

Ikki films & Iliade et films  
present

# Yuck!!

Un film de Loïc Espuche

OSCARS®

NOMINEE

BEST ANIMATED SHORT FILM





***Yuck! / Beurk !***

A film by Loïc Espuche  
France, 2024

Production: Ikki films / Iliade et films

ISAN 0000-0005-541D-0000-7-0000-0000-G

Visa n° 156323

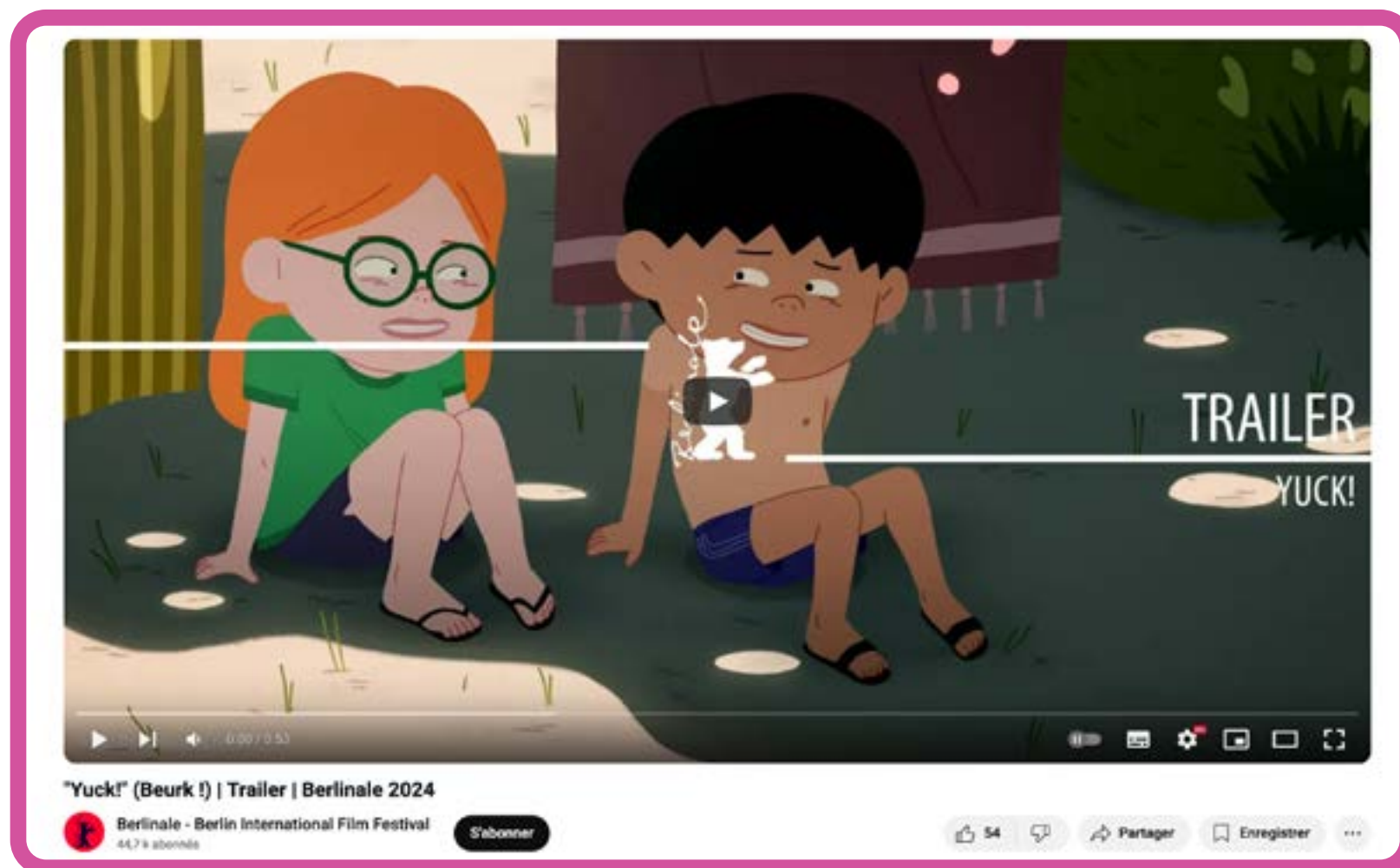
Running time: 13'10

Image ratio: 16/9

Technique: 2D digital animation

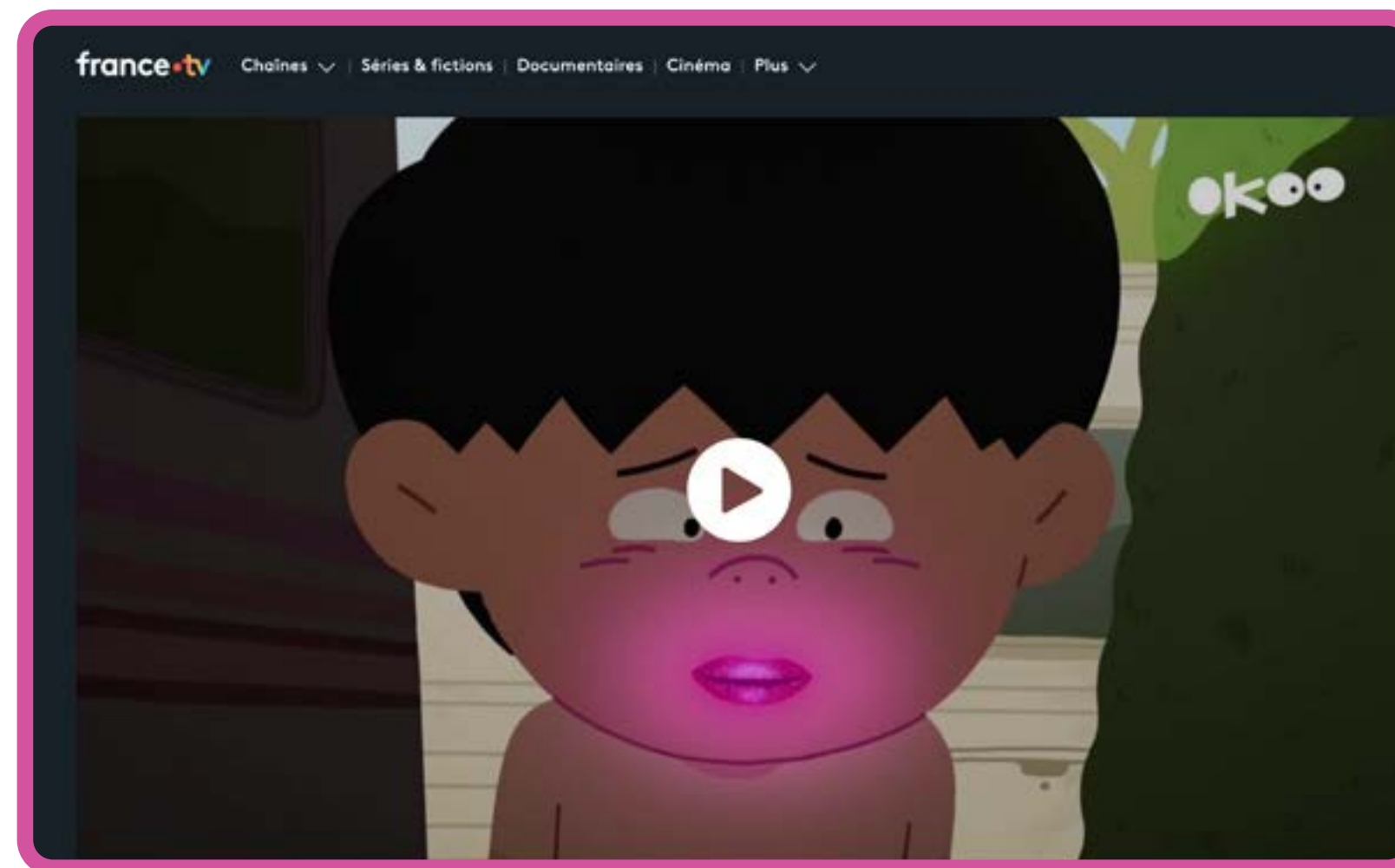


# LINKS



**see the teaser**

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



**see the film (private link)**

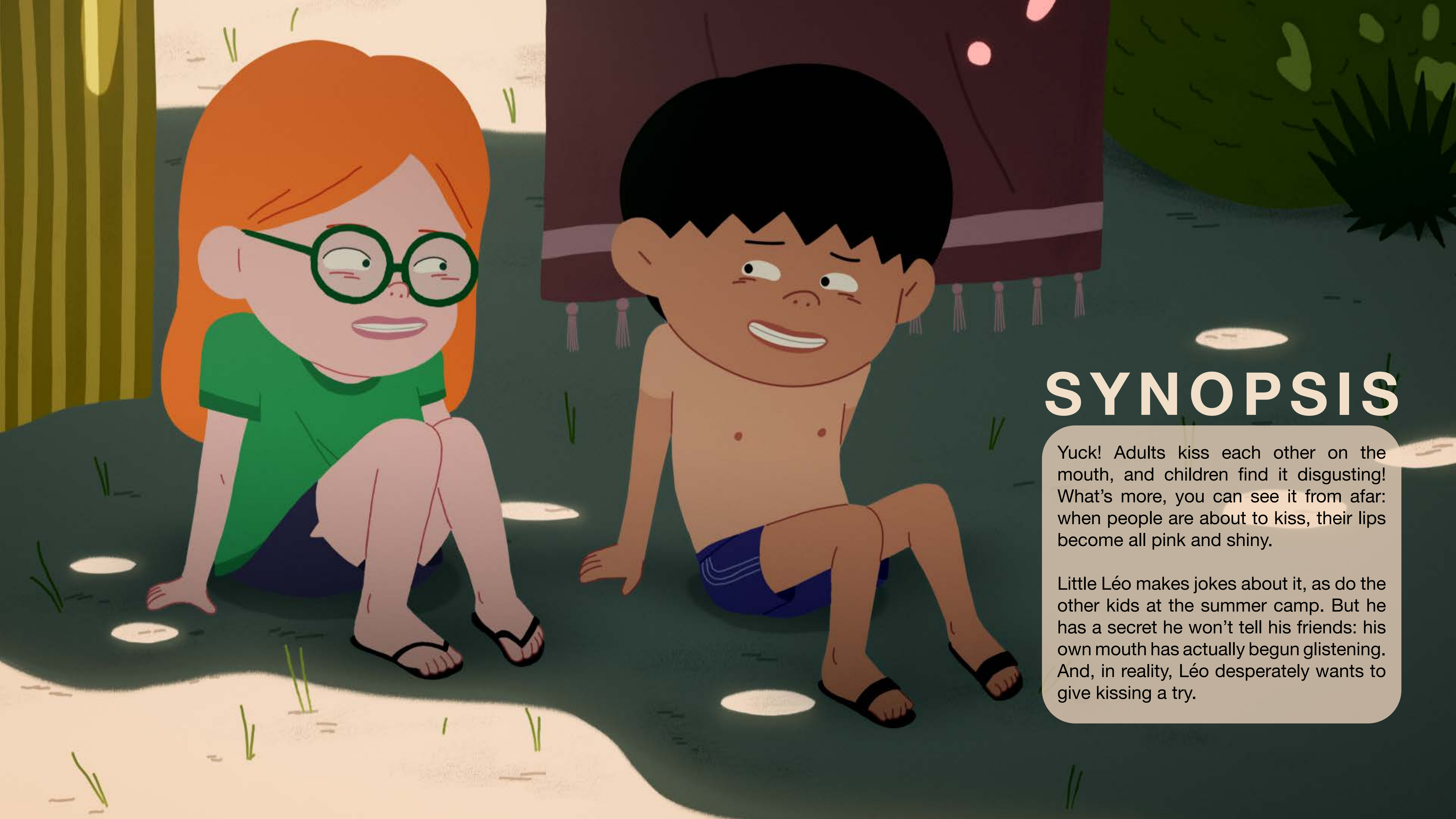
<https://vimeo.com/862402130?share=copy>  
**password: bisou**



**see the making of**

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





# SYNOPSIS

Yuck! Adults kiss each other on the mouth, and children find it disgusting! What's more, you can see it from afar: when people are about to kiss, their lips become all pink and shiny.

Little Léo makes jokes about it, as do the other kids at the summer camp. But he has a secret he won't tell his friends: his own mouth has actually begun glistening. And, in reality, Léo desperately wants to give kissing a try.



# OVER 140 SELECTIONS IN FESTIVALS

OSCARS®  
NOMINEE  
BEST ANIMATED SHORT FILM

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

Berlinale  
74<sup>e</sup> Internationale  
Filmfestspiele  
Berlin  
Generation

- **Nominee Oscars® 2025**
- **Nominee César 2025**
- **Berlinale Generation**
- **Nominee in 2 categories - Annie Awards 2025**
- Premiers Plans Angers \*
- Annecy International Animation Film Festival \*
- Curtas Vila Do Conde \*
- Anima Brussels \*
- Regard Festival \*
- Music & Cinema Marseille Festival \*\*
- Outdoor Short Film Festival of Grenoble \*\*
- Aspen Shortfest
- ITFS Stuttgart
- Animafest Zagreb
- Insomnia
- Plein La Bobine
- Silhouette Festival \*
- Off-Courts Trouville \*
- Ottawa International Animation Festival
- Ciné Court Animé Roanne \*
- Rennes National Animation Film Festival \*
- Ciné Junior \*
- Festival Travelling Rennes \*\*\*

- Trois Jours Trop Courts \*
- Angoulême International Short Film Festival \*
- FICAM Court Compét' \*
- Festival Cinematografico international del Uruguay \*
- Miami Film Festival \*
- San Francisco Film Festival \*
- 2ANNAS riga \*
- Psaroloco Athènes \*
- Mo & Friese Hamburg \*
- 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
- Savigny Animation Film Festival
- 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 \*
- Villeurbanne Short-film Festival
- Monstrale \*

\* the movie won an award or more



# AWARDS AND MENTIONS





# THEMES

*Yuck!* originally comes from a graphic and narrative idea: symbolizing the urge to give a kiss with a fluo pink color that «pops» and sparkles on the lips. In *Yuck!*, the graphics play a part in the narrative structure. It mischievously plays with the codes of romantic comedy and holiday films, while always positioning itself at a child's point of view. Beneath its apparent simplicity, the film humorously tackles themes such as the birth of desire, fear of the other's gaze, first feelings, and the notion of a secret garden. It appeals to children but also to adults because desire, shame, and the gaze of others, even if expressed differently, are still very much present in our adult lives.





# THE CREW





# YUCK ! THE FILM OF FIRST TIMES

First Kiss for Léo, *Yuck!* is also Loïc Espuche's first personal short film and the first time Juliette Marquet (Ikki films) and Manon Messiant (Iliade et films) produced an animated film together.

The three met in 2017 while working together on the animated feature *Marona's fantastic tale* (Sacrebleu Productions). They share the same taste for feel-good, popular and sensitive auteur cinema. When the idea of *Yuck!* came to Loïc back in 2018, they naturally decided to make the film together.



## THE DIRECTOR LOÏC ESPUCHE

Loïc Espuche is a French animation filmmaker born in 1989 in Villeurbanne.

He graduated from La Martinière, in Lyon in Visual Communication. He then pursued training in animation and directing at EMCA and l'École de la Poudrière.

During his studies, he created funny and sensitive films that resonated well in festivals, including «Je repasserai dans la semaine»

(2013) which was selected, among others, at Clermont-Ferrand International Short Film Festival, International Animation Film Festival of Annecy, as well as at the Sommets de l'animation (Montreal), Anima mundi (Rio), and Bruz. In 2015, he won the «Prix des Espoirs de l'animation» from the french TV channel Canal J with «Les Chocottes». His graduation film, «Tombés du nid» («Fallen from the nest»), was pre-purchased by ARTE and, in addition to numerous selections, won the Audience Award at Premiers plans d'Angers, the Best Student Film Award at Meknès, and the SACD Prize at the national animation film festival in Bruz. In 2016, Loïc participated in the third season of En sortant de l'école, dedicated to Guillaume Apollinaire, and adapted «Mutation.»

In 2018, he directed seasons 2 and 3 of «La Petite Mort» based on Davy Mourier's comic book for France TV Slash. He is currently developing two animated series projects: «What's up Eesha» with TeamTo for France Télévision and «Les intraduisibles» with Vents Contraires.



# THE PRODUCERS

## JULIETTE MARQUET



After studying literature and graduating from Ina with a master's degree in audiovisual production, Juliette began her career at Sacrebleu productions. She then joined Ikki Films, an independent company founded in 2011, behind the films *Negative Space* (Oscars Best animated short nominee in 2018), and *Granny's sexual life* (César Winner - Best animated short film in 2023). It was at Ikki films that Juliette initiated *Yuck!*, her first short film as a producer. At the same time, she worked on animated limited series for Darjeeling (*Petite Casbah*) and Dandelooo (*The Upside-down River*). A graduate of the TV series writing program at La Fémis, she now devotes her time to production and screenwriting.

## MANON MESSIANT



Manon Messiant has a degree in political science. After gaining experience on film sets, she decided to devote herself to production, joining Kazak productions, then Sacrebleu productions. In 2018, she joined forces with Oury Milshtein in the Paris-based company Iliade et films, where she develops and produces films by emerging authors in both animation and live action. Manon Messiant is currently producing her first live-action feature: *Adieu monde cruel* by Félix de Givry, in co-production with Remembers, and developing her first animated feature: *Bataille* by Vergine Keaton, in co-production with Les Astronautes.



## CAST AND CREW

Written and directed by: Loïc Espuche

Produced by: Juliette Marquet et Manon Messiant

Original Score: Aliénor Doublet

**Voices:** Noé Chabbat, Katell Varvat, Enzo Desmedt, Camille Bouisson, Hugo Chauvel, Roman Freud, Mattias Marcussy, Mokhtar Camara, Olivia Chatain, Théo Costa

**Animation Layout:** Léo schweitzer, Loïc Espuche

**Animation:** Léo Schweitzer, Simon Duong-Van-Huyen, Anne-Louise Erambert, Emma Carré, Laure Escadafals, Elie Martens  
/ **Animation Intern:** Shruti Lal

**Graphic Design:** Loïc Espuche

**Color Script:** Elie Martens

**Backgrounds:** Loïc Espuche

**Background Layout:** Loïc Espuche, Hugues Opter

**Compositing :** Nicolas Trotignon

**Script Consultation:** Patricia Valeix

**Directing Consultation:** Héloïse Pelloquet

**Casting:** Florian Delhormeau

**Voice Direction:** Loïc Espuche

**Voice Recording:** Elias Boughedir, Paul Clayes, Axel Demeyere

**Sound Editing:** Grégoire Chauvot

**Foley:** Gilles Marsalet

**Sound Effects Recording:** Maxime Roy, Corvo Lepasant - Lamari

**Mixing:** Maxime Roy

**Color Grading:** Marina Amaro





# BEHIND THE SCENES

*A 100% French production*

## Yuck! in numbers

- 5 years to develop, finance and make the film
- 60 people worked on the film
- over 9,300 drawings and 20,000 hours of work
- 4 production sites: Paris, Lyon, Valence, Vendôme

## Ciclic, an animation residency in Vendôme (Centre-Val de Loire)

This is where the film was animated, thanks to the work of 6 animators. The whole team lived on site, in shared accommodation, for 5 months. Yuck! was made in 2D digital animation, frame by frame, using TV Paint. It was also during this residency that Elie Martens created the film's colors.

## Real kids for the voices

The voices were played by children. They were recorded with a boom mic, in a large studio, allowing them to move around and act close to what was happening in the script. In animation, voices are usually played by professional adults in a booth.



*Loïc Espuche and his team at Ciclic residency:  
Léo Schweitzer, Simon Duong Van Huyen, Emma Carré, Elie Martens*



*Sound team with Loïc Espuche and the actors:  
Noé Chabbat, Enzo Desmedt, Camille Bouisson Katel Varvat*



# PRESS





Extract from the review of the shorts program *Yuck!*  
National release by Cinéma Public Films on February 5, 2025

“Yuck!”: Fluorescent Kisses and Animal Kisses, Five Beautifully Bold Animated Films

Selected for the César and Oscars 2025, Loïc Espuche's moving short film gives its title to this program, by turns funny, improbable or ironic, on the awakening of romantic feelings. From 6 years old.

TT GOOD



Kissing, is it good or is it "Yuck!"? A short film by Loïc Espuche. Cinéma Public Films

By Nicolas Didier

Reserved for subscribers


Published on February 4, 2025 at 5:00 p.m. | Updated on February 5, 2025 at 11:16 a.m.



A bold subject for an anthology of animation: the awakening of romantic feelings, in humans or animals... Like the preteen in *The Big Leap* (2023), the children in the moving *Yuck!* (Loïc Espuche, 2023) are confronted with contradictory emotions. They spy in groups on the guests of a campsite, between repulsion and fascination in front of those who kiss: elderly people, teenagers, football players. Nominated for the Césars and the Oscars in 2025, the film deploys, in its best moments, a 2D aesthetic in the style of the 1980s, all in fluorescent pink and electro pads.





# FRAME 240 - 07/02/25



Frame 240 Weekly  
10 486 abonnés



+ S'abonner





Newsletter #14 • Feb 7th 2025

Frame240.com  
21 148 abonnés



7 février 2025

Hey folks! Welcome back to the latest edition of our weekly newsletter. Frame 240 is a new art sharing and hiring platform for games, animation and VFX. This letter is a chance to share what's going on in our world and the industry as a whole.

This week, we're super honored to share an in-depth interview with [Loïc Espuche](#), Director of short film 'Yuck!'. It's a film five years in the making that follows main character Leo, a kid grossed out by kissing and desperate to give it a try. We saw the film at LightBox Expo last year - hilarious, heartfelt, beautifully shot. It's since been nominated for Oscar and Annie-awards. Loïc was kind enough to share a bunch of behind the scenes media, and walked us through his personal artist history as well as the herculean effort of getting this film (and all animated shorts!) across the finish line.


As always, after the interview we share job listings, top posts from our site, platform updates and new news.

Let's go -

### Chapter 1: Interview with Oscar & Annie-nominated director Loïc Espuche ('Yuck!', TeamTo)

Thrilled to have Loïc Espuche (France) with us today, Director of 'Yuck!'. It's 13 minutes of animated goodness. He is a graduate of the French school La Poudrière and has worked as a Storyboarder and Director at many fantastic studios - [Caribara Animation](#), [Xilam Animation](#), [TeamTO](#). We are going to the Annie Awards this weekend and will see him and the team there! Can't wait.

For an in-depth look at how the film was made, check out this Making-Of vid on YouTube:



Enjoy!

### Where and how are you?

"I'm currently at Clermont-Ferrand short film festival, and I will travel to Los Angeles very soon for the Annies and to promote the film for the Oscars! So things are going pretty well!"

### What is your history as an artist?

"I've been drawing since I was a kid! But at that time I didn't dream of making films at all, I didn't know anyone who worked in that field so it just wasn't imaginable. I think I've always liked drawing more for the storytelling than for the drawing itself. So I see drawing more as a tool than an end in itself.

"When I was about 19 or 20, I had a friend who went to an animation school, but I didn't even know it existed. That was the turning point. He was going to be able to tell stories in animation! I realized that it was possible, so I also applied to an

animation school: [EMCA Angoulême](#), and then I went on to a directing school: La Poudrière. I was able to make workshop and graduation films that attracted attention in festival and were broadcasted on tv. Just after my graduation, I was then lucky enough to be able to make a commissioned film on Guillaume Apollinaire's poem "Mutation" for tv. I then worked a lot for other directors as a storyboarder, notably [Jeremy Clapin](#) for "I lost my body".

"In the past years, I co-directed a web series and made Yuck! I'm mostly interested in the little things in life, because I think life is full of good stories, if you know how to observe it."

**Who are your favorite artists and studios, growing up and today?**

"It's hard to be exhaustive and I don't want to offend anyone, but I will say that I grew up with the films of Miyazaki and Takahata from Studios Ghibli! I remember seeing Princess Mononoke at the cinema when I was 9... It was an unforgettable moment. The characters were complex, nothing was watered down. For the first time, I had the feeling that a cartoon was talking to me as an adult and not as a little child."

**What is the origin story of your short film 'Yuck!' ? What inspired you to make the film?**

"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 lover 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 speak with humour about themes like the beginning of feelings, the fear of other people's gaze.

"But also about the notion of your own "secret garden"."





Yuck! Team shot

**Short animated films are a herculean effort - walk us through the timeline of creating this film, from start to finish to today. Who did you work with to make it happen? How did you assemble your team? How did you get it across the finish line?**

"Between the first idea and the finished film it took five and a half years! There were 3 and a half years of writing and financing, and over 2 years of production...

"When my idea was ready I met producers to try and get the right support, and the person who gave me the most relevant feedback was [Juliette Marquet](#), my girlfriend, who was production assistant at the time.

"I told her I wanted her to produce the film, even though at the time she'd never produced and I'd never directed a personal project, and we'd only been a couple for 6 months!

"She had the good idea of suggesting that Manon Messiant, a friend of ours, co-produce the film! And it's a good thing they were there from the start, because without them I'd have given up after a few months! It was also very important for me to be surrounded by people I appreciated on a human level, because animation takes a long time, and for me the film is also all the human experience we went through during the making of 'Yuck!

"A large part of the animation was done at Ciclic in residence. During the day we worked together and in the evening we were all roommates! So we decided to hire people for their skills as animators, but also for their human qualities. And it was a great time! So far, the best work experience of my life!

"Some of the presenters were classmates: [Léo Schweitzer](#), [Emma CARRE](#) and Anne-Louise Erambert... And the rest of the team I didn't know at the time have become friends too!"

**The music was absolutely perfect - walk us through the process you and Aliénor Doublet went through to compose the score. Loved the recurring 'La la la' - how'd you arrive at that motif, in particular?**

"I wanted music that could have a summery, chill feel to it, while still conveying the feeling of love, but from a child's point of view. I wanted synth sounds, with music that reminded me of pink, that was a little bit naive, like a first love.

"[Aliénor Doublet](#) arrived at the very end of the film, and it was already almost entirely colorized. It was Juliette who discovered Aliénor's work. She's also an animator and composed the music for her own films.

"We immediately loved her world, which was exactly what we'd been looking for from the start. She did an initial instrumental test, and I told her I'd like her to add some vocal layers, and that's when she told me she planned to add some "lalalala".

"At the time I had no idea what she wanted to do, but I trusted her and when I received the first demo with her voice it was incredible, the music amplified all the intentions I'd been working on for the film.

"I exported a cut to show friends, without telling them about the music, and everyone said "the music's so good! What is it?"

"We did a lot of long-distance work with Aliénor, as we weren't in the same town. We met up in Valence to make the last little adjustments side by side. And since then it's been a bit like the rest of the team, we've become friends and see each other regularly."



Recording day with the kids

**The voice acting was also perfect. All of your actors were kids - what were those recording days like? Did you have all the kids together, or record separately? Where did the voice acting sit in the creative pipeline, and how did their performances dictate the final shape of the film?**

"All the children's characters are played by real kids. We recorded them in a large studio with a boom, to let them move freely. The recording was an exhausting but really great and fun moment.

"We recorded them without animatics, so as not to constrain them. I'd been working on the film for 3 years, and I needed to let childhood turn everything upside down, to find its own rhythm.

"We used every possible technique to record the children: in groups, alone, in duets...

"In certain sequences we had to feel the energy of the group, in others we had to bring out lines more and we recorded the children one by one or in small groups.

"After recording, I spent a month editing the voices. And it was on this edit that I did the animatics."



Environment art from the film



**The vibrant pink lips are unforgettable - tell us about that design choice. What other strong design choices like that were essential to the film, visually?**

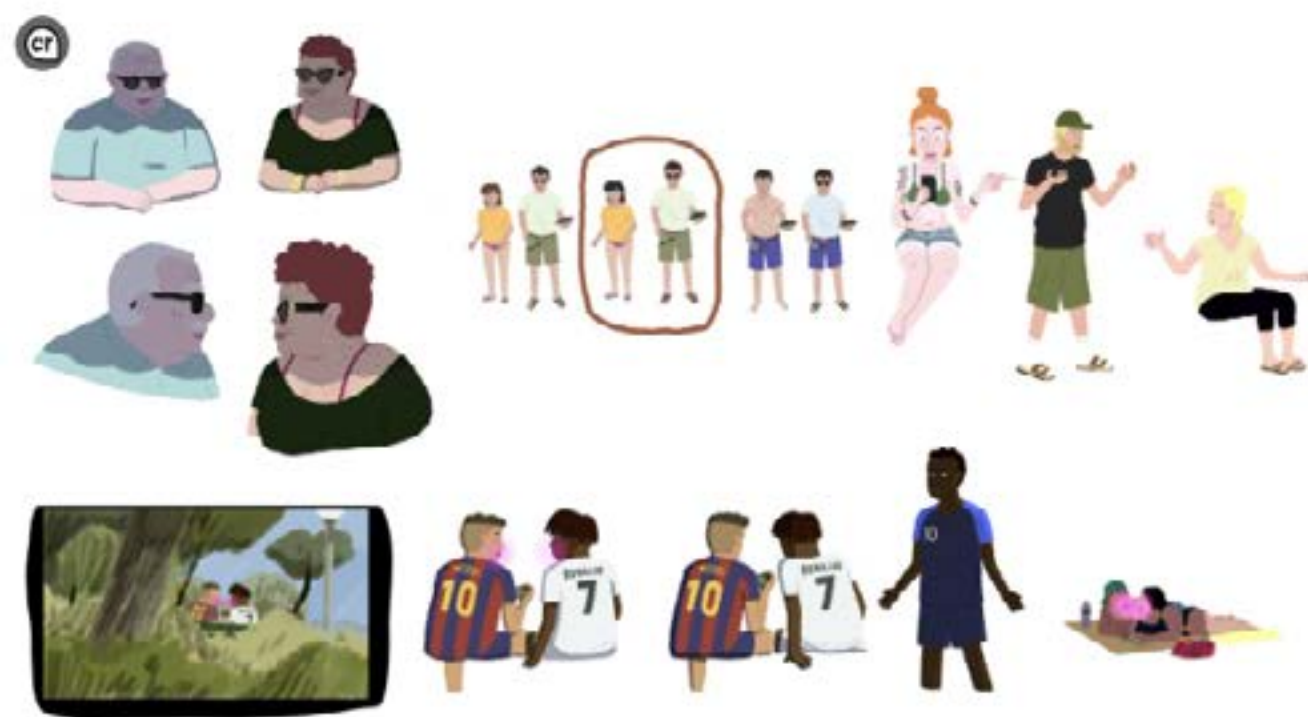
"I wanted to make a film about kisses and the reactions they provoke in children. But I needed a concept to tackle the subject. That's when I came up with the idea of displaying the urge to kiss on the mouths of the characters..."

"It was a great way of creating tension in the story: it's hard to hide something when it's plastered all over your face!

"This principle forced us to have an impact on every aspect of the film, from the script to compositing, design, the colorscript, and even the sound Color plays a key role in the film.

"We needed graphics without contour lines to let the color free to live. Elie Martens did a color script for the film, so that the pink lips would work in this summer light environment. All the decorations and characters are in solid colors to contrast with the glitter effect of the sparkling lips.

"The designs are simple, so that the animators do not have to concentrate on the complexity of the drawing, but can put all their creativity into the quality of the acting. This refined graphics is also a way for me to not lose the viewer in too many unnecessary details and to focus their attention on the lips."



**What were some of the biggest challenges of producing this film?**

"*Yuck!* is somehow the film of "first times" : it's Léo's first kiss, but also my first personal & professional project and Juliette's first film as a producer.

"As newbies, we had to work twice as much during the development phase to convince financial partners to come on board.

"It was a blessing in disguise, as it pushed us to work hard on the script and animatics, and ultimately, to make a better film.

"During the production, we experimented our process for the first time, meaning we had to find solutions when things didn't go as planned.

"Until then I'd made films without having a big animation team, and I'd never needed to do lay-outs. This stage was totally new to me and I really understood its importance!

"We got down to it with one of the animators: Léo Schweitzer, who is an animator but had never done a lay-out either! It was really hard, but we learned a lot!

"One of the biggest issue was that, when we started production, the animation style became more precise and demanding than we had anticipated. This meant more time and more money than we could afford. So we had both a financial and an artistic issue. So we chose to put more money on the animation phase and I took over the backgrounds."

**We saw the film at LightBox Expo and it's since been nominated for an Oscar. It clearly resonates with audiences of all ages - have you screened it for kids? What was that like?**

"The film is sometimes shown in special screenings for kids! And the experience is worth the detours, the best is perhaps to give you a video overview..."

[https://www.instagram.com/p/DE-HBJoMelp/?img\\_index=1](https://www.instagram.com/p/DE-HBJoMelp/?img_index=1)

"And we've got some even crazier videos, but we won't show them to you just yet because they'll spoil the end of the film!"

**What are your preferred creative tools?**

"The human brain, eyes and ears."

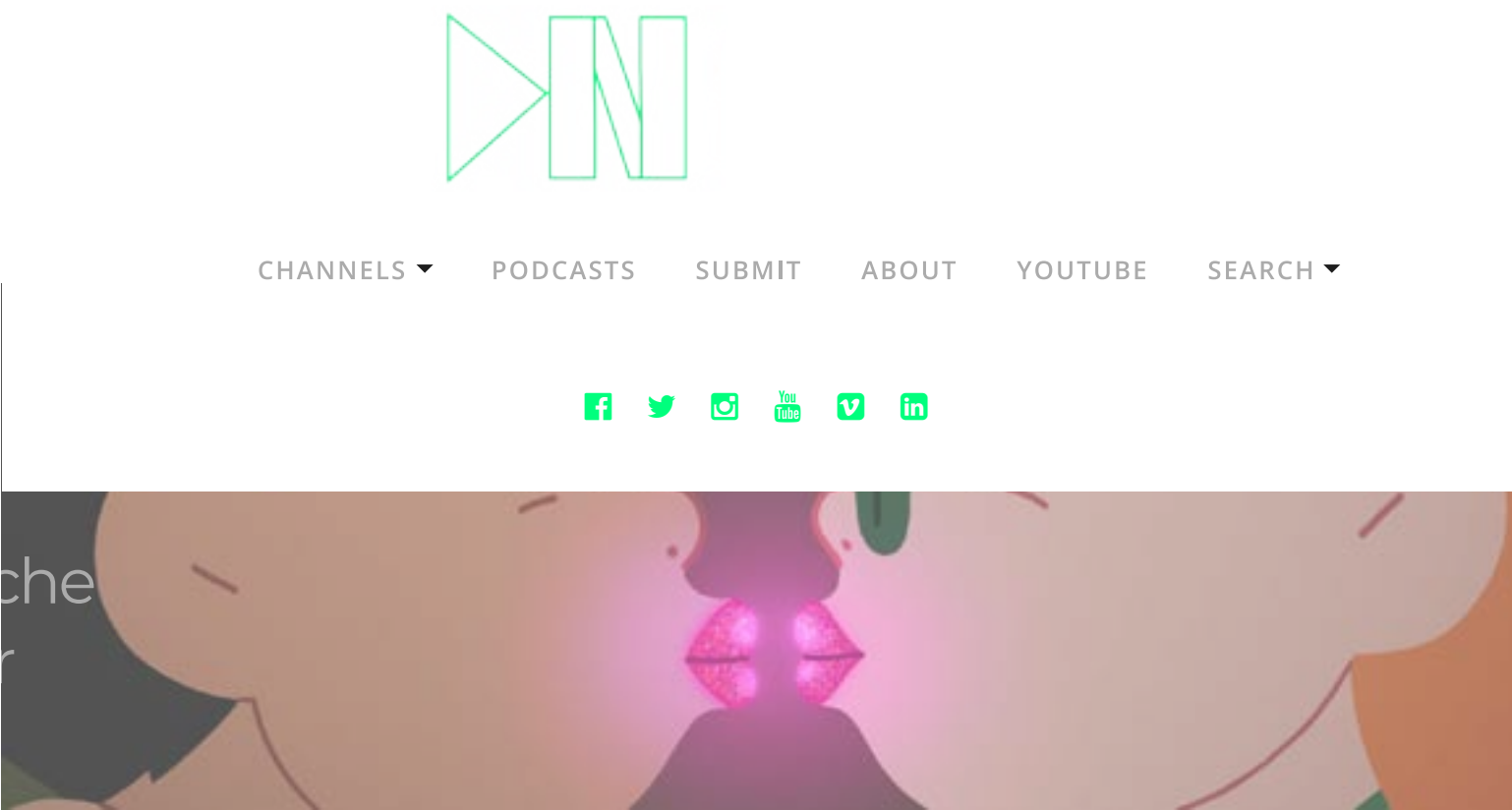
**Are there mentors and educators from your past that stick out in mind first?**

"He's a teacher I've never met... When I was a student, I came across the book "leçon de mise en scène" written by Vladimir Nijny who transcribed the lessons and the exercises of his teacher : Sergei Eisenstein.

"In this book I learnt to ask myself questions about directing and to understand how to find my own answers."



# 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.







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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.***



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***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



# 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!




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

"I've been drawing since I was a child, so I feel really comfortable with this," he says. "The drawing is also a way to abstract the stuff and make it more simple to focus on what is really important for me. I wanted that especially in Yuck, where I use only solid colors except the effect on the lips. Also, I go naturally to 2D animation. All the team were roommates for more than five months, and so we needed to be close friends to do this movie. A lot of my friends are good 2D animators, so that's also why I chose this technique."

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.

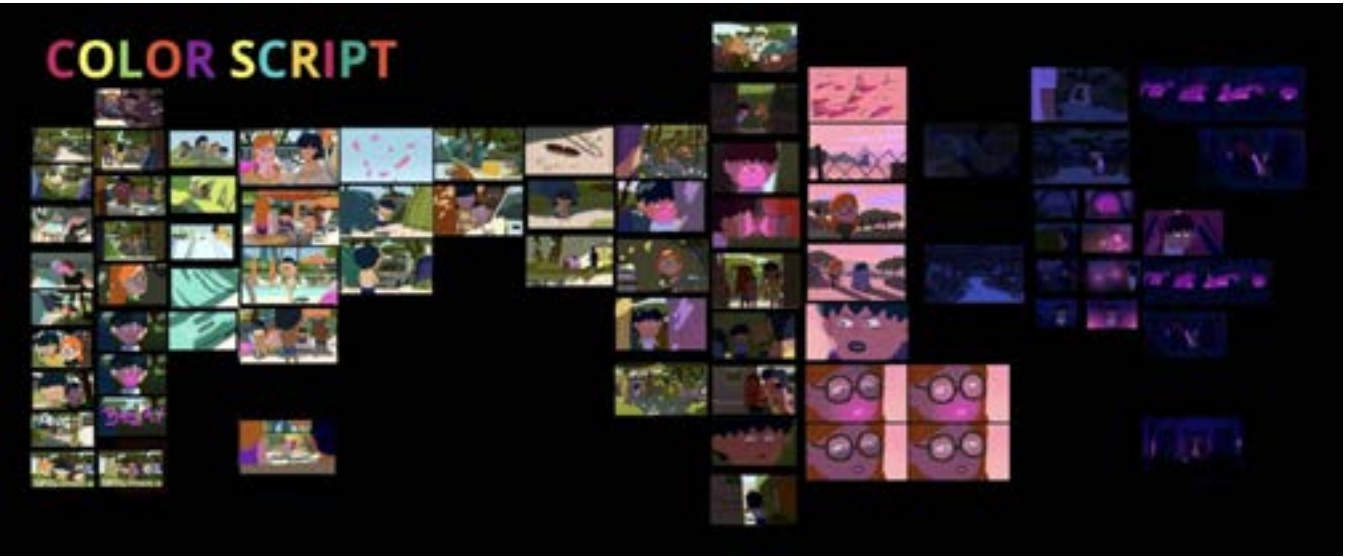


Development design for *Yuck!*'s lead characters.

**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

An animated short produced by a Leffrinckouck woman in the running for the Oscars.

Manon Messiant, a 32-year-old native of Leffrinckouck, co-produced the animated short Yuck! a film about the birth of love in children. A fundraising campaign is currently underway to support her participation in the Oscars.

Leffrinckoucke, Hollywood... Doesn't the hyphen jump out at you? Well, it could soon be, and bear the name of Manon Messiant. Accustomed to the darkened halls of Studio 43, the Leffrinckoucke native could soon discover the spotlights of Los Angeles. The 32-year-old film producer co-produced the animated short Yuck! in the running for the Oscars. Already available for replay on the France TV website.



” It's a cartoon for young and old, about the birth of feelings and the way other people look at them,” explains the former Sciences Po Lille student. “The story revolves around a little boy, Léo, on vacation at a campsite, who and his friends go on a kissing hunt. Something that disgusts them to no end. But, little by little, he realizes that he, too, wants to kiss his girlfriend Lucie.

Yuck ! launches into a communication contest costing several thousand euros. The film is one of 100 shortlisted for the Oscars in the “animated short” category, thanks to its award at a festival in Austin, Texas. “The idea for us now is to make this film known to voters, so that they'll want to vote for us.

### Call for donations

The team has launched a fundraising campaign to complete the financing of their campaign. The films selected by the jury will be announced between Christmas and the New Year. Their decision could well brighten up the Leffrinckouck producer's festive season.

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

## 🏠 “It’s always been cinema”: this Breton producer’s animated short film is a hit

"Beurk" is the animated short film produced by Juliette Marquet, originally from Lannion (Côtes-d'Armor) and which has enjoyed resounding success: it has been selected in more than 120 festivals and received 38 awards. After five years of work, the film, which is in the running for the Césars and the Oscars, will be available in theaters from February 2024.



Juliette Marquet is the producer of the animated short film Beurk. | OUEST-FRANCE

West France Albane GALLOYER.  
Published on 12/29/2024 at 7:01 p.m.

**"Yuck, that's disgusting!"** When you see this sentence, you probably think of disgust. However, it is the first sentence of the **animated short film produced by Juliette Marquet**, who grew up in Lannion (Côtes-d'Armor). A successful first film that is notably in the running for the Césars and the Oscars.

## “I didn’t know it could become a career.”

Juliette Marquet first attended high school in Savina (Tréguier) for the cinema option, before doing a literary preparatory class, again with the same option. **"I didn't know exactly what I wanted to do, but it was always cinema,"** recalls the thirty-year-old. **"I wanted to be in the middle of everything."** So, she got into production and completed a master's degree **at the National Audiovisual Institute (INA)**.

It was during an internship in a production company, Sacrebleu, that she understood: **"I have always taken drawing lessons, but I didn't know that it could become a career."** There she met Loïc Espuche and Manon Messiant.

## Five years of work for Beurk

All three get along very well and want to work together: Loïc Espuche has an idea. **"In a previous film he made, we saw a soldier kissing his wife on the face. In the cinema, all the children shouted: 'Yuck!'"** We said to ourselves that we had to do something about it , " says Juliette Marquet.

The synopsis of the film is simple: **"Couples who kiss on the mouth are disgusting. Little Léo makes fun of them, but when he thinks of his friend Lucie, he changes his mind."** The production of this short film, which is eleven minutes and fifty seconds long, will have lasted five and a half years, from the start of financing to the final release in January 2024.

Another Trégorroise, Aliénor Doublet, composed the music for the film. **"We struggled for years to find music that fit. But with her, it clicked right away. In two weeks, it was done."**

## In the running for the Oscars and the Césars

When it was released, *Beurk* was a success with young and old alike. A craze that led the film to be selected in more than 120 festivals and to receive 38 awards. It is now in the running for the Césars and the Oscars.

The nominations in the United States will be revealed on January 17, 2025. **"If we are nominated, we will go to the ceremony!"** A fairly rare career for a film, of which the producer is **"very proud": "Beyond the result, it makes the film known and it brings us recognition in the sector."**

The short film is registered **for the Courtoujours festival in Lannion**, where it will be screened in January. It will also be shown in cinemas, starting February 5, in a program also called "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>



“Yuck!” Kisses are disgusting: a short film by a co-producer from Lannion

T Article reserved for subscribers

By [Lucile Argaud](#)  
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“Yuck!”, a short film about children’s fascination and disgust for kisses, is a hit at festivals. Will it be selected for the Césars and the Oscars? Its co-producer Juliette Marquet believes it will be, having grown up in Lannion.



Juliette Marquet, who grew up in Lannion, is the co-producer of the short film “Beurk!” which could well be nominated for a César and an Oscar. Reaching all audiences from 6 years old, it has already won numerous awards at festivals in Europe and the United States. (Photo Geoffrey Valier-Brasier.)

Kisses on the mouth are disgusting. Plus, you can see it from afar: when someone wants to kiss, their lips sparkle and turn all neon pink! This story is the one told by “Beurk!”, a 2D animated short film that has been a hit since January 2024 in many festivals. Having won multiple awards in Europe and even in the United States, “Beurk!” is in the final squares of films eligible for the Césars and the Oscars. Just that! An adventure in which two Breton women from Lannion take part.

“  
What I liked about it was this very strong  
concept around the feeling of love and shame.  
It's a film that can really help children grow.”

“A film that helps children grow”

Juliette Marquet, 31, who grew up in Lannion, is the co-producer for Ikki Films, with Manon Messiant, from Iliade et films. She supported the director Loïc Espuche (originally from Villeurbanne) from A to Z, from the script to the production, including the search for funding. “The film process took five years and the production lasted a year and a half. The short film cost nearly €250,000 and around sixty people worked on it,” summarizes Juliette Marquet, who was won over by this “very strong concept around the feeling of love and shame. A film that can really help children grow up.”

Another Lannionnaise in music

In this project, the producer and screenwriter unknowingly brought on board another Lannion resident, who had also attended the Savina high school in Tréguier. Aliénor Doublet, an animation director aged 25, composed the music. “We didn’t meet at the high school,” explains Juliette Marquet. “Two months before the deadline, we were looking for a composer. I was encouraged to watch Aliénor’s film from the “En sortir de l’école” programme, where she had done the music. It had the right level of naivety and pop. When we got in touch, we saw that we both came from Lannion.”

To see at the Courtoujours festival

For Juliette Marquet, this taste for cinema began very early. Thanks in particular to a neighbor, a film teacher, who shared his large video library with his family. Thanks to the cinema option at the Savina high school. Her studies led her to take a master’s degree at the Institut national de l’audiovisuel (INA) from 2015 to 2017. “I chose production because we are at the crossroads of all professions. We have an impact on the film,” she confides. After working for seven years in animation, she joined the prestigious Fémis to follow a course in writing and creating series, which she has just completed.

She is very proud of it. On Saturday, January 25, 2025, “Beurk!” will be broadcast at the Courtjours festival in Lannion, which she attended assiduously with her parents. This time, she will be on the other side.

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



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