



# *Luisa and the Feathered Snake*



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## *Pitch*

LUIZA, age 9, has just moved to Mexico with her family. But the little girl has difficulties settling in and confides in Keza, her darling lizard. When Keza escapes, Luisa heads off on incredible adventures that lead her to discover Mexico and its inhabitants. In the course of her encounters, Luisa realises that Keza may be the reincarnation of the god Quetzalcoatl!



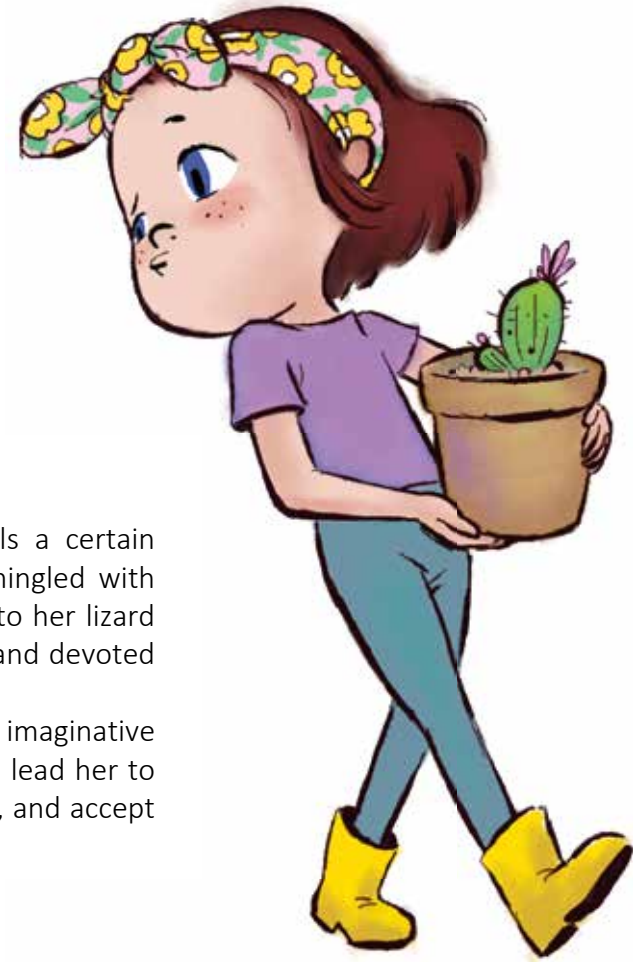


# Characters



## *Luisa*

age 9, is the story's main character. Since her arrival in Mexico, she feels a certain resistance, a fear of the unknown, mingled with nostalgia for France. Her attachment to her lizard is indicative of her faithful, sensitive, and devoted personality. Luisa is a curious, intrepid, and very imaginative little girl. Her search for her lizard will lead her to overcome her initial fears, to open up, and accept to grow up.





## Arturo

age 10, naive and greedy, Arturo is passionate about French pastries and dreams of only one thing: going to France. Above all, he is Luisa's companion in adventure. A bit of a wimp, or even a great scaredy-cat, he brings an element of comedy to the film.





## *Diego*

is a hefty man of imposing stature. In the beginning, we take him for the story's villain but he turns out to be a valuable ally for Luisa. By day he's a luchador (lucha libre is very popular family show in Mexico). His stage name is Lizardo as Diego's other favourite topic is... lizards!



## *L'abuela*

Arturo's grandmother is a great expert in Mexican legends. Mysterious and endowed with faculties of clairvoyance, she delivers the prophecy, setting the young girl off on the tracks of her lizard.



## *Keza*

Luisa's confidant and best friend.

It's through him that the adventure and fantasy come about. Keza would appear to be the reincarnation of the god Quetzalcoatl! His metamorphosis is an echo of the one that takes place for Luisa..





## Treatment



A house in the suburbs of Mexico City.

We see LUISA, age 9, in her new bedroom drawing on a cardboard removal box. She draws doors, windows, and pots of flowers. Beside her is, KEZA, a little lizard who cleverly rolls his eyes all around, practically at 360°. It makes the little girl smile. She turns over the empty cardboard box and places it over the animal who remains docile.

During this time, through the open window that looks out onto the garden, we hear Luisa's PARENTS and LITTLE BROTHER chatting enthusiastically about their plans for the afternoon. Samuel and the children will go and visit the site of Teotihuacan whilst Ariane will stay home to finish a translation job.

OSCAR, a 6-year old whirlwind, rushes into the bedroom. In contrast with his sister who is calmly drawing on the box, he's beside himself with excitement. After having messed up his whole shelf, the little boy finally finds his favourite t-shirt. He pressures Luisa to get ready too but she tells him that she prefers to stay home. What?!! Stunned, Oscar stares at her. How can she refuse to go and see the temples where their archaeologist father works! Mexico is just too cool! His sister is apparently not convinced. Seeing that she's not going to move, Oscar heads back to their parents.

Luisa slips under the cardboard box, next to Keza who comes up against her. Through a hole, she can make out her father standing at the doorway to the room. Samuel spots her and goes to kneel by the cardboard box. "Is that our house in France? Well done. You have a very good memory. You even thought of the broken gutter...". The little girl remains silent. "Are you sure you don't want to come". "Yes, yes," replies Luisa in a small half-hearted voice. Her father goes to continue the conversation, but is interrupted by Oscar yelling from the garden "Daaaad?!". Samuel hesitates before standing. "As you like, darling." He leaves the bedroom. We hear them head off.

The house is quiet. Luisa comes out from under her cardboard house. She owns up to Keza that she's disheartened to deprive herself of this outing, but that deep down, what she would really like is never to have left France. She strokes the lizard, who seems attentive. "At least you understand me. Ever since you were little, you really loved it when we played with my friend Simone."





She heaves a deep sigh, tinged with sadness as she looks at a

photograph of herself and her friend on which she is holding Keza in her arms. The lizard climbs up Luisa and lies on her shoulder. We can feel that the little girl and the animal are very close.

Suddenly, Keza's scales start to shine in an array of sparkling colours! It's magnificent but astounding. Luisa takes the animal in her arms. Intrigued, Luisa puts Keza down in the middle of the little garden so that she can observe this strange phenomenon when she notices a huge bird circling above them in the sky. The lizard starts running in all directions. It makes the little girl giddy and she thinks he's playing a game. She runs after him, laughing, trying to catch him until Keza passes under the gate that separates the garden from the street and disappears out the other side! At first, Luisa stands there astonished. She pulls herself together and opens the gate...

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The little girl is out on the street in front of her home. We discover the street lined with delightful, colourful houses. Luisa searches every nook and cranny around her. Darn! Not a sign of Keza... She looks up and down the street and spots her lizard balancing on a television aerial! He looks like a lookout keeping watch from the top of a mainmast. Her stares off into the distance at the huge bird in the sky. She calls him, "Keza!". The animal stares at her intently. Then he heads back down the wall but

doesn't come in her direction! He runs off towards the end of the street. Luisa runs after him.

On the street corner, the little girl takes fright as she comes face to face with three great big men in black suits and wide-brimmed hats with shiny teeth. They are mariachis. They head off singing and playing their guitars.





Luisa realises that she's on a small market square. She sees the lizard crawling along under the stands! In turn, the little girl makes her way between the tables, almost knocks over some vegetables, and excuses herself as she bumps into ARTURO, a chubby, jovial little boy who is nibbling grilled peanuts.

Although Luisa calls him, the lizard ignores her, swerving along at top speed. When the little girl arrives on the other side of the market, he is lost from sight. She finds herself face to face with an immense, magnificent mural that she examines thoughtfully.

## ARTURO

ARTURO, the little boy who is stuffing himself with grilled peanuts, stands alongside her. He tells her that the mural portrays Diego Rivera and Frida Kahlo, two famous Mexican artists. He is surprised to see Luisa go down on all fours to examine every crack in the pavement along the wall. "What are you looking for?" "My lizard." Arturo almost chokes. "What a weird idea!" Luisa shrugs and carries on searching.

Arturo is passionate about French pastries. He reels off the names: éclair, mille-feuilles, meringue, black forest gateau, financier, chocolate, fondant, etc. He's a veritable walking dictionary.

Luisa's attention is caught by a dog barking at a cat that rushes off belly to the ground. She suddenly notices the crowd and all these streets she doesn't recognise. She's distraught, imagining her lizard lost and in danger. Without meaning to, the boy delivers her the final blow. "There's lizards all over the place in Mexico. You might as well be looking for a needle in a haystack! Tears spring to Luisa's eyes. It breaks Arturo's heart and he offers her a solution: they could ask his abuela, his grandmother. She has a boutique a stone's throw away and she's a clairvoyant. Everyone comes to see her to find their lost objects. If she can find keys and jewellery, she should know where the lizard is. Luisa accepts Arturo's proposal. After all, she has nothing to lose and this could be her sole chance of finding her lizard...





## L'ABUELA

Arturo's GRAND-MOTHER'S shop is a small, typical boutique full of religious articles and all sorts of bric-a-brac. Inside, the shrivelled up old lady listens absentmindedly, her eyes half-open. Luisa is very worried and extremely close to her lizard: he has never been kept in a cage and yet he never tried to get away. When she mentions the presence of a huge bird and Keza's scales shining, the grandmother immediately comes out of her daze.

The old lady says that Luisa's lizard could possibly be the reincarnation of the feathered serpent! Quetzalcoatl disobeyed the Gods and was banished from Mexico because of that. There are many legends that tell different versions of his story but one tells that he was cut in two and that his reptilian part was sent off on a raft to the other side of the world.



As agile as a ninja, the abuela climbs to the top of some wobbly shelves to catch hold of a dusty astronomical clock. She decrypts the prophecy:

*“From the East, Quetzalcoatl will return.  
His wings he will find again.  
Beware of Tezcatlipoca, the jaguar, his brother and enemy  
who will stand in his way to devour him!  
Only the tears of a pure, melancholic, and courageous heart  
will be able to keep him away and convey him to the summit  
From whence his kingdom he will join...”*





The grandmother carries out some calculations on the clock. It's today, before sundown, that the lizard has the opportunity to reunite, in Teoti huacan, with his bird part, which is searching for him! Luisa absolutely must find him, or else he will have to wait 499 years!

Luisa can't believe her ears! Her lizard is apparently the reincarnation of a god! And her mission is apparently to help him?!? The awe-struck little girl wonders if she is up to this. The mysterious abuela advises her to trust her intuition... Except that doesn't tell her where Keza is. The old lady insists that Luisa must think hard about where to look for a lost animal and asks Arturo to accompany her. Unenthusiastic, the boy pretends it's time for his French cooking program on satellite TV. His grandmother gives him a flick with her finger. "Get your bike and go with her. It'll be good exercise for you." Arturo doesn't dare to protest, but he huffs noisily as he heads out behind Luisa...

In the street, the gas delivery pick-up passes by the children, its siren wailing. Arturo tells Luisa that's how the deliveryman alerts the locals to his presence. The little girl notices that he's pulling up in front of a pet shop.



She has a glimmer of hope. When you find a lost animal, where do you take it?! To a pet shop, of course! That's where she has to go! She starts running and behind her comes Arturo with his bike and his reluctance.

## DIEGO

When the children enter the pet shop, they bump into DIEGO, the gas deliveryman, a massive man with a moustache who's coming out with an empty gas bottle under his arm.

The pet shop salesman, a portbellied man, has a gecko by his side that looks like him. Arturo tells the salesman that Luisa is looking for her lizard, whilst Luisa scrutinises the board on which are pinned the notices regarding lost or found animals : a kitten, a chihuahua, a rabbit, etc., but no lizard. Through the window, the girl glances at Diego who doesn't look very pleasant: he's chasing off a dog, which is urinating against a tyre.



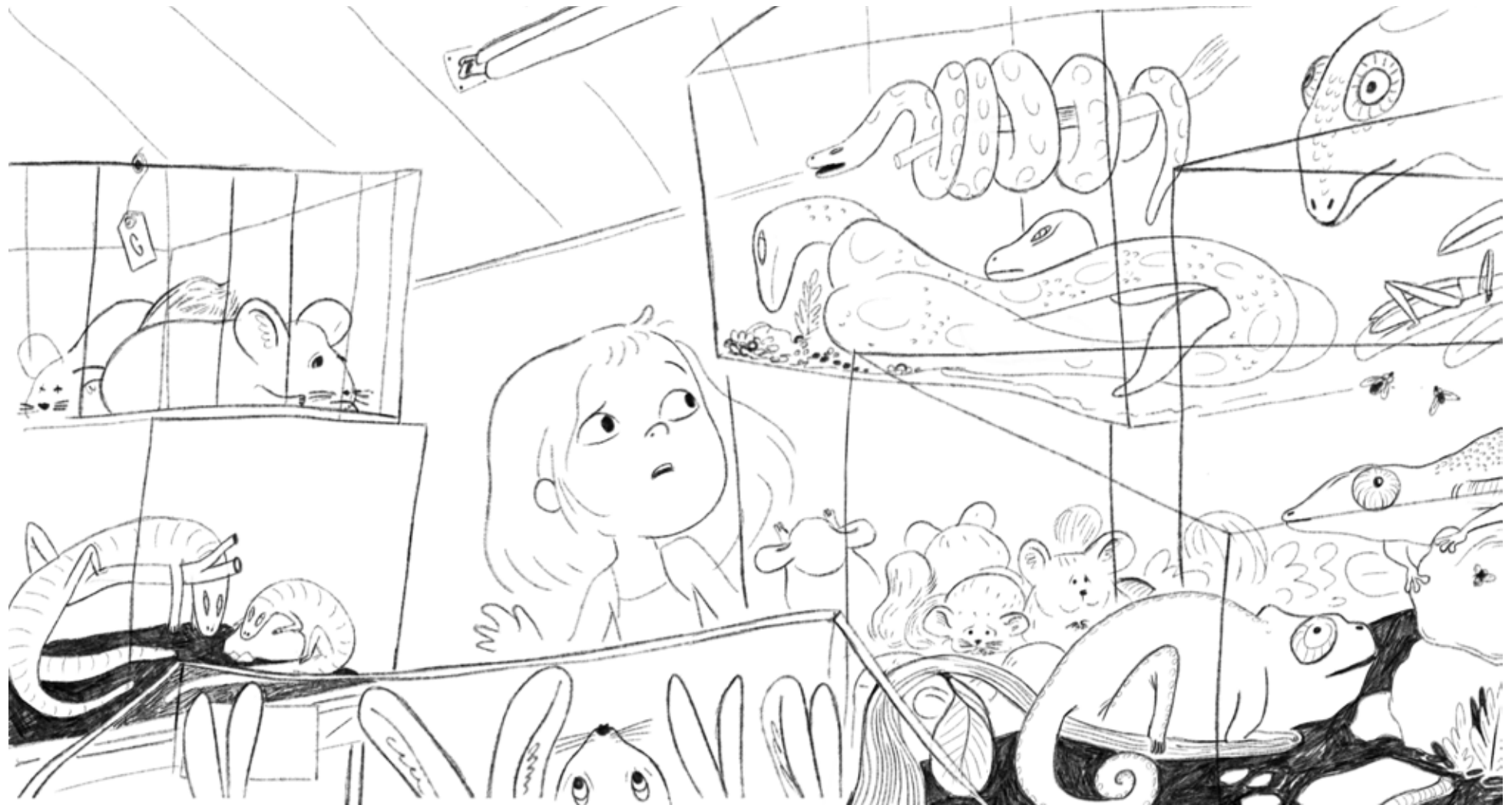
Arturo guffaws. The salesman says that Diego has just found a magnificent little lizard! Luisa immediately rushes outside, but the pick-up is already turning a corner at the end of the street!

It's too late but perhaps the salesman knows where he's going?! The man doesn't know and Diego will only be back in the neighbourhood in a month for his next gas delivery. Luisa is really disheartened. The salesman suggests she might like to choose another animal. Here, there's the choice between lizards, parrots, and Guinea pigs.

But she refuses: she doesn't want just any animal, only HER lizard who is really exceptional, she says, winking at Arturo.

The salesman remembers that Diego had dropped off some flyers for a lucha libre match he's going to. Arturo explains to Luisa that lucha libre

is traditional Mexican wrestling and that it's very popular here. He mimics some funny positions. The flyers say that the match will be starting a little later. It's the only lead Luisa has. She wants to go without fail. Arturo is delighted. He loves lucha libre!







Luisa gets up on the bicycle's luggage rack. Arturo has difficulty moving forward. She finds he doesn't pedal quickly enough. They swap places. Luisa pedals energetically and Arturo lets himself be carried along and tells her which route to take.

The children arrive at a small marquee. They go in. The stands are full of people of all generations. Arturo goes to sit down to watch the show whilst

Luisa scours the audience. She hasn't come to see the match but to find Diego.

All the spectators applaud as the masked and costumed wrestlers enter the ring. A man in a lizard costume, Lezardo, will be fighting against Loro, who is wearing a parrot costume.

An old lady grumbles behind the children; she signals to Luisa to sit down.

The little girl looks at the luchadors. That silhouette, that moustache, she recognises them. Yes, she's sure: DIEGO IS LEZARDO!!



The children watch the lucha libre match. The wrestling moves are impressive. Arturo is spellbound from the start by the show. Everyone is yelling, calling out, laughing. Luisa, her eyes firmly set on Lezardo, is little by little won over by the crowd's enthusiasm. Arturo wholeheartedly encourages Loro, but it's Lezardo who wins the match. The boy is disappointed that his luchador has lost. To console him, the old lady behind them gives him some chocolate from Oaxaca.

In the meantime, Luisa pushes her way through to the backstage entrance, but she's not allowed through. Finally, she decides to leave with the other spectators, whilst waiting for the old lady to get her bar of chocolate out from the bottom of her bag.

Once outside, Luisa notices that Diego is back at the wheel of his pick-up. As the vehicle starts up, she jumps in the back. Arturo turns up brandishing his bar of chocolate, just in time to see what she's doing. He immediately climbs onto his bicycle to follow the pick-up...

The pick-up moves along... Arturo pedals hard but he's left further and further behind.

Buffeted around in the back of the pick-up between the gas bottles, Luisa ventures

to look through the window into the cab. There's a closed cardboard box on the passenger seat, next to a cookery book. On a bend in the road, the book flips open to a page with a recipe for... stewed lizard! Luisa remembers the prophecy "his brother and enemy will stand in his way to devour him". She's worried, especially as she can no longer see Arturo following the pick-up.

On his bicycle, Arturo, worn out, has lost sight of the pick-up. He no longer knows which route to follow...

The pick-up finally pulls up in front of a pretty little green house. Diego gets out with the book and the cardboard box under his arm, without realising that Luisa is there, huddled up in the back among the gas bottles. The little girl takes a deep breath to muster her strength and jumps out of the vehicle.

Hiding behind the pick-up, she watches Diego as he comes and goes inside his house. He leaves the room he was in. Luisa can't see him anymore. She gathers her courage and comes up as close as possible to the house. She positions herself underneath a window that looks into the living room.



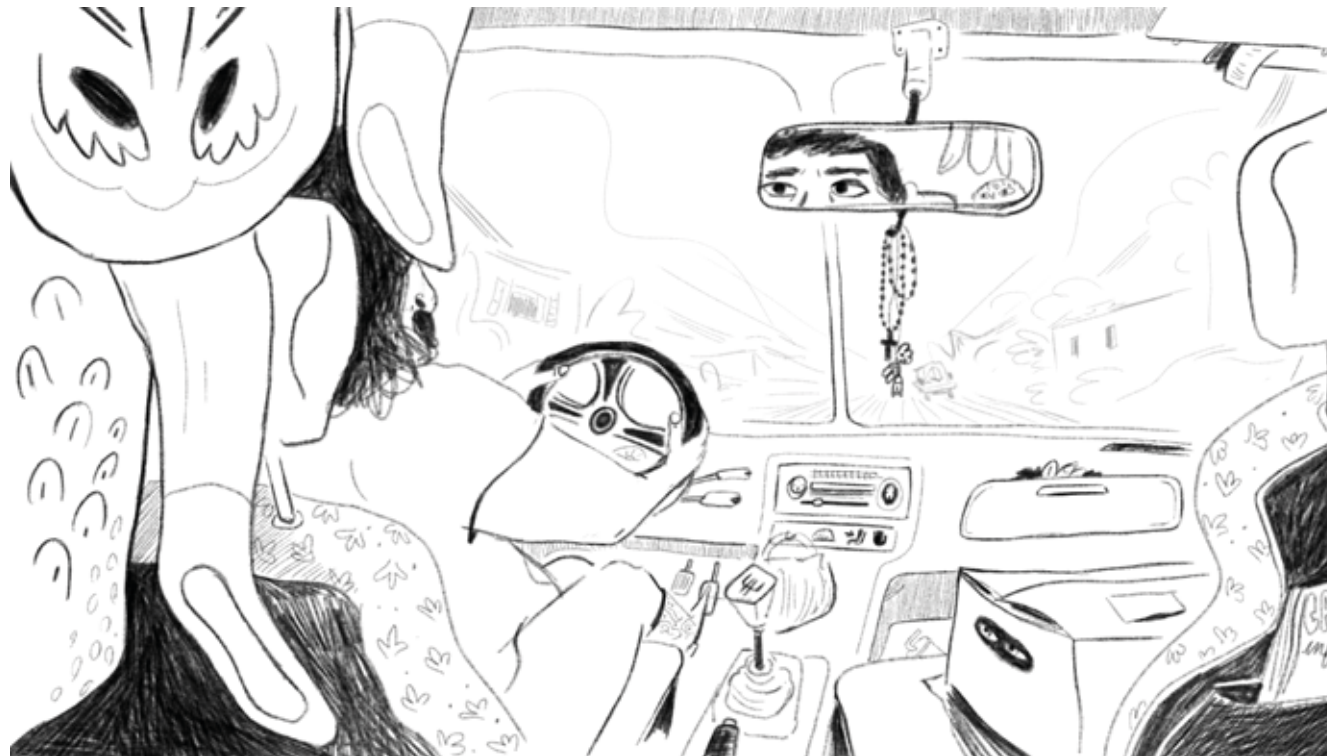


It's a dark room with lots of reptiles, geckos, lizards, and chameleons in terrariums.

Suddenly, she feels a hand on her shoulder. She jumps, terrified, thinking it's Diego. But it's Arturo! Luisa puts her arms around him. He is proud that he makes her feel so joyful.

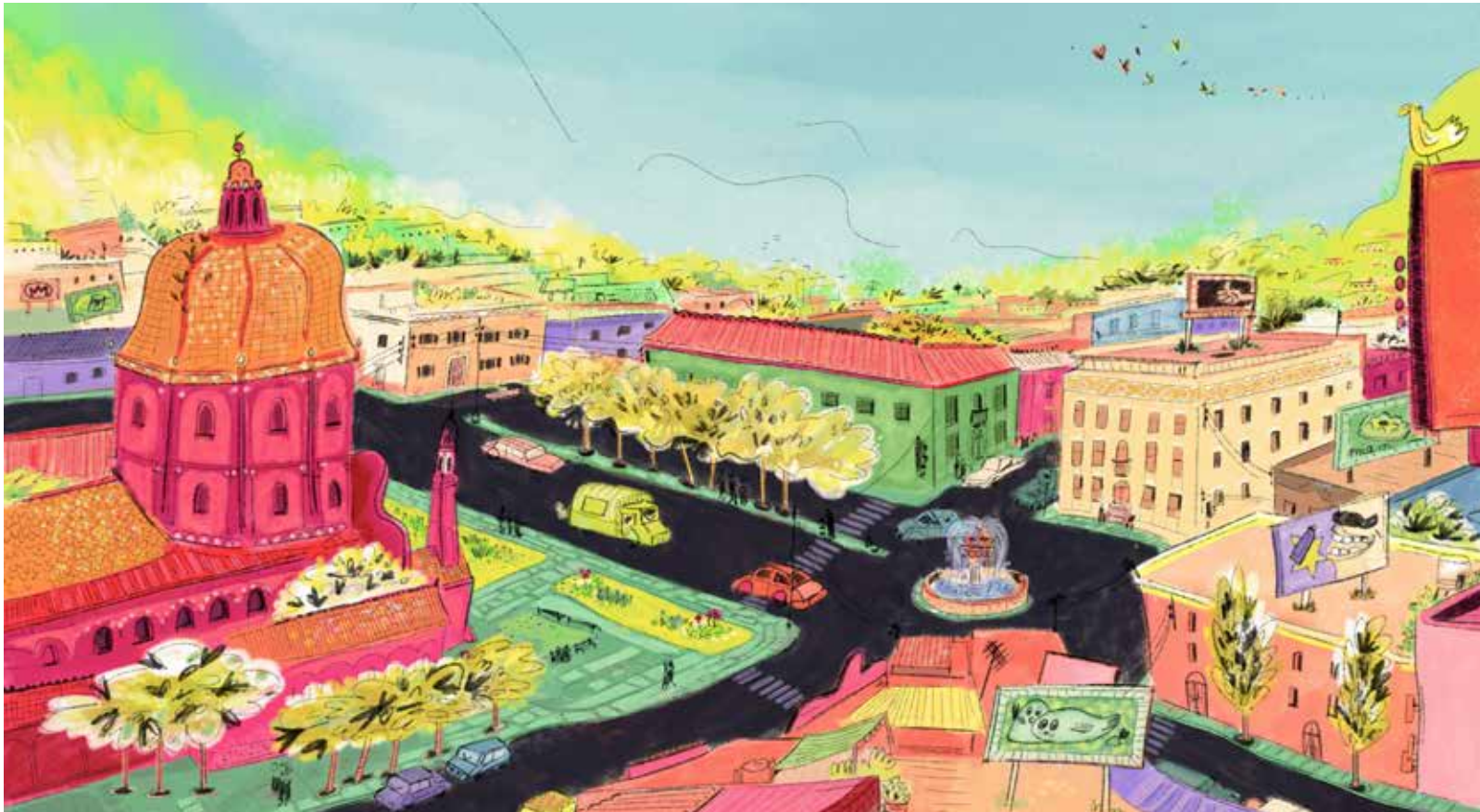


The little girl tells him her plan. She is convinced that Diego has found Keza. Yet, if he has the intention of devouring him, as the prophecy says, he will never give him back of his own accord! So, she wants to sneak into the house to get her lizard back. Arturo scowls, not particularly thrilled by her plan. Luisa reminds him that his abuela told her to trust her instinct. The boy grumbles about his grandmother because it's her fault if he's in this mess. Luisa climbs in through the window...



The children have climbed into the living room. Diego's costume is hanging on a closet. On a table, we see a sewing machine and some crocodile skin shoes. Maybe, Diego wants to use Keza's skin to make some boots! Arturo's fear heightens. And what if Diego captures them and keeps them in a terrarium? "Don't exaggerate", responds Luisa who isn't very reassured all the same. She looks carefully to see if her lizard is there. In vain.

The living room leads out onto a corridor. At the end is the kitchen where the children can hear Diego whistling. They can smell frying. Time is of the essence. He's preparing his meal. Luisa decides to go and see, much to the displeasure of Arturo. The little girl stares seriously at the boy. "Arturo, I won't manage without you".



She promises to invite him to her house to taste her mother's famous chocolate cake. It's a tempting deal for a foodie like him. They give each other a power five as encouragement...

The children grope their way along in the dark corridor. On the walls and shelves, lucha libre trophies are on show as well as photos, of which one with a French wrestler called Ange blanc (the white angel). Another intrigues Luisa: we see Diego as a child, with a lizard on his shoulder.

Arturo is holding on so tightly to Luisa that he stops her from moving forward. She looks at him reproachfully. The children take a few deep breaths. They sneak towards the kitchen at the end of the corridor.

On reaching the doorway, they can see Diego, from behind. The cookery book is on the kitchen work surface. In one hand, the man is holding a spoon with which he's stirring sautéed grasshoppers in a frying pan. And in the other hand, he is holding Keza!

“It’s Keza! It’s my lizard!” she whispers, trying not to panic. Arturo is petrified.

Diego grabs a huge pair of scissors. He stops whistling, goes to cut something with the scissors, without us seeing what he’s going to cut. Their stress hits boiling point. Luisa can’t hold back any longer. She yells: “NO! Don’t hurt him!” just as we hear the blades clank together.

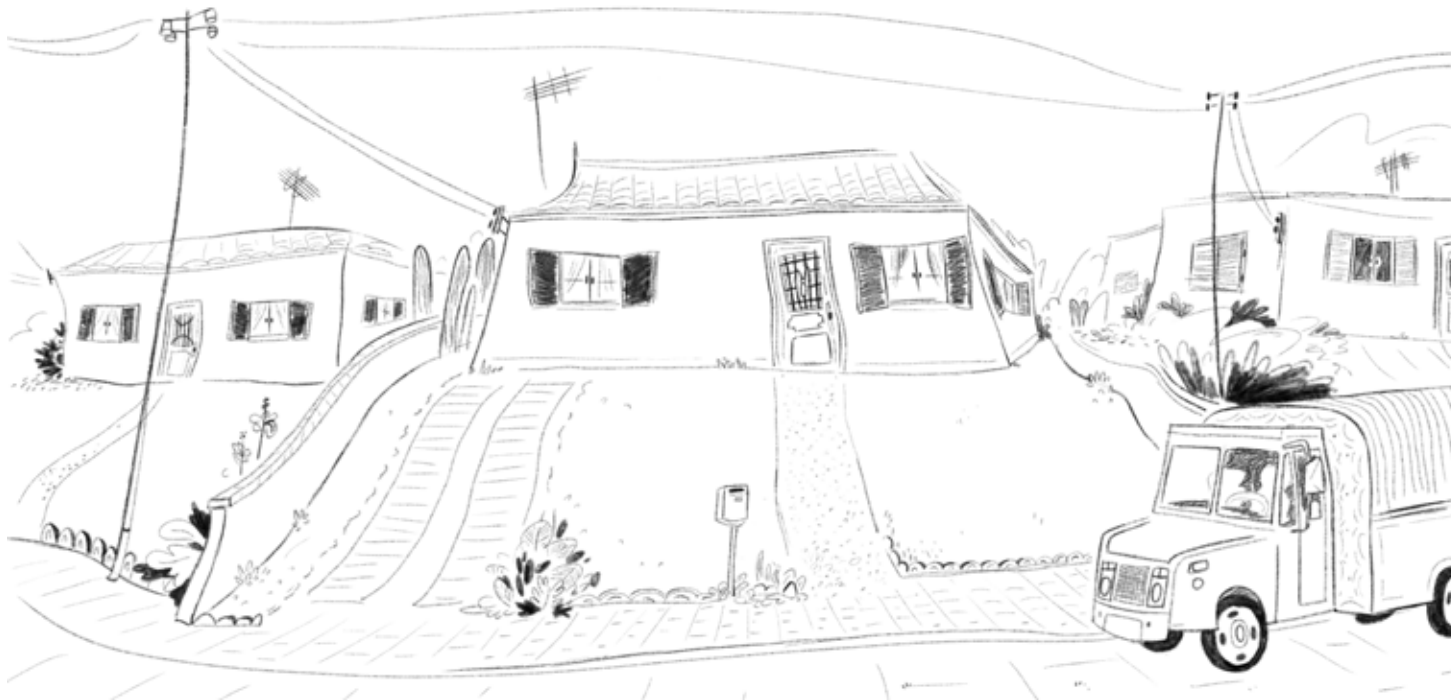
Suddenly, everything happens very quickly.

Diego jumps and cries out as he turns to face the children. Arturo’s fear-ometer goes haywire. He passes out, crashing to the floor. Seeing Arturo

out cold on the floor and the immense Diego facing her with scissors in his hands, Luisa starts yelling too. They all get the fright of their lives...

Diego calmly puts down the scissors and places Keza in the box. We have time to notice that the lizard has a bandage. The huge man walks past Luisa who is rooted to the spot in fear and goes to pick up Arturo. He carries him to the living room.

Luisa pulls herself together. She rushes towards Keza, who is still in the cardboard box. The lizard effectively has a bandage on his leg. Luisa





notices that the kitchen window is open. She could jump out and run away with Keza, but she can't come to terms with abandoning Arturo in Diego's hands. She takes a deep breath and turns to the doorway to the corridor. We hear Diego's footsteps as he returns. He really doesn't look like a nice guy. Luisa has a lump in her throat. Her words won't come out. She holds her lizard close against her. Diego signals to her to follow him...

Arturo is lying on the sofa. Diego is fanning the young boy who slowly comes around. Next to him, Luisa is holding Keza in her arms. Diego is smiling, his stretched out moustache makes him look friendly. Since he was very little, he's adored lizards, to the extent that he took Lezardo as his stage name and sewed his own luchador costume. Nothing in the world would ever make him hurt one! Luisa is relieved. He tells her that Keza crossed the road just in front of his pick-up and that he didn't have enough time to avoid him, which is why the animal has a bandage. But he reassures her: the animal will recover. And her friend too. We hear a belly rumbling. Arturo has come round and is munching on his bar of chocolate.



Luisa tells of the grandmother's prophecy. Diego is puzzled. It's true that Keza is cute, but basing yourself on that to imagine he's Quetzalcoatl's reincarnation ... Arturo adds that his grandmother is NEVER wrong... Just then, through the window, we spot the huge bird soaring through the sky.

Keza, in Luisa's arms, starts to fidget. His scales start shining! They are all enthralled. It's all that is needed to convince Diego. He offers to take them to the temple of Quetzalcoatl in Teotihuacan. It's too far to go on foot or by bike. Luisa immediately agrees enthusiastically, whilst Arturo sighs, less taken with the idea...





## KEZA - QUETZALCOATL

Luisa's mother is in her office in front of a pile of papers. She's concentrating on what she's writing.

Through the window, we see the huge bird flying across the sky. Ariane barely looks up when the door behind her opens and Luisa talks to her. "Luisa, darling, I've got to finish my translation by this evening because of the time difference with France...". She turns around and freezes, astounded. Luisa is holding Keza in her arms: the lizard looks

like a disco ball on legs. "I'll explain everything," says the young girl calmly and confidently.

Diego, Arturo, Luisa, and Ariane race off towards Teotihuacan in the pick-up. Luisa strokes her lizard who is on her knees. He is more and more colourful and luminous. The huge bird flies in the same direction as them...

Suddenly, the sky darkens, and the wind picks up. A gigantic supernatural jaguar surrounded by a sparkling halo blocks the road. Diego steps on the



brakes. Everyone is petrified. Keza looks resigned and then jumps out of the window.

The jaguar opens its mouth wide, creating a sudden rush of air that sucks the little lizard towards him. Luisa is distraught. Arturo and Luisa look at each other. They are thinking of the same thing, the prophecy...Without her mother having time to react, the little girl jumps out of the pick-up. For once, Arturo doesn't panic and stops Ariane who's about to get out too: Luisa knows what she has to do. Sure of himself, the young boy explains to her "Only the tears of a pure, melancholic and courageous heart will be able to keep him away". Ariane decides to stay put but hangs onto the door handle, ready to intervene.

The little girl rushes over to Keza to stop him from being sucked into the jaguar's mouth. Even though she struggles with all her might, it's too difficult. Keza is about to slip out of her hands. Tears well up in the corners of Luisa's eyes.

The wind catches hold of one and it flies into the jaguar's mouth. He disappears as suddenly as he had appeared, magically. The clouds tear apart, the storm lulls, the sky brightens.

More determined than ever, Luisa gets back in the car with Keza. Ariane puts her arms around her daughter and holds her tight. The huge bird is already far away. They must rush, the sun is starting to go down...

The pyramids of Teotihuacan are breathtakingly splendid. The group is joined by Oscar and Samuel who point out the temple of Quetzalcoatl. The huge bird is circling above them. Keza's bird half is ready for their meeting!

They all want to accompany Luisa and Keza to the summit, but the little girl is quite clear: she has to go alone. Keza nods. Samuel is worried, but Ariane signals to him to trust their little girl.

Luisa runs up the interminable stone stairs. The view is magnificent. The others, who have stayed at the bottom, are minuscule from her perspective. Luisa catches her breath and strokes Keza. "I was happy to know you.



I would have liked us to carry on playing together, but it's time for you to go to your kingdom... I'll miss you." Very moved, she places the lizard at the foot of a sculpture representing Quetzalcoatl. He looks at her gratefully.

The huge colourful bird dives straight down towards them and lands lightly next to Keza. As he touches the lizard's head with his own, there are crackling sparks and a cloud of multi-coloured smoke surrounds them... The feathered serpent from the Aztec legends looms out of the haze.



Not in the least frightened, Luisa takes him in her arms. She rises up into the sky with him. They turn together, dancing gracefully in the air.

The creature finally puts Luisa back on the ground and says "thank you" in a booming voice. The little girl looks on as he disappears behind the clouds.

Everyone immediately runs to Luisa, apart from Arturo who is transfixed and who is always the last to react. Luisa's admiring little brother throws himself into her arms. Her parents congratulate her for her courage.

There's something about Luisa that has changed. She seems appeased. She power fives Arturo who has just joined them. He has definitely deserved the chance of tasting her mother's famous chocolate cake! Samuel and Ariane seem reassured to hear Luisa say that she's going to enjoy being in Mexico. Diego says that it's a marvellous country. "As Frida Kahlo said, 'In Mexico, you can find a lion in your closet, where you were sure you were going to find a shirt.'" "A lion or a feathered serpent?!" jokes Oscar. Everyone laughs...

THE END





## Literary Note of Intent

**Luisa and the feathered Snake** is a 26-minute young viewers' animation film that questions the perspective of Luisa, a little girl aged 9, who is faced with a new culture: that of Mexico.

Mexico is the cradle of Aztec civilisation, the country of Mariachis, of the frescoes of Diego Rivera and Frida Kahlo, of lucha libre, etc. Mexican mythology and popular culture are particularly suited to a young viewers' universe that we want to be colourful and vivid.

Through Luisa's adventures, we'll address themes that occur throughout childhood, such as the fear the unknown and that of losing what we are familiar with. These are common questions to which the answers are essential in learning to grow up.

### From naturalism to fantasy

Luisa's family moves to Mexico where her father works as an archaeologist and her mother, a translator, works remotely over the Internet. This change in place of residence is the starting point for our story.

Whereas her little brother, Oscar, is delighted by the new place, we realise it's not the case of our heroine. From the start, we observe her nostalgia, her sensitivity and her closeness to her lizard, the symbol of her ties to her country of origin, France. Her pet's disappearance represents the loss of the little girl's last link to her old life and we believe that this can be understood by all.



When she heads off in search of Keza, Luisa runs into a whole range of characters of all generations who are all a part of contemporary Mexico in an almost documentary setting. Arturo is mad about French pastries and cookery TV programmes. The grandmother runs a shop, one of those typical little boutiques, that is overflowing with religious articles such as candles, statuettes, and magical powders. Diego is a gas deliveryman and Luchador.

Little by little, the realism of the characters and situations slides towards a supernatural inspired by Mexican mythology, which makes Keza the reincarnation of the god Quetzalcoatl, the legendary snake.

It's the mysterious grandmother's prophecy that paves the way for fantasy. She is the cornerstone of a story that we wish to be linear, like our heroine's initiatory journey.

### **Growing up means opening yourself up to others and to the unknown within you.**

Little by little, Luisa becomes aware of her responsibilities. She will regain confidence in herself thanks to the people she meets, learn to get to know her new environment and show herself capable of dealing with ever more extraordinary situations.

Her capacity to surpass herself for the love of her pet and out of solidarity with her new friend Arturo is what makes her admirable, touching, and endearing.

She will understand that it's not so much about finding Keza again, rather than accepting to let him go. Growing up. Ultimately, her desire to discover the world is greater than her fear of the unknown and her homesickness.

Curiosity, courage, and friendship are the positive values that are important for us in this project.

### **Audience and tone**

Aimed at 6 to 10-year-olds and their parents, the film will provide an opportunity to widen the horizons of this young audience and give families a chance to discuss these cultural differences that enrich us. This political dimension is even more important for us as one of us is foreign and resides in France and the other has lived abroad.

Even if the story is told from the point of view of a little girl, the duo that Luisa forms with Arturo, the content of their adventures, and the themes dealt with – themes that touch children around the world – are susceptible to touch boys too.

We hope you enjoy discovering this project.

*Patricia Mortagne*



## Director's Note of Intent and Graphic Design Objective



What is the psychological impact on children who, following their parents, change region or country? How do they adapt to their new environment? Through Luisa's adventures, we aim to deal with her personal evolution in this respect.

These are questions I know well as they are questions I have asked myself as a foreigner. I wanted to be able to deal with these issues and have them acted out with *Luisa and the feathered Snake*. Patricia wrote this story and we finished imagining it together.

I would like Luisa to have a pivotal role, as we follow her child's viewpoint. From her child's height, we shall discover the immensity of the city as well as the adults who live there. More intimate shots will highlight the little girl's emotions and feelings. Alternating image



scales will create contrast, juggling between Luisa's proximity and the enormity of Mexico City. This form of illustration will also be used to serve the introduction of fantasy into the "real" world, to portray what is "extraordinary", and to enhance the magnificence of the forces at work.

In *Luisa and the feathered Snake*, we endeavour to describe places that are inhabited and credible, that abound in detail. To do that, numerous documents on the suburbs of Mexico city have been used to enhance the settings.

As regards tone, the film will aim to be funny! There will be humorous elements throughout the film, from comic situations to misunderstandings due to the differences in language and character. On the whole, I wish for the film to be dynamic, providing for plenty of action and suspense: chases, wrestlers' choreographies, and fantastical transformations.

However, Keza's quest will sometimes immerse us in intriguing atmospheres climaxing in the moment of the spectacular apparition.

As regards the graphic universe, we have worked with Alix Fiset on its development. We wish to portray a rich environment, a bustling, lively, welcoming, and colourful city.



We will use a varied, vivid colour palette for the characters, their costumes, and their homes. We shall highlight the hangings, frescoes, furniture, vehicles, and all the accessories that attest to the cultural wealth of Mexico.

The iconography, motifs, and mythological depictions will stimulate Luisa's imagination as that of the viewers. The graphic design will sometimes be distorted and the perspectives imprecise, in order to reinforce the image of a vibrant and organic city. The architecture and vegetation will mingle in a flashy, overloaded, contrasted, and sunny atmosphere. These graphic liberties will leave room for expressivity and can be modulated in order to serve the story's topics.

As regards the final visual appearance of the project, we are still searching but we know that we want a look that is rich in mixtures and textures. Chalk will be used to complete and define the layers of paint and will demonstrate the age and history of the city.

In respect of technical aspects, we wish to carry out the settings illustrations with wax on paper. Then we shall superimpose the animation of the characters, which will be carried out with TV Paint, in traditional, digital 2D. However, we shall ensure that we conserve chalk textures for the colourisation, in order to maintain the graphic design's homogeneity and warmth.

For the sound environment, we want to plunge the viewer into an exotic ambience made of foreign accents, expressions, and words. To strengthen this feeling of unfamiliarity, we are also considering creating a festive musical theme inspired by Mexican folk music.

We hope we have made you want to support this project, as we also hope to stir up the curiosity of our young viewers in respect of Mexican culture, and Latin American cultures in general.

*Hefang Wei*



## Production Note



**Luisa and the feathered Snake** is the fruit of the desire to bring together two authors whose work I greatly admire, Patricia Mortagne, scenario writer, and Hefang Wei, a producer whose short films I find terrific.

Patricia has worked for 10 years on a number of projects that are extremely diverse in genre and format. She has just co-authored *The Night of Plastics Bags*, the second short film by Gabriel Harel, director of *Yul and the Snake* for which we had the pleasure of receiving the Cartoon d'Or. She is an expert in issues inherent to writing animation films for young audiences. **Luisa and the feathered Snake** is an original idea inspired by a trip she took to Mexico with her own children.

After studying animation in China, Hefang obtained a scholarship in animation from the Fondation Lagardère in 2012 and directed *Le Banquet de la concubine*, a short film which won awards in numerous French and international festivals. For me, her figurative and colourful graphic universe and her experience as a director seem complementary to the story we wish to develop for **Luisa and the feathered Snake**. Furthermore, we have brought in a graphic author to join the team, Alix Fizet, who developed the graphic universe together with Hefang.

**Luisa and the feathered Snake** is a story which encourages parents and children to discuss what it means to encounter another culture. In our Mexican adventure, it's our heroine's confrontation with the inhabitants, the language, the frescoes, the gastronomy, traditional

wrestling, and the Legend of a Mexican God who awakens.

To our mind, this idea of opening up to the world and to what is different is the task of a film aimed at an audience of 6 to 10-year-olds and families. It's Luisa, the film's main character, who embodies that by heading off in search of Keza, an adventure that requires her to go beyond what she's usually capable of.

In that respect, we have done a lot of work on the psychology of the characters and the accuracy of their feelings. The situations bring to light a wide range of emotions to share with young viewers.

Kazak Productions has produced over 45 short films and 10 full-length features in 11 years, including 4 animation short films.

**Luisa and the feathered Snake** will be made in traditional 2D animation.

We hope that you will want to support us in the development of this exciting project.

**Amaury Ovise**





## GRAPHIC RESEARCH





Luisa



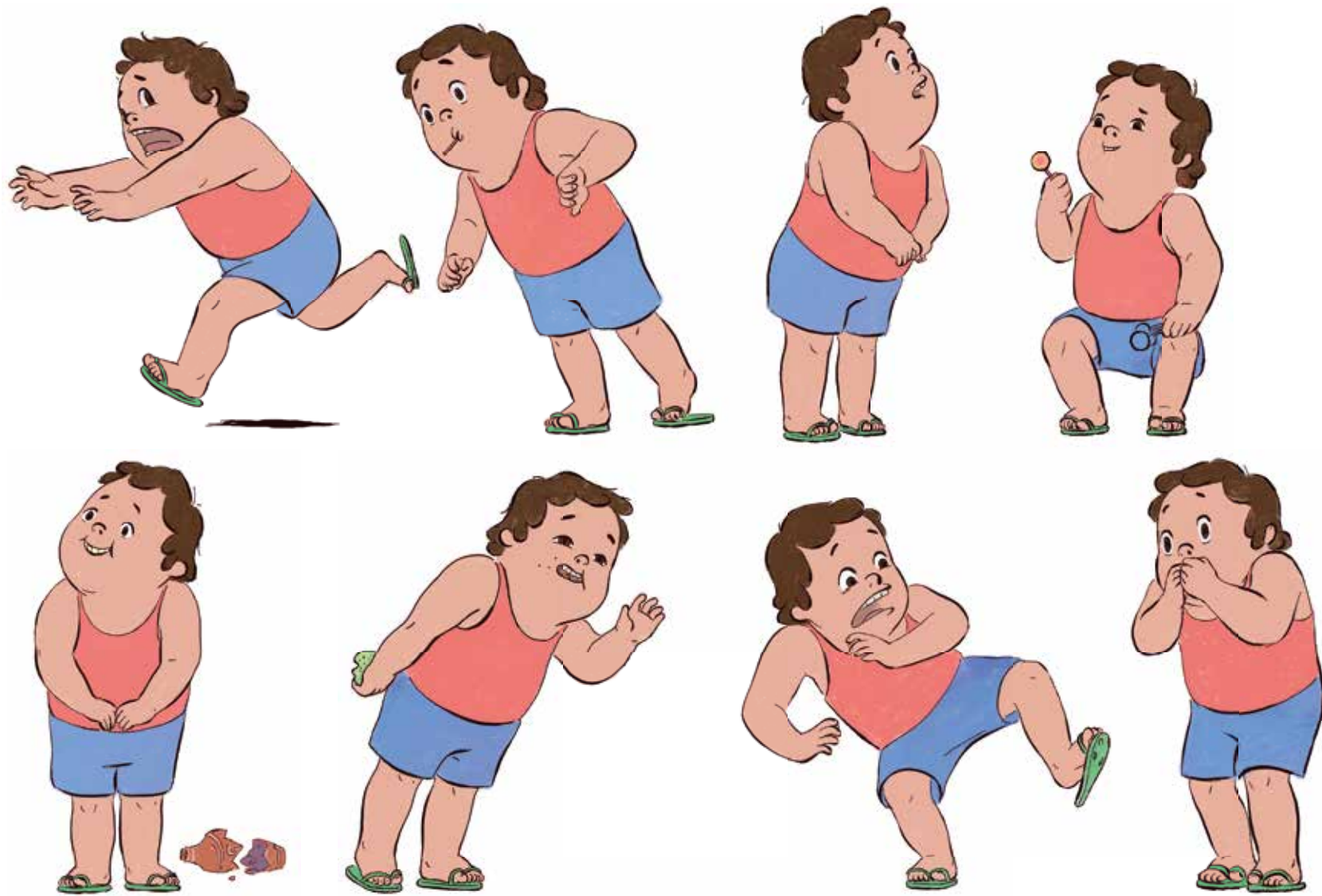
*Luisa's body language*



*Luisa's expressions*

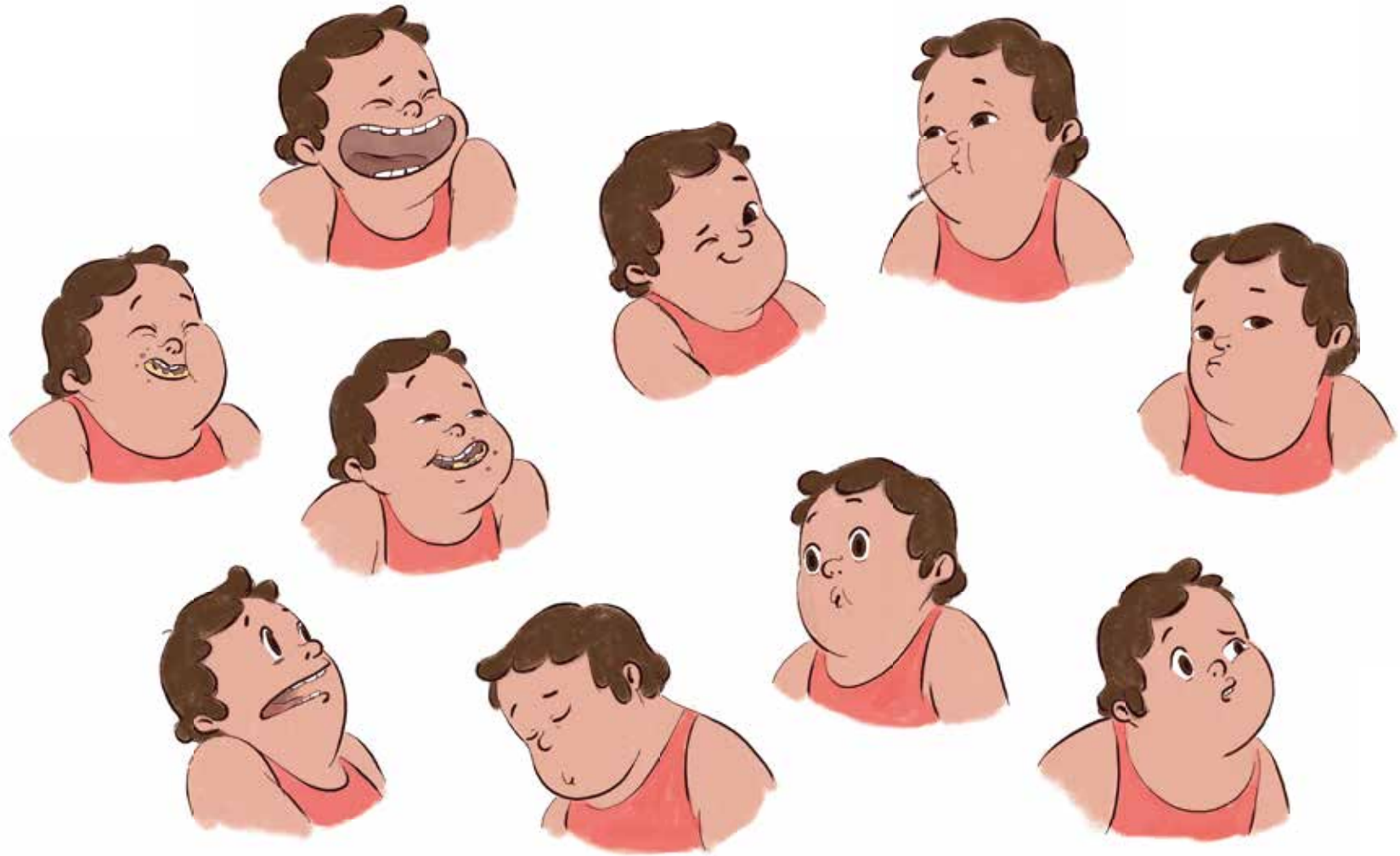




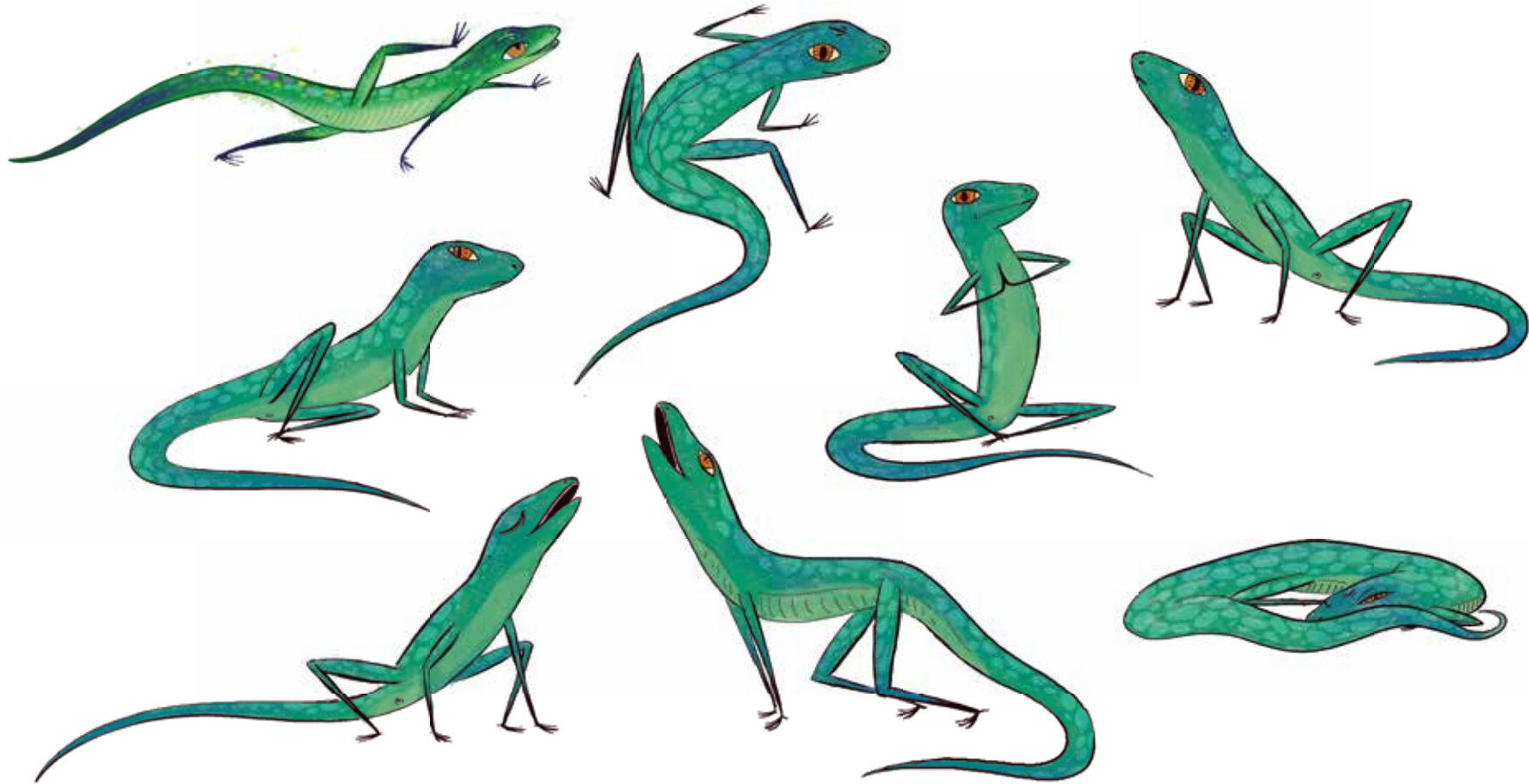


Arturo

*Arturo's expressions*



Keza





*Diego at home*



*Diego fighting !*





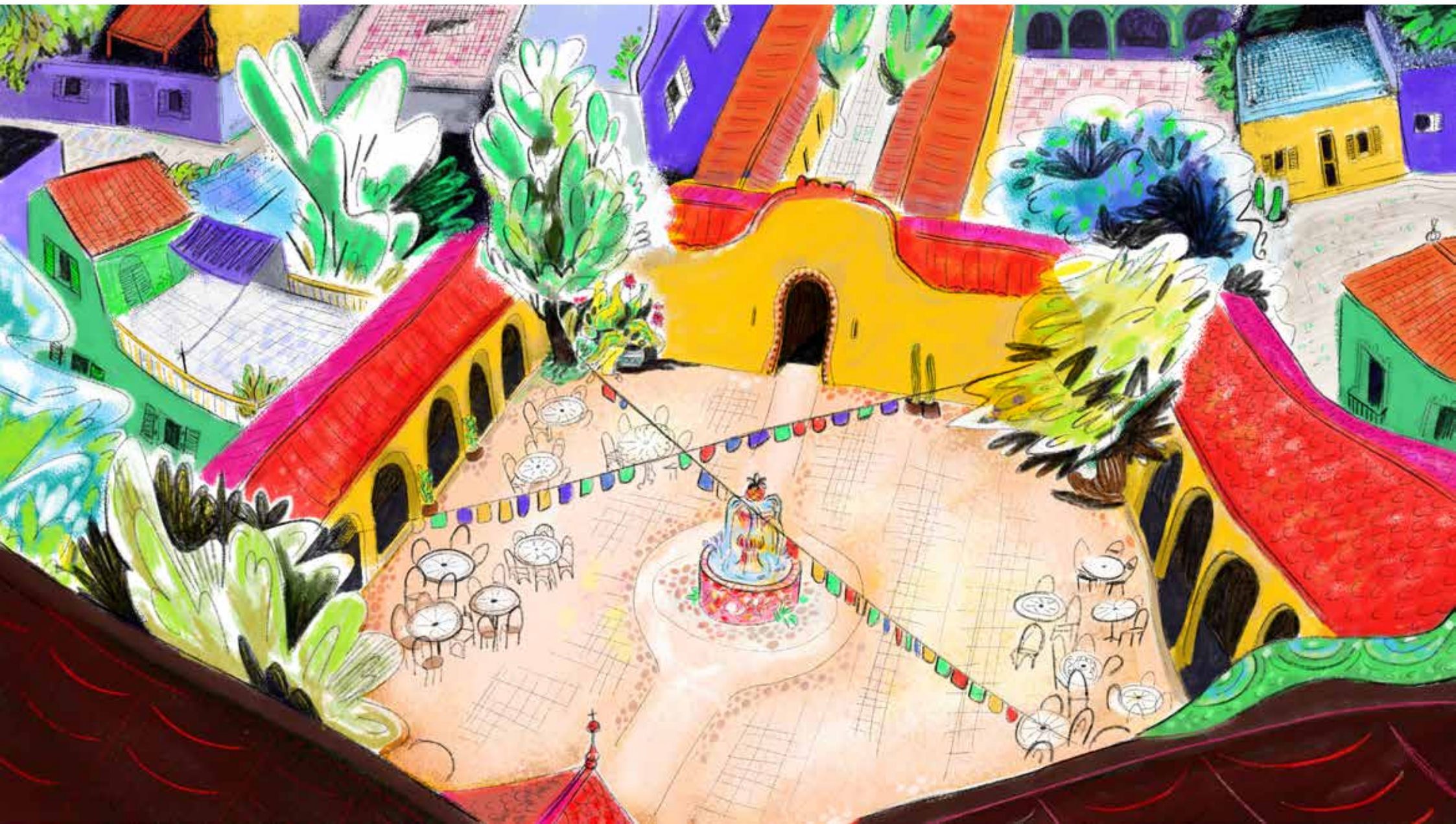
























## TECH SHEET



Title : *Luisa and the feathered Snake*

Original title : *Louise et la légende du serpent à plumes*

Genre : Family, adventure, fantastic

Length : 26 min

Technique : Traditional animation in color

Screenplay : Patricia Mortagne

Directing : Hefang Wei

Graphic Authors : Alix Fizet & Hefang Wei

Production : Amaury Ovisse - Kazak Productions





## CURRICULUM VITAE



## Patricia Mortagne

+ 33 (0) 6 07 24 85 01

kinopat@gmail.com

30 Rue de Hanots, 93100 Montreuil



### Animation

**Louise et la légende du serpent à plumes** (26') - directed by Hefang Wei – Kazak productions - Prix SACD Beaumarchais

**La nuit des sacs plastiques** (short) – co-written with Gabriel Harel – Kazak productions 2018

**Le loup des mers** (feature), adaptation of the screenplay of Emmanuel Gorinstein (directing), inspired by Jack London novel – Elda Production

**Les hirondelles de Kaboul** (feature)- Adaptation of the novel by Yasmina Khadra - Cowritten by Sébastien Tavel- Directed by Zabou Breitman and Elea Gobbe-Mevelléc- Les Armateurs 2019

**Anna Politkovskaïa** (feature) – Co-written Synopsis- Directed by Bastien Dubois – Tu vas voir

**L'ascension du Haut Mal** (feature)- Adaptation of David B. comics- Collaboration with Christophe Gérard- Atopic Productions

**Les nouvelles aventures de Lassie** (52 X 26')- Super Prod / TF1-ZDF 2012 – 1 episode

**P'tit cosmonaute** (52 X 6') – Cross River / Canal J 2011 – 1 épisode

**Fish & Chips** (3D- 52 X 13') – Timoon / Gulli 2010 – 1 episode

**La petite géante** (52 X 13')- Alphanim- Gaumont / Gulli 2009 – 4 episodes

## Fiction

**Por que te vas** (short)- co-written with Karine Blanc et Michel Tavarès – Takami Productions

**Prague** (short)- collaboration with Reda Mustafa – Takami Productions 2019

**Le bout de la piste** (short) – collaboration – Directed by Sophie Thouvenin – Takami Productions 2018

**Une vie ailleurs** (feature)- collaboration – Directed by Olivier Peyon – Le Bureau 2017

**Razin'** (feature)- Collaboration - Directed by Elsa Dahmani- Princes Films

**Transylvania of Tony Gatlif** - Collaboration - Princes Films 2006

**Le grand jeu** (8 X 52'), based on Le Mont Analogue by René Daumal- Co-writer on 2 episodes with Xavier Durringer and Joshua Phillips- 7ième Apache

## Documentary

**Gangs de piafs** (feature) co-written with Frédéric Febvre – Bonne Pioche (In development)

**La sociologue et l'ourson** (feature) by Mathias Théry & Etienne Chaillou - consultations – Quark Productions \* sortie salles 2016

**J'ai rêvé de l'Europe** (26 X 2') – re-writing - Quark prod. / Arte 2014

**La brigade de protection de la famille** (52') – Real. Géraldine Chaine- Les bons Clients / Teva 2013

**Cet homme-là** (56') - Director and screenwriter - Les films d'Ici & Arte 2012  
\* Jury Price Cracovia FF, Europa Price- Berlin, Jury Price – La Normandie et le monde, Côté Court Pantin, Rencontres Cinéma de Gindou, FIFF de Créteil...

**Les yeux ouverts by Frédéric Chaudier** (LM) – co-writing = – Flair films \*released in 2010

## Studies

Workshop TV series, CEEA

Workshop Write a comedy, CEEA

Residence program writing a documentary, Lussas

Workshop screenwriting, La fémis

DESS Gestion des Institutions Culturelles, Université Paris Dauphine

EDHEC (Ecole De Hautes Etudes Commerciales du Nord), majeure Entrepreneur

Classe préparatoire HEC, lycée Stanislas et Henri IV (Paris)





Hefang Wei

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## Directing

**Le phare** (in development) 15' | Folimage, France  
Adaptation of Edgar Allan Poe unfinished novel "The Light-house", in a collection of 6 horror films

**Parfum d'enfance** (in development) 75' | Foliascope, France  
Adaptation of "Les vacances du Petit Nicolas" by Jean-Jacques Sempé & René Goscinny



**BirdFlu** (2016) 9' | Joonisfilm, Estonia  
Artistic director and co-director with Priit Tender, Estonian director



**ïA** (2015) 1' | Folimage, France  
One of the 15 short films from the collection "36 000 ans plus tard", on the Chauvet Chauvet in Ardèche



**Le banquet de la concubine** (2012) 14' | Folimage, France



**Chroniques du pont** (2010) 4' | La Poudrière, France



**A moi** (2010) 1' | La Poudrière, France



**Chant des klaxons** (2009) 1'10" | La Poudrière, France



## Experiences

**Chief animator** | Sacrebleu Productions & Tu Nous Za Pas Vu Productions | Arles, France

nov 2017 - june 2018

“L’Extraordinaire voyage de Marona” by Anca Damian, feature film  
(<https://vimeo.com/203778845>)



**Intervener** | ESAL - École supérieure d’art de Lorraine | Épinal, France

oct 2017

Animation workshop

**Assistant director - Set designer** | Tenk.tv AS (Norway), Cinenic AB (Swede) and Les Contes Modern, Foliascope (France) | Valence, France

nov 2016 - august 2017

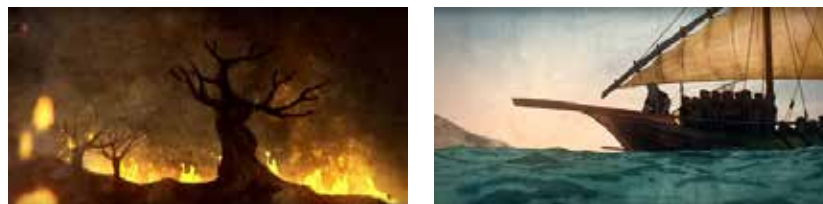
“Wardi” by Mats Grorud (Norwegian director), feature film in cut paper and animated puppets en papier (<http://www.tenk.tv/the-tower>)



**Artistic director - Storyboarder - Animator** | Les Films du Tourbillon | Corse, France

august - sep 2016

“La Peau de l’Olivier” by Laurent Billard, docu-fiction feature film, animated parts.



**Set designer** | Folimage & ARTE France | Valence, France

june - oct 2016

“Tu mourras moins bête” season 2, tv series 30x3’, adaptation of Marion Montaigne comics



**Character Designer - Layout man - Animator** | Folimage & ARTE France | Valence, France

august 2015 - may 2016

“Féroce” by Izù Troin, short film

([www.izu-troin.com/2014/09/feroce.html](http://www.izu-troin.com/2014/09/feroce.html))



**Graphic research** | Prima Linéa productions & Tu Nous Za Pas vus productions | Valence, France  
feb 2015

“Une vie Chinoise”, feature film project. Adaptation of Li Kunwu et Philippe Ôtié comics



**Intervenante** | Alba - Académie Libanaise Des Beaux-Arts | Beyrouth, Liban  
avr 2015

Workshop in collaboration with “Beirut Animated Film Festival”

**Animator** | Folimage & ARTE France | Valence, France  
sep - oct 2014

“Camera Obscura” by Izù Troin. One of the 15 short films from the collection “36 000 ans plus tard”, on the Chauvet Chauvet in Ardèche

**Assistant director** | Fabrique d’Images, Bayard Jeunesse Animation, Skyline & Foliascope | Valence, France & Luxembourg  
nov 2013 - august 2014

“Polo” by Origer Caroline, tv series 56x6’, adaptation of Regis Faller Bayard novel



**Animator** | Caribara, Tant mieux production, France Télévision et Bayard Jeunesse Animation | Annecy, France  
dec 2013 - jan 2014

“Cancre” by Chenghua Yang, short film/

One of the 13 films from the collection “En sortant de l’école”



**Intervener** | New York University TISCH SCHOOL OF THE ARTS ASIA | Singapore  
sep - oct 2013  
Master Class

**Conception Artist** | Folimage Studio | Valence, France  
avr - juin 2013

“Tante Hilda” by Jacques-Rémy Girerd & Benoît Chieux. Feature film. Conception design on the end credits.



**Storyboarder** | Foliascope & Folivari | Valence, France  
june 2012 - jan 2013

“Pachamama” by Juan Antin, feature film.





**Director** | Foliascope & Bayard Presse Audiovisuel  
may-june 2012 | Valence, France  
Trailer of "la Bible" web series, artistic director of Serge Bloch

**Animatrice** | Folimage Studio  
sep 2009 | Valence, France  
Animated sequences for Danny Boon show "Trop stylé"

**Compositor - Layout Man** | Folimage Studio  
june- august 2009 | Valence, France  
Layout and special effects for "Ariol" season 1, directed by Emilie Sengelin & Amandine Fredon

**Set designer** | Les Gueux de Terre à Terre  
march- may 2008 | Cherbourg, France  
Set research for the teaser of 3D animated project "HDM"

**Storyboarder - Character Designer** | HuXiang Studio  
june - dec 2005 | Beijing, China  
Storyboard and Character design for "Kan Tu Shi Zi" tv series

## Studies

2008 - 2010 | Valence, France  
**Animated Film Director : Level 1 (highest in Europe)**  
La Poudrière- Professional certification in animated film

2007 - 2008 | Cherbourg-Octeville, France  
**Photography**  
National diploma of les Beaux-Arts school

2001 – 2005 | Chongqing, China  
**Bac + 4 animated cinema option**  
Beaux-Arts school of Sichuan

## Alix Fizet

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## Directing

**Léon d'Oural** / Student film, La Poudrière, july 2014 - 3'40 link : <https://vimeo.com/102148695> password : steeplechase  
Festival selections : Carrefour de l'animation, Paris 2014, FRANCE / Festival du film de Vendôme, Line-up, 2014, FRANCE / Festival Premier Film d'Angers, 2015, FRANCE / Anima, Brussels, compétition internationale, 2015, BELGIQUE / Animac, Lleida, 2015, ESPAGNE / FICAM Mekhnès, 2015, MAROC / Fête de l'animation, Lille / Festival d'un jour, Valence / ITFS, Stuttgart, 2015, ALLEMAGNE / Anifilm, 2015, TCHEQUI / WFAF, Varna Fest, 2015, BULGARIE / Animix, 2015, ISRAEL / Festival International de Bruz, 2015 , BRUZ

**Les Quatre sans cou** / Tant Mieux prod, march 2015 - 3' link : <https://vimeo.com/145726304> password : sanscou  
Adaptation of Robert Desnos poem. From the collection « En sortant de l'Ecole » produced by Tant Mieux Prod, Delphine Maury  
Festival selections : International Film Festival, 2015, Trieste, ITALIE / Festival du film d'animation de Bourg en Bresse, 2015 / International Children's Film Festival, Chicago, 2015 ETATS-UNIS / Interfilm 2015 Berlin, Allemagne.  
France 3, Ludo, mars - juin 2015.  
French release on September the 30 2015



## Professional experiences

**November/february 2019** : Storyboard on the tv series « Les Culottées », adapted on Pénélope Bagieu comics, produced by Silex animation

**Septembre/octobre 2018** : graphic development on the 26' project « Louise et la légende du Seprent à plumes », Kazak productions

**August/september 2018** : Storyboard on the tv series « La Cabane à histoires » by Célia Rivière, Dandeloo / Caribara

**Février/juin 2018**: Réalisation de séquences d'animation pour le documentaire "CosmicFlow" Caméra Lucida

**August/September 2017** : Director for the trailer of the tv series "The Inventor" Miyu Productions

**March / May 2017** : Storyboard on the tv series « La Cabane à histoires » by Célia Rivière, Dandeloo / Caribara Janvier/

**Mars 2017** : Development of my short film "La Soupe aux singes" Miyu Productions

**November/december 2016** : Residence at The Animation Workshop

**Octobre 2016** : Residence at l'Abbaye de Fontevraud

**Septembre 2016** : Storyboard Assistant on the tv series « Ollie and Moon », Caribara

**June 2016** : Pitch Mifa Festival d'Annecy, short film

**Juin - Juillet 2016** : Prepa-animation on the tv series « La cabane à histoires » by Célia Rivière, Dandeloo / Caribara



**April - may 2016** : Storyboard on the tv series « La Cabane à histoires » by Célia Rivière, Dandeloo / Caribara

**February 2016** : Development of technique animation for the short film « L'étoile manquante » by Loïc Malo- Lardux

**January 2016** : Animation and compositing on the film « Ville et Coeur » by Anne-Sophie Raymond for the collection « En sortant de l'Ecole »

## Studies

2012- 2014 : La Poudrière, Ecole de réalisation du film d'animation- Valence

2011- 2012 : EMCA, first year, Angoulême

2009- 2011 : DMA animated cinema, ESAAT, Roubaix

2008 - 2009 : BTS communication visuelle, first year, Lycée Jeanne d'Arc, Rouen



# KAZAK PRODUCTIONS

## FILMOGRAPHY

### FEATURE FILMS



#### SAVAGES

Director : Vincent Mariette  
Screenplay : Vincent Mariette & Marie Amachoukeli  
Starring : Lily-Rose Depp, Laurent Lafitte, Camille Cottin, Aloïse Sauvage  
French release : Diaphana / Elle Driver (23/01/2019)  
Main festival : Saint Jean de Luz



#### SOPHIA ANTIPOLIS

Director and screenwriter : Virgil Vernier  
Starring : Dewi Kunetz, Hugues Njiba Mukuna, Bruck, Lilith Grasmug  
French release : Shellac / Mk2 Films (31/11/2018)  
Main festivals : Locarno / San Sebastian / Rotterdam



#### THE PRICE OF SUCCESS

Director : Teddy Lussi-Modeste  
Screenplay : Teddy Lussi-Modeste & Rebecca Zlotowski  
Starring : Tahar Rahim, Maiwenn, Roschdy Zem  
French release : Ad Vitam / Indie Sales (30/08/2017)  
Main festivals : Toronto / San Sebastian



#### CORPORATE

Director : Nicolas Silhol  
Screenplay : Nicolas Silhol & Nicolas Fleureau  
Starring : Céline Sallette, Lambert Wilson, Violaine Fumeau, Stéphane de Groodt  
French release : Diaphana / Indie Sales (5/11/2017)  
Main festival : Karlovy Vary



#### A TASTE OF INK

Director and screenwriter : Morgan Simon  
Starring : Kévin Azaïs, Monia Chokri, Nathan Willcocks  
French release : Rezo Films / Versatile (25/01/2017)  
Main festivals : San Sebastian  
Nomination Prix Louis Delluc



#### THE WAKHAN FRONT

Director : Clément Cogitore  
Screenplay : Clément Cogitore with Thomas Bidegain  
Starring : Jérémie Rénier, Kevin Azaïs, Swann Arlaud, Marc Robert  
In coproduction with Tarantula Belgique  
French release : Diaphana / Indie Sales (30/09/2015)  
Main festivals : Cannes Critics Week – Prix Gan  
Nomination Cesar Award First Feature / Prix du Syndicat français de la critique 2015 – Best First Feature



#### MERCURIALES

Director and screenwriter : Virgil Vernier  
Starring : Philippine Stindel and Ana Neborac  
Distribution : Shellac (26/11/2014)  
Main Festivals : ACID Cannes / New Directors New Films





### **FOUL CIRCLE**

Director and screenwriter : Vincent Mariette  
Starring : Laurent Lafitte, Ludivine Sagnier, Vincent Macaigne  
French release : Haut et Court / Bac Films (4/06/2014)



### **JIMMY RIVIÈRE**

Director : Teddy Lussi-Modeste  
Screenplay : Teddy Lussi-Modeste & Rebecca Zlotowski  
Starring : Guillaume Gouix, Béatrice Dalle, Hafsia Herzi, Serge Riaboukine  
French release : Pyramide Films / Pyramide Internationale (9/03/2011)  
Main festival : Premiers Plans d'Angers – Prix du Public

### *ONGOING*

**ARAB BLUES** by Manele Labidi  
In post-production

**ROADS** by Sebastian Schipper  
Co-production with Missing Link Films (ALL)  
In post-production

**TITANE** by Julia Ducournau  
In financing

**GOUTTE D'OR** by Clément Cogitore  
In development

**LE GENOU SEXUEL** by Clément Martin  
In development

**POP-CORN** by Jean-Baptiste Saurel  
In development

**MURDER PARTY** by Nicolas Pleskof  
In development

**MERCURE ROUGE** by William Laboury  
In development

**LES RESIDENTS** by Nicolas Silhol  
In development

**DONNE MOI TON COEUR** by Tristan Schulmann  
In development

### *TV SHOWS*

**LE GENIE C'EST MOI !** by Antonin Peretjatko  
En développement (3x52')

**L'EPONGE DES HEROS** by Eugène Riousse  
En développement (10x26')

**EROTIK'ART** by Hortense Belhôte  
En développement (10x5')

**RIVO ALTO** by Clément Cogitore  
En développement (8x50')

**BABYBOOM** by Delphine Chouraqui  
En développement (3x52')

**DAWALAND** by Jean-Baptiste Saurel (30x3' Animation)  
Web on Arte Creative in october 2017

*SHORT FILMS*

**YANDERE** by William Laboury  
In post-production

**GERARD GERARD** by Clément Martin  
In development

**LA FAVEUR** by Tristan Schulmann  
In development

**MARDI DE 8 A 18** by Cécilia de Arce (26')  
Cannes Critics Week

**L'UNION FAIT LA FORCE** by C. Fuhrer & E. Matte (32')

**UNE CHAMBRE A MOI** by Manele Labidi (17')

**MASTER OF THE CLASSE** by C. May & H. Zouhani (26')  
Clermont-Ferrand Festival

**RETROSEXE** by Jean-Baptiste Saurel (14')

**AQUABIKE** by Jean-Baptiste Saurel (23')

**MAITRE-CHIEN** by Jean-Alain Laban (30')  
Clermont-Ferrand Festival

**MÉTROPOLIS** by Hugues Hariche (24')

**RÉVEILLER LES MORTS** by Morgan Simon (11')  
Clermont-Ferrand Festival

**JOURNEE D'APPEL** by Basile Doganis (20')  
Clermont-Ferrand Festival

**J'AI OUBLIE !** by Eduardo Williams (29')

**SIMIOCRATIE** by Nicolas Pleskof (20')  
Festival Premiers Plans d'Angers - Prix du public

**D'OU QUE VIENNE LA DOULEUR** by Khalil Cherti (37')  
Clermont-Ferrand Festival

**QUE JE TOMBE TOUT LE TEMPS ?** by Eduardo Williams (15')  
Quinzaine des réalisateurs Cannes

**ANDORRE** by Virgil Vernier (20')  
Festival de Clermont-Ferrand

**LES LEZARDS** by Vincent Mariette (14')  
Nominated at Cesar Award / Grand Prix Clermont-Ferrand

**LA BIFLE** by Jean-Baptiste Saurel (25')  
Cannes Critics Week

**FLOW** by Hugues Hariche (23')

**LE CINQUIEME QUARTIER** by Patrice Carré (23')

**ORLEANS** by Virgil Vernier (58')  
Festival Premiers Plans d'Angers

**ZOO** by Nicolas Pleskof (26')  
Premiers Plans d'Angers - Mention spéciale

**CHANTOU** by Marion Cozzutti (22')

**CE QU'IL RESTERA DE NOUS** by Vincent Mariette (40')  
Nominated at Cesar Awards / Grand Prix Clermont-Ferrand

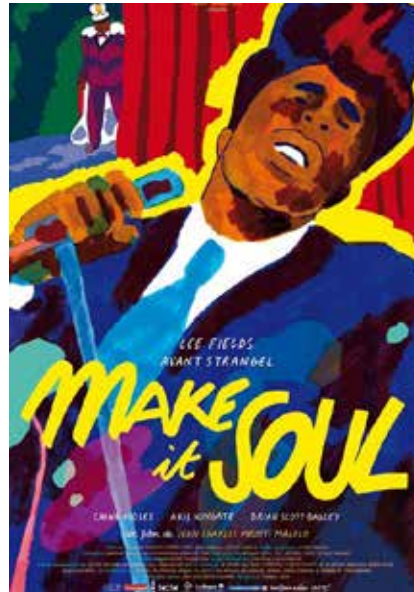
**JUNIOR** by Julia Ducournau (21')  
Cannes Critics Week

**DOUBLE MIXTE** by Vincent Mariette (25')  
Clermont-Ferrand Festival - Prix de la Jeunesse

ANIMATION



**LA NUIT DES SACS PLASTIQUES (18')**  
Director : Gabriel Harel  
Cannes Directors Fortnight



**MAKE IT SOUL (14')**  
Director : Jean-Charles Mbotti Malolo  
Annecy Festival



**YÛL ET LE SERPENT (13')**  
Director : Gabriel Harel  
Annecy Festival - Prix André Martin - Cartoon d'or

ONGOING

**SELFISH**

by Nicolas Trotignon & Mathieu Vernerie  
En développement (30x3')

**LUISA AND THE FEATHERED SNAKE**

by Hefang Wei  
In development (TV special 26')

**GENIUS LOCI**

by Adrien Merigeau  
In post-production (14')

**BEYOND THE PURPLE MOUNTAINS**

by Nina Gantz & Simon Cartwright  
In development (15')





KAZAK  
PRODUCTIONS

**MIAM!**  
animation

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