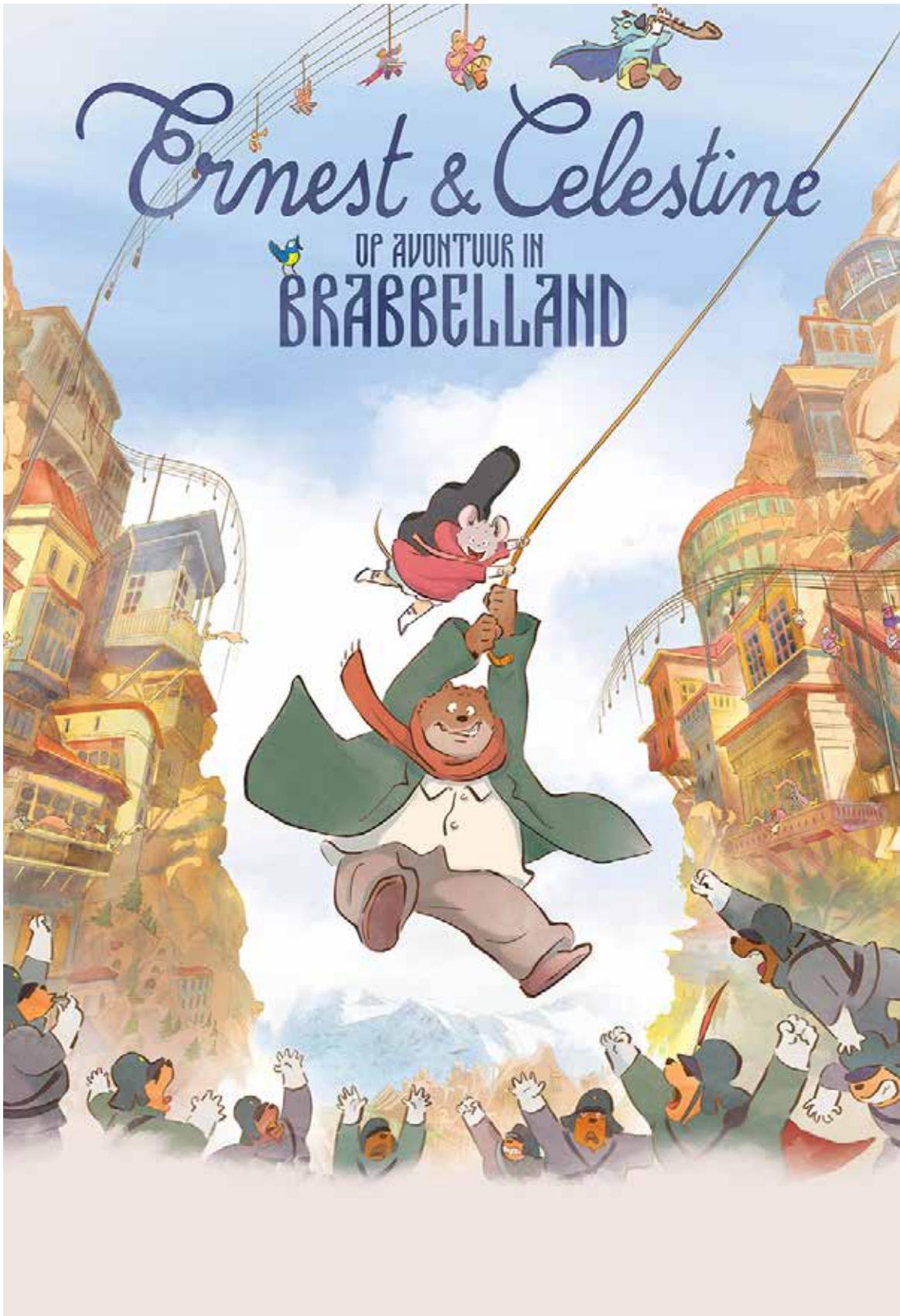


cinéart

PERSMAP



ERNEST & CELESTINE: OP AVONTUUR IN BRABELLAND

EEN FILM VAN JEAN-CHRISTOPHE ROGER & JULIEN CHHENG



Animatie - 2022 - FR - 79 minuten
Bioscooprelease: 21 december 2022

Meer over de film: [Cineart.nl/films/ernest-en-celestine-brabbelland](https://www.cineart.nl/films/ernest-en-celestine-brabbelland)

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SYNOPSIS

In **ERNEST & CELESTINE: OP AVONTUUR IN BRABBELLAND** wordt de onwaarschijnlijke vriendschap van de onzekere beer Ernest en de dappere muis Célestine op de proef geteld. Deze prachtige animatie weet in zijn eenvoud elke emotie over te brengen, net als het belang en plezier van muziek.

Ernest en Célestine gaan naar Brabbelland, het land waar Ernest vandaan komt, om zijn kapotte viool te laten repareren. Ernest wil helemaal niet terug, maar Célestine weet hem over te halen. Daar komen ze erachter dat muziek in het hele land verboden is, wat voor onze twee helden ondenkbaar is. Gelukkig krijgen ze hulp uit onverwachte hoek. Samen met een mysterieuze, geheime vriend brengen ze muziek en plezier terug voor iedereen in Brabbelland!

Ernest en Célestine werden bedacht door tekenaar Gabrielle Vincent. De eerste film in 2012 werd genomineerd voor een Oscar. Sindsdien zijn de muis en de beer uitgegroeid tot een hartverwarmend gezelschap voor de hele familie. De film laat zien dat echte vriendschap geen grenzen kent.



DIRECTOR: JEAN-CHRISTOPHE ROGER



Jean-Christophe Roger is a writer and director of animation films. After studying at École nationale des Arts Décoratifs, he worked as a 2D animator at Disney, as well as the creation of backgrounds and characters, before devoting himself to storyboarding and directing. He directed and co-wrote several television series such as ERNEST & CELESTINE THE COLLECTION, THE NEW ADVENTURES OF LASSIE, BELPHEGOR, POTATOES AND DRAGONS, COOKING? CHILD'S PLAY!, THE FAIRY SHELL, and LUPO ALBERTO, as well as feature films such as THE STORYTELLING SHOW! and now ERNEST AND CELESTINE: A TRIP TO GIBBERITIA at Folivari and Mélusine Productions.

FILMOGRAPHY

2023	ERNEST & CELESTINE, A TRIP TO GIBBERITIA
2021	LA VIE DE CHÂTEAU
2017	ERNEST ET CELESTINE, THE COLLECTION
2014	THE NEW ADVENTURES OF LASSIE THE STORYTELLING SHOW
2010	THE FAIRY SHELL
2005	COOKING? CHILD'S PLAY!
2004	POTATOES AND DRAGONS
2001	BELEPHEGOR

DIRECTOR: JULIEN CHHENG

Julien Chheng is an animator and director of animation films. After graduating from Gobelins school in Paris, he wrote, illustrated and invented characters for personal projects. He then worked on THE RABBI'S CAT, THE WORLDS OF RALPH, ERNEST AND CELESTINE, and MUNE. In 2014 he co-founded Studio La Cachette, where he produced the TV series pilots for KAIROS, THE BALLAD OF BEA AND CAD. He also worked on the artistic supervision of characters and animation for projects such as LOVE, DEATH AND ROBOTS for Netflix, which aired in 2019, and PRIMAL for Cartoon Network/Adult Swim. He is now co-directing the second opus ERNEST AND CELESTINE: A TRIP TO GIBBERITIA with Jean-Christophe Roger.

FILMOGRAPHY

2023	ERNEST & CELESTINE, A TRIP TO GIBBERITIA
2022–	PRIMAL
2020	
2019	LOVE DEATH & ROBOTS
2017	ERNEST ET CELESTINE EN HIVER MUNE: GUARDIAN OF THE MOON
2014	KAIROS THE BALLAD OF BEA BEA AND CAD
2011	THE RABBI'S CAT TITEUF: THE MOVIE
2010	THE KING AND THE BEAVER



INTERVIEW WITH THE DIRECTORS

JEAN-CHRISTOPHE ROGER & JULIEN CHHENG

Before embarking on this Trip to Gibberitia, you were already faithful companions of ERNEST and CELESTINE...

Julien Chheng: That's right. Ten years ago, I worked as an animator on ERNEST & CELESTINE. That film was an incredible moment for me because it allowed me to make my debut in hand-drawn animation, joining a very talented team. I learned a lot from this first experience, and later I was able to share this knowledge with young beginner animators by working on the series ERNEST & CELESTINE, THE COLLECTION, which I co-directed with Jean-Christophe. The series was made with the Blue Spirit studio, animating characters modelled in 3D but with a 2D flat colour rendering. The contour line was calculated by the computer to mimic the appearance of a drawing that was hand drawn and then coloured with watercolour. For the animators who had never worked on traditional paper animation, it was not easy to manage. A lot of corrections had to be made to achieve a rendering reminiscent of the 2D treatment of classic animation. So, sharing my experience of the first film really helped.

Jean-Christophe Roger: The series allowed us to get in-depth knowledge of the characters and world of Gabrielle Vincent, through writing and directing the episodes. As we learned to work well together, it was also an ideal preparation for the film. But we had to 'unlearn' the technical limitations and the little staging tricks of the series to approach ERNEST & CELESTINE, A TRIP TO GIBBERITIA in a totally new way. With the film, we could allow ourselves to work differently, with more scale, more sets, and using traditional hand-drawn animation.

Jean-Christophe, you used your travels to come up with Ernest's country of origin. Can you tell us which real landscapes and architectural styles inspired you?

Jean-Christophe Roger: This approach, like the others, is the result of work carried out in collaboration with Julien. One has ideas, the other bounces back, and this allows for progress and enriches the film's creations. But it is true that I used memories of a trip I had made to on the Silk Road in northern Pakistan and China. I think the reason I drew this came to mind is because the world of ERNEST and CELESTINE is rooted in a certain realism. The illustrations by Gabrielle Vincent present realistic descriptions of the daily life of this bear and mouse who live in a small French or Belgian village. We did not want to give the journey to Gibberitia, a fantastical treatment because the audience would have had the confusing impression of ending up in another world. Hence the idea of maintaining a certain credibility in the landscape. Our reasoning is as follows: if Ernest went into exile, it means that he went far away from his country of origin. And so the journey to Gibberitia must be long and difficult, which makes it even more risky for a little mouse like Celestine. During my trip on the Silk Road, along the Karakorum Highway, I was struck by the crossing of a pass located at 4400 meters of altitude where one crossed the border. These Indus Valley roads were carved out of almost vertical rock faces, as in the scene where Celestine is on a motorbike. The people who live there are so isolated from everything that they have created their own civilisations, their own languages, which corresponded quite well with the idea of this remote bear country described by the script, in which the law says, 'This is how it is and there is no other way'. Traditions are anchored in time, perhaps also because there is almost no communication with the outside world, no new thoughts. For the landscapes, I was inspired by the Kalash valleys of northern Pakistan, and the Gilgit River in the far north, where the houses cling to the sides of high mountains. On the other hand, for the architecture, we went for more elaborate, more colourful forms reminiscent of Turkey or the old districts of Tbilisi, the capital of Georgia.

Julien Chheng: Gibberitia is a patchwork of influences. But we had to give the impression that these streets have existed for centuries, and to symbolise the subjugation of the country by representing more authoritarian architecture. You need to feel that if everything is colourful, it's because it was a happy country once, a place of celebrations, but then something abnormal happened. This was the aesthetic challenge of these environments. Among the other influences, we can add that as the set design team was very familiar with all of Gabrielle Vincent's work, they also drew graphic references of trees or certain architectures from her other albums, apart from those of Ernest and Celestine.

What has changed technically in the ten years since the first film? How have you benefited artistically from the evolution of these tools?

Julien Chheng: We used the TV Paint software, which is very easy to use, and which allows you to draw animation frame by frame digitally, reproducing the characteristics of the drawing on paper very well. As far as the watercolour renderings are concerned, at the time of the first film, a large team was responsible for processing the images. It had to crop the animation line of the characters, recolour it and blur our flat colours to create a watercolour blur. The whole process was long, complex and expensive. This TV Paint software was already used by the Luxembourg team who did the colouring of the sets, and we developed a similar method to achieve a watercolour texture look on the characters. It proved to be very efficient and faster than the system used on the first film. This is one of the major advances we have had in creating the image rendering.

Can you explain the steps involved in creating hand-drawn animation with today's equipment and techniques?

Julien Chheng: Once the script was completed, Jean-Christophe and I took care of the pre-cutting. This consists of transposing each scene into images through quick sketches. This first sketch already sets the tone and rhythm of the film and allows the gags to be set up. Then we moved on to editing these drawings, during which we gave some scenes to storyboarders so they could take them further. At this point, we detail what has been sketched before, and we take care of the appearance of the characters. Afterwards, we can start to create the first backgrounds in line-drawings and then in colour, and we also prepare the models of the characters represented in all axes. This is where the making of the film really begins, with the preparation of the layouts: the characters are drawn 'by model', with their final appearance, in the key poses corresponding to the action of each scene, and in the corresponding line-drawn backgrounds. These layouts then allow the animators to step in and spend twelve months animating each scene guided by these key images. They draw with pens on screens, bringing all the sensitivity and playfulness of the characters. Their work is coloured by the Luxembourg team, who also add the shadows. They were the ones who coloured the film's backdrops, as I explained before. And finally, all these pieces of the puzzle are assembled in Paris by the compositing team at Fost studio: the character animations are placed in the sets, camera movements are made and visual effects are added.

How did you divide up the work so that you could move forward in parallel? Did you each take on different sequences?

Jean-Christophe Roger: Yes. At first, I worked on the first half of the film while Julien worked on the second half. We used editing software to make an animatic from our still drawings and temporary music, to create a visual narrative, a rhythm, and to set up the moving moments and the gags. Then we put everything together, discussed improvements that could be made and solved any issues we had noticed. From there, as we had built up our vision of the film, we brought new people into our working process to hear their opinions. There were the producers, the editor, the storyboarders, and then the circle grew to include the whole team, because we were open to hearing all good suggestions.

Julien Chheng: As making an animated film takes a long time - two and a half years for this one - and involves exchanges with many departments, after a while we divided up the roles. Jean-Christophe was in charge of supervising the creation of the numerous line drawings and their colouring, while I concentrated on the layout and the animation. As this was a particularly busy period of work, doing so was very effective. We worked together again during the compositing process, each of us having rediscovered a fresh look at the images: I rediscovered the sets and Jean-Christophe rediscovered the animations.

Jean-Christophe Roger: We had the same point of view when it came to the freshness of the look. This film is very close to our hearts, and we worked on all its details, all its characteristics. But whatever our personal investment in these ideas, we were keen to remain open to suggestions and criticism from members of the team. Gags also crop up during the animation stage, because a funny pose might be discovered that creates a whole new situation. The same goes for the set details or the sound editor's suggestions.

Julien Chheng: To give you a specific example, while we were making the sets with the pylons and cable cars, we realised that the lines stretched across the sky ended up looking like a musical score! It was at that moment during the layout, that we pushed this idea to the limit and incorporated it into a chase sequence. We are fortunate to work with passionate people, and this passion comes out every step of the way, with ideas like this, and helps to make valuable improvements. And this continues through to the final stages of compositing, with lighting, texturing and shading intentions that allow a scene to be even more embodied.

Jean-Christophe Roger: It was also during the layout that we came up with the idea of pedestrian traffic lights, to further concretise the absurdity of the 'This is how it is and there is no other way' concept, with rules applied blindly. The same goes for the court, which is built upside down, or the scene of the policemen spraying the singing birds to prevent them from using forbidden notes...

How did you approach the action and chase scenes while maintaining the tone of 'Ernest and Celestine'?

Julien Chheng: We constantly referred to Gabrielle Vincent's albums. The action - which was already present in the first film - is once again based on emotion, suspense and allows the topology of the city to be explored during the chases. We treated it in a playful way, like a ride on a merry-go-round, rather than following the rules of Hollywood action films full of explosions! These are festive sequences, very musical.

Jean-Christophe Roger: When the policemen chase Mifasol, it is also a farcical, poetic moment that illustrates the power of music: Mifasol turns around, stops playing the forbidden melody, and then the policemen spontaneously freeze because he is no longer doing anything illegal. It's a wacky but funny reaction!

What were the main challenges in bringing the film to life?

Jean-Christophe Roger: Fine-tuning the narrative structure and tone of the film, to avoid moments where we lose interest in the plot or discover situations that are too out of sync with our protagonists, Ernest and Celestine... Building this whole framework of the story was one of the major challenges of the project.

Julien Chheng: The themes of the story made us ask a lot of questions from the start. For example, we had to show that music was forbidden in Gibberitia, while at the same time managing to make it present. And how would what is played in the picture by the clandestine musicians, and the melodies 'in off' that accompany the story's emotions be included in the staging? On the other hand, Jean-Christophe and I wanted parents to have fun with the film too. Because the law of 'This is how it is and there is no other way' is typically a parental law! We think this allusion will open up a dialogue in a funny way between children and their parents!

Unfortunately, we don't see many 'hand-drawn' animated features nowadays. How would you describe what this valuable form of artistic expression brings to the film in terms of the characters' performance and the emotions felt by the audience?

Julien Chheng: For me, from a background in traditional animation, I believe it will age extremely well, whereas there are perceived technological limitations in 3D animated films from five or ten years ago. The look of a hand-drawn film retains its artistic identity, and remains beautiful fifteen or twenty years down the line. The artist's work really does have a magical power!

Jean-Christophe Roger: Gabrielle Vincent's drawings evoke a very strong artistic emotion in readers. I feel that again when I watch the hand-animated scenes in the film, with the characters brought to life and the actors giving them their voices. It's very moving and I hope our audience, young and old, will feel that too.

In 3D animation, there are constraints linked to the virtual models of the characters, which cannot be distorted beyond a certain point. In the final shot of the film, when Celestine comes to snuggle up to Ernest, her poses, drawn especially for this moment, wonderfully express the tenderness that unites them...

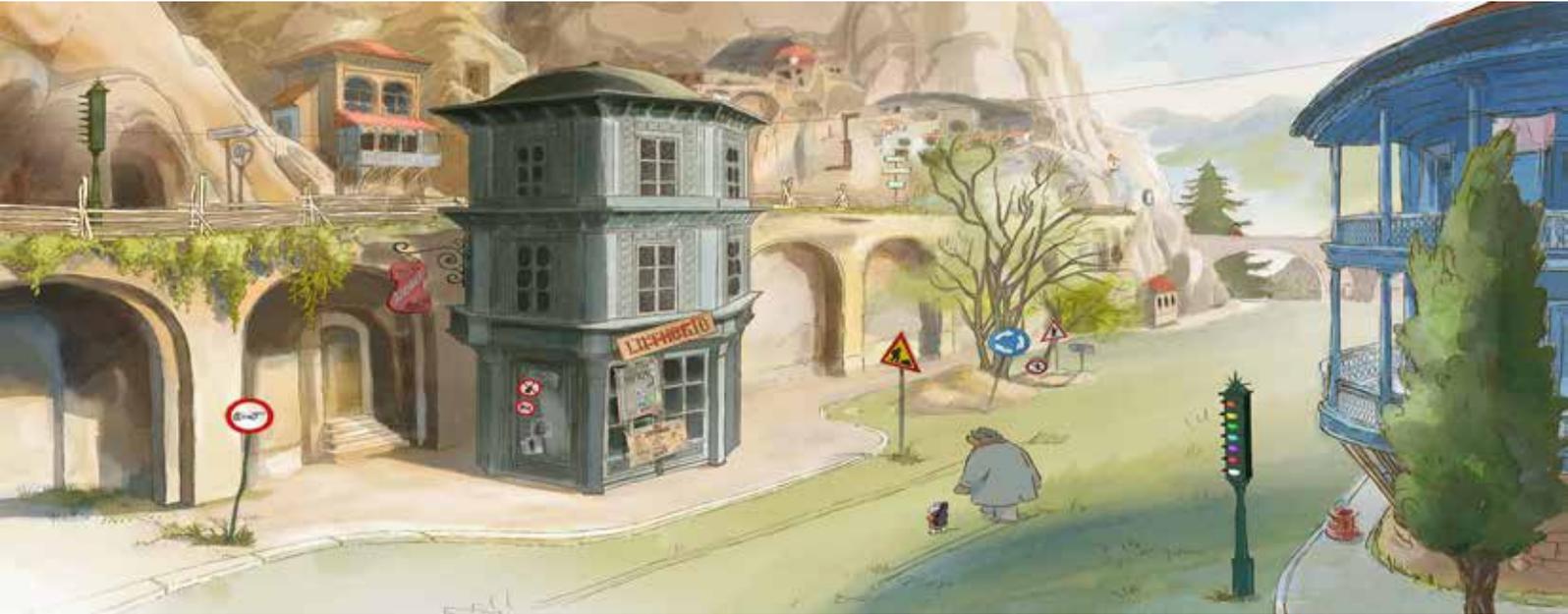
Julien Chheng: Absolutely. It is the power of drawing that is reinvented image by image to evoke an emotion. Lines can be made to disappear, because Celestine is snuggled up in Ernest's fur. And since the little mouse and the bear are very different sizes, drawing allows us to cheat

without the audience noticing. We might shrink Celestine to make her appear cuter, or enlarge her to give her girl-like proportions however the narrative dictates. These graphic tricks are part of the magic of 2D animation.

Looking back, what were the most rewarding aspects of the two and a half years of work you put into this film?

Jean-Christophe Roger: Now that the film has taken its final shape after a long assembly process, getting the first audience reactions has been particularly satisfying!

Julien Chheng: I completely agree. And also the immense satisfaction of being able to offer the next generation of young animators an opportunity on what was their first film.



INTERVIEW WITH THE PRODUCERS

DIDIER BRUNNER AND DAMIEN BRUNNER

Didier, could you give us a brief recap of the Ernest and Celestine saga that led to the film's team coming together?

Didier Brunner: I started working on this adaptation ten years ago because I wanted to do it so badly. I was familiar with the albums of Ernest and Celestine - I read them to my daughter Pauline when she was little - and the abundant work of Gabrielle Vincent, who illustrated the songs of Jacques Brel, and published other magnificent books such as A day, a dog. Gabrielle Vincent passed away in 2000. I bought the adaptation rights for Ernest and Celestine in agreement with her heirs and with Casterman. The film was written by Daniel Pennac and directed by Benjamin Renner to great acclaim. Then, I founded Folivari with Damien and produced the series Ernest and Celestine, the Collection. Transposing Gabrielle Vincent's delicate and subtle world to television was a true artistic and technical challenge.

Damien Brunner: Nobody believed that we would be able to transpose the film graphics into a series. We succeeded by having the Blue Spirit studio render the 3D to 2D. The series was bought by France Télévisions and was Folivari's founding project.

Didier Brunner: With the success of the series, we decided to make a theatrical release of five episodes linked under the theme of winter tales.

Could you tell us about your enduring collaboration with Stéphan Roelants?

Damien Brunner: Stéphan Roelants was co-producer on the first ERNEST AND CELESTINE. He is a friend, a reliable and solid partner who co-produced all our projects with his company

Mélusine Production and his studio 352 based in Luxembourg. He and his team participated in the entire ERNEST AND CELESTINE saga: the first film, then the series and they created the sets for ERNEST AND CÉLESTINE, A TRIP TO GIBBERITIA. The whole team knows Gabrielle Vincent's work really well, which facilitated the artistic development of the film with the directors, Jean-Christophe Roger and Julien Chheng.

Didier Brunner: One of the most complex challenges was to remain faithful to the look of Gabrielle Vincent's pencil illustrations, with their open lines. We gained valuable know-how during the graphic development of the first film. It meant we were able to create an original rendering that is very different from what is usually seen in 2D animated films. At Folivari, as in the Studio 352 team, the 'veterans' of the first film drew on their experience to create the renderings and artistic management of the new film's animation and sets.

Damien Brunner: And among these artists was Julien Chheng, who was a talented young animator on the first film's team. He became one of the directors of the series with the experienced Jean-Christophe Roger. When we thought about a new film after the series, it seemed obvious to us that we should entrust them with the direction and that Davy Durand should lead the animation. Davy worked on THE BIG BAD FOX and was also the director of the DUMPSTER DOG series. Davy designed and directed the superb transition sequence from winter to spring in the first film, based on the music of Vincent Courtois.

What was the project's starting point?

Damien Brunner: The second season of the series was a great testing ground to explore new possibilities for film. These episodes allowed us to introduce more humour, add characters, new friends, get Ernest and Celestine to have more activities outside their domestic life, in short, to make them more active and sociable!

Didier Brunner: We decided from the start, that this film would not be a sequel, a 'number two' based on a proven formula, but a new story with a fresh approach. Ernest's return to his homeland was an interesting way to explore his past. While looking for a trigger, the idea of the accident and Ernest's violin being damaged by Celestine came to mind. Celestine is mortified, and this gives her an imperative reason to go to Gibberitia, because the repair of the 'Stradivarius' must be entrusted to the luthier who made it. And of course, when he learns that Celestine has embarked on this long and perilous journey, Ernest worries and sets off to find her, even though he had sworn never to return to Gibberitia, for reasons that we later discover.

This return to Gibberitia forces Ernest to open his eyes to the true nature of his family, and to the authoritarian figure of his father...

Didier Brunner: Yes, and this will also lead Celestine to intervene in Ernest's fate, who suffers the consequences of his opposition to the laws imposed by his father, judge and dictator. It is our protagonists' love and desire for freedom that drives them to act.

How would you describe the main themes of this new adventure?

Didier Brunner: By living together, this big bear and this little mouse are already showing respect for differences and the right to tolerance. We wanted to take it further with this new story and talk about the right to be indignant and disagree with absurd commandments.

Damien Brunner: The name Gibberitia comes from gibberish, from what is incomprehensible. Human stupidity has lost ground in recent years, nor have the aberrant decisions of authoritarian regimes.

Didier Brunner: Our story modestly follows in the footsteps of films like MY UNCLE or BRAZIL, each of which in its own way underlined the absurdity of rules taken to the extreme.

In developing this concept, you first had to remain faithful to the tender and poignant spirit of Gabrielle Vincent's work, and then take Ernest and Celestine on new adventures in a new world. How did you manage to keep the balance right between reassuring references and surprises?

Didier Brunner: We made sure that the story remained moving throughout the script. It highlights Celestine's determination to get what she wants and shows how she proves to Ernest that people's aspirations are as important as prohibitions.

The prohibitions and injustices that Ernest and Celestine discover in Gibberitia evoke very real situations, past or present, by making them accessible to the youngest audiences. Can you tell us more about this aspect of the film?

Didier Brunner: This story explains to children that music is normally a space of freedom, but that this is not the case in Gibberitia. There, a strange law also obliges daughters to do the same job as their mothers and sons the same as their fathers. This whole society operates on the principle of 'This is how it is and there is no other way'. We also discover that it was because Ernest refused to become a judge like his father that he had to leave his country. Going into exile allowed him to be the street musician he always wanted to be. In Gibberitia, young audiences witness the struggle of our protagonists against a clan that has made absurd decisions that limit people's freedom for no good reason. And as music brought about Ernest's departure, his father took revenge on him by forcing the Gibberitians to play only one note.

Damien Brunner: This film deals with strong concepts, simply told. Children can easily understand them. And the law of 'This is how it is and there is no other way' may also encourage parents to reflect on their relationship with authority and, more broadly, on social and political issues.

Didier Brunner: The film has a French opera buff feel to it. It is presented as a musical and farce that parodies real problems to entertain the audience.

Damien Brunner: This is particularly evident in the lunch scene with Ernest's father, around the huge table, where he mechanically judges the cases that are presented to him. The father is a prisoner of the system he, himself has set up.

The scene of the concerto played with only one note on a piano from which the other keys have been removed is very strong. Easy to understand for little ones, fun for the adults too, it encourages us to think. Could you talk about the script's undertone?

Damien Brunner: We constantly thought about it with the scriptwriters Guillaume Mautalent, Sébastien Oursel and Jean Regnaud. Vincent Courtois brought us this idea of the one-note concert, which became an obligatory part of the story, and amused us greatly. There are also all the scenes around the musical resistance, notably with the beautiful idea of the seller of forbidden notes, who, by means of missing piano keys or strings, will enable other instruments to be repaired. And the 'Speakeasy', where musicians can play freely, as before.

Finally, at what point in the production of the film did the yellow and blue tits appear?

Damien Brunner: Three years ago! We were far from imagining the drama of the invasion of Ukraine, but I must say that when we saw them in this story dedicated to the fight for freedom, we were all moved by this beautiful coincidence.



DAMIEN BRUNNER (PRODUCER)

Damien Brunner was born on December 6th 1976, in Paris. He first studied art, illustration and graphic design at Penninghen, followed by design at Camondo, before studying architecture at the École Spéciale d'Architecture (ESA) where, after a year of university exchange in Lima, Peru, he obtained his diploma in Architecture. After several years of travel and internships abroad, mainly in Morocco and Greece, and stints in prestigious Parisian agencies such as Dusapin Leclercq, he became project manager at BVL Architecture in Paris, working mainly on cultural and sports facilities. Alongside his activity as an architect, Damien is also a painter and illustrator. He started working as a freelance architect in 2004 and founded his own agency Marfa Studio in 2008. He decided to start a new professional life in 2013/2014 and co-created the audiovisual production company Folivari and the manufacturing studio Fost, with Didier Brunner and Thibaut Ruby. In 2021 he produced the short film THE BOOB FAIRY and the series ERNEST & CELESTINE - THE COLLECTION SEASON 2, and finally, his most recent production, the film: ERNEST AND CELESTINE: A TRIP TO GIBBERITIA.

In 8 years, Folivari produced 6 films, 1 short film and 2 series. Many developments are currently underway within the company.

FILMOGRAPHY

2023	ERNEST & CELESTINE, A TRIP TO GIBBERITIA
2021	THE BOOB FAIRY
2020	CHIEN POURRI A PARIS
2019	MY FAMILY AND THE WOLF
2019	SAMSAM
2018	PACHAMAMA
2017	ERNEST ET CELESTINE, THE COLLECTION
2017	THE BIG BAD FOX AND OTHER TALES
2016	THE INSPECTOR WITH THE UMBRELLA



DIDIER BRUNNER (PRODUCER)

His passion for art, painting and cinema led him, after a Bachelor of Philosophy, to a doctorate in art history and a master's degree in theatre studies. From 1973 to 1984, he wrote and directed four short films: LE DERNIER DES SEGUIN, LA FEMME GEANTE, LE PRE EST VENENEUX, and CELLES DE LA TERRE (nominated for a 1984 César award). In 1984 he produced CAFÉ PLONGEOIR, Jérôme Boivin's first short film, a 10-minute drama, with Richard Bohringer. In 1982 he directed 36 short musical fictions for FR3, and an opera with 3D sets, LA SERVANTE MAITRESSE DE PERGOLESE, followed by a series of magazines on Africa (Afrique dominée, Afrique libérée) in 1997. In 1987 he moved into production and created the company Trans Europe Film with which he produced, among other things, DES CHATS, a series adapted from the work of the artist Steinlein; TELETOON, a magazine on animation, and in 1991, TALES OF THE NIGHT by Michel Ocelot.

During this time, Didier Brunner also founded the company Média Sens Communication, which became Les Armateurs in 1994. This company had its first successes in 1997, thanks to the short film THE OLD LADIES AND THE PIGEONS by Sylvain Chomet, and then Michel Ocelot's famous film KIRIKOU AND THE SORCERESS, released in 1998.

He produced PRINCES AND PRINCESSES by Michel Ocelot (2000), THE BOY WHO WANTED TO BE A BEAR (2002) by Jannik Hastrup, THE TRIPLETS OF BELLEVILLE (2002) by Sylvain Chomet, T'CHOUPI (2004), L'INVENTAIRE FANTOME (2004), KIRIKOU AND THE WILD BEASTS (2005), directed by Michel Ocelot and Bénédicte Galup, KIRIKOU AND THE MEN AND THE WOMEN (2012) directed by Michel Ocelot, VOS PAPIERS! (2006) and Tom Moore's BRENDAN AND THE SECRET OF KELLS (2008), nominated for an Oscar in 2010, and THE STORYTELLING SHOW (2010). He also produced ERNEST AND CELESTINE, adapted from the books by Gabrielle Vincent on a screenplay by Daniel Pennac, which won a César and an Oscar nomination. In addition to his film projects, Didier Brunner has produced numerous animated series for television, including BELPHEGOR, T'CHOUPI, GIFT, KIRI LE CLOWN, THE STORYTELLING SHOW (season 1 and 2), T'CHOUPI ET SES AMIS, CAJOU, LA FÉE COQUILLETTE, PACO, NOUKY ET LOLA, and the adaptation of the famous MARTINE albums. He is the initiator of the series LES GRANDES, GRANDES VACANCES, a historical series which has had remarkable audience success on FR3. He sold his shares in Les Armateurs in 2014 and co-founded Folivari with Damien Brunner and Thibaut Ruby. They then produced ERNEST AND CELESTINE: A TRIP TO GIBBERITIA together.

FILMOGRAPHY

2023	ERNEST AND CELESTINE, A TRIP TO GIBBERITIA
2019	SAMSAM
2018	PACHAMAMA MY FAMILY AND THE WOLF
2017	ERNEST ET CELESTINE THE COLLECTION
2012	ERNEST ET CELESTINE KIRIKOU AND THE MEN AND THE WOMEN
2010	LES GRANDES, GRANDES VACANCES THE STORYTELLING SHOW
2008	THE SECRET OF KELLS
2006	VOS PAPIER!
2005	KIRIKOU AND THE WILD BEATS T'CHOUPI
2004	L'INVENTAIRE FANTOME
2002	THE BOY WHO WANTED TO BE A BEAR THE TRIPLETS OF BELLEVILLE
2000	PRINCES AND PRINCESSES
1998	KIRIKOU AND THE SORCERESS
1997	THE OLD LADY AND THE PIGEON
1991	TALES OF THE NIGHT
1987	DES CHATS
1984	CAFÉ PLONGEOIR
1982	LA SERVANTE MAITRESSE DE PERGOLESE LA FEMME GEANTE LE PRE EST VENENEUX CELLES DE LA TERRE
1973	LE DERNIER DES SEGUIN

Stemmencast (Nederlandse dub)

Ernest	IVAN PECNIK
Celestine	LIZEMIJN LIBGOTT
Naboekov	DOOR VAN BOECKEL
Hoofdcommissaris	FINN PONCIN
Kamelia	ANNE MIE GILS
Mila	LOTTE HEUTEN
Agent	JOOST CLAES
Agent	JONATHAN DEMOOR
Agent	HUUB DIKSTAAL
Rechter	FRED MEIJER
Griffier	SIMON ZWIERS
Uitsmijter	DENNIS WILLEKENS
Agent	DAAN VAN RIJSSEL
Octavius	ROB VAN DE MEEBERG
Rechter	HYMKE DE VRIES
Jongetje	SJOERD KEURENTJES
Leon	MARCEL JONKER
Meisje	NOVA MEENS
Jongetje	SHAYNE BAKKER
Motorbeer	LUCIE PASSIES-MICHIELSEN
Meisje	YUNA FRAUENFELDER

CREW

Directed by	JEAN-CHRISTOPHE ROGER AND JULIEN CHHENG
Based on the albums by Published by	GABRIELLE VINCENT "ERNEST AND CELESTINE" CASTERMAN
Script & dialogue by	GUILLAUME MAUTAIENT AND SÉBASTIEN OURSEL
With the collaboration of Original idea by Music composed by Music orchestrated by	JEAN REGNAUD AGNÈS BIDAUD AND DIDIER BRUNNER VINCENT COURTOIS VINCENT COURTOIS
Production Melusine productions In co-production with	FOLIVARI STUDIOCANAL FRANCE 3 CINEMA LES ARMATEURS
Producers	DIDIER BRUNNER DAMIEN BRUNNER STEPHAN ROELANTS
Executive producer	THIBAUT RUBY
Production manager	JULIEN GALLET FABIEN RENELLI
Art direction sets	ZAZA ET ZYK
Animation director	DAVY DURAND
Head of animation	GAËLLE THIERRY
First assistant director	JEAN-LUC MASSY DE LA CHESNERAYE
Colour animation director	CÉDRIC GERVAIS KARELL CLARA
Chief composior	DAVID SAYS
Sound editor	SÉBASTIEN MARQUILLY
Mixer	SÉBASTIEN ARIAUX
Chief editor	NAZIM MESLEM
Casting and voice direction	JEAN-MARC PANNETIER