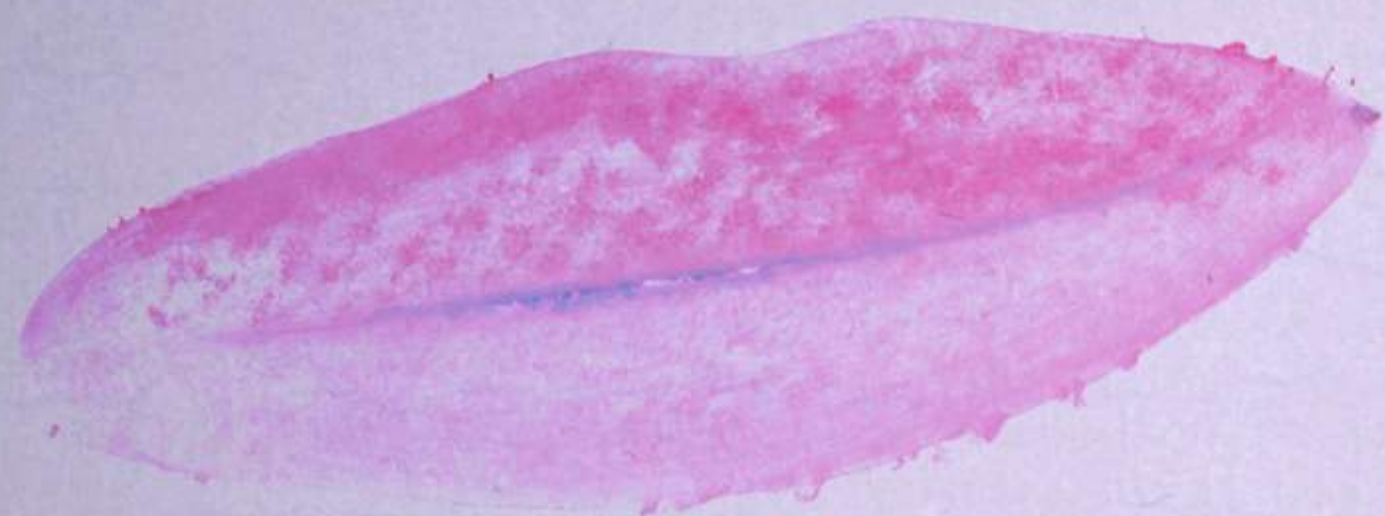
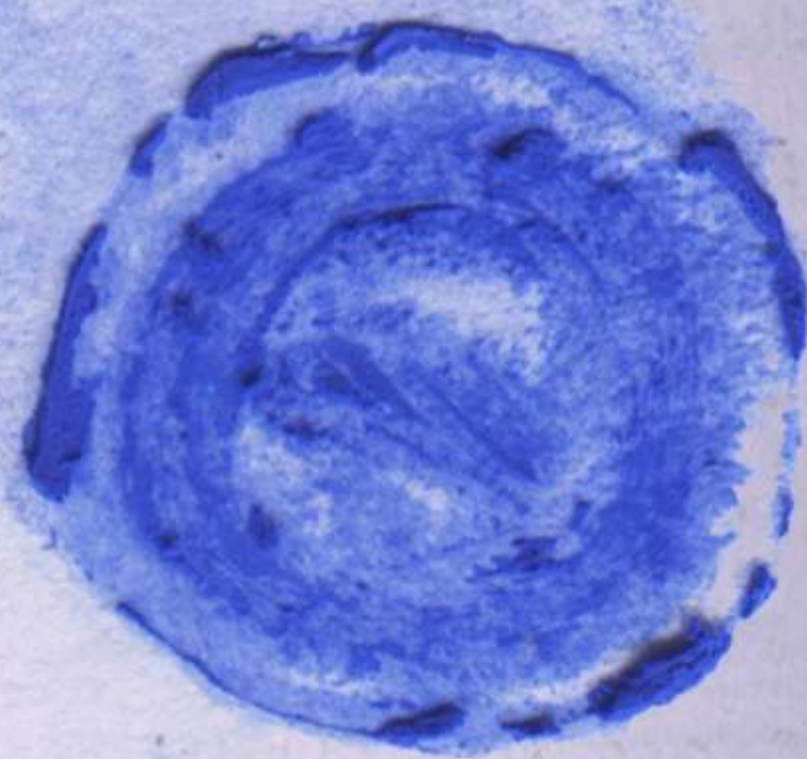


Novanima Productions  
présente



# Les Petits Pois

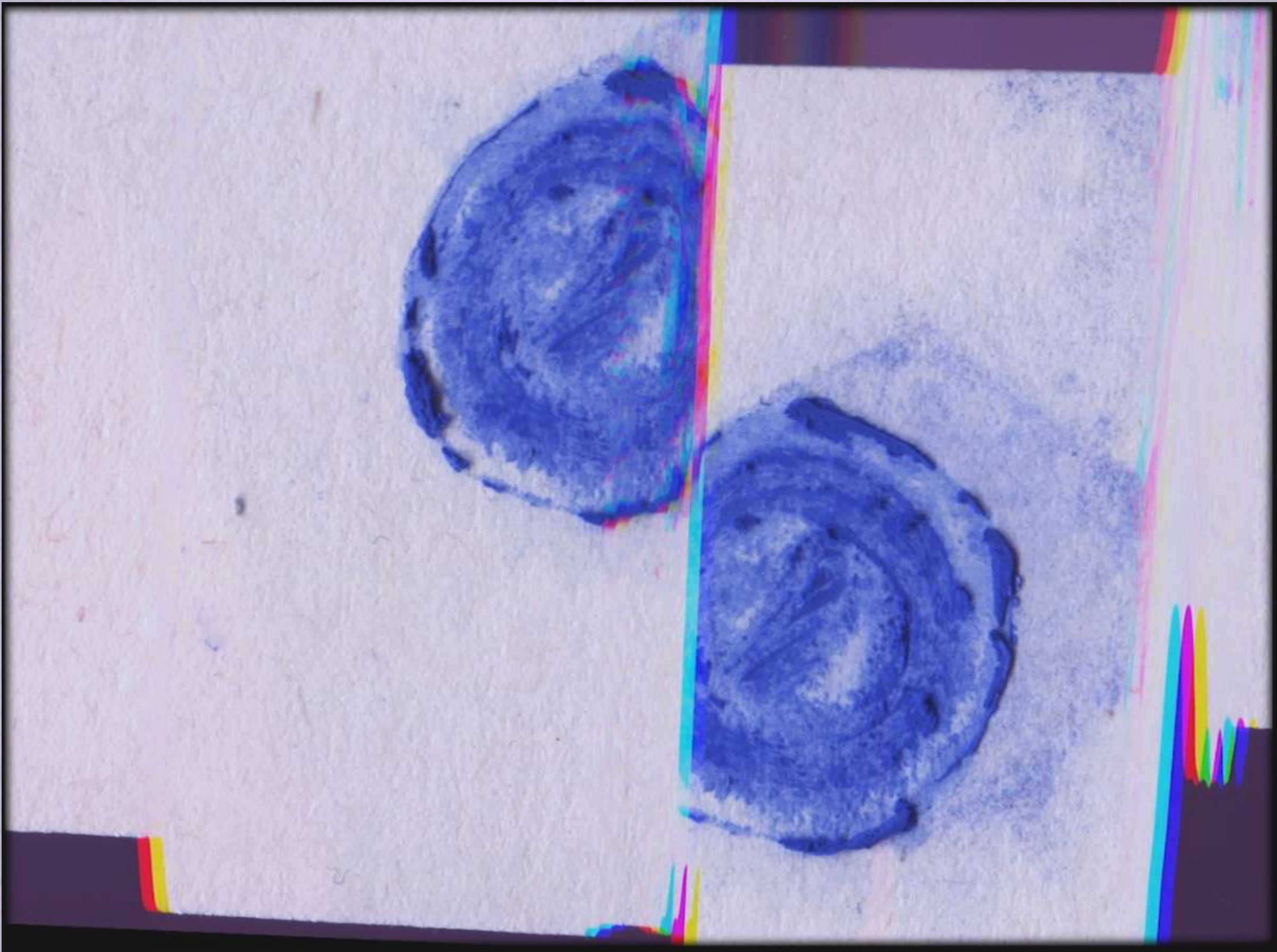
Green Peas



Un film conçu par les 2FG

Animation Florentine Grelier  
Poème Francis Gavelle





**Contact:**

Novanima Productions  
[distribution@novanima.com](mailto:distribution@novanima.com)



Playful and sensual, sometimes nostalgic, ten women evoke the love of taste and the taste of love.

**Running time:** 6min30

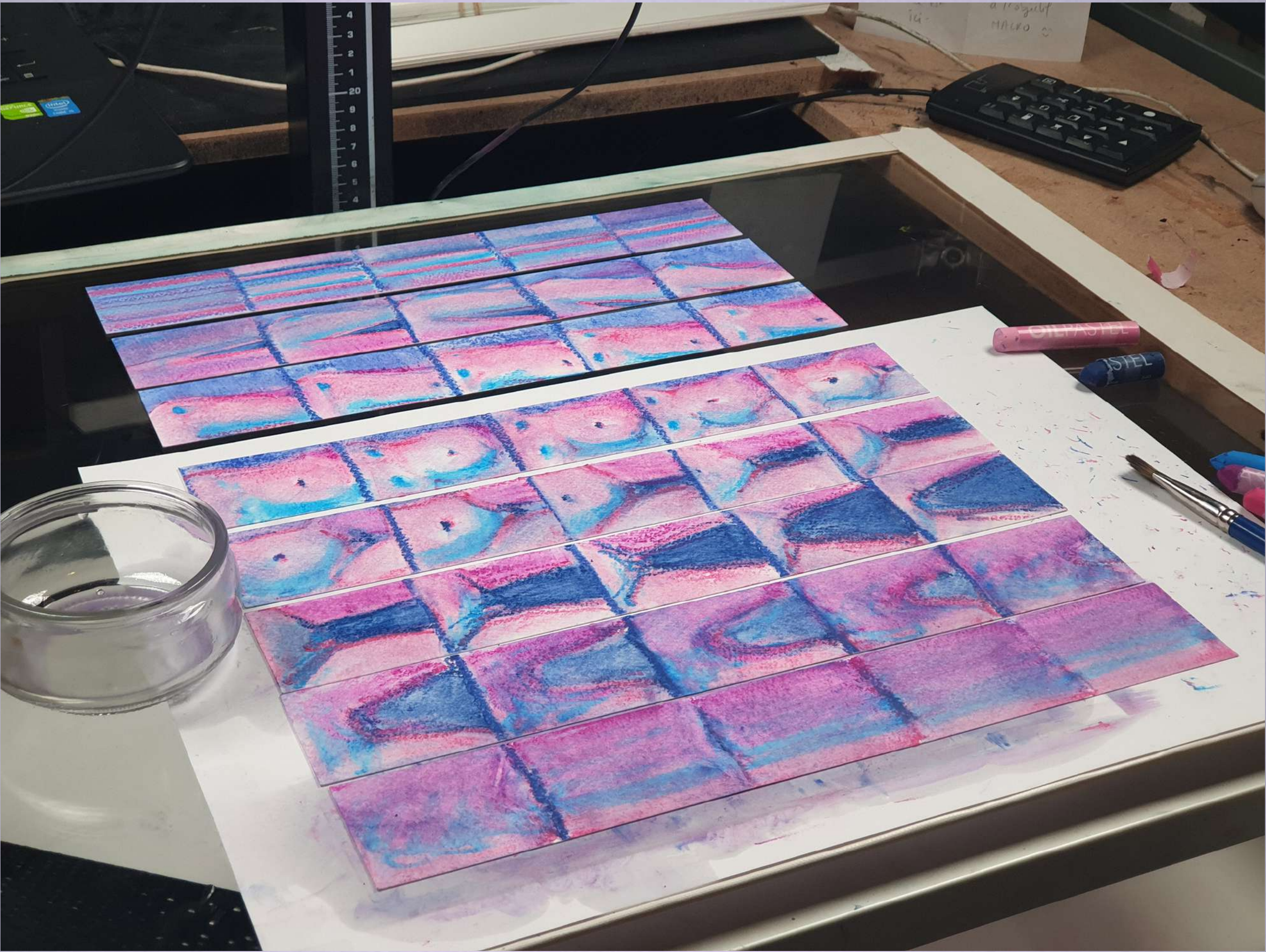
**Genre:** Experimental

**Film page:** <http://novanima.eu/les-petits-pois/>

[Trailer, click here](#)









*By the way, what's the relation between green peas and you*  
*Except that you are both*  
*On my tongue*  
*And in my belly?*

I like green peas  
They're green, they're round  
They're bright  
When they're fresh, I mean  
We pod them, reveal them  
We plunge them in water  
A bit of mint, maybe?  
The British way!  
Or steamed, with butter  
Small onions, salad leaves  
Oh! A snail...  
We heat them up  
And they soften  
On the tongue, they roll  
But sometimes, sometimes  
I pick them up, eat them raw  
They're a bit sweet  
And I don't dislike it.

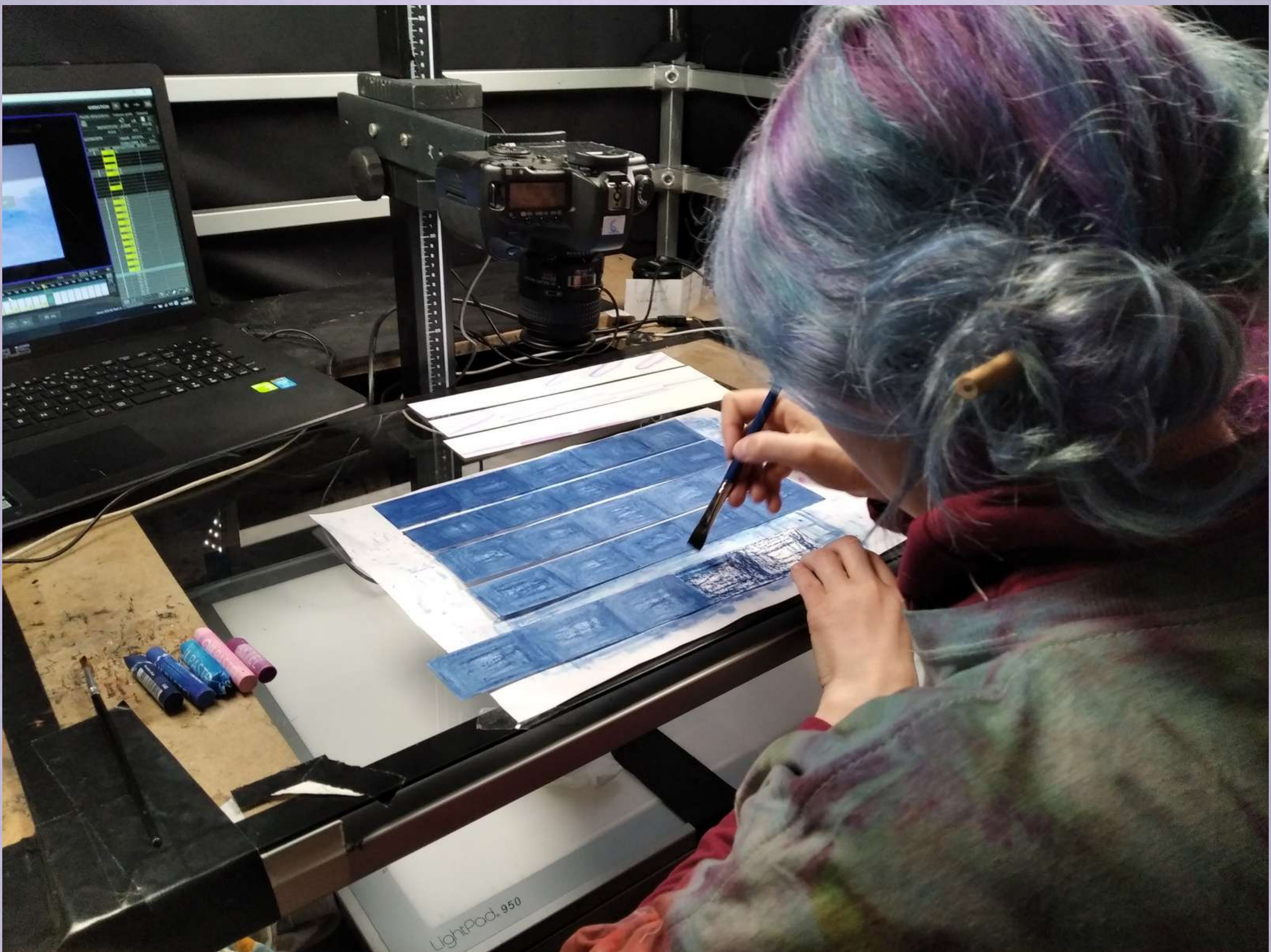
I like your tiny fingers  
That linger on me  
My skin, she's in luck  
They play knock knock on my nose  
Brush up on my lips, delicate,  
Then go down, down, along my neck  
Pause on my chest  
Draw circles around  
Sometimes ask for a little help  
Then go back to my belly  
They have a little sporty side  
But hesitate between the sprint and the marathon  
They caress me,  
Tickle me,  
Brush on me  
And finally discover my navel  
One finger, two fingers...  
Oh! Your tongue again.  
– You've seen me naked –



I like your tiny voice  
The one that calls me, at night, when I sleep  
The one that gets me out of bed, in the morning, on sunny days  
The one that becomes the big bad wolf,  
When you want to eat me up alive  
The one that tells me it loves me  
When I just wanted a kiss  
Or a square of chocolate  
Or the exact time.  
The one that becomes deep  
When it talks about the future,  
About children,  
About life insurance,  
But still shakes a little  
"Build, build", they say...

Your voice, your voice, I need to record it  
For my old days,  
My rainy days,  
The day you will leave me  
Why do I think about that?...  
You know what, I won't record it!  
Because it will be too sad to listen to you  
When you will be in the arms of another  
When your tiny fingers  
Will linger on her neck  
– I'm going to twist –  
Will stop on her chest  
Will go down towards her belly  
There, you will have the endurance of a marathoner  
You who used to sprint...  
I would have really taught you everything...  
Oh, or no!  
It's me who will leave you  
And the new "you", he will be handsome, he will be strong,  
He will have a stentorian voice,  
The manners of a gladiator,  
The fortune of an emperor,  
We will be happy  
Life will be better  
Maybe a little "old school"  
But I will forget you a little...  
Except on cooking days,  
Green peas days,  
My new "you", he won't like those.







## Intentions (a posteriori) of the 2 FG

### **Francis Gavelle**

I could start by writing about how, after directing "Playground" in 2015 with Claire Inguimberty — a short film on a dark subject matter and with a fatal conclusion about the violence done to women by men and to men by society, and how it mixes with the flourishing or frustrating experience of love starting from our earliest childhood games — it was important to me, in my second film, to change tones and to try and make a playful and abstract feel-good movie. In a way, and even though abstraction had already made a notable appearance in "Playground" with the animation of colorful spots conveying the emotions of the characters, I wrote this new film, with the Pavlovian reflex of an author, to counter the previous one.

I could then write that, after two aborted collaborations for this project, due to lack of time or interest on the part of producers, the desire came to me to undertake the film without a script, producer, or financing. A way, to use the words of Titouan Bordeaux, director of the masterful UFO "Bye-Bye Elida", to try something outside of the classic circuit, (to) see what a film would look like if it only had to answer to the person who wrote it.

Two remarks, however. Firstly, this alternative attempt was made possible by the fact that the project was based on a poem with a strong narrative, and could thus support a potential dramaturgy, even without going through the "forks in the road" of scriptwriting obligations and committee approvals. Secondly, the film, being rather short, seemed to allow an artisanal pipeline within which the animator could be the solitary master of his or her own creation.

In this (financial) context, it is nevertheless important to underline that "Green Peas" would not have been possible without the generous involvement of those who offered their time and talent to the film: the performers, the sound team, and of course my co-creator, Florentine Grelier, whose overflowing inspiration and technical prowess carried each work session. And finally, another thank you to Marc Faye and the entire team at Novanima Productions who hosted the making of the film and now accompany it on its way to festivals and screenings for the public.

I could also write that the first step in making the film was (let's specify, in all transparency, that, without drawing or animating, it was also the only possible way to start concretizing the project) to reverse the creative process and deliver to the future animator a roughly definitive audio track that relied only (at this stage of conception) on the voices of ten women who had, in one morning of November 2018, recorded the poem in a studio.



Ten women, ten voices, to evoke this love of taste and this taste of love; ten women, ten voices, to emphasize that love is universal and each love story singular.

Ten women, ten voices, whose vocals had been facetiously cut like those of the rock stars who united their fame into a charity band and recorded "We Are the World"! Yes, Michael Jackson and Lionel Richie's global hit became the basis of the "Green Peas" vocal arrangement: a beginning with discreet solos or duets; then little by little, the voices echo each other; then overlap, intertwine, dare to cry or let out a sob; voices that play, hushed or hoarse, with their own timbres and graininess; a French language, too, that other languages then respond to, like a comforting balm: English, Arabic, Spanish.

I also want to specify: before entering the studio, each interpreter had received the poem, in order to get acquainted with it, but none of them knew, in order to preserve a spontaneity of play, at which moment they would intervene. Except for my mother, because having entrusted her with the reading of a passage evoking the disappearance of a loved one, I assumed that she would not be able to avoid thinking about the death of my father. This ended up being the case, and at the microphone, while continuing valiantly to play her part, a sob came.

I could, on another note, write that, when I happened upon "Sur les routes de la musique", a scrumptious book by André Manoukian, a former musician and pillar of the French broadcasting world, I was seized with amazement at his assertion: No sound, no life. It reminded me, indeed, of the indisputable fact that, twice, when death invited itself into my short films, it reduced the soundtrack to absolute silence: The shocking death of a little girl in "Playground" (the image being, in that moment, nothing more than a uniform white background) and similarly, the sensitive evocation of the disappearance of the loved one in "Green Peas" (the image becoming pitch black, leaving only a very light vibration).

I could write, in a nod to my fellow cinephiles, that each film, through the choice of actors, shows in a roundabout way (though with reclamation) my attachment to Mikhaël Hers' modest, elegant, and intimate cinema. In "Playground", it was Thibault Vinçon, collaborator with Hers since his second medium-length film "Primrose Hill", who exorcised the moods of a little boy devoured by an overwhelming feeling; In "Green Peas", it is Aurore Soudieux, revelation from "Montparnasse", the last opus of the director before his turn to feature film, who, in the same contradictory impulse, is amused by the facetiousness of love and the principles of reality — here, the social norms frame the sentimental expression and conjugal horizon.



Finally, I should write that "Green Peas" was born from an impulse of love that tried to express a poetry that was light and coquettish, then, in sudden swerves, reveals itself to be more serious: a poem using the associations of ideas and sonorities, with the seriousness of a child's game.

Finally, on the same impulse, I should write that "Green Peas" turned out to be an unexpected opportunity to keep a trace of my mother, by recording her voice. Her voice that she punctuated with a sob on these words that convey the ineluctable disappearance and impotence she faced:

*Your voice, your voice, I need to record it  
For (...) the day that you leave me  
Why do I think about that?...*

### **Florentine Grelier**

"Green Peas" is a film on which I delighted in having complete artistic freedom. Starting from the poem, written and recorded by the author Francis Gavelle, I took the text and suggested animated images that complemented it, sometimes in illustration, sometimes in motif. I relied on the words to give the audience a sensory experience. These words, sometimes crude and offbeat, sometimes tender or melancholic, create a variety of tones during the film and defy the audience's expectations. I therefore proceeded by pieces, associations of ideas, and played with forms and colors.

Without a storyboard, and instead jotting down visual notes in a notebook, I built the dramatic structure little by little, oscillating between abstract and figurative, passing through unstructured sections flirting with experimental cinema.

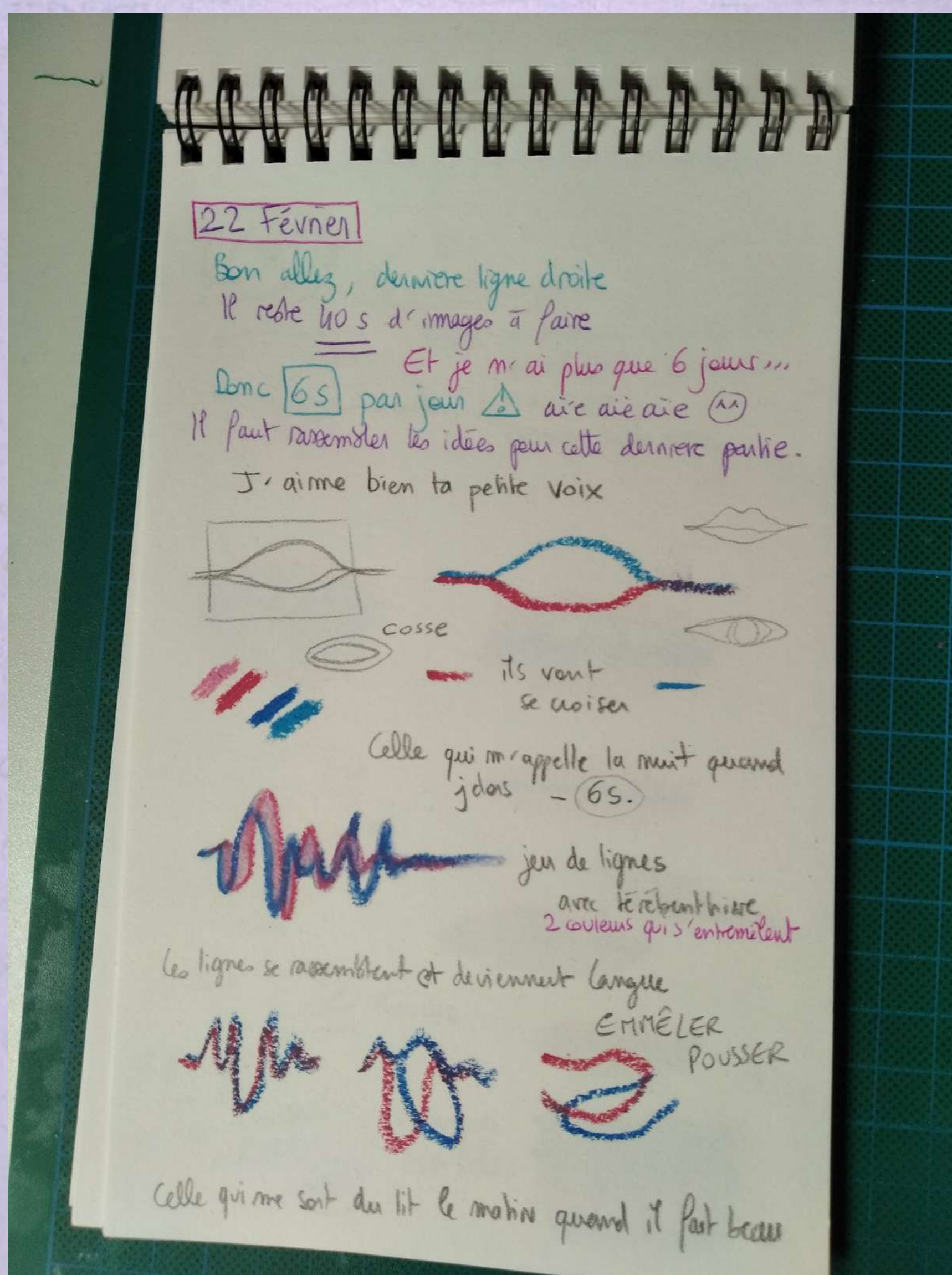
I explored with delight the possibilities of my tools, which I voluntarily chose to restrict, thus continuing the mechanisms already implemented in my previous self-produced films. Here I recuperated scraps of paper from a printer, in the form of strips, on which I animated directly with oil pastels. The pastels were also recycled from boxes left at the bottom of closets, having at last become of use again. I like the idea that the film was made with few means, with a concern for economy and simplicity. The primal method led me to test new ways of producing images, like creating graphic anomalies directly with a scanner. Digital software was used for the post-production, but very little for the animation, to preserve a playful relationship with the material. As the film deals with the theme of memories of love, I willfully used the altering forms to play on reminiscence, to mix images and to summon memory. Drawing a sequence of colored images for several hours before getting to see its final movement was a delight.

"Green Peas" completes my trilogy of sensual films, after "R.E.M." (2011), animated on 16mm film, and "Pixel Joy" (2012), animated on the Nintendo DS. These three short films are similar in their themes, but also in their image ratio and color scheme. The violet tones and the different mixtures of red and blue allow me to stage nudity and underline the intimate, fluctuating from flesh pink to deep indigo. The 4/3 format, with its ideal compact dimensions, favors the gestural movement.



The pastel traces on the grain of the paper produce vibrancy and continuous motion. In addition to its impact on the animation, the small canvas made it possible to execute drawings quickly and offered possibilities for improvisation. All these technical choices allowed me to create "Green Peas" in parallel with my work as a teacher and with my family life.

The spectators discover body parts in daring yet tender close-ups, with the fluidity of the animation accompanying the jolting soundtrack. I had chosen music in "R.E.M." and a chiptune electronic sound in "Pixel Joy". For "Green Peas", the voices, recorded before the making of the film, are the main element. The sound existed before the animation and imposed its energy. We follow the sentences read from the poem, accompanied by Pascal Bricard's sound design, which dresses up the silences and gives a new dimension to the intertitles that punctuate the film. By avoiding simultaneous subtitles and an excess of information, the oral poem and written form respond to each other.





## The 2 FG



The 2 FG (Francis Gavelle & Florentine Grelier)

### **Francis Gavelle**

French critic, Francis Gavelle is, since 1998, the producer of a show dedicated to literature, music and cinema for an independant radio (Radio Libertaire). From 2001 to 2011, he worked as member of the Short Film Commission, for the Cannes Film Festival's Critics' Week, and was, in 2012, juree of the "Caméra d'or Prize". Otherwise, he initiated, in 2015, for the Annecy International Animation Film Festival, the "André-Martin Prize".

### **Florentine Grelier**

Florentine Grelier likes to explore the many possibilities of the frame by frame. Since 2010, she has supervised workshops and taught animation while keeping up her experiments. His multi-technical films have been selected and awarded in many festivals. "My Juke-Box", a personal and touching film, was selected at the Sundance Festival and received the "André-Martin Prize" in 2019. After "R.E.M" animated on 16mm and "Pixel Joy" on Nintendo DS, she finished her trilogy of direct, square and purple films with "Green Peas", a short film drawn with pastel.



# Filmography

## Francis Gavelle

Filmography:

2022– *Green Peas / Les Petits Pois*

2016– *Playground / Cour de récré* (co-directed with Claire Inguimberty)

### Awards :

39th Festival du film court en plein air–  
Grenoble, France (2016)

### **UniFrance Prize**

15th Rome Independent Film Festival  
(RIFF)– Rome, Italy (2016)

### **Best animated short film Prize**

## Florentine Grelier

2022– *Green Peas / Les Petits Pois*

2019– *My Juke-Box*

### Awards:

43th Annecy International  
Animation Film Festival (2019)

### **“André-Martin Prize” – Short Film Category**

41th Brussels International  
Animation Film Festival ANIMA  
(2020)

### **Special mention – International Short Film Competition**

2014– *Birdie Num Num (clip)*

2014– *Ivres*

2012– *Pixel Joy*

2011– *R.E.M. / Sommeil paradoxal*

2009– *Ru*

### Awards:

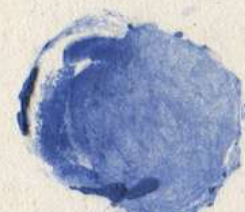
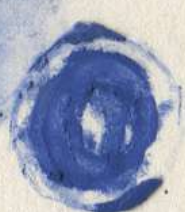
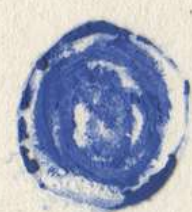
8th In The Palace, International  
Short Film Festival– Balchik,  
Bulgaria (2010)

### **Best Animation**

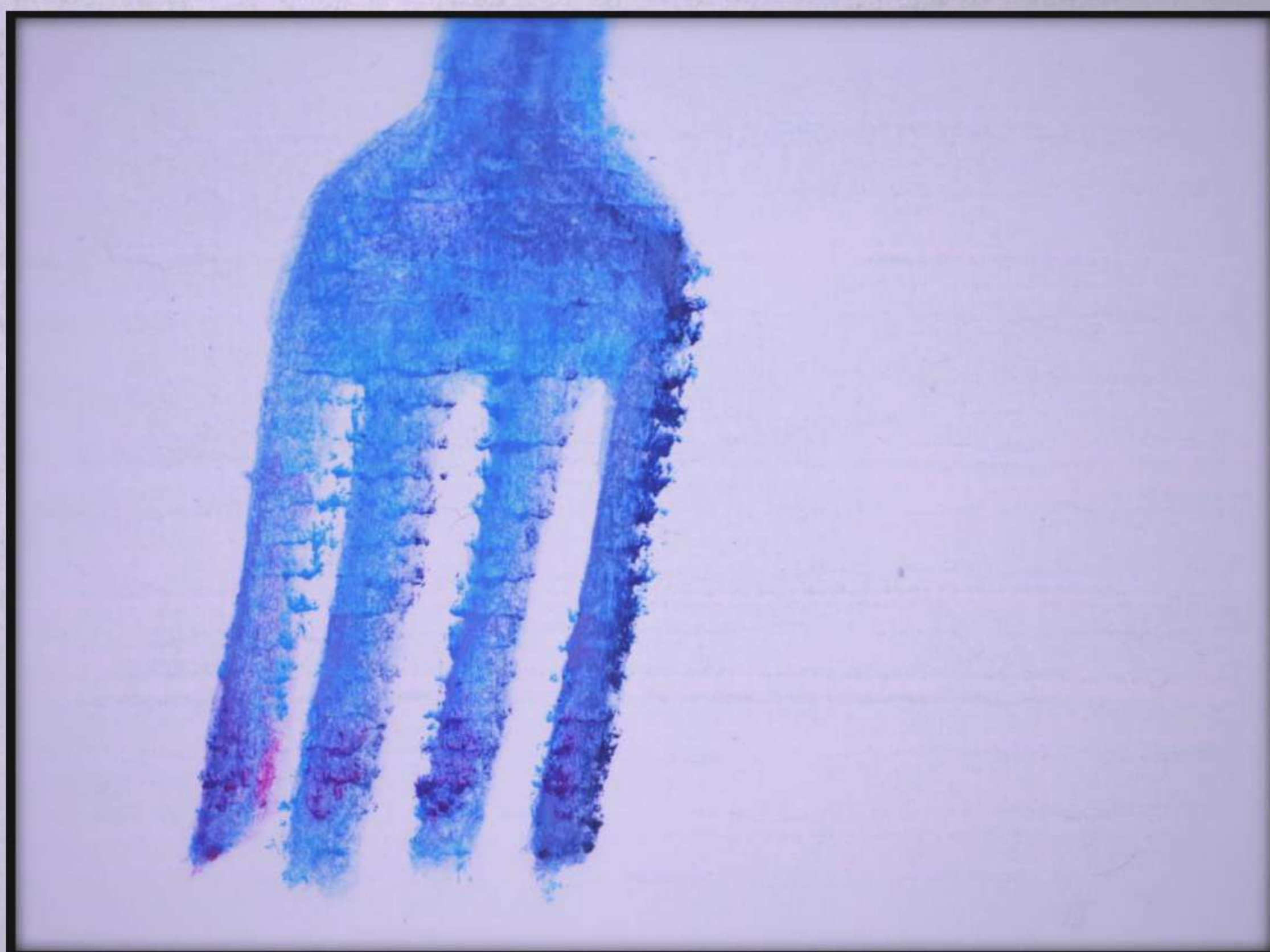
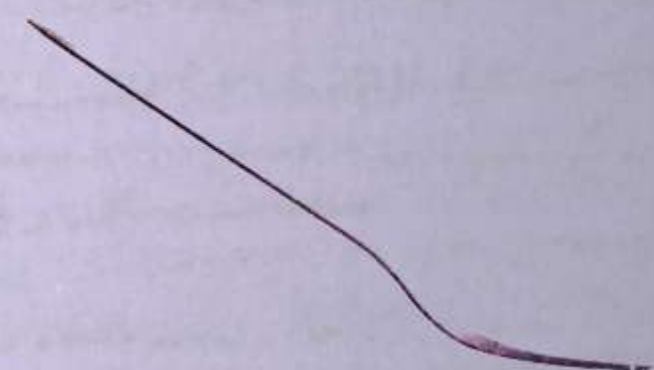
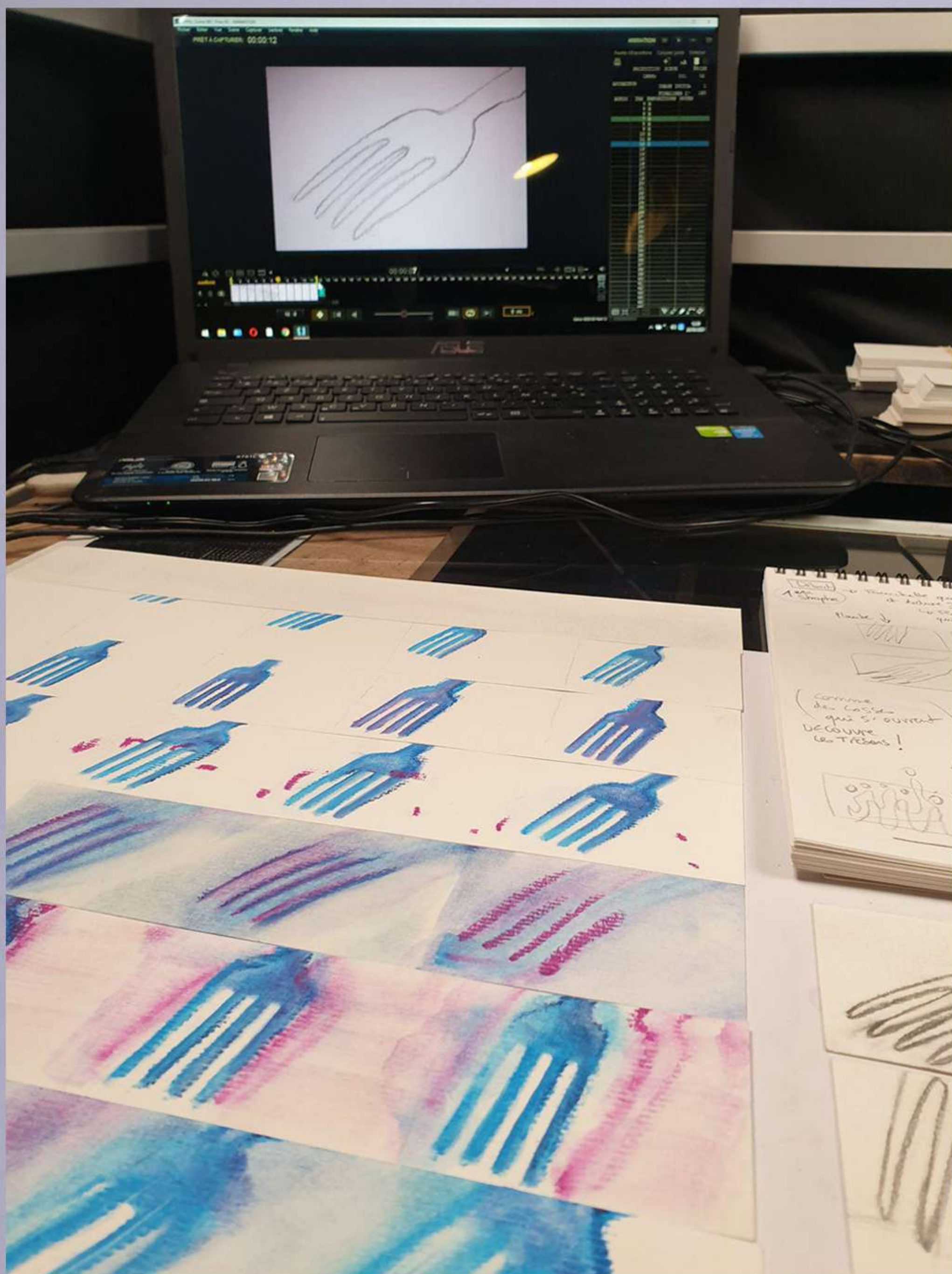
17th National Animation Film  
Festival– Bruz, France (2010)

### **“SACD Prize” Best Graduation Film**

2006– *On m’a fait la haine*









## Sound design

*Voice recording at Highfun studio (Paris)*



From left to right : Jeanne Gavelle, Blanche Martin, Nadège Feyrit (at the console), Pauline Cassan, Francis Gavelle (at the console), Delphine Maury, Séverine Lathuillière, Vergine Keaton, Delphine Burrus



Blanche Martin, Vergine Keaton



## *Notes by Pascal Bricard, Sound Designer*

For the soundtrack, we started from the two elements that made up the film: the poem and the visuals.

A first pass had already been done on the vocal recordings, created long before the animation, and consisted of a preliminary sound edit (solely vocal) of the poem.

When I arrived onto the project, we reworked the spacing and intensity of these voices, to keep with the original meaning and intentions of the project.

The creation of new sounds was done later in the process.

The four stanzas of the poem are each treated differently, and move towards a crescendo, going from soft and natural sounds towards sounds that are altered, aggressive, even scary. We looked for natural sound effects with the idea of creating an environment that could then mutate, while remaining coherent.

Another point of consideration, as often is the case when researching sound, was the point of view. We changed the point of view through the different chapters: first exterior, then interior.

Finally, we wanted to create soft ruptures between the chapters while the text appeared on the screen, taking previous sounds and using them in a more musical way, revealing the underlying harmonies.

### **The progression of the sound follows the text and the animation.**

At first, we hear the sounds of nature, bucolic, outside of the character, inviting us to enter the story, evoking the element of "air."

Next, the sounds evolve towards something more organic and internal, this time referencing the element of "water": light at the beginning, then heavy and present.

We then exit the body and find ourselves in the city, while the words bring us back to reality: aggression of the body and of the senses.

The silence, right after, marks a strong rupture, leaving only the voices to evoke the loss and solitude.

Then the air comes back, a wind, a blowing breath that revives the embers and reveals the element of — inner — fire.

Here, we let the distortions follow the images and the conflict that the text presents to us.

These distorted sounds, over which we hear the harmonies, end up uniting and become a sonic thread cut by the last words of the poem, leaving a clattering fork in the ensuing silence.

Finally, the credits roll, slowly, picking up on that same sonic thread the different elements heard throughout the film. The sounds are heard in waves, joining and separating until they find a common tempo, a rhythm on this vibration. For this work, I was inspired by the tribal music of West Africa and Wu Tang Clan's music (in particular, the song they made for Jim Jarmusch's film, "Ghost Dog"), going from a single note, then joined by distorted percussions. The rhythm finishes by drowning in the sonic thread, and the chorus eclipses thought.

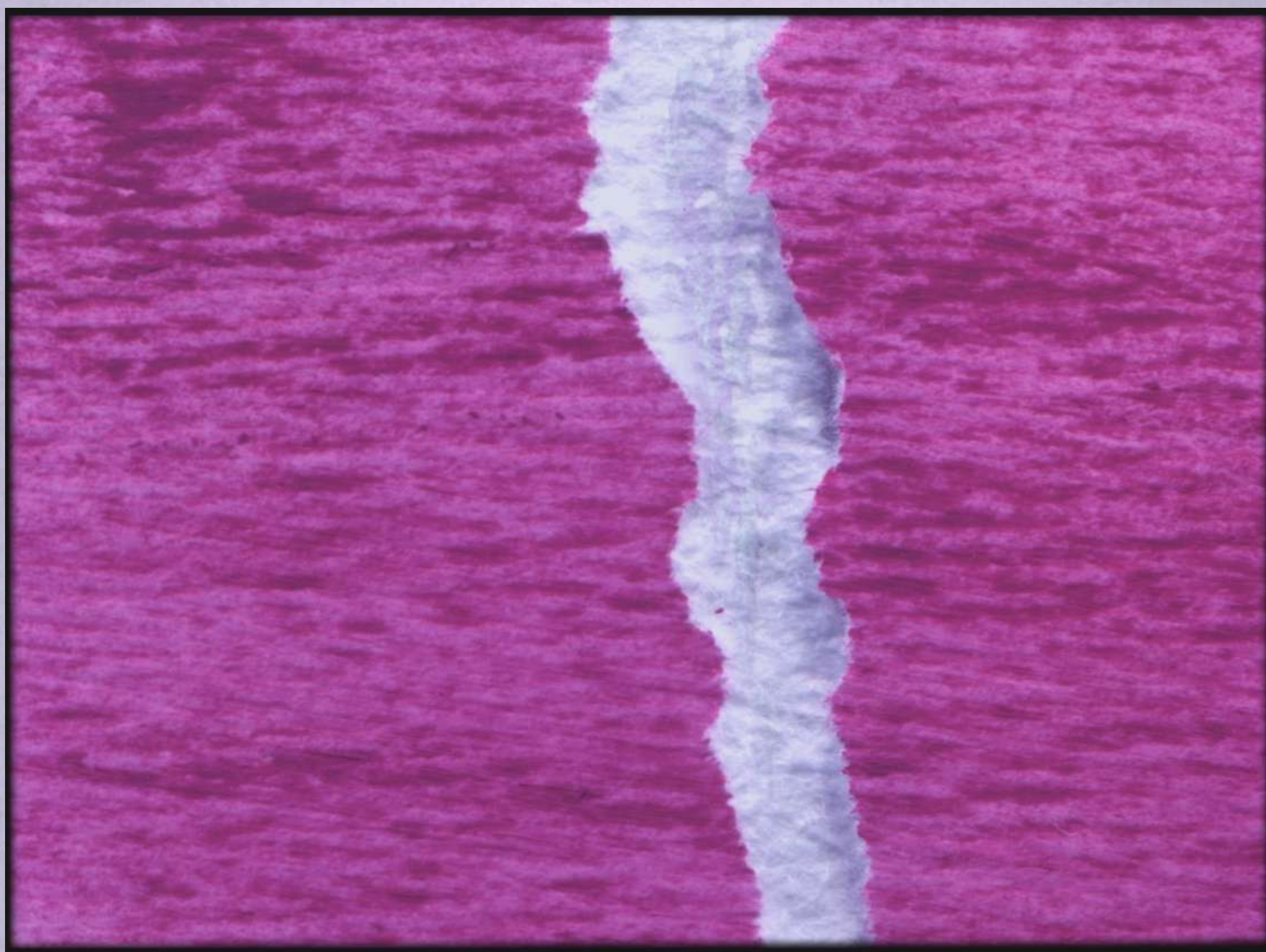


## About Novanima

Novanima is an independent production company that has been producing animated films and creative documentaries since 2006. The company highlights the original treatments of the films it accompanies with a sensitivity for hybrid forms that mix real shots, animations and archives. The editorial line focuses on films on art, history and society and remains open to other themes depending on the project.

Novanima is a member of the Académie des César, Unifrance, Afca (French Association of Animation Films), Procirep Angoa, la Peña (Producers association of Nouvelle Aquitaine) and accompanies its films on various television channels, festivals and film markets in France and internationally.

Recently, three animated shorts have been preselected by the Académie des César ("My Juke-Box" and "Riviera" in 2020; "Trona Pinnacles" in 2022), after presentation in the festivals of Clermont-Ferrand and Sundance.





# Credits

## **Animation**

Florentine Grelier

## **Poem**

Francis Gavelle

## **Voices**

Delphine Burrus, Pauline Cassan, Sofia El Khyari, Jeanne Gavelle, Vergine Keaton, Séverine Lathuillère, Blanche Martin, Delphine Maury, Elise Morin, Aurore Soudieux

## **Voice recording**

Nadège Feyrit – at Highfun studio –

## **Voice recording sorting**

Antoine Bieber

## **Sound design and mixing**

Pascal Bricard

## **Sound editing**

Antoine Bieber, Pascal Bricard, Nadège Feyrit

## **Color grading**

Julien Rougier

## **Special thanks**

Alexis Hunot, for his constant support  
Maureen Bastian, for the english translation

## **Thanks**

FRAG Imprimerie for the paper strips  
Marc Faye and all of the team of Novanima Productions  
Arthur, Aedan and Felicia

Paul Boucheton, Joris Clerté, Marie de Lapparent, Julien Delwaulle, Tony Ferraud, Virginie Giachino, Julien Laval, Isabelle Marchandier, Alexandre Noyer, Bernard Payen, Adriana Prodeus, Emmanuel-Alain Raynal, Clotilde Rullaude, Yan Volsy

## **Producer**

## **Novanima Productions**

Marc Faye  
Aliénor Pauly  
Magali Hériat  
Julien Rougier  
Sacha Mirski  
Charlotte Gautier  
Antoine Galpin

## **Distribution and sales**

Novanima Productions



# Data sheet

## **Animation short**

**Title:** *Green Peas*

**Running time:** 6min30

**Genre:** Experimental

**Subjects:** Poetry, love, desire

**Techniques:** Animated pastel

**Visa number:** 157545

**ISAN:** 0000-0006-62C1-0000-6-0000-0000-J

**Copyright:** Novanima - 2022 - France

**Production:** Novanima Productions

**Diffusion media:** DCP, Blu-ray, DVD, fichier numérique HD

**Format:** HD 16:9

**Process:** Color

**Sound:** Dolby 5.1 — Stéréo

**DVD Editor:** Novanima Productions

**Language:** french, witch english subtiles available

**Film page:** <http://novanima.eu/les-petits-pois/>

## **Distribution**

Novanima Productions  
[distribution@novanima.com](mailto:distribution@novanima.com)

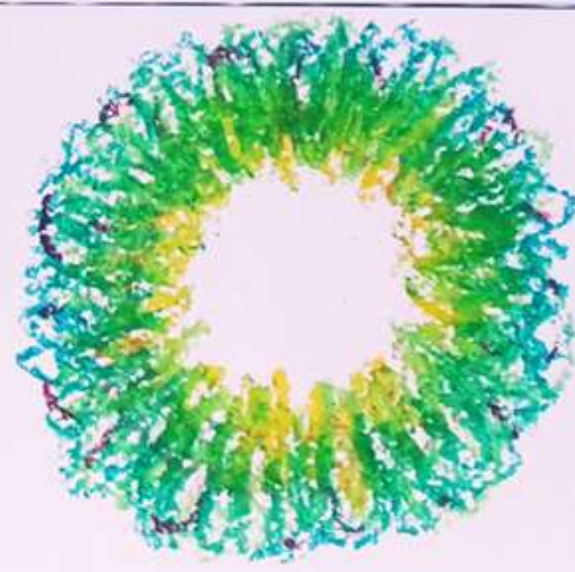
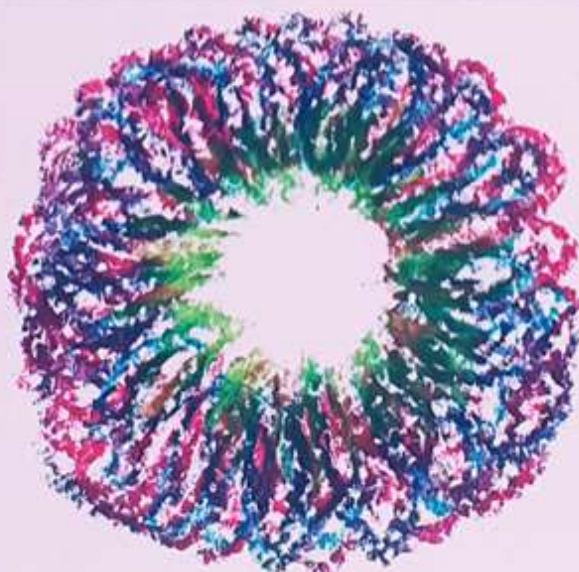
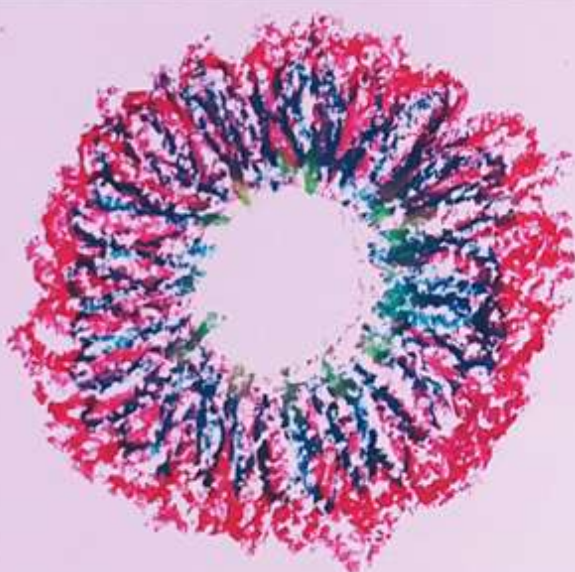
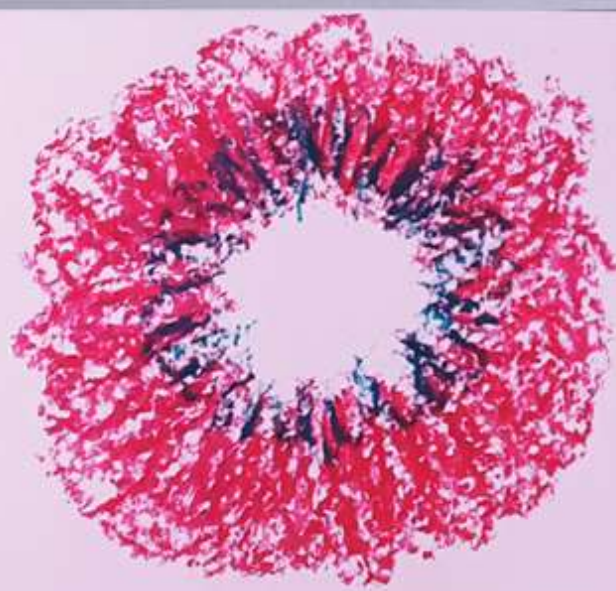






Photo credits:

All the visuals are taken from the movie and created by Florentine Grelier, except mentions specified below:

Francis Gavelle: pages 6, 10, 13, 19

Florentine Grelier: page 3

Alexis Hunot: page 11

Elise Morin: page 14

*(Press kit created by Antoine Galpin, Francis Gavelle and Florentine Grelier; translated by Charlotte Gautier)*



