FANTASMAGORIES 2D** animation 1'42" Emile Cohl / Barrabas





## CELINE SCIAMMA

### SCREENWRITER

A young and well-known independent French filmmaker, Céline Sciamma has directed three critically acclaimed feature films: Waterlilies, Tomboy and Girlhood.

In writing the screenplay for My Life as a Courgette, inspired by Gilles Paris' book, she accepted to dive once again into a story of childhood, illuminating the project with a fresh and graceful perspective.

## Filmography

### Director & Screenwriter

- 2014 **GIRLHOOD** Cannes 2014, Directors' Fortnight - Opening Film, Best Film at the Stockholm Film Festival 2014 and a Nomination for Best Director at the 2015 César Awards
- 2011 **TOMBOY** Teddy Award at the Berlin film festival (Panorama) and Jacques Prévert Prize (Best original screenplay, awarded by the Screenwriters' Guild)
- 2009 **PAULINE** Short film made for the screenwriting competition launched by the French Health and Sports Ministry "Young and gay, in the eyes of others" presided by André Téchiné.
- 2007 **WATER LILIES** Youth award at the Cabourg Romantic Film Festival, Louis-Delluc Award for a First Feature Film and nominated for a Best First Film César 2008, Junior prize for Best Screenplay in 2006 (before production) French Cultural Ministry's Grand Prize for Best Screenwriter.

### Screenwriter

- 2016 **BEING 17** André Téchiné
- 2016 **MY LIFE AS A COURGETTE** Claude Barras
- 2012 **THE RETURNED** series broadcast on Canal +. Participation in the first versions of the screenplay.
- 2010 **IVORY TOWER**
- 2006 **CACHE TA JOIE** short film Jean-Baptiste de Laubier alias Para One
- 2004 **LES PREMIERES COMMUNIONS** short film by Jean-Baptiste de Laubier alias Para One

## DAVID TOUTEVOIX

### DIRECTOR OF PHOTOGRAPHY

David Tutevoix has worked with Claude Barras on all of his short films including The Genie in a Ravioli Can. It was then natural that Claude Barras would entrust him with the position of director of photography for their first feature film, My Life as a Courgette.

- 2016 **MY LIFE AS A COURGETTE** Claude Barras
- 2014 **IMPOSTOR** Elie Chapuis stop-motion
- 2014 **EN SORTANT DE L'ÉCOLE**
- 2009 **AU PAYS DES TÊTES** Claude Barras
- 2007 **SAINTE BARBE** Claude Barras
- 2000 **THE GENIE IN A RAVIOLI CAN** Claude Barras



## KIM KEUKELEIRE

### ANIMATION DIRECTOR

A graduate of Belgium's La Cambre School in 1992, Kim Keukeleire has acquired a solid experience in animated films and advertisements in stop-motion in England and the United States (Passion Pictures, BBC Animations, Aardman, Cosgrove Hall, Will Vinton Studios). For her first experience as head animator, Kim Keukeleire gathered an international team made up of experienced animators as well as young talent (Bristih, New-Zealanders, French, Spanish, Swiss, etc.) with whom she had already worked.

- 2016 **MY LIFE AS A COURGETTE** Claude Barras Animation director
- 2014 **IMPOSTOR** Elie Chapuis Animator
- 2012 **FRANKENWEENIE** Tim Burton Animator
- 2009 **FANTASTIC MR. FOX** Wes Anderson Key animator
- 2007 **MAX & CO** Frédéric and Samuel Guillaume Animator
- 2000 **CHICKEN RUN** Nick Park & Peter Lord Assistant animator





## Selective filmography & Line up

- 2013 **LONGWAVES** Lionel Baier (Switzerland France Portugal), with Valérie Donzelli, Michel Vuillermoz and Patrick Lapp. In coproduction with Les Films Pelléas and Filmes do Tejo. Premiered in Locarno in 2013, Piazza Grande. International Sales, Film Boutique
- 2013 **SALVATION ARMY** Abdellah Taïa (France Switzerland Morocco). In coproduction with Les Films de Pierre and Les Films Pelléas. Premiered at the Venice Mostra Film Festival in 2013, Official Competition. International sales, Outplay
- 2014 **THE PRICE OF FAME** Xavier Beauvois (France Switerland Belgium), with Benoît Poelvoorde and Roschdy Zem. In coproduction with Why Not Productions and les Films du Fleuve. Premiered Venice 2014, Official Competition. International sales, Wild Bunch.
- 2016 **MY LIFE AS A COURGETTE** Claude Barras (Switzerland France), animated feature film. Screenplay by Céline Sciamma. In coproduction with Blue Spirit Productions, Gebeka Films & KNM. Premiering at the Cannes Film Festival 2016 – Directors' Fortnight. International sales, Indie Sales.
- 2017 **THE GUARDIANS** Xavier Beauvois (France Switzerland), in coproduction with les Films du Worso in pre-production. International sales, Pathé.
- 2017 **THE WIND TURNS** Bettina Oberli (Switzerland France Belgium), in coproduction with Silex Films and Versus Production, in pre-production. International sales, Indie Sales.
- 2017 **WHILE I'M AROUND (AU SUD)** Lionel Baier, in development.
- 2018 **SPACE FAMILY** Bruno Deville (Switerland Belgium), in coproduction with Versus Production, in development.

## RITA PRODUCTIONS

Created by Pauline Gyga and Max Karli in 2003, RITA produces fiction and documentary films primarily through international coproductions. Over the past 13 years the two producers have accompanied Swiss and international authors and directors whose strong cinematographic flair casts a political and singular point of view on the world. Rita is proud of its eclecticism and the complementary nature of its choices, convinced that above all, Rita is about encounters and shared wishes for a certain kind of cinema.

Rita productions has produced in particular, over the last few years, **LONGWAVES** by Lionel Baier (Valérie Donzelli, Michel Vuillermoz), **SALVATION ARMY** by Abdellah Taïa, with Les films de Pierre and Les Films Pelléas, **THE PRICE OF FAME** by Xavier Beauvois (Benoît Poelvoorde, Roschdy Zem) with Why Not Productions and Les Films du Fleuve. Released in 2015, **DIRTY GOLD WAR** by Daniel Schweizerest was nominated for Best Swiss Documentary in 2016. Claude Barras' long-awaited animation feature, **MY LIFE AS A COURGETTE**, written by Céline Sciamma, will be released in October 2016.

# BLUE SPIRIT PRODUCTIONS

Blue Spirit Productions is a production company specialized in animated films with its own studios (in Angoulême and Montreal) which allows for artistic and technical control of the projects it produces.

After taking its first steps through the production of TV series, Blue Spirit was rewarded in 2008 with the PROCIREP prize for French Television production.

In 2010, in addition to its TV series work, Blue Spirit initiated the production of its first feature film, **THE PAINTING** by Jean-François Laguionie, theatrically released in 2011.

**MY LIFE AS A COURGETTE**, by Claude Barras, follows the path thus paved to produce quality films by independent filmmakers.



## Cinema

- 2011 **THE PAINTING** Jean-François Laguionie, screenplay : Anik Le Ray  
Awarded Best Film prize at the ANIFILM Festival in Czech Republic, Audience Prize at the Five Continents Film Festival in Ferney-Voltaire, the Marcinekprize for Best Animated Film for children at the ALE KINO Festival (Poland), nominated for a CESAR (2012), pre-selected for an OSCAR (2012). SACEM prize for Best Original Music (composed by Pascal Le Pennec).
- 2012 **LES SOUVENIRS** Renaud Martin (short film)  
Rewarded at Cinanima (Espinho), CNC Quality award, Annecy Festival selected for the official competition, National animated film festival (BRUZ), Bradford Film Festival (UK)...
- 2016 **MY LIFE AS A COURGETTE** Claude Barras
- 2017 **LE VOYAGE DU PRINCE** Director-Screenwriter Jean-François Laguionie. (in development)

## TV series

- THE MYSTERIOUS CITIES OF GOLD** (2 seasons 26 x 23mn) Director Jean-Luc François  
Adapted from the original 1982 series by Jean Chalopin and Bernard Deyriès based on the novel The King's Fifth, by Scott O'dell.
- GRABOUILLON** (5 seasons 52 x 6'5 mn) directed by Jean-Luc François and Paul Leluc  
Based on the graphic novels by Alexis Nesme - published by Delcourt.
- LITTLE CHICKS** (32 x 11 mn) directed Jean-Luc François  
Adapted from the series of graphic novels by Christian Jolibois and Christian Heinrich - published by Editions Pocket Jeunesse.
- EMILIE** (52 x 3 mn) directed by Sandra Derval  
Adapted from the illustrated novels by Domitille de Pressensé - published by Casterman.
- UFO** (2 seasons 52 x 5 mn) directed by Jean-Luc François  
Adapted from the graphic novel by Lewis Trondheim and Fabrice Parme – published by Editions Delcourt.



# GEBEKA FILMS

Created in the fall of 2006 with the credo “quality films for a young public,” Gebeka Films is primarily involved in distribution and at times in coproduction. My Life as a Courgette is the first feature for which Gebeka films acted as co-executive producer.

## Selective filmography

### DISTRIBUTION

- 1998 **KIRIKOU AND THE SORCERESS** Michel Ocelot
- 1999 **MY NEIGHBOR** Totoro Hayao Miyazaki
- 2004 **L'ÎLE DE BLACK MOR** Jean-François Laguionie
- 2008 **MIA AND THE MIGOU** Jacques-Rémy Girerd
- 2009 **THE SECRET OF KELLS TOM MOORE**. Nominated for a Best Animated Film Oscar.
- 2009 **PANDA!** Go Panda Hayao Miyazaki and Isao Takahata
- 2010 **A CAT IN PARIS** Alain Gagnol and Jean-Loup Felicioli. Nominated for a Best Animated Film Oscar.
- 2011 **THE PAINTING** Jean-François Laguionie
- 2012 **APPROVED FOR ADOPTION** Jung Henin and Laurent Boileau
- 2016 **LOUISE IN WINTER** Jean-François Laguionie

### CO-PRODUCTION AND DISTRIBUTION

- 2000 **PRINCES AND PRINCESSES** Michel Ocelot
- 2003 **LOULOU** Serge Elissalde
- 2005 **KIRIKOU AND THE WILD BEASTS** Michel Ocelot. Presented Out of Competition Cannes 2005.
- 2006 **U** Grégoire Solotareff and Serge Elissalde
- 2009 **A TOWN CALLED PANIC** Vincent Patar & Stéphane Aubier. Official selection Out of Competition Cannes 2009
- 2012 **THE DAY OF THE CROWS** Jean-Christophe Dessaint
- 2015 **108 DEMON KINGS** Pascal Morelli
- 2016 **MY LIFE AS A COURGETTE** Claude Barras. Directors' Fortnight Cannes 2016.

# KNM

Kateryna and Michel Merkt are entrepreneurs in the entertainment industry and producers based in Monaco.

Of Ukrainian and Swiss origins, they focus on independent feature films for cinema aiming to touch the broadest audience, uniting festival and commercial successes.

KNM focuses exclusively on international projects making no concessions on artistic choices, whether accompanying known directors or participating in the discovery of new talent.

Michel Merkt (Chevalier of the Monégasque National Order of Cultural Merit) is also a consultant for several festivals, corporate entities, private investors and foundations all active in the film industry.

## Selective filmography

- 2016
  - MA LIFE AS A COURGETTE** Claude Barras
  - ELLE** Paul Verhoeven
  - IT'S ONLY THE END OF THE WORLD** Xavier Dolan
  - AQUARIUS** Kleber Mendonça Filho
  - MIMOSAS** Oliver Laxe
  - TONI ERDMANN** Maren Ade
  - VAPE WAVE** Jan Kounen

- 2015
  - IN THE SHADOW OF WOMEN** Philippe Garrel
  - ARABIAN NIGHTS** Miguel Gomes
  - LIFE** Anton Corbijn

- 2014
  - MAPS TO THE STARS** David Cronenberg

Director	<b>Claude Barras</b>
Screenplay	<b>Céline Sciamma</b>
Adapted from the novel by	<b>"Autobiography of a Courgette" published by PLON-PARIS</b>
Written in collaboration with	<b>Germano Zullo, Claude Barras, Morgan Navarro</b>
Graphic design	<b>Claude Barras</b>
Produced by	<b>Max Karli &amp; Pauline Gygax</b>
	<b>Armelle Glorennec &amp; Eric Jacquot</b>
	<b>Marc Bonny</b>
Production Manager	<b>Kate &amp; Michel Merkt</b>
	<b>Théo Ciret</b>
Voice talent director and editor	<b>Marie-Eve Hildebrand</b>
Assistant director	<b>Marianne Chazelas</b>
Storyboarder	<b>Fernando Lira Sarabia</b>
Animation Director	<b>Kim Keukeleire</b>
Cinematography	<b>David Toutevoix</b>
Sound design	<b>Denis Séchaud</b>
Head Editor	<b>Valentin Rotelli</b>
Head Art director	<b>Ludovic Chemarin</b>
Head puppet maker	<b>Gregory Beaussart</b>
Costumes	<b>Atelier Gran'Cri Christel Grandchamp</b>
	<b>Atelier Nolita Vanessa Riera</b>
Head of accessories	<b>Delphine Dumas</b>
Head of painting	<b>Cécile Millazo</b>
Compositing	<b>Blue Spirit Studio</b>
Studio Sound	<b>Masé Studios Genève</b>

With the voices of	
Courgette	<b>Gaspard Schlatter</b>
Camille	<b>Sixtine Murat</b>
Simon	<b>Paulin Jaccoud</b>
Raymond	<b>Michel Vuillermoz Member of the Comédie-Française</b>
Ahmed	<b>Raul Ribera</b>
Alice	<b>Estelle Hennard</b>
Jujube	<b>Elliot Sanchez</b>
Beatrice	<b>Lou Wick</b>
Tante Ida	<b>Brigitte Rosset</b>
Madame Papineau	<b>Monica Budde</b>
Monsieur Paul	<b>Adrien Barazzone</b>
Rosy	<b>Véronique Montel</b>
Original Music	<b>Sophie Hunger</b>
Recorded by	<b>Francesco Donadello,</b> <b>Vox-Ton Studio, Berlin</b>
Executive production	<b>Patrick David, Two Gentlemen</b>

A Swiss - French Coproduction Rita Productions - Blue Spirit Productions - Gebeka Films - KNM  
 In coproduction with Rhône-Alpes Cinéma, Radio Télévision Suisse and SSR SRG, France 3 cinema, Helium  
 Films With the support of The Swiss Federal Office of Culture (DFI), Cineforum and the Loterie Romande, Ca-  
 nal +, Eurimages, Ciné+, Centre National du Cinema et de L'image Animée (Advance on receipts and Sup-  
 port for New Technologies in Production), Indie Sales Company and Indie Invest, Suissimage, Region Rhone  
 Alpes, Region Poitou-Charentes and Pole Image Magelis with the support of Charente County Council,  
 Focal and The Ernest Gohner Foundation, Service Industriel of Geneva, The City of Geneva, The State of  
 Geneva and The Canton of Valais.

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And there's my dad's chick.



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