

Ikki films & Iliade et films
présentent

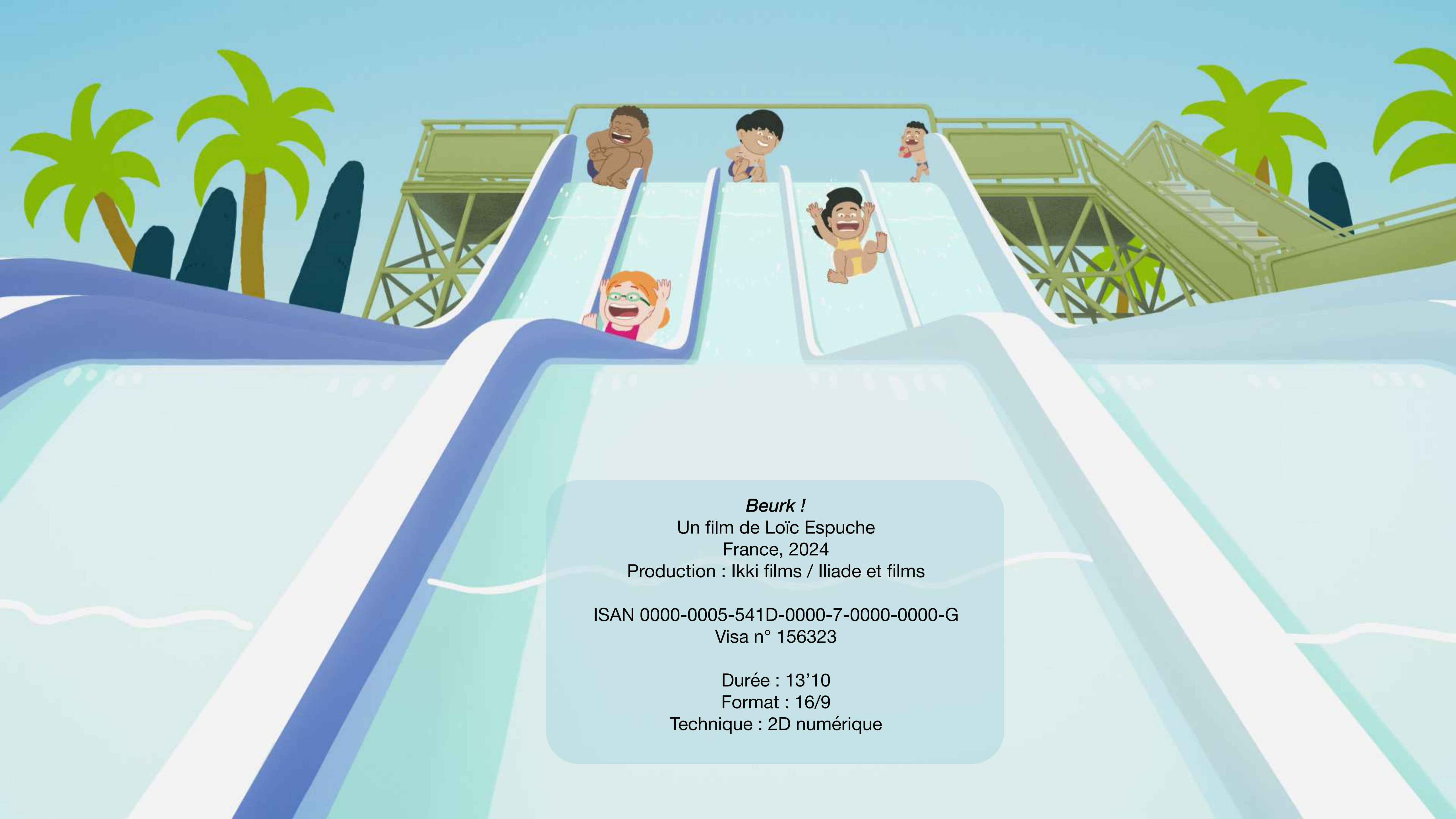
Beurk!

Un film de Loïc Espuche

OSCARS®

NOMINEE

BEST ANIMATED SHORT FILM



Beurk !

Un film de Loïc Espuche
France, 2024

Production : Ikki films / Iliade et films

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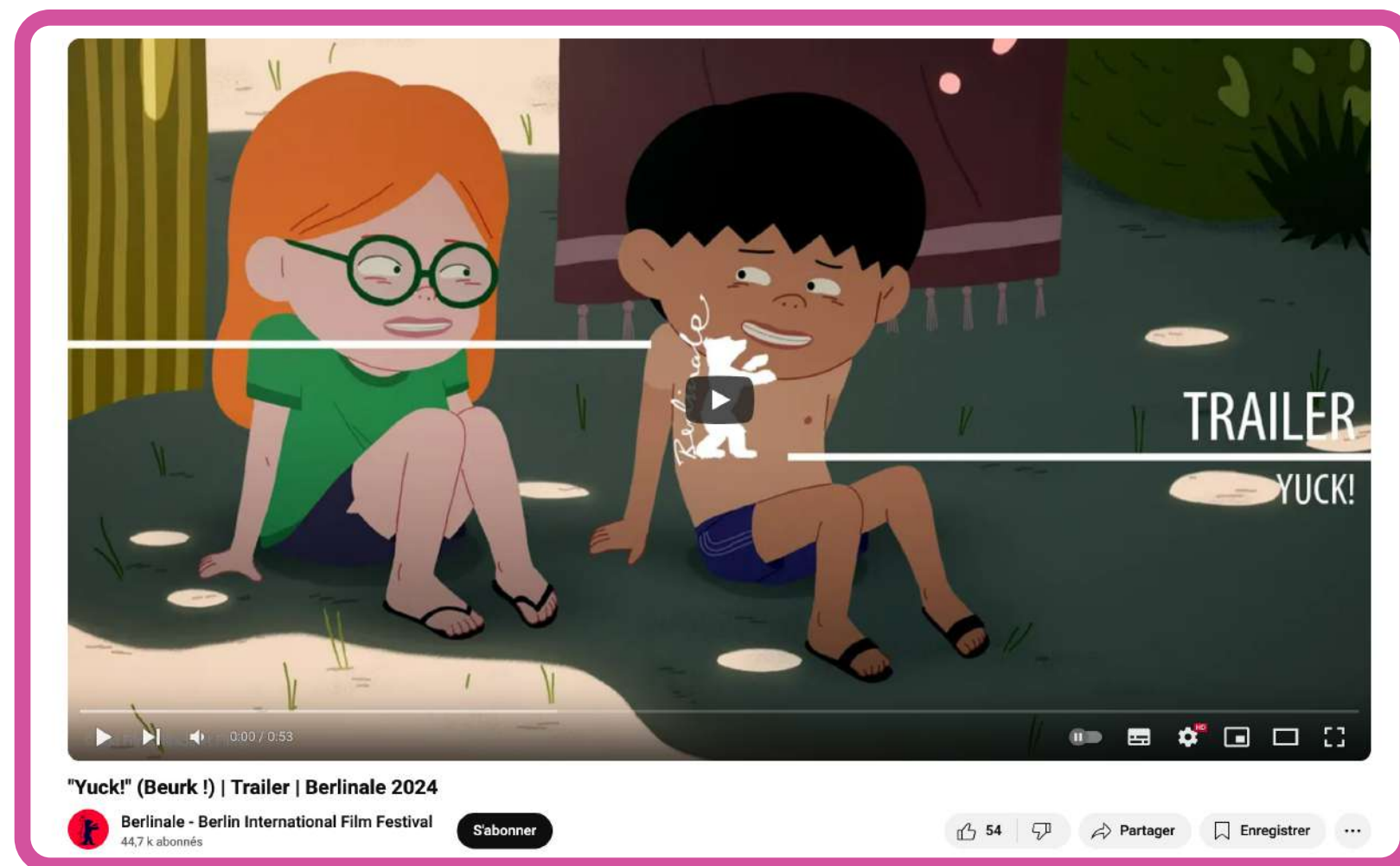
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Durée : 13'10

Format : 16/9

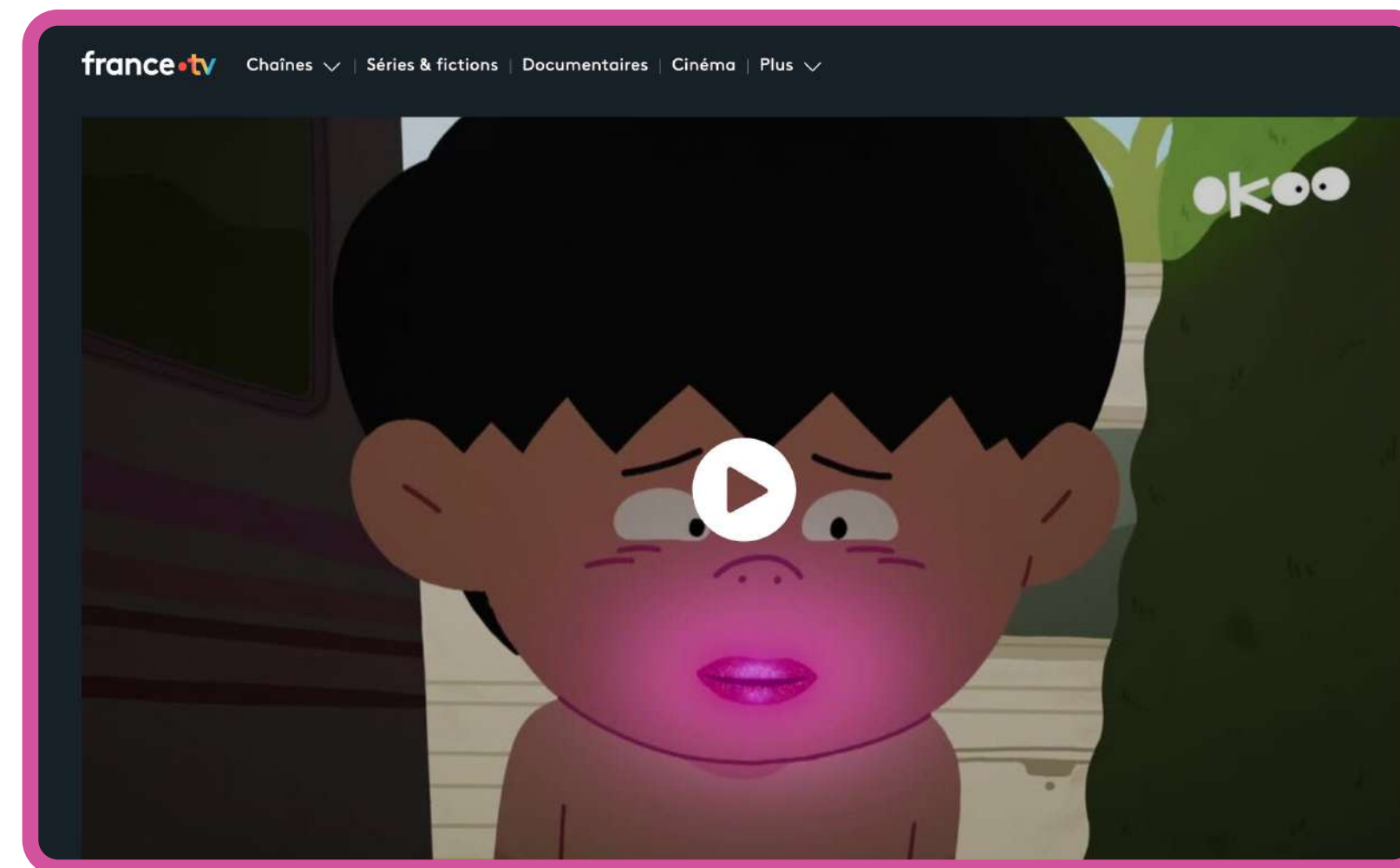
Technique : 2D numérique

LIENS



voir le teaser

<https://www.youtube.com/watch?v=O2KYhzAZh1c>



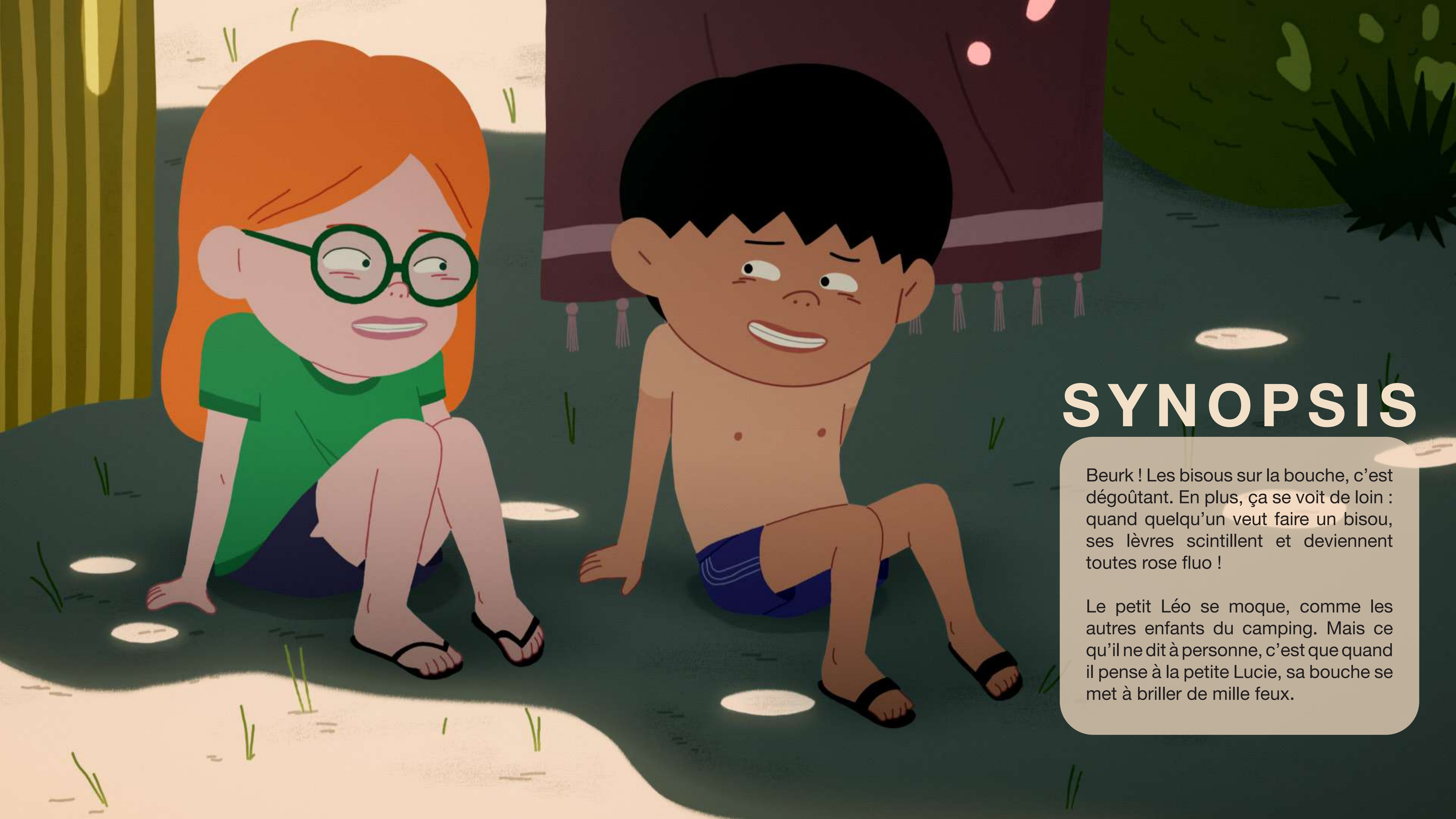
voir le film

<https://www.france.tv/films/courts-metragés/6086735-beurk.html>



voir le making of

<https://youtube.com/watch?v=oNqwITMBCfU>



SYNOPSIS

Beurk ! Les bisous sur la bouche, c'est dégoûtant. En plus, ça se voit de loin : quand quelqu'un veut faire un bisou, ses lèvres scintillent et deviennent toutes rose fluo !

Le petit Léo se moque, comme les autres enfants du camping. Mais ce qu'il ne dit à personne, c'est que quand il pense à la petite Lucie, sa bouche se met à briller de mille feux.

PLUS DE 140 SÉLECTIONS EN FESTIVALS

OSCARS®
NOMINEE
BEST ANIMATED SHORT FILM

50 CÉSAR
Nommé 2025
Meilleur Film de Court Métrage d'Animation

Berlinale
74^e Internationale
Filmfestspiele
Berlin
Generation

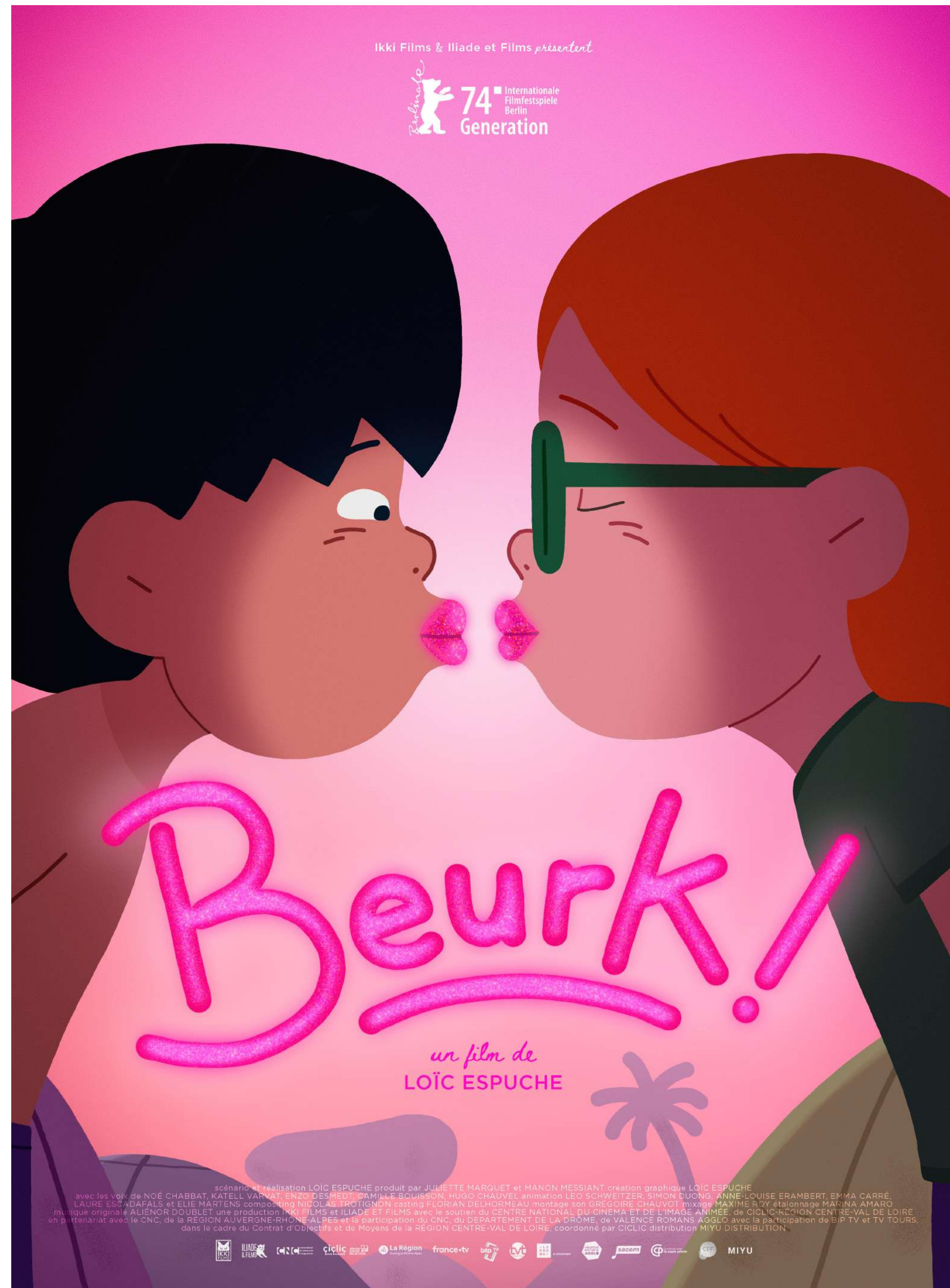
- **Nommé aux Oscars® 2025**
- **Nommé aux César 2025**
- **Nommé aux Annie Awards 2025**
- Berlinale Generation
- Premiers Plans Angers *
- Festival international du film d'Animation d'Annecy *
- Festival du court-métrage de Clermont-Ferrand
- Curtas Vila Do Conde *
- Anima Bruxelles *
- Festival Regard *
- Festival Music & Cinema Marseille **
- Festival du Film Court en plein air de Grenoble **
- Aspen Shortfest
- ITFS Stuttgart
- Animafest Zagreb
- Insomnia
- Plein La Bobine
- Silhouette *
- Off-Courts Trouville *
- Ottawa International Animation Festival
- Ciné Court Animé Roanne *
- Festival national du film d'animation de Rennes *
- Ciné Junior *
- Festival Travelling Rennes ***

- Trois Jours Trop Courts *
- Festival International du Film Court d'Angoulême *
- FICAM Court Compét' *
- Festival Cinematografico international del Uruguay *
- Miami Film Festival *
- San Francisco Film Festival *
- 2ANNAS Riga *
- Psaroloco Athènes *
- Mo & Friese Hambourg *
- Giffoni Film Festival *
- Lago Film Fest *
- New York Children's International Film Festival
- Kaboom Animation Festival
- Reel 2 Real
- Le Carrousel International du Film de Rimouski
- FICCI
- Festival d'un Jour
- Vienna Short
- Zlin Film Festival
- deadCenter Film Festival
- Festival du Film d'Animation de Savigny
- Pigneto Film Festival
- Fest Anča
- Film Fest München

- Anibar
- La Matatena
- HollyShorts
- Turku Animated Film Festival
- Festival internacional de Curtametrxes de Bueu
- Courts-Bouillon
- Les Yeux Ouverts
- SCAD Savannah Film Festival *
- World Festival of Animated Film Varna
- Animasyros *
- Film Fest Osnabrück
- Animatou *
- Kiki International Film Festival for Kids
- FILMEST Badalona Film Festival
- Festival du Nouveau Cinéma *
- Uppsala Short Film Festival
- PÖFF Shorts *
- Austin Film Festival *
- Festival du Film Court de Villeurbanne
- Monstrale *
- Film'On *
- Festival RécréAction *

* festivals où le film a été primé une ou plusieurs fois

PRIX ET MENTIONS



THÉMATIQUES

Beurk ! est un film qui joue avec malice des codes de la comédie romantique et du film de vacances, tout en se plaçant toujours à hauteur d'enfant.

Le film est né d'une idée graphique et narrative : symboliser l'envie de faire un bisou par la couleur rose fluo qui « pop » et scintille sur les lèvres.

Sous son apparente simplicité, il aborde avec humour la naissance des sentiments, la peur du regard de l'autre et la notion de jardin secret.

Il s'adresse aux enfants, mais aussi aux plus grands, car le désir et la honte, même s'ils s'expriment différemment, sont encore bien présents dans nos vies d'adultes.



L'ÉQUIPE



BEURK ! LE FILM DES PREMIÈRES FOIS

Premier bisou pour Léo, *Beurk !* est aussi le premier court-métrage personnel de Loïc Espuche et la première fois que Juliette Marquet (Ikki films) et Manon Messiant (Iliade et films) produisaient un film d'animation ensemble.

Tous les trois se sont rencontrés en 2017 alors qu'ils travaillent ensemble sur le long-métrage d'animation *L'Extraordinaire voyage de Marona* (Sacrebleu Productions). Ils partagent le même goût pour le cinéma d'auteur, à la fois *feel good*, populaire et sensible. Quand l'idée de *Beurk !* germe dans l'esprit de Loïc en 2018, ils décident naturellement de fabriquer le film ensemble !



LE RÉALISATEUR LOÏC ESPUCHE

Loïc Espuche est un réalisateur de film d'animation né en 1989 à Villeurbanne.

Diplômé du BTS de communication visuelle de La Martinière à Lyon, il se forme à l'animation et à la réalisation à l'EMCA et à l'Ecole de La Poudrière.

Durant ses études, il réalise des films drôles et sensibles qui trouvent un certain écho en

festivals : *Je repasserai dans la semaine* (2013) a été sélectionné entre autres à Clermont-Ferrand, Annecy, mais aussi aux Sommets de l'animation de Montréal, Anima mundi (Rio) ou Bruz.

En 2015 il remporte le Prix des Espoirs de l'animation de Canal J avec *Les Chocottes*. Son film de fin d'études, *Tombés du nid*, est préacheté par ARTE et, outre ses nombreuses sélections, il reçoit le Prix du public à Premiers plans d'Angers, le Prix du meilleur film étudiant à Meknès et le Prix SACD au Festival national du film d'animation de Bruz. En 2016, Loïc participe à la saison 3 d'*En sortant de l'école* consacrée à Guillaume Apollinaire et adapte *Mutation*.

En 2018 il réalise les saison 2 et 3 de *La Petite Mort* d'après la BD de Davy Mourier pour France TV Slash.

Il développe actuellement deux projets de série animée, *What's up Eesha* chez TeamTo pour France télévision et *Les intraduisibles* chez Vents Contraires.

LES PRODUCTRICES

JULIETTE MARQUET



Après des études littéraires et un master de production audiovisuelle à l'Ina, Juliette Marquet commence sa carrière chez Sacrebleu productions. Puis elle rejoint Ikki Films, société indépendante créée en 2011, à l'origine des films *Negative Space* (nommé aux Oscars en 2018), ou encore *Granny's sexual life* (César du court métrage d'animation en 2023). C'est au sein d'Ikki films que Juliette Marquet initie *Beurk !*, son premier court métrage en tant que productrice. En parallèle, elle travaille sur la production de séries animées chez Darjeeling (*Petite Casbah*) et Dandelooo (*La Rivière à l'envers*). Diplômée du cursus Séries de la Fémis, elle combine aujourd'hui la production à l'écriture de scénario.

MANON MESSIANT



Manon Messiant est diplômée de sciences politiques. Après une expérience sur les plateaux, elle décide de se consacrer à la production en rejoignant Kazak productions, puis Sacrebleu productions. En 2018, elle s'associe à Oury Milshtein dans la société Iliade et films, basée à Paris, où elle développe et produit des films d'auteurs et autrices émergentes aussi bien en animation qu'en prises de vue réelles. Manon Messiant produit actuellement son premier long-métrage en prises de vue réelles : *Adieu monde cruel* de Félix de Givry, en coproduction avec Remembers et développe son premier long-métrage d'animation : *Bataille* de Vergine Keaton, en coproduction avec Les Astronautes.

ÉQUIPE COMPLÈTE

Écrit et réalisé par : Loïc Espuche
Produit par : Juliette Marquet et Manon Messiant
Musique originale : Aliénor Doublet

Avec les voix de : Noé Chabbat, Katell Varvat, Enzo Desmedt,
Camille Bouisson, Hugo Chauvel, Roman Freud, Mattias
Marcussy, Mokhtar Camara, Olivia Chatain, Théo Costa

Layout animation : Léo schweitzer, Loïc Espuche
Animation : Léo Schweitzer, Simon Duong-Van-Huyen, Anne-
Louise Erambert, Emma Carré, Laure Escadafals, Elie Martens
Stagiaire animation : Shruti Lal

Création Graphique : Loïc Espuche
Colorsript : Elie Martens
Décors : Loïc Espuche
Layout décors : Loïc Espuche, Hugues Opter
Compositing : Nicolas Trotignon

Consultation scénario : Patricia Valeix
Consultation mise en scène : Héloïse Pelloquet

Casting : Florian Delhormeau
Direction des voix : Loïc Espuche
Enregistrement des voix :
Elias Boughedir, Paul Clayes, Axel Demeyere
Montage son : Grégoire Chauvot
Bruitage : Gilles Marsalet
Enregistrement bruitages :
Maxime Roy, Corvo Lepesant - Lamari
Mixage : Maxime Roy
Étalonnage : Marina Amaro



UNE PRODUCTION 100% FRANÇAISE

Beurk ! c'est :

- 5 ans pour développer, financer et fabriquer le film
- 60 personnes qui ont travaillé sur le film
- plus de 9 300 dessins et 20 000 heures de travail
- 4 sites de fabrication : Paris, Lyon, Valence, Vendôme

Ciclic, une résidence d'animation à Vendôme (Centre-Val de Loire)

C'est là que le film a été animé grâce au travail de 6 animateur.ice.s. Toute l'équipe a vécu sur place, en colocation pendant 5 mois. *Beurk !* a été réalisé en animation 2D numérique image par image, sur le logiciel TV Paint. C'est aussi pendant cette résidence qu'Elie Martens a créé les couleurs du film.

Des enfants plus vrais que nature

Les voix ont été enregistrées avec des enfants. Ils ont été perchés, dans un grand studio leur permettant de bouger et d'avoir un jeu proche de ce qui se passe dans les scènes. Le plus souvent, en animation, les voix sont jouées par des adultes professionnels en cabine.



*Loïc Espuche et son équipe en résidence à Ciclic :
Léo Schweitzer, Simon Duong Van Huyen, Emma Carré, Elie Martens*



*L'équipe son avec Loïc Espuche et les comédiens :
Noé Chabbat, Enzo Desmedt, Camille Bouisson, Katel Varvat*

PRESSE

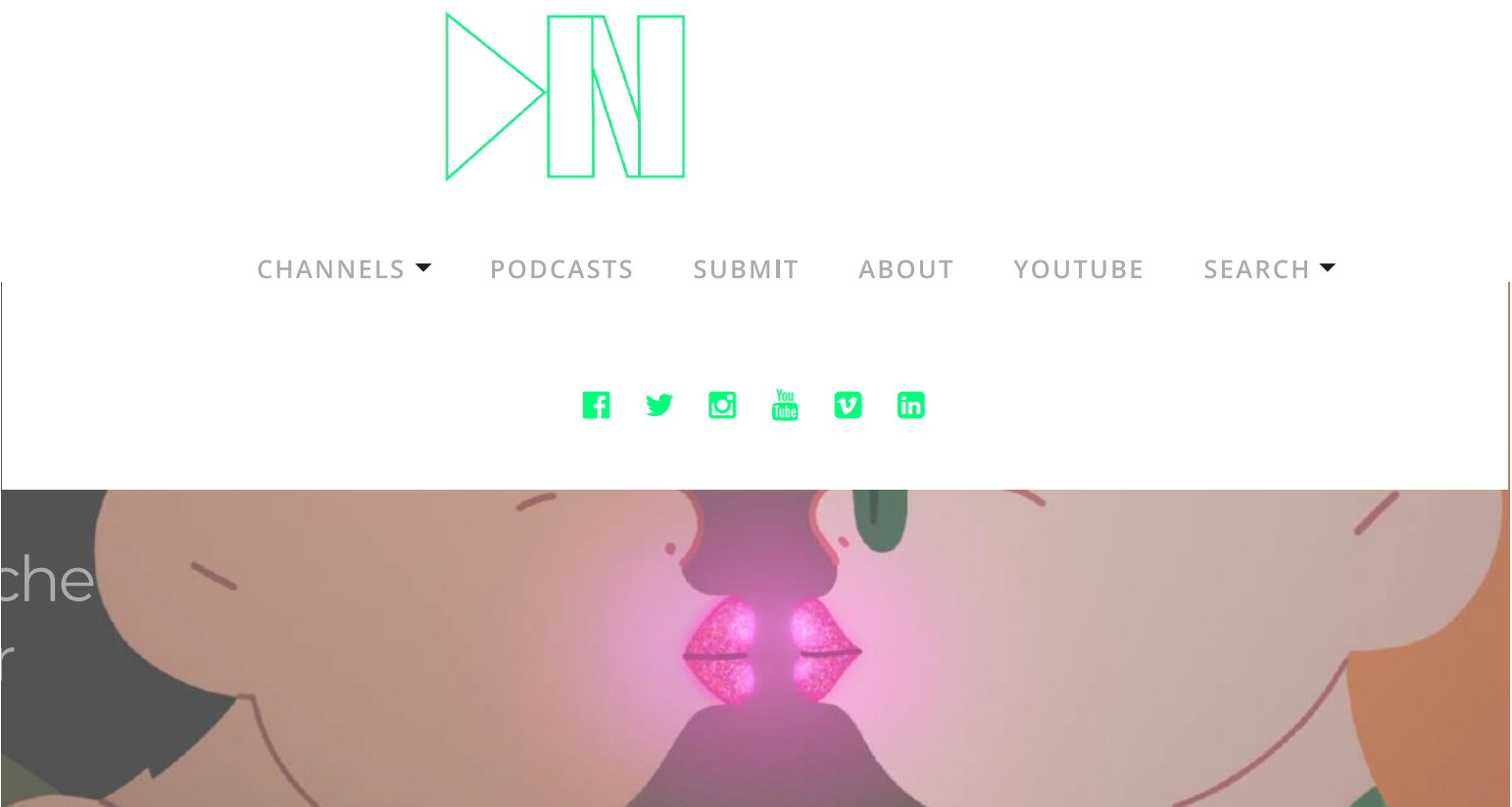


TÉLÉRAMA - 04/02/25

Extrait de la critique du programme de courts-métrages
sorti par Cinéma Public Films le 5 février 2025

Sujet audacieux pour un florilège d'animation : l'éveil du sentiment amoureux, chez l'homme ou chez l'animal... À l'image de la préado du *Grand Saut* (2023), les enfants de l'émouvant ***Beurk !*** (Loïc Espuche, 2023) sont confrontés à des émotions contradictoires. Ils espionnent en groupe les hôtes d'un camping, entre répulsion et fascination devant ceux qui s'embrassent : personnes âgées, adolescents, joueurs de foot. Sélectionné aux César et aux Oscars en 2025, le film déploie, dans ses meilleurs moments, une esthétique 2D façon années 1980, tout en rose fluorescent et nappes électro.

DIRECTOR’S NOTE - 05/02/25



The coming-of-age narrative continues to be a favourite among young directors, with its relatable themes and nostalgic appeal making it a resonating watch for audiences of all ages. Brimming with emotion and often tackling profound questions, these stories of adolescent exploration have a timeless quality and a transportive power that consistently keeps viewers engaged. They also tend to shine during awards season – a reality director [Loïc Espuche](#) knows well. His Cesar Awards nominated film *Yuck! (Beurk!)* – the story of a young boy who pretends to be disgusted by kissing but secretly longs to try it with his campsite neighbour – is one of five contenders for the Academy Award for Best Animated Short Film, alongside *Beautiful Men*, *In the Shadow of the Cypress*, *Magic Candies* and *Wander to Wonder*. Now deep in promotion mode, we caught up with Espuche for a chat about the film’s origins, the power of collaboration, and what this [Oscar](#) nomination means to him.

What inspired you to explore childhood disgust toward romance as a central theme?

who goes off to war. At the beginning of the movie, he says goodbye to his fiancée by giving her a little kiss. This movie was screened in a theater full of kids, and at the moment of the goodbye and the little kiss, all the kids started to say, “Oh, yuck, it’s so disgusting. I cannot watch it!” When I saw this reaction, it was so funny for me, and I started to think, wow, I absolutely have to make a movie about a kiss and the reaction it provokes in children. That brought me back to my own childhood.

As a dad of two young boys, I can definitely confirm that any romantic moment in a film is met with kind of disgust and horror, especially watching it with their parents. For me, that’s one of the things I really love about *Yuck!* – it feels so universal. Whether you’re young or old, you can relate to and connect with it. Was this broad appeal something you were thinking about and wanting to embrace when you were creating the film?

Yeah, totally. For me, it’s a movie about childhood, but not just for children. It’s also for grownups because I think the themes – like the fear of other people’s gaze, and the way to find your own secret gardens – are something we have all experienced as kids but maybe we still continue to experience that as adults. Also, I wanted to make a movie that I, as an adult, would be happy to watch. I really like the idea that cinema is something we share together in a theater, and I like when we can share it between generations. So, all that was in my mind since the script, trying to develop something interesting for children but also for adults.

I really like the idea that cinema is something we share together in a theater, and I like when

I wanted to focus in on the lip glistening. For me, that adds a real magic quality to the film. What was the thought behind that effect and why did you want to add that to the story?

I got the idea from the screening to speak about the kiss and the reaction it can provoke in children, but I needed a concept to tell this story. I was inspired by the child I was — really shy, really observant, and afraid of other people’s gaze. Having the lips that tell everyone you want to give a kiss because your mouth starts to shine – it’s written on your face – was a concept really connected to trying to hide your feelings. It’s also something visual, so we don’t have to use words to say, “I love you, I want to kiss you.”

Another point is that I wanted to create a kind of contrast between the image and the sound. With the pink lips, the image says the desire to give a kiss, but the sound, with the dialogue of the children saying, “Yuck, it’s disgusting,” says the disgust. For me, there was something really cinematographic in this contrast between image and sound.

There are a few elements in the film where it feels kind of timeless, it could be set 20, 30 years ago, but it could also be set now. Was that something you were thinking about when you were developing the film?

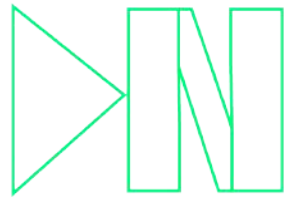
I think this was not conscious but more organic because it’s also inspired by my memories of campsites when I went on summer vacation with my family. Visually, at that time, campsites in France had a lot of tents and not many bungalows. Today, we have more bungalows, but I wanted to reproduce the idea of campsites that I had in my childhood. There are some elements that are nostalgic for me like the blue table of Lucy’s mother is something everyone had when I was a child. But at the same time, there are elements from today, like the shirts of the football guys with Messi, Ronaldo, and Mbappé, which are more contemporary. I wanted to create a sensation of a summer vibe, but I didn’t want to make a movie that was set in a specific year. For me, it was more about the sensation than something really realistic.

Let’s talk about the aesthetic and how it looks. The film was presented in 2D animation. What was your thinking behind choosing this particular aesthetic for the film? Did you ever think about doing it in any other animation style?

I wanted to be focused on the lips when they shine and so 2D allowed me to make a really simple graphism with solid colors that contrast with the lips and the shiny effect.

Also, there are two other reasons why I chose 2D. First, I’ve been drawing since I was young, so for this short, if we were out of budget for any reason, I could finish it by myself, but in 3D, it would have been impossible. We were late for the animation, so we transferred the money for the backgrounds to the animation to let the animation team finish, and I did all the backgrounds myself, which would have been impossible in 3D. The last reason is that it’s really important for me to work with a team, and a lot of my friends are 2D animators, so I wanted to work with them.





[CHANNELS ▼](#) [PODCASTS](#) [SUBMIT](#) [ABOUT](#) [YOUTUBE](#) [SEARCH ▼](#)



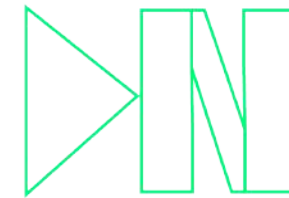
one month, and it's on this voice edit that I did all the animatics. So, the movie is really driven by the sound.

There was also a lot of work done by Grégoire Chauvot and Maxime Roy at the sound editing and mixing stage. What was particular for this movie is that there are many realistic sounds, like the insects from the South of France and the environment of the campsite, but there is also the sound of the pink lips, which doesn't exist in real life because we don't have lips that start to shine. It was super tricky to find the right balance for this sound. Finally, we ended up with three layers of sound: one was the sound of skin, another was the sound of sparkling water bubbles, and the last one was the sound of a rain stick that adds something more musical and meant that we could control the apparition of the lips with these sounds.

The music adds to the magical, coming of age narrative in the film. How did you decide on the particular score for *Yuck!*?

First, all the graphism is in numerical 2D, so I also wanted computer music – numerical, electronic music. The music had to give the sensation of a summer vibe and love but from a child's point of view. That was the trickiest part because, with electro music, it's easy to go to a love song that's too intense, too adult or too adolescent. We needed to have something a little bit naive because first love is a little bit like that. This balance was really important for me.

The music had to give the sensation of a summer vibe and love, but from a child's point of view.



[CHANNELS ▼](#) [PODCASTS](#) [SUBMIT](#) [ABOUT](#) [YOUTUBE](#) [SEARCH ▼](#)



***Yuck!* is obviously in the running for an Oscar, what does this recognition mean for you as a filmmaker?**

I think it means two things, really different. On one end, it means that the people who made the movies I've watched since I was a kid will see my movie. That's just wow! it's so amazing. It gives a lot of exposure to the movie and it's super crazy. On the other end, there's something really more intimate in that you can tell your parents, and you see that they are so proud. This is something super big and something super intimate, and it brings this true sensation. It's really moving.

Final question for you today, what can you tell us about any future projects you have in the works?

In fact, during the end of *Yuck!*'s production, I was developing a TV show for a young audience. I learned two days ago that France Television has almost validated the developments, so they are about to sign all that to go to production. It will take some time, but it's on its way. I also have two other ideas, one for probably a TV show for

Beurk ! : un film-bisou qui s’envole vers les Oscars depuis Villeurbanne

#VILLEURBANNE

Publié le 30/01/2025

Réalisateur villeurbannais, Loïc Espuche s’apprête à s’envoler pour Los Angeles où son film Beurk ! vient d’être nommé aux Oscars, après l’avoir été aux Césars. Abordant la naissance des sentiments et la peur du regard des autres à travers le thème du premier bisou, le court-métrage d’animation, visible dès 6 ans, est le premier film personnel et professionnel du jeune réalisateur, qui s’inspire de sa propre enfance pour livrer un

« *C’est fou !* » Dans son sweat noir, les yeux écarquillés de bonheur, Loïc Espuche n’en revient toujours pas : en l’espace d’une semaine, fin janvier, ce Villeurbannais a appris la nomination de son film *Beurk !* aux Césars puis aux Oscars dans la catégorie Meilleur court-métrage d’animation. Depuis, « *c’est la course, le téléphone sonne sans arrêt,* raconte le réalisateur de 35 ans désormais submergé de demandes d’interviews. *La grande question du moment, c’est trouver un costume* », plaisante-t-il.

Le 2 mars, il s’envolera en effet pour la cérémonie des Oscars à Los Angeles. « *Je réalise pas trop, mais on est trop content !* » Car voilà cinq ans qu’avec son équipe et sa productrice et copine Juliette Marquet, ils travaillent à ce film. Sorti en 2023, *Beurk !* raconte l’histoire du petit Léo qui, au milieu de ses copains dégoûtés par les baisers des adultes, tente de cacher que lui aussi aimerait bien embrasser la petite Lucie... Il va finalement surmonter la honte, et faire son premier bisou sur la bouche.

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Une comédie romantique à hauteur d’enfant, colorée et tout en pudeur, guidée par un charmant parti pris graphique : lorsque les personnages ont envie de s’embrasser, leur bouche se met à scintiller tout en rose. « *L’idée m’est venue lors de la projection de mon précédent film dans une salle remplie d’enfants,* raconte Loïc. *C’était l’histoire d’un soldat qui partait à la guerre et embrassait sa fiancée pour lui dire au revoir. Là, ils se sont tous mis à crier : “Aaah ! Il va lui faire un bisou, beurk !” Ça m’a amusé. Je me suis dit : “Il faut absolument faire un film sur les bisous et les réactions que ça provoque chez les enfants.”* »

Des tours de Villeurbanne à celles de LA

Son premier bisou à lui, on n’a pas osé lui en demander le récit, mais il raconte de lui-même comment sa propre enfance l’a inspirée pour son film, dont l’action se déroule dans un camping baigné de soleil. « *Ce sont des sensations que je vivais petit quand on allait camper en vacances. Sauf que moi, je n’ai jamais eu d’amourette d’été,* confie le jeune homme en riant. *J’étais trop timide pour déclarer ma flamme !* »

C’est à Villeurbanne que grandit cet enfant introverti, une jeunesse dont il garde de nombreux souvenirs : « *On vivait dans une résidence, je jouais en bas de l’immeuble avec tous mes copains, ma grand-mère m’emmenait au parc de la Tête d’Or...* » Il se souvient aussi du lycée Brossolette, du campus de la Doua dont il affectionne l’architecture rectiligne. « *Aujourd’hui, je vis à Paris et ma copine adore les trucs haussmanniens ; moi, je déteste ! Je préfère les tours* », raconte, hilare, celui qui se considère plus villeurbannais que lyonnais.

À Lyon, il passe pourtant son BTS de communication audio-visuelle à La Martinière, avant de s’envoler à Angoulême à l’EMCA*, puis à La Poudrière. C’est à l’occasion d’un appel à projets de fin d’études qu’il réalise son premier film professionnel, adaptation d’un poème d’Apollinaire : Mutation. Dans un studio parisien, il se propose comme storyboardeur, métier auquel il se destine alors. Mais très vite, Loïc recherche une plus grande liberté créative. « *Je pense que j’ai eu envie de réaliser car je voulais raconter des trucs qui me sont personnels et que j’aime gérer des équipes,* analyse-t-il. *Beurk !, c’est mon premier film professionnel personnel.* »

Dessiner pour raconter des histoires

Travailler dans l’animation, il n’y avait pourtant jamais pensé avant ses 20 ans. « *Tu sais qu’il y a des gens qui font des films, mais quand tu ne connais personne qui fait ça, tu ne te dis pas que ça peut être toi. Le déclic a été à La Martinière quand un pote a été pris dans une école d’animation. Je me suis dit : “Trop bien, il va raconter des histoires.”* »

Car c’est bien ce qui anime Loïc depuis toujours : « *Petit, je dessinais tout le temps : Dragon Ball Z, Black et Mortimer... Ado, j’ai pris des cours de BD au centre Léon Lagrange.* » Alors, il s’initie tout seul à l’animation, créant des petits films qui lui ouvrent les portes des écoles. L’enfant introverti, son père le décrit plutôt « déterminé ». Une détermination qui l’a mené loin : à travers 34 pays où son film a été sélectionné par plus de 140 festivals et récompensé par 40 prix.

Un bisou universel

C’est peut-être parce qu’il aborde le thème universel du premier bisou avec tant de justesse, d’humour et de délicatesse que le film a un tel succès. « *Le premier bisou permet d’aborder la naissance des sentiments et la peur du regard des autres. J’ai l’impression que les adultes, ça leur rappelle leur enfance et que les enfants, ça leur parle.* »

En témoignent les vives réactions de ces derniers lors des projections publiques ou scolaires. « *Des fois, il y a des réactions super marrantes, comme ce petit garçon qui témoignait au micro : “Et bah moi... J’ai déjà fait un bisou ! Et j’ai même mis la langue !” Ce qui me rend heureux, c’est les retours du public. J’essaie au maximum d’aller à sa rencontre.* »

Dernière projection en date avec les enfants, celle du ciné Zola sur les terres natales du réalisateur star : « *C’est le cinéma où j’allais quand j’étais petit, à une époque où je ne savais même pas qu’on pouvait faire ce métier. Ça m’a fait prendre beaucoup de recul sur ce qui m’arrive aujourd’hui. Il ne faut pas se reposer sur ses lauriers et surtout, continuer à faire des films pour les gens, pas pour les récompenses.* »

Beurk !, dès 6 ans. De Loïc Espuche. Produit par Ikki Films, Iliade et Films. Durée : 13 min. À voir sur la plateforme France TV et à Lyon pendant le festival Tous en salle.

2025 Oscar Contenders: ‘Yuck!’ Director Loïc Espuche

By **KÉVIN GIRAUD** | 10/28/2024 5:31 pm |  0

Welcome to Cartoon Brew’s series of spotlights focusing on the animated shorts that have qualified for the 2025 Oscars. The films in this series have qualified through one of multiple routes: by winning an Oscar-qualifying award at a film festival, by exhibiting theatrically, or by a Student Academy Award.

Today’s film is *Yuck!* (or *Beurk!* in its original title) from French filmmaker Loïc Espuche and production company Ikki Films, in co-production with Iliade et Films. The short earned its Oscars qualification through theatrical exhibition.

In *Yuck!*, a group of kids witness young and old adults kissing in public during their campsite holidays. For Léo and his friends, there’s nothing more disgusting. And the worst thing is, you can’t miss it: when people are about to kiss, their lips turn a glossy pink. That’s when things start to get complicated for Léo. Because even if he laughs at those ugly kissers, Léo secretly wants to give it a try too.

Cartoon Brew: On the festival circuit, your film has won numerous audience awards, often from young audiences. Why do you feel this film has connected so well with children?

Loïc Espuche: It’s a film that really gets young audiences going. I remember a couple of screenings when the kids were screaming so much I couldn’t even hear the sound of the film. I’m happy because the kids react like the characters in the film, full of ambivalence about the kisses they see.

I think they’re also happy to see films that talk about themselves and about a taboo subject that concerns them. In discussions after screenings, I often get lots of questions from children, and it’s great to see that *Yuck!* allows them to discuss the themes of the film in their own words. But I don’t think it’s a story just for kids. In fact, it’s also won several audience awards from adults, and I get a lot of reactions from them during screenings. For me, it was really important to make a film that could appeal to young and older viewers alike.

This film was partly inspired by the shyness that I felt as a child, and sometimes still feel today. I was also a very observant little boy, which is why the notion of gaze is also present in the staging of this story. I think that when you’re little, you’re very much influenced by the way others look at you, but also by the way you look at the world around you. For me, it’s more a film about childhood than a film for children.

What was it about this story or concept that connected with you and compelled you to direct the film?

I got the idea during a screening of my previous short film *Mutation*, a story about a soldier who

goes off to war and at the very beginning of the film, he says goodbye to his fiancée and gives her a little kiss. It was in a cinema full of children, and at that point, all the kids in the audience started shouting, “Aaaah, yuck! They’re going to kiss! I’m not looking!” It was so funny to see these reactions, and that’s when I said to myself, I absolutely have to make a film about kissing, and the mixed feelings of disgust and fascination it creates for kids. I quickly realized that the concept of a pink mouth symbolizing the desire to give a kiss, which contrasts with the children’s voices shouting “Yuck!,” allowed me to explore themes such as the birth of feelings and the fear of other people’s gaze, but also the notion that everyone had a secret garden, in a playful and humorous way.

What did you learn through the experience of making this film, either production-wise, filmmaking-wise, creatively, or about the subject matter?

For me, one of the main discoveries of this film was learning to let the unexpected find its place in the conception of an animated film. This was particularly true during the recording of the children’s voices, which we did without animatics so as to leave them free to find their own rhythm and bring out something very singular.

Yuck! also marked the first time I’d worked with such a large animation team, because there were so many characters per shot, and we had to pay particular attention to the acting. This also made me really understand the importance of layout. For that stage, Léo Schweitzer [head of animation] and I drew a lot of inspiration from the book *Studio Ghibli Drawings*. It was a real source of inspiration for us, and even if we’re still a long way from mastering their level, we made a lot of progress between the beginning and end of *Yuck!*’s layout.

I also felt very strongly the importance of the human aspect during this shooting. Basically, the film has two durations: that of the film itself, 13 minutes, and that of its making, five-and-a-half years. And those were filled with extraordinary encounters! Also because of the fact that we were roommates with the whole animation team for over five months, which contributed to making this film an incredible adventure.

Can you describe how you developed your visual approach to the film? Why did you settle on this style/technique?

The film art and style was all developed in harmony with the pink mouths concept: the designs had to be clean, with no outlines, to let the color come alive. All the graphics are in solid color to contrast with and highlight the glittery mouths. For the pink lips itself I wanted to create a glittery, vibrant texture that would be fascinating to look at. We were inspired by the sensation of the candy we ate when we were kids, crackling under the tongue.

I designed the characters to be simple, so that the viewers could focus on the lips and not lose their attention to too many useless details. It was also a way for the animators to really concentrate on the expressiveness and not on the complexity of the drawing. This pink mouth concept made us develop a unique cinematographic language, specific to *Yuck!* It impacted every aspect of the film, from script to compositing, graphics, color script, and even sound!

<https://www.cartoonbrew.com/awards/2025-oscar-contenders-yuck-director-loic-espuche-243542.html>

EYE FOR FILM - 15/12/2024

Yuck!

Reviewed by: Jennie Kermode



"It's rare to see these pivotal moments in life depicted with such gusto."

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It has never been easier for filmmakers with relatively modest budgets to create dazzling animation than it is today. There are a number of visually breathtaking works in the running for the 2025 Oscars – and yet in the shorts category, one simple 2D film blows them all away.

What is its secret? How does one work in a comparatively simple medium like this and yet create something that feels so much more alive? It's partly in the performances. Director Loïc Espuche cast real children. Their voice work is lively and natural yet utterly committed. It's partly in the subject matter, superficially playful but many-layered. And it's partly in the sense of urgency that suffuses the whole thing. It will grab your attention and drag you off on an adventure before you know what's happening.

There are five children in all, running around in a gang on a campsite, bonding in that intense way that summer holidays make possible. Adults are bonding too, and sometimes – horror of horrors – they kiss! It's really disgusting. The children express this loudly, interrupting many a romantic moment before they get shooed away. They accuse the adults of being perverts and remark to one another that that sort of thing shouldn't be allowed. But young Léo (Noé Chabbat) is facing a crisis because even as he does this, he finds himself looking at his friend Lucie (Katell Varvat) and feeling the urge to deliver a kiss himself.



Though the film remains upbeat and entertaining throughout, Espuche uses this premise to explore issues around prejudice and internalised shame. The children mock an older couple, something many viewers are likely to have done, even if they were more discreet. We also see two men who want to kiss but quickly conceal it when a third arrives on the scene. The desire to kiss is made manifest when people's lips turn a shimmering pink. It's the only special effect in the film and as such it takes on a magical quality. For Léo it's terrifying – he knows how the others will treat him if they see it – so he begins to hide away, until two chance discoveries change his perspective.

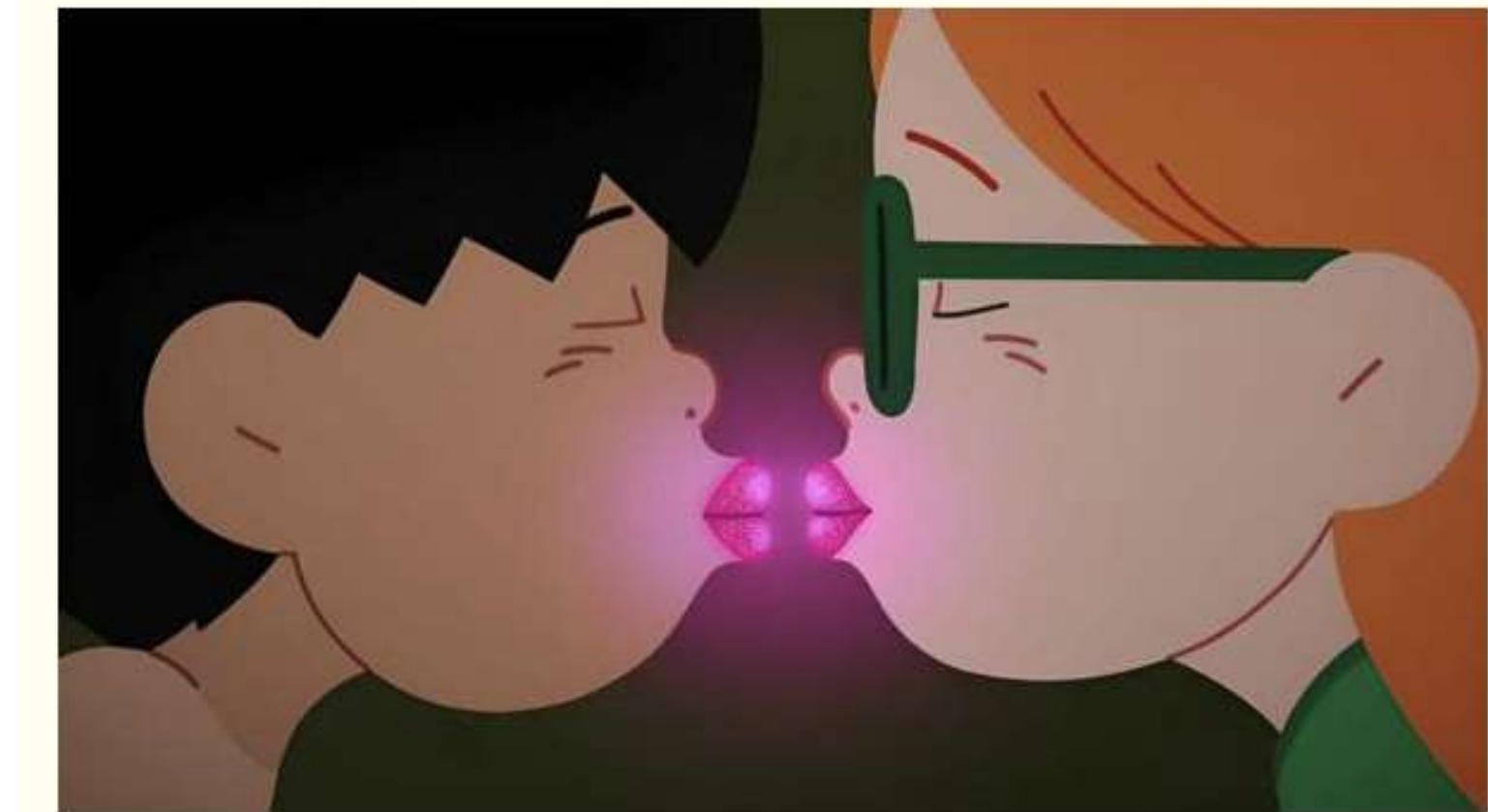
It's rare to see these pivotal moments in life depicted with such gusto. Keenly observational, spirited and sweet, Yuck is a triumphant piece of filmmaking.

EYE FOR FILM - 20/12/2024

You must remember this

Loïc Espuche on childhood revulsion, shyness, shame, kissing and Yuck!

by Jennie Kermode



Yuck!

A perfectly captured slice of childhood, immediate and vital but far from superficial, Loïc Espuche's [Yuck!](#) (or Beurk! as it is known in French) is one of the final 15 animated short films in the running for a 2025 Oscar, having made it onto the [shortlist](#) despite intense competition. It's rare for a simple 2D film to get this far, which should let you know right away just how special it is. I met Loïc at an animation showcase where he discussed the film and the ideas behind it.



Yuck!

"Yuck is the story of Léo, a seven-year-old boy who, like all of his friends on the campsite [where they are spending their summer holidays], screams 'Yuck!' each time he see a kiss. And it's easy to see when two people are about to kiss because their lips start to shine in pink with sparkles. And so Léo is so disgusted, but he has a secret. When he looks at Lucy, the little girl standing next to him, his own lips start to shine. And so it's a movie about the beginning of feelings, but also about the fear of other people's gaze. And also about the way to find your own secret garden.

"This idea came in during the screening of one of my previous shows and it was in a theatre full of children. It was the story of a soldier who goes up to war. At the beginning of the film, he gives a little kiss to his fiancée, to say goodbye. And at this moment, all the kids in the audience started to say 'Oh yuck! It's so disgusting, I cannot watch it.' And so it brought me back my own childhood, and that's why I wanted to do a movie about kisses."

Trained at EMCA and l'École de la Poudrière, Loïc has had an impressive career to date, contributing to 2020 Oscar contender [I Lost My Body](#) and directing a TV mini-series and several other shorts.



Yuck

Animation aside, what makes the film stand out is the wonderfully spontaneous, unselfconscious quality of the performances.

"We recorded real children," says Loïc. "We recorded them with a boom. That way they were free to move and really concentrated on their play. Each child was unique. Noé [Chabbat], who plays Léo, the main character, intellectualises a lot, so I could direct him very precisely. On the other hand, his little brother [Enzo Desmedt] plays like a child who's really in his own world, and everything's very spontaneous with him. "I think a large part of directing the actors came down to casting, because all the kids were super talented!"



Yuck!

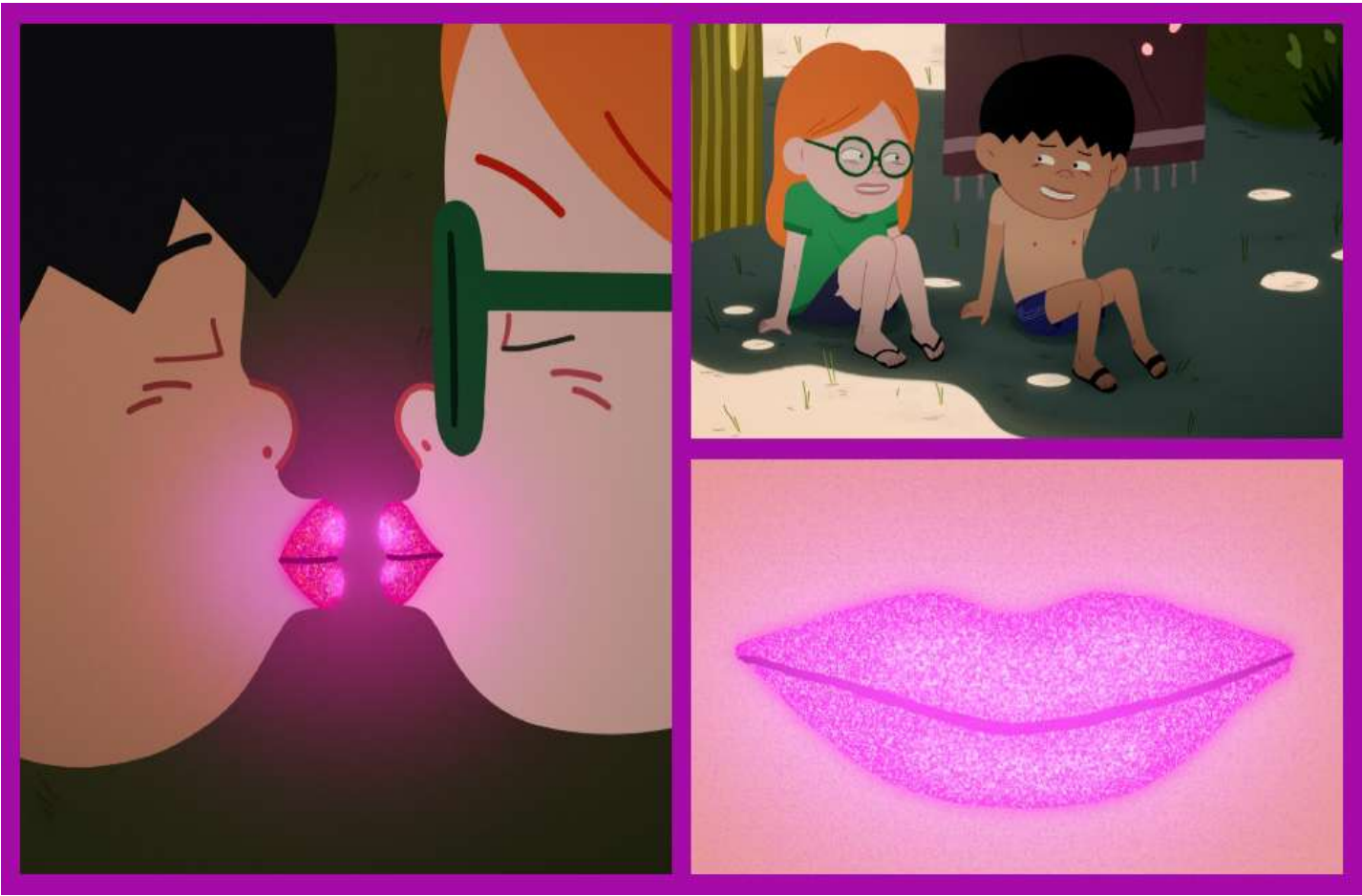
Yuck! has a lot to say about prejudice and about shame more generally. It's rare to see these subjects handled in such a positive way. Was that one of his priorities in making the film?

"I was a very shy kid," he says. "As a child I really felt the pressure of other people's gaze, and I think that's part of the reason why the film is about prejudice and shame. But with a subject like kissing and the very 'pop' concept of pink lips, it was obvious from the start that the film had to have good vibes.

"In general, I love it when films draw us in as viewers with a light, fun atmosphere before revealing deeper issues. I love that there can be a journey between tones within the same film. That's what I tried to do with Yuck!"

<https://www.eyeforfilm.co.uk/review/yuck-2024-film-review-by-jennie-kermode>

<https://www.eyeforfilm.co.uk/feature/2024-12-20-interview-with-loic-espuche-about-yuck-feature-story-by-jennie-kermode>



Loïc Espuche's Oscar-shortlisted and Annie-nominated short "Yuck!" (Beurk!) touches upon children's reactions to adults kissing with humor.

SHORTS TOP STORIES

Loïc Espuche Explores the Horrors & Thrills of a First Kiss in the Oscar-Shortlisted ‘Yuck!’

 By Ramin Zahed December 31, 2024

As in real life, many of the kids featured in director **Loïc Espuche**’s Oscar-shortlisted and Annie-nominated short *Yuck! (Beurk!)* believe that a kiss between grown-ups is a stomach-churning scene to witness. The talented French director, who was a storyboard artist on *The Ollie & Moon Show* and supervising animator on the 2017 feature *Marona’s Fantastic Tale*, was kind enough to answer a few of our burning questions about his César Award-nominated short and his own childhood experiences:

Aniamg: Can you tell us a it about the inspiration behind your short?



Loïc Espuche: I had the idea of making this film during a screening of my previous short film in a cinema full of children! At the start of the film, the main character was saying goodbye to his fiancée with a little kiss... At that moment, all the kids in the room started screaming: “Yuck! that’s so disgusting! they’re kissing!”

Their reaction both made me die laughing and took me back to my own childhood, when I too screamed in disgust at every kiss, while dying to kiss Sophie (my girlfriend at the time)... And I said to myself “Wow I absolutely have to make a film about kissing and all the reactions it can provoke for children”. That’s when the idea of the pink mouth came in, to symbolize the desire to give a kiss. This concept allowed me to tackle with humor themes like the beginning of feelings, the fear of other people’s gaze and also about the notion of your own “secret garden.”

What about your own summer camp experiences?

Espuche: Yes and no! To make this film I went back to my memories of camping during summer vacations, with a bunch of friends made on the spot. On one hand, the story never happened to me: I was really too shy to dare declare my love in just a week’s vacation, so I never had a summer romance. On the other hand, I was really inspired by the shy child I was and the fear of other people’s gaze.



Lead character designs for "Yuck!"

Can you talk about your visual influences?

Espuche: I haven’t really tried to get close to any particular reference, but I’ve been told a lot that the characters look like the ones in Akira Toriyama’s *Dragon Ball*. And I think people are right! When I was a kid, it was my favorite cartoon, and I spent hours and hours drawing San Goku, I

think this subconsciously influenced my drawing, and that when it came to drawing the characters as a child and trying to make them expressive and accessible to all, my past as a *Dragon Ball Z* fan must have resurfaced!

More generally, I love Pixar and Ghibli animated films. Graphically, they've got personality, yet the drawing really serves the story, doesn't try to steal the show and allows an extremely wide range of emotions to be expressed. The character's design is not quite naturalistic, yet we believe they really exist. When I watch these films, I forget about the technique and get caught up in the universe. I think that graphically I'm trying to move towards this approach.

For *Yuck!*, some graphic choices have been made to specifically serve the story; the characters have no outlines to let the colors come alive. Moreover, all the designs are in solid colors to contrast the pink lips, which have a glitter texture to make them fascinating.

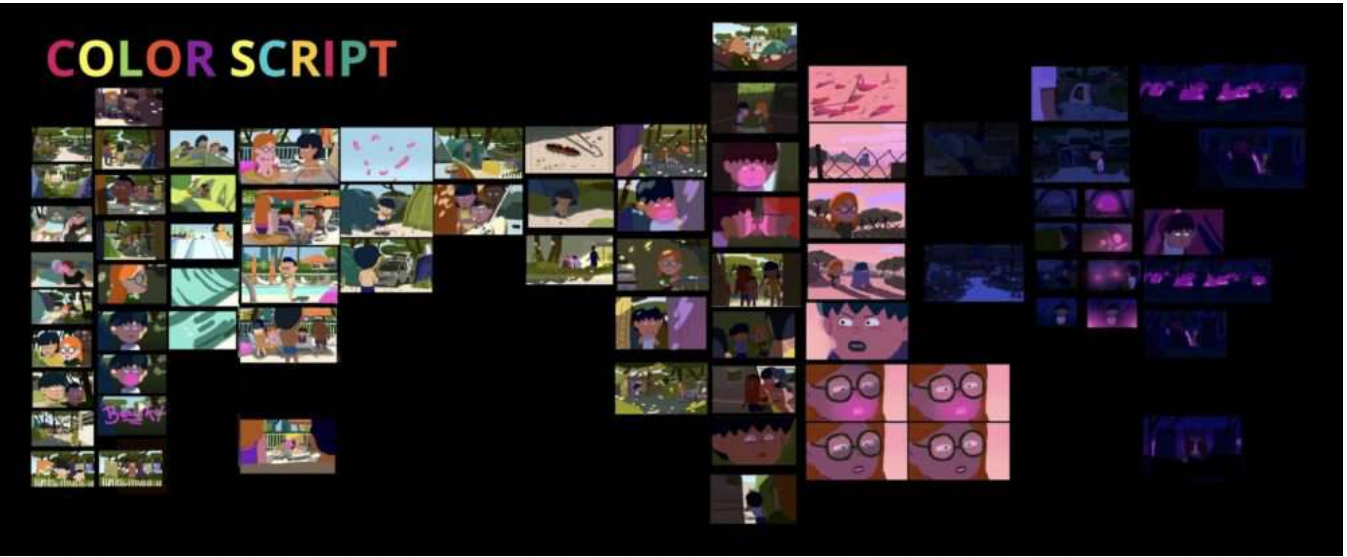


Development design for *Yuck!*'s lead characters.

How long did it take to make this short and which animation tools were used to create it?

Espuche: I spent five and a half years on this project, from the first idea to the final mix — about three and half years writing and funding it, then two years making it. The animation took eight months. We worked with TVPaint software. I wanted the film to be hand-drawn because I find that drawing helps to summarize information, to remove anything that isn't useful, so that we can focus on the essential.

It was very important to me that the characters' actings were precise, fitting perfectly with the voices we recorded. That's why working on computer was a real time-saver. Nevertheless, I'm very attached to hand-drawing, which allows the animators to deform the character in a very organic way. It also enables the audience to forget a little about the technique and immerse themselves in the story.



The project's main color script.

How big was your team?

Espuche: Around 60 people worked on the film, some coming in for just a few hours to record the adult voices for example. The animators all spent several months on the film. We were in residence at Ciclic animation (a truly unique institution) for the making of the film, and lived in a shared flat during the whole time. It was a magical time of life!



"*Yuck!*" is nominated for an Annie Award and a Cesar prize (French equivalent of the Oscars).

Looing back, what would you say were your toughest challenges?

Espuche: I think every step of the way has been a challenge! Even if the film looks very simple and uncluttered today, this result was the fruit of several years of hard work to put every element in the right place and keep only the essentials. Less is more!

The casting and the voices recording were also a crucial step for this film. Fortunately the children were extraordinary, which makes the voices recordings an incredible memory.

Finally, the biggest challenge was perhaps the layout stage: On my previous short films, I animated almost on my own, with only one animator to back me up for a week, so I never really had to do a layout. For *Yuck!*, I did not animate at all so we had to do a very precise layout stage. I did it together with Léo Schweitzer, one of the team's animators. He'd never done a layout before either, so we had to learn by doing. We discovered a book on Studio Ghibli layouts and took

inspiration from it, even though we're a long way from their level! I think that on a future film, I'll spend a lot more time on this stage, which is really essential!

What do you love most about the finished product?

Espuche: The audience's reaction in the cinema is truly the best reward of all! What's great is that the film really gets people of all ages, young and old, reacting. During school screenings, children react at the same time as the characters, shouting "Yuck!" Sometimes you can't even hear the dialogue anymore! Adult viewers often laugh, not only at the film itself, but also at the reactions of the children in the room! What I find great about all these audience reactions is that they're sharing the moment together. Seeing it in a cinema really adds value to the film.

During a Q&A with a school class following a screening, the moderator asked the children their opinion on the film. A kid raised his hand and finally when he had the microphone, he said, "No, I prefer not to say it actually!" At the end of the session, the teacher told me that just after the film, this boy had come to tell her that he loved it because during the whole screening, he'd been thinking of one his classmates with whom he was in love! There are a lot of reactions to the movie, but I think that one was the cutest.



The director and some of the cast and crew of his award-winning short, "Yuck!"

What are you working on next?

Espuche: After *Yuck!* I developed a children's series with Felicity Carpenter adapted from a book by Jean Gourounas (*What's Up Eesha?*) for TeamTO and France Télévision. I have other ideas, but as you know, animation takes a long time, and I need to make sure they're good ideas that I like enough to be ready to devote several years to them. I think I'd also like to work for other directors, because I think you learn a lot by working for others!



The director's own experiences as a young boy shaped his award-winning short.

What was the biggest lesson you learned from the making of the short?

Espuche: It's something I already knew, but after finishing the film, I really value the importance of the team! As we all know, making an animated film takes a long time! And in my case, the five and a half years I spent working on the film were filled with so many wonderful encounters and incredible experiences! I'm obviously thinking of my two producers, Juliette and Manon, who supported me from the start. Without them the project would never have seen the light of day! Then, there's the animation team, with whom we shared a flat and with whom we forged incredible bonds! But they weren't the only ones: the actors, the sound engineers, Héloïse, the editor, Aliénor, the composer....They all took the film to a new artistic level...I was really lucky to have such a fantastic team, both for the artistic contribution they all made to the film, and the human dimension they brought to it.

ANIMATION SCOOP - 02/01/2025

INTERVIEW: A Kiss And A Lot To Tell About “Yuck!”

  January 2nd, 2025 Jackson Murphy



A first kiss between two kids is the subject of director Loic Espuche’s charming comedy *Yuck!* (Beurk!), which is one of the 15 finalists for the 2025 Best Animated Short Film Oscar. (This interview was conducted as an *Animation Scoop* Email Q&A and was edited for length and clarity. Images Credit: IKKI Films)

Jackson Murphy: Did you think kissing was gross when you were young?

Loic Espuche: Yes, I found it really really disgusting! Especially the idea of saliva mixing when people kiss with their tongues. But paradoxically, I was too eager to kiss Sophie, my lover!



JM: How did you want to show fun, energetic children?

LE: I needed to bring the life of childhood into the film! And I think there was only one way to do that: have the voices performed by real children. Noé, Katell, Enzo, Camille and Hugo brought realism, energy and fun to the film! We asked them to straddle the line between playing their characters and being themselves. It was fun because they were really at the age where they were disgusted by kisses. Then I spent a month editing the voices, trying to find the right rhythm for the film. And it was on this basis that I made the animatic... And then, the challenge was to transcribe the voices full of life, into vivid animation which took 8 months of work!

JM: What were the challenges of animating the pink glow, especially on characters’ lips?

LE: The first challenge was narrative. The pink lips implies a symbolic narrative that had to coexist with a more naturalistic tone. Finding the right balance between these two tones in the film required dozens of script versions! The second challenge was graphic: we had to find a design that would emphasize this choice. All the designs are in colored flats to contrast with the glittery effect of the lips. This also meant paying particular attention to the film’s colorscript! I relied on Elie Martens to create the film’s palette! The pink glitter on the lips was laid down in compositing with layers of animated noise, but the animators had to imagine the effect without seeing it in their animations. Finally, one of the big issues with the pink glitter on the lips wasn’t graphic but sound-related! As pink mouths don’t exist in real life, we had to invent a sound. But the characters in the film don’t react to the sound of mouths, so we had to come up with something discreet and sparkling. In the end, sound editor Grégoire Chauvot created a sound using skin noises, bubbling water and the sound of rain stick balls.

JM: What makes friendship and love so important in life?

LE: Haha great question! I don’t know if I can give an answer for everyone, but in my case I know that I love sharing discussions, moments of life and complicity. And who better to share these moments than the people you love? I love the intimate space that friendship and love give you, and for me these are spaces where you can really show yourself. I think these relationships allow you to really discover people in depth, while also discovering yourself.

JM: What memories of your childhood did you want to incorporate into the story?

LE: I didn’t set out to capture the memory of a particular summer. I think it’s more a general feeling of childhood. I was a very shy child, very observant and very worried about what others might think of me. I unconsciously drew inspiration from the child I was in terms of personality. It’s funny, because even though I don’t think the character looks like me physically, a lot of my friends have told me he



actually does! I also drew on my memories of summers to recreate the feeling of being with a group of friends during a week’s vacation, the shapes of tents and camping tables when I was a kid, the colors of summer days in the South of France, but also the first feelings of summer love and their bewitching vibe! On the other hand, the kissing thing isn’t a memory: as a kid I was far too shy! And a week’s vacation clearly wasn’t enough for me to find the courage to go and declare my love to the girl I liked!

JM: What have audience reactions been like as you’ve shared this short around the world

LE: They’re great! It’s a film that really gets people going! The kids scream with disgust at every kiss, right along with the characters! When the auditorium is full of children, especially when there are sessions with schoolchildren, the children sometimes scream so loudly that I can’t hear the dialogue any more! The adults, on the other hand, don’t scream in disgust, but often laugh, both at the film and at the reactions of the children in the audience. It’s great to have all these reactions live, it allows me to appreciate the film differently every time. When I’m at a screening, I don’t look at the film anymore, but at the room and the audience’s reactions! When I made the film, I didn’t think it would have such a great international life!

JM: What would an Oscar nomination for “Yuck!” mean to you?

LE: So many things! It would be an exceptional recognition of these 5 and a half years of work! It would also give the film even greater exposure! And it would be a great pride to be at the ceremony alongside all the people who have made the films I’ve been watching since I was a kid! But there are plenty of great films on the shortlist of 15, and we’re not there yet!

Jackson Murphy ([Http://Lights-Camera-Jackson.Com](http://Lights-Camera-Jackson.Com))

Jackson Murphy is a movie critic and entertainment columnist. He is the creator of the website [Lights-Camera-Jackson.com](http://lights-camera-jackson.com) (<http://lights-camera-jackson.com>), and has made numerous appearances on television and radio.

<https://www.animationscoop.com/interview-a-kiss-and-a-lot-to-tell-about-yuck/>

LE PHARE DUNKERQUOIS - 04/12/2024

Un court-métrage d’animation produit par une Leffrinckouckoise en course pour les Oscars

Manon Messiant, 32 ans, Leffrinckouckoise d’origine, a coproduit le court-métrage d’animation Beurk ! Un film sur la naissance du sentiment amoureux chez les enfants. Une cagnotte est actuellement ouverte pour soutenir sa participation aux Oscars.

Leffrinckoucke, Hollywood... Le trait d’union ne vous saute pas aux yeux ? Pourtant, il pourrait bientôt exister, et porter le nom de Manon Messiant. Habitée aux salles obscures du Studio 43, celle qui est originaire de Leffrinckoucke pourrait bientôt découvrir les projecteurs de Los Angeles. Cette jeune productrice de cinéma de 32 ans, a coproduit le court-métrage d’animation Beurk !, en course pour participer aux Oscars. Déjà disponible en replay [sur le site de France TV](#).

« C’est un dessin animé pour les petits et les grands qui traite de la naissance des sentiments et du regard des autres » expose l’ancienne étudiante à Sciences Po Lille. « L’histoire met en scène un petit garçon, Léo, en vacances dans un camping et qui, avec ses amis, partent à la chasse aux bisous. Quelque chose qui les dégoûte au plus haut point. Mais, petit à petit, il se rend compte que lui aussi, il a envie de faire un bisou à sa copine Lucie. »

Beurk ! se lance dans un concours de communication à plusieurs milliers d’euros. L’œuvre fait partie des 100 présélectionnées aux Oscars dans la catégorie « court-métrage d’animation », grâce à son prix remporté à un festival à Austin (Texas). « L’idée pour nous maintenant, c’est de faire exister ce film auprès des votants pour qu’ils aient envie de voter pour nous. »

Appel aux dons

Alors, l’équipe [a lancé une cagnotte](#) pour compléter le financement de leur campagne. Les films sélectionnés par le jury seront connus entre Noël et le Nouvel an. Leur décision pourrait bien enjoliver les fêtes de fin d’année de la productrice Leffrinckouckoise.



Hippolyte Lefebvre

<https://www.nordlittoral.fr/228983/article/2024-11-23/un-court-metrage-d-animation-produit-par-une-leffrinckouckoise-en-course-pour>

OUEST FRANCE - 29/12/2024



«Ça a toujours été le cinéma» : le court-métrage d’animation de cette productrice bretonne cartonne

« Beurk », c’est le court-métrage d’animation produit par Juliette Marquet, originaire de Lannion (Côtes-d’Armor) et qui connaît un succès retentissant : il a enchaîné les sélections dans plus de 120 festivals et reçu 38 prix. Après cinq ans de travail, le film, qui est en lice pour les César et les Oscars, sera à découvrir en salles dès février 2024.



« Beurk c’est dégoûtant ! » En voyant cette phrase, vous pensez probablement à du dégoût. Pourtant, c’est bien la première phrase du [court-métrage d’animation produit par Juliette Marquet](#), qui a grandi à Lannion (Côtes-d’Armor). Un premier film à succès qui est notamment en lice pour les César et les Oscars.

« Je ne savais pas que ça pouvait devenir un métier »

Juliette Marquet a d’abord fait son lycée à Savina (Tréguier) pour l’option cinéma, avant d’effectuer une prépa littéraire, là encore avec la même option. « Je ne savais pas exactement ce que je voulais faire, mais ça a toujours été le cinéma, se rappelle la trentenaire. Je voulais être au milieu de tout. » Alors, elle se lance dans la production et effectue un master [à l’Institut national de l’audiovisuel \(INA\)](#).

C’est lors d’un stage dans une société de production, Sacrebleu, qu’elle comprend : « Je fais des cours de dessin depuis toujours, mais je ne savais pas que ça pouvait devenir un métier. » Elle y rencontre Loïc Espuche et Manon Messiant.

Cinq ans de travail pour Beurk

Tous trois s’entendent très bien et veulent travailler ensemble : Loïc Espuche a d’ailleurs une idée. « Lors d’un précédent film qu’il avait fait, on voyait un soldat qui embrassait sa femme sur le visage. Dans le cinéma, tous les enfants ont crié : “Beurk !” On s’est dit qu’il fallait faire quelque chose là-dessus », raconte Juliette Marquet.

Le synopsis du film est simple : « Les couples qui s’embrassent sur la bouche, c’est dégoûtant. Le petit Léo se moque d’eux, mais quand il pense à son amie Lucie, il change d’avis. » La production de ce court-métrage, qui fait onze minutes et cinquante secondes, aura duré cinq ans et demi, du début du financement à la sortie finale, en janvier 2024.

Une autre Trégorroise, Aliénor Doublet, a composé la musique du film. « On a galéré pendant des années à trouver une musique qui collait. Mais avec elle, ça a tout de suite matché. En deux semaines, c’était plié. »

En lice pour les Oscar et les Césars

À sa sortie, *Beurk* a été un succès chez les petits et les grands. Un engouement qui a poussé le film à être sélectionné dans plus de 120 festivals et qui a reçu 38 prix. Il est aujourd’hui en lice pour les César et les Oscars.

Les nominations aux États-Unis seront dévoilées le 17 janvier 2025. « Si on est nommé, on ira à la cérémonie ! » Une carrière assez rare pour un film, dont la productrice est « très fière » : « Au-delà du résultat, ça fait connaître le film et ça nous attire une reconnaissance dans le secteur. »

Le court-métrage est inscrit [au festival Courtoujours, de Lannion](#), où il sera projeté en janvier. Il sera aussi diffusé dans les salles de cinéma, à partir du 5 février, dans un programme également nommé « Beurk ».

<https://www.ouest-france.fr/cinema/ca-a-toujours-ete-le-cinema-le-court-metrage-danimation-de-cette-productrice-bretonne-cartonne-973285fe-c460-11ef-a562-4e48a3fc537f>

« Beurk ! », les bisous c’est dégueu : un court-métrage porté par une coproductrice de Lannion

T Article réservé aux abonnés

Par Lucile Argaud
Le 29 décembre 2024 à 18h00

« Beurk ! », un court-métrage qui parle de la fascination et du dégoût des enfants pour les bisous, cartonne dans les festivals. Sera-t-il sélectionné pour les Césars et les Oscars ? Sa coproductrice Juliette Marquet y croit, elle qui a grandi à Lannion.



Juliette Marquet qui a grandi à Lannion, est la coproductrice du court-métrage « Beurk ! » qui pourrait bien être nommé aux Césars et Oscars. Touchant tous les publics à partir de 6 ans, il a déjà remporté de nombreux prix dans des festivals en Europe et aux États-Unis. (Photo Geoffrey Vallier-Brasier.)

Les bisous sur la bouche, c’est dégoûtant. En plus, ça se voit de loin : quand quelqu’un veut faire un bisou, ses lèvres scintillent et deviennent toutes rose fluo ! Cette histoire, c’est celle racontée par « Beurk ! », un court-métrage d’animation en 2D qui cartonne depuis janvier 2024 dans de nombreux festivals. Multi-primé en Europe et même aux États-Unis, « Beurk ! » est dans les derniers carrés des films sélectionnables pour les Césars et les Oscars. Rien que ça ! Une aventure à laquelle participent deux Bretonnes, originaires de Lannion.

“
Ce qui m’a plu, c’est ce concept très fort autour du sentiment amoureux et de la honte. C’est un film qui peut vraiment aider les enfants à grandir.
”

« Un film qui aide les enfants à grandir »

Juliette Marquet, 31 ans, qui a grandi à Lannion, en est la coproductrice pour Ikki Films, avec Manon Messiant, d’Iliade et films. Elle a accompagné de A à Z le réalisateur Loïc Espuche (originaire de Villeurbanne), du scénario à la réalisation, en passant par la recherche de financements. « Le processus du film a pris cinq ans et la fabrication a duré un an et demi. Le court-métrage a coûté près de 250 000 € et une soixantaine de personnes ont travaillé dessus », résume Juliette Marquet, qui a été séduite par ce « concept très fort autour du sentiment amoureux et de la honte. Un film qui peut vraiment aider les enfants à grandir ».

Une autre Lannionnaise à la musique

Dans ce projet, la productrice et scénariste a embarqué sans le savoir une autre Lannionnaise, passée elle aussi par le lycée Savina de Tréguier. Aliénor Doublet, réalisatrice d’animation, âgée de 25 ans, a composé la musique. « On ne s’est pas rencontré au lycée, explique Juliette Marquet. À deux mois du rendu, nous cherchions un compositeur. On m’a incitée à regarder le film d’Aliénor du programme « En sortant de l’école » où elle avait fait la musique. Il y avait le bon degré de naïveté et de pop. Quand on s’est contacté, on a vu que l’on venait toutes les deux de Lannion. »

À voir au festival Courtoujours

Pour Juliette Marquet, ce goût pour le cinéma a commencé très tôt. Grâce notamment à un voisin, professeur de cinéma, qui partageait avec sa famille son importante vidéothèque. Grâce à l’option cinéma du lycée Savina. Ses études l’ont amenée à passer un master à l’Institut national de l’audiovisuel (Ina) de 2015 à 2017. « J’ai choisi la production parce que l’on est au carrefour de toutes les professions. On a un impact sur le film », confie-t-elle. Après avoir exercé pendant sept ans dans l’animation, elle a intégré la prestigieuse Fémis pour y suivre un cursus écriture et création de séries, qu’elle vient d’achever.

Elle en est très fière. Le samedi 25 janvier 2025, « Beurk ! » sera diffusé au festival Courtjours, à Lannion, qu’elle fréquentait assidûment avec ses parents. Cette fois, elle sera de l’autre côté.

<https://www.letelegramme.fr/cotes-d-armor/lannion-22300/beurt-les-bisous-cest-degueu-un-court-metrage-porte-par-une-coproductrice-de-lannion-6732959.php>

INTERVIEWS VIDÉOS

- <https://vimeo.com/1054444798/150b81db28?share=copy>
- https://www.youtube.com/watch?v=B_E49nJ1jnw&ab_channel=DirectorsNotes
- <https://www.tvtours.fr/video/xv5flp5/>

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