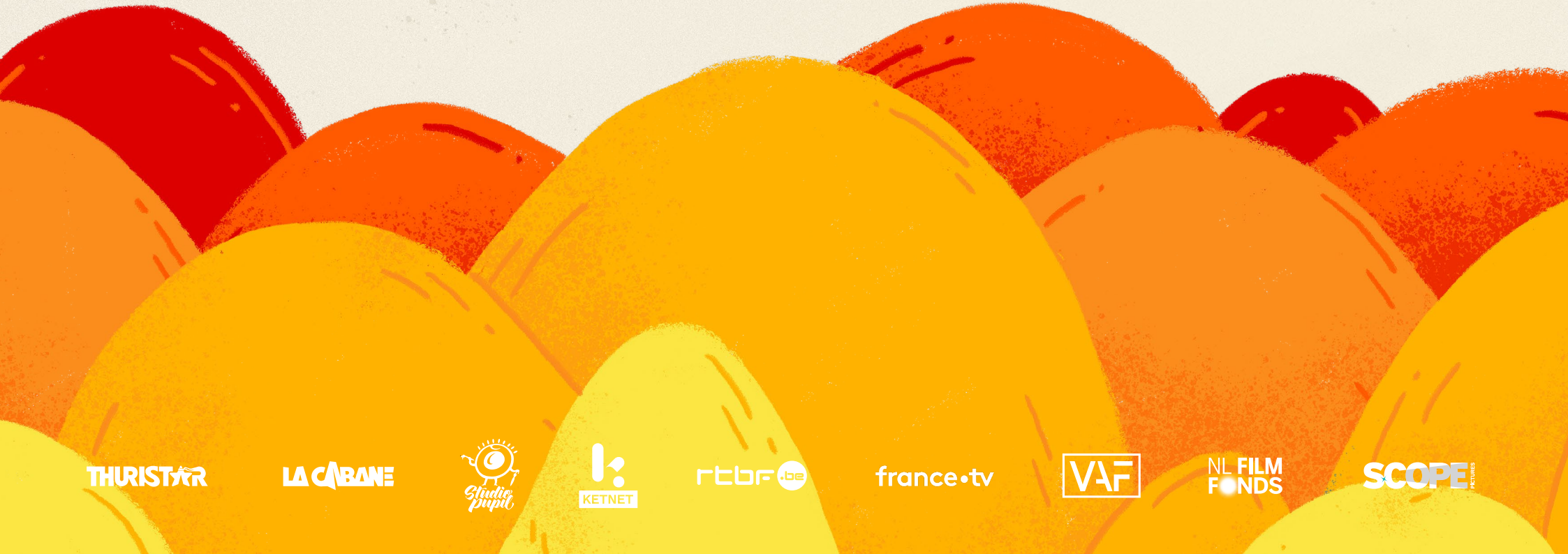


THURISTAR PRESENTS

Luce and the Rock

A FILM BY
Britt Raes





Official Selection
Go Short 2022

School Audience award



WINNER
SHORT FILM
AUDIENCE AWARD
**FLATPACK
FESTIVAL
2022**



72nd Internationale
Filmfestspiele
Berlin
Generation
Special Mention



SHORT FILM
**VJVECY
2022**
OFFICIAL SELECTION



OFFICIAL SELECTION
**KABOOM
ANIMATION
FESTIVAL
2022**



WINNER
**OTTAWA
INTERNATIONAL
ANIMATION
FESTIVAL
2022**



TIAF
Official
Selection



2022
AUDIENCE
AWARD
GLASGOW
2022



giff
SELECCIÓN OFICIAL



Winner of the ECFA-Award
MO&FRIESE
2022



COUP DE CŒUR
BENSHI
POUR UN COURT MÉTRAGE
TRÈS JEUNE PUBLIC
FESTIVAL
NATIONAL
DU FILM
D'ANIMATION
2022



PRIX DE LA
COMPOSITION
ORIGINALE POUR UN
COURT MÉTRAGE
PROFESSIONNEL
FESTIVAL
NATIONAL
DU FILM
D'ANIMATION
2022



JAPAN PRIZE 2022
International Competition for Educational Media
SPECIAL PRIZE



OFFICIAL SELECTION
PLAY
2023



OFFICIAL SELECTION
BIAF
2022



Official Selection 2022
**aniyo
syros**
International
Animation Festival



Official Selection
anibar
2022



Official Selection
COURTYAS
Vila do Conde 2022



OFFICIAL
SELECTION
2022



**Rhode
Island
International
Film
Festival**



1 NOMINATION
ENSORS



Official Selection
**IndieJunior
Porto**
2023



SELEÇÃO OFICIAL
OFFICIAL SELECTION
MONSTRA
2023



OFFICIAL SELECTION
Fargo
Film Festival
2023



2022
**高雄電影節
KAOHSIUNG
FILM FESTIVAL**



16 FESTIVAL INTERNACIONAL
DE CINE VILLA ALEUYA
GANADOR
2022



WINNER
**ANIMA
BRUSSELS**
2022



WINNER - 2022
**NORWICH
FILM FESTIVAL**
BEST
ANIMATED FILM



INDIELISBOA
INDIE JUNIOR AUDIENCE
AWARD 2022



SELECTION
**J.E.F.
FESTIVAL**



Official Competition
KUKI 15
Young Short Film
Festival Berlin 2022



OFFICIAL SELECTION
SILHOUETTE
2022



OFFICIAL SELECTION
**WHĀNAU
MĀRAMA**
NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL
2022



OFFICIAL SELECTION
**KRAKOW
FILM FESTIVAL**
SHORT FILM
COMPETITION
2022



OFFICIAL SELECTION
UAF
LONDON INTERNATIONAL
ANIMATION
FESTIVAL 2022



OFFICIAL SELECTION
**RIGA
INTERNATIONAL
SHORT FILM
FESTIVAL 2022**



OFFICIAL SELECTION
**TURKU ANIMATED
FILM FESTIVAL 2022**



OFFICIAL SELECTION
IYAFF 40. Ale Kino!
2022



CINÉCRAN



OFFICIAL SELECTION
IYAFF 40. Ale Kino!
2022



OFFICIAL SELECTION
**NO COAST
FILM FEST**
2022



OFFICIAL SELECTION
FICBUEU



OFFICIAL SELECTION
**CINEMA IN
SNEAKERS**
CHILDREN SHORT FILM COMPETITION
SPECIAL MENTION 2022 WARSAW



OFFICIAL SELECTION
**ECO FILM
FESTIVAL
2022**



OFFICIAL SELECTION
**SEOUL
INTERNATIONAL
ECO FILM
FESTIVAL
2022**



OFFICIAL SELECTION
**ANIMA
BRUSSELS**
2022
NOMINEE



OFFICIAL SELECTION
Regno Film Festival
2022



OFFICIAL SELECTION
**The 58th
Chicago
International
Film Festival**
2022



OFFICIAL SELECTION
**ANIMA
IMAGE**
2022



OFFICIAL SELECTION
**ANIMA
IMAGE**
2022



OFFICIAL SELECTION
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**ANIMA
IMAGE**
2022



OFFICIAL SELECTION
**ANIMA
IMAGE**
2022



LUCE AND THE ROCK is the second professional short film of Belgian director Britt Raes, who previously travelled to festivals around the world with her bitter-sweet film CATHERINE, awarded at Hiroshima, New York, Anima, Tokyo and selected at SXSW, Les Arcs, BFI and more.

The film is produced by Thuristar (Belgium) in coproduction with Studio Pupil (The Netherlands) and La Cabane (France). It is also part of programs screened in theaters, like "Vive le Vent d'Hiver", distributed in France by Les Films du Préau and "Dame Saisons", distributed in Switzerland by Cinélux.

Pitch

LUCE AND THE ROCK is the story of two friends who, although they seem to have nothing in common, end up facing their fear of the unknown together.

Synopsis

Luce lives a happy life in a peaceful little village, together with Mom and the Villagers. Every day is the same, and that's the way everyone likes it. The only thing that scares Luce is the dark – but luckily her little light-sticks keep her safe!

One day a giant Rock Creature disturbs the quiet life in the village. He destroys all the houses including Luce's! Luce is angry and determined to take the Rock Creature back to his home. But the Rock might have more in common with Luce than she first thought...



Trailer

Link: vimeo.com/thuristar/luce-and-the-rock-trailer

"A sweet film that reminds us that home is not necessarily where you were born, but where you have friends"

- Berlinale Generation Kplus Children Jury

"A beautifully designed [...] and gentle tale about tolerance, compassion, and understanding. Luce and the Rock is a plea for communication and understanding [...] and a reminder that sometimes, we need to step inside the shoes of others to really get an understanding of who they are."

- Chris Robinson (AWN)

"It is [...] so powerful and intelligent that, although it can be described as avant-garde, it always remains accessible, even to very young children. [...] So sensitively told and observed, always on the children's side [...] this film is an unforgettable celebration of openness, diversity, and community."

- ECFA Jury

"It's an extremely special and incredibly beautiful film. It's the rare kind of film that makes me enormously thankful for the work I get to do."

- Nicola Marshall, programmer at NZIFF



Written and directed by

Britt Raes

Biography

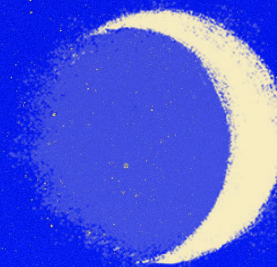
Britt (°1986) was born in Belgium and lives in the cosy town of Ghent. She teaches animation at the KASK School of Arts, where she graduated herself in 2011.

Since then she's been finding her way in illustration and animation, doing both her own independent projects and commissioned work. In 2016 she finished her first professional short film CATHERINE. It travelled the world to over 200 festivals, winning prizes along the way, and Britt happily travelled along! In 2022 she finished the film LUCE AND THE ROCK which she will also adapt as a children's book.

In her spare time she eats chocolate, listens to indie music, reflects about NVC, admires her plants, pets as many cats as possible, binges animation and rides her bike. Except in the snow, as she's scared of falling. If she's reincarnated, she hopes to come back as a cat named Fluffy and get many chin rubs.



Watch Britt's previous short film CATHERINE
vimeo.com/brittraes/catherine



Filmography

LUCE AND THE ROCK // 13 minutes // 2022 // Animation //
Directed by Britt Raes // Produced by Thuristar in coproduction
with La Cabane and Studio Pupil

CATHERINE // 12 minutes // 2016 // Animation //
Directed by Britt Raes // Produced by Creative Conspiracy

CHILD'S PLAY (original title KINDERSPEL) // 1 minute //
2013 // Animation // Directed by Britt Raes and Bert van Haute //
Produced by Vivifilm

THE LAST PIECES (original title LES DERNIERES PIECES) //
11 minutes // 2011 // Documentary // Directed by Britt Raes //
Produced by Espace Dragone

HOMEMADE // 5 minutes // 2011 // Animation - Graduation film //
Directed by Britt Raes // Produced by KASK School of Arts

I LIKE BIRD // 1 minute // 2009 // Animation - Student film //
Directed by Britt Raes // Produced by KASK School of Arts

Produced by

Thuristar

In coproduction with

La Cabane, Studio Pupil, VRT-Ketnet and RTBF

With the participation of

France télévisions

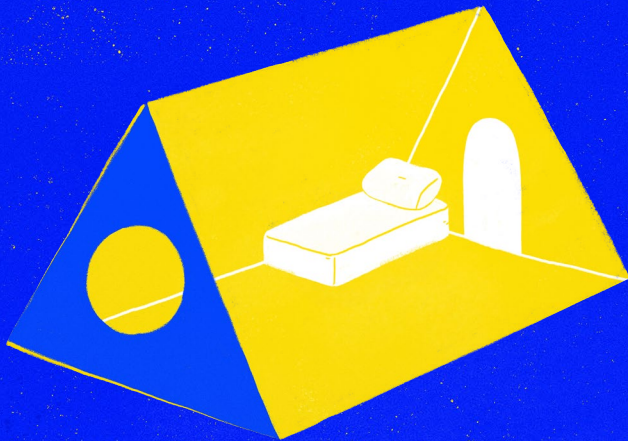
With the support of

The VAF / Film Fund

The Netherlands Film Fund

The Tax Shelter of the Belgian Federal Government via Scope Invest

This project benefited from a residency at l'Enclume with the support of the SACD and Copie Privée



Cast and Crew

Written and directed by Britt Raes

Music by Bram Meindersma

Produced by Perrine Gauthier

Coproduced by Tünde Vollenbroek

Designs of characters and sets

Britt Raes and Glenn D'Hont

Backgrounds and layouts

Jane Mangubat, Claire Sebring and Britt Raes

Storyboard

David Chambolle and Britt Raes

2D Animation

David Chambolle, Jane Mangubat,
Paul Vibert-Vallet and Sacha Brauner

Clean and color

Niels Dekker, Yara Henning and Tomoko Yoshida

Compositing

Raf Schoenmaekers

English and Dutch voices

Fien Raes, Karolien Duellaert, Casper Raes,
Bram Meindersma and Susanne Edam

Voice recording, sound design and mix

Bram Meindersma

Key info



**Animated
short film**

12 minutes
58 seconds

Technique
2D digital

Software

Photoshop, TV Paint,
Premiere, Fusion,
Procreate

The film has already
been selected for several
prestigious festivals, including
Annecy, and awarded at the
Berlinale, Anima, Go Short
and the National Animation
Film Festival in Rennes



Timeline

Story idea and first sketches of the main characters

2016

Storyboard and character design

JANUARY – Thuristar joins as producer
MAY – Development support from the VAF FilmFund

2018

2017

JULY-AUGUST – Writing residency at Studio L'Enclume, scriptwriting and first version of storyboard

First version of animatic, further character development and first animation tests
JANUARY-MARCH – European short pitch (NISI MASA)
MARCH – Pitching the early concepts to children at JEF Festival
JULY – VRT-Ketnet joins as coproducing broadcaster

2019

Further development

First talks with music composer
OCTOBER – Production support from the VAF FilmFund
DECEMBER – RTBF joins as coproducing broadcaster

2020

2021

MARCH – Production support from NL Filmfonds, Studio Pupil joins as coproducer
APRIL-JULY – Backgrounds design
La Cabane joins as coproducer
France télévisions joins as French broadcaster
MAY-SEPTEMBER – Animation
JUNE – Voice recordings
JUNE-SEPTEMBER – Clean and color
OCTOBER-DECEMBER – Compositing
OCTOBER-DECEMBER – Finalizing the music
NOVEMBER – Miyu Distribution joins as international distributor
DECEMBER – Final mix

JANUARY – Final exports and creating promo material
JANUARY-FEBRUARY – Creating French and Dutch versions
FEBRUARY – World premiere at Berlinale!
MARCH – TV release in Belgium
APRIL – TV release in France
JUNE – Theater release in Belgium
SEPTEMBER – Theater release in Switzerland
NOVEMBER – Theater release in France

2022



Q and A with the director

How did you come up with the idea and develop the story?

I started drawing these 2 characters, big and small, a tiny girl and a giant creature. I'm quite short myself, so it's a contrast I find fascinating.

Another inspiration is my fear of the dark. As an adult I can still feel it and it brings out this primary childlike fear. Whenever I'm in a room that is truly dark I can physically feel uncomfortable. There is no reference to where things are and I become very aware of my other senses.

I wrote the story myself, inspired by the vibe of fairytales and folktales. But I didn't want to have a 'good guy/bad guy' type of story. There is no right or wrong, just different characters who experience the same world in a different way. Moralistic judgements encourage violence and I want to stimulate a different way of thinking in the stories I create.

I also didn't want to feature a princess or a king as a protagonist, but to show very common people in a very common world, living a very common life. I used very relatable archetypal story elements, making the mundane magical.

How did you develop the visual style?

I like to think about how the visual style of a film can enhance the story. I was drawn to primary elements, in shape and emotion and colour, to create a world that is easy to get drawn into. Yellow, red, blue. Sun and moon, light and dark. Square, circle, triangle. House, mountain, lake, rocks. Wind, water, land.

It's very basic, the world is stripped of anything that does not serve the story. I like to do that to make the world very relatable for the viewer. A visual style that is so simple might look technically easy, but it comes with its own challenges because there is nowhere to hide.

How did you develop the music?

At first I used temporary music on the animatic to figure out the intentions of the different parts of the film. I do this as research, and to give as an inspiration to the composer who will then create original music. The first draft of the original music was made before the animation. The intention was that sound design and music would sometimes merge. Bram, and his 'Rockband', had the challenging task to not only create the music but also the sound design that sometimes would become rhythmic!

I wanted the sound to inspire the animators, so they could play with the timing of the animation. So throughout the entire production, both animation and music developed side by side, ping-ponging back and forth. In the end, once the final animation and VFX were done, the sound design and music was fine-tuned.

It was a challenging process to work this way, and the pandemic did not make things easy for us, but the end result would not have been the same if we had done it differently. I'm really happy with the music! And whenever I hear the music, I become happy!



Where did you find the voices of the characters?

The voices of the Villagers are intertwined with the music when they sing their 'good morning' or 'good night' routine. So Bram recorded this with his 'Rockband' and friends. Little easter egg, sometimes you can also hear my voice.

The 'voice' of the Rock Creature was especially difficult to figure out! He had to be big and ancient but at the same time young and cute. We tried many sounds including a tuba, a baby elephant, actual rock sounds... He ended up being a mixture of different sounds, including the pitched sound of a simple recorder and the purring of a cat.

There is little dialogue in the film. Luce and Mom have the most lines and I am so happy with the voice actors we found for this... My niece Fien, my nephew Casper and my sister-in-law Karolien! It is such a joy to have them involved in the film!

They've helped me with voice recordings for tiny projects in the past, but they don't have professional experience. My niece and nephew are Luce, and their mom is Mom. At the time of the recording Fien was 6 and Casper was 9 years old. Fien says the words in the English and the Dutch version. Listening to recordings of Fien and Casper melts my heart, they are the cutest! Of course, as an aunt I am biased!

Who is your favourite character?

It's so hard to pick one favourite character, I love each and every one of them. The animation team, lead by David, did such an amazing job bringing them to life and giving each character their own identity!

I find the Villagers very funny! They are individuals but also function as a group, forming one block together. They are cuboids and they fit exactly into the rectangle door of their houses. They conform to the norm literally and symbolically as they 'fit inside the box'. They are strong together, and they do whatever is supposed to be done. The Villagers look at Mom for guidance. Mom is a sort of 'mayor' in town, she is the one who makes the decisions. She is also very motherly towards Luce, worried and making sure she's alright. In the end Luce becomes more independent, and Mom follows her directions, which is very symbolic for their relationship.

Luce is very playful but I most of all love her when she's angry! She becomes a pointy triangle and her hair stands up, I recognize my own childlike explosive anger in it. Her room is yellow and has a triangle shape just like her.

And the Rock Creature, he is the cutest of them all. So big, clumsy and innocent. He is the biggest of them all but also the youngest. He was born only yesterday! The hole in the mountain is a circle just like him, because that's where he comes from. But it's just so scary and lonely and dark near the mountain. So when he saw the lights of the village he decided to walk there! Luce and the Villagers were not happy about his sudden intrusion... But the Rock Creature is just looking for a better place to live. He's mistaken for a threat by this tiny community, but luckily in the end he finds his place.



How did you approach diversity?

It's something I was not very conscious about for my previous short film CATHERINE, and I really wanted to make mindful decisions about it this time.

Diversity pops up in the film in different ways. It's just part of the world, because that's also how it is in real life.

Mom and Luce have different skin tones, and the Villagers go from pink to dark brown. I wanted to have a strong young child character with a darker skin tone as a main protagonist. Some of the Villagers have buns, and some do not, and that doesn't indicate whether they are male or female.

There is also one Villager with a 'fake leg'. A previous housemate of mine has a prosthetic leg, and he has a 2,5 year old daughter. It's my gift to her, I wanted her to have a film where she can see someone just like her dad, being part of this world just like all the other characters. I'm very curious how many people will notice the leg. It's quite subtle, which was a conscious choice. Diversity is all around us.

For the crew we were also hoping for a balanced team, and I was very happy it happened very organically. People were hired because they felt like the right people for the job and because they were very enthusiastic to work on the film. The talent in the team are a mix of people that have roots in different places in the world: China, Turkey, France, Belgium, Philippines, Netherlands, Japan.

What are the cultural inspirations for the film?

There are different cultural elements coming together. Old fairy tales and folktales originate from a specific culture or region, but I certainly did not want to reference just one culture. I don't think that's really possible anymore, because our current world is a world where different cultures blend, and so does my inspiration. So this story is a 'modern tale' instead of a 'fairy tale' or 'folktale'.

Luce and her mom wear a sort of cloak as clothing. Some people might interpret it as a chador or khimar. My inspiration is actually a mixture between a dress and a cape/hoodie like 'little red riding hood'. But I like that people interpret it in a different way, and that they can see their own cultural references represented.

The music of the film has Eastern-European vibes, but is actually inspired by a Finnish polka song which was based on a Russian folk song.

I've had the pleasure to travel to different parts of the world, so the landscapes in the movie reference so many different places. I saw all those mountains on my travels in the Austrian Alps, the south of Italy, Taiwan or the national parks in the USA. The absence of trees reminds me of my trip to Iceland. The wind blowing across the land brings me back to Wellington and Iceland.

The houses being glued together is inspired by Kintsugi, the Japanese art of repairing broken pottery with gold. It's a symbolic way to say that the village has become an even more beautiful and stronger place in the end, with the Rock Creature now being part of it.



How has the pandemic affected the film?

The pandemic started when the film was in pre-production. At this moment the team was still quite limited, and I didn't really mind working from home. It didn't really affect the way I would have worked if there wasn't a pandemic.

A year later the film went into real production. I had very much been looking forward to sitting together in a studio with the team, but the pandemic was still going strong. We didn't want to postpone as we had no idea how long the situation would last. And because the film is digitally hand drawn, working remote was possible.

But doing so much remote work took its toll. I found it very challenging to direct remotely, direct people I had sometimes not even met in real life! I found it hard to communicate my intentions, to explain things through videochats or written notes felt very uneasy. This resulted in me delegating less work and trying to 'fix' a lot myself, which really weighed on me. And instead of asking for help, I just kept on working. I learned a lot about myself, how I want to direct, and how important communication and real contact is to me. I feel very grateful that the people involved were all so kind and patient and understanding and talented and a joy to work with! I could not have pulled through the process without them!!!

What are your future plans?

There are several projects waiting and I look forward to diving into them! I want to make a children's book based on the movie. A book has a different kind of magic to me than a movie. You tell the same story in a different way and the reader has more control on the rhythm of their experience. I'm curious to translate Luce's story on paper. And I have a bunch of other 'modern tales' in my mind that I want to develop into books and/or animated movies. I've already started writing some because they are itching in my fingers!

I am also writing an animated series for adults, about pet lovers! A bit edgy, with dark humour. In 2022 I will sit together with a lovely scriptwriter and comic artist to create some stories. It's a collaboration I am very excited about!

There are also a few commissioned projects I'm connected to, as a writer or as a director, that will move forward in 2022.

I'm also a teacher at the KASK School of Arts, and very happy to be connected to and support this new generation of animation lovers. I love to inspire them and to be inspired by them! I am very curious to see everything they will do in the future.

And of course, I hope to travel around the world together with LUCE AND THE ROCK!



Promotional and PR material

[Key art](#)

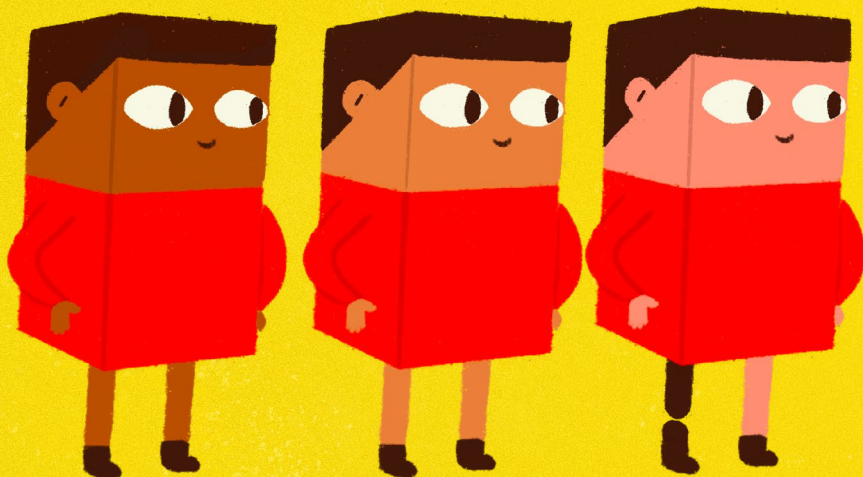
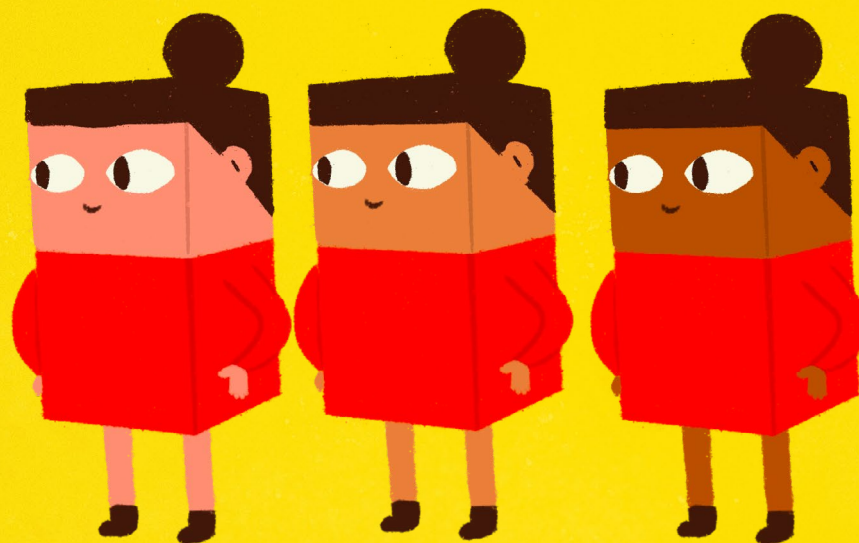
[Stills](#)

[Film poster](#)

[Trailer](#)

[Director's headshots](#)

(photo credit: © Dimitri De Keukelaere)



Social media handles

#luceandtherock

[instagram.com/brittraes](https://www.instagram.com/brittraes)

[instagram.com/thuristarproductions](https://www.instagram.com/thuristarproductions)

[instagram.com/lacabaneproductions](https://www.instagram.com/lacabaneproductions)

[instagram.com/studiopupil](https://www.instagram.com/studiopupil)

[instagram.com/miyudistribution](https://www.instagram.com/miyudistribution)

[brittraes.tumblr.com](https://www.tumblr.com/brittraes)

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