



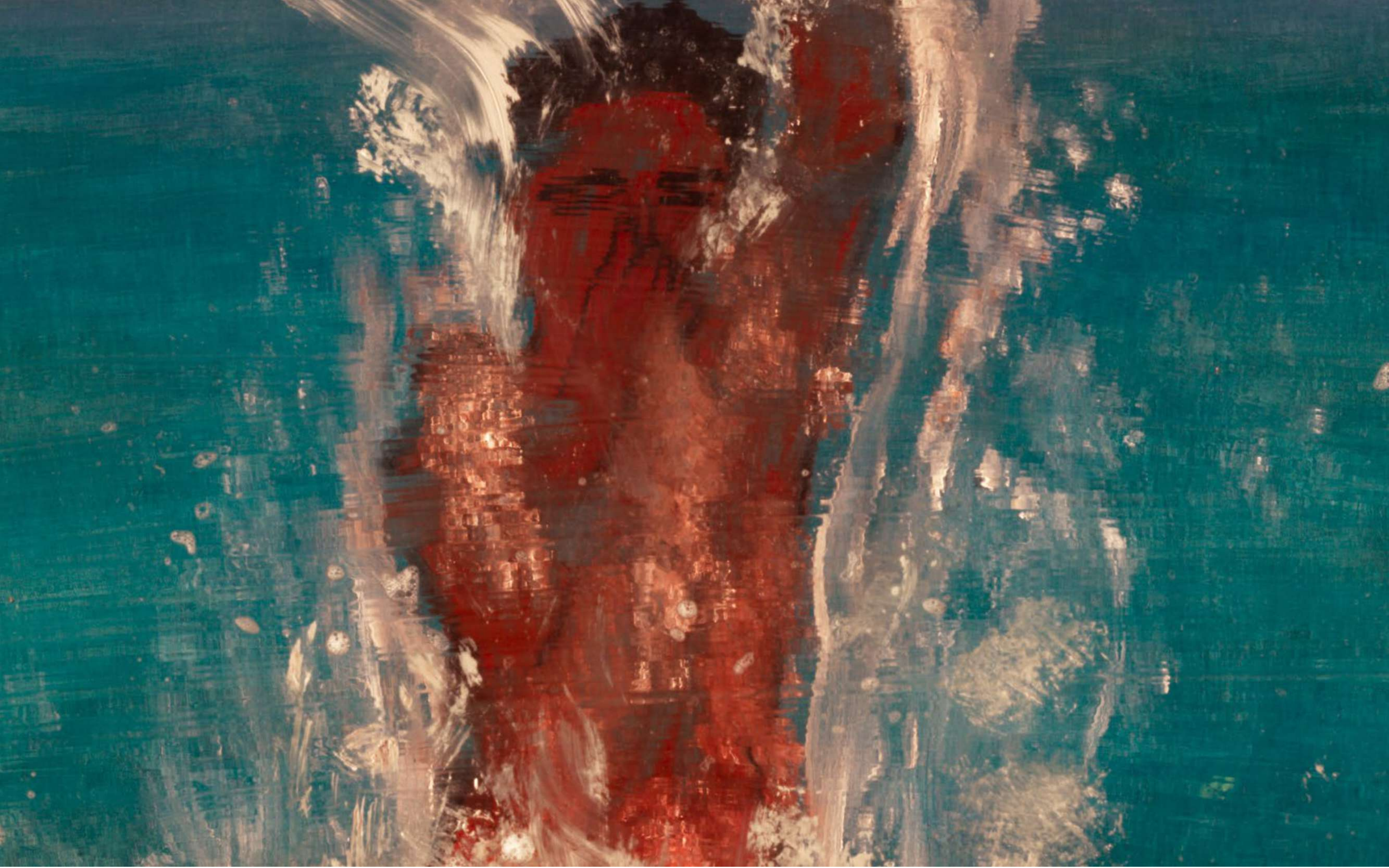
P R E S S K I T

B U T T E R F L Y / P A P I L L O N

directed by Florence Mialhe

produced by Ron Dyens & Luc Camilli







SYNOPSIS

In the sea, a man swims.

As he does, memories come to the surface.

From his early childhood to his life as a man, all his memories are linked to water.

Some are happy, some glorious, some traumatic.

ALFRED.NAKACHE

Alfred Nakache was born in Constantine (French Algiers) in 1915.

By 1931 he was already the Swimming Champion of North Africa and was one of the pioneers of the butterfly stroke. He competed in French swimming championships in Paris during the 1930s and was a member of France's swim team at the 1936 Olympic Games in Berlin, where he reached fourth place in the 4x200m freestyle event.

From 1936 onwards, Nakache won the French 100m freestyle six times, the 200m freestyle four times, the 200m breaststroke four times, setting numerous national records.

In 1941, Nakache set the world 200m breaststroke record (2:36.8). However, from 1943, as a Jewish swimmer he was barred from entering further swimming races.

In November 1943, Alfred Nakache and his family were denounced in Toulouse, arrested and deported to Auschwitz in January 1944. Alfred was sent to work in the labor camp Auschwitz III-Monowitz and survived.

After the war, he returned to Toulouse, where he learned that his wife Paule and daughter Annie had been murdered at Auschwitz.

After the war's end, Alfred Nakache returned to swimming. He went on to set the 3x100m relay world record in 1946 and swam in the first postwar Summer Olympics in 1948 in London.

In 1983, Alfred Nakache died of a heart attack during a training session.



HIS LEGACY

A true legend in the city of Toulouse, Alfred Nakache has become a symbol of resilience and rebirth through sport. Despite the terrible trials he faced, he showed unwavering inner strength to bounce back.

Like the flight of a fragile and unpredictable butterfly, life confronts us with its uncertainty and its storms. But Nakache's life story shows us that it is possible to find the strength to overcome adversity, rebuild oneself, and offer a message of hope to the world, even in the most difficult moments.

His journey is a universal lesson reminding us that human beings have the capacity to overcome hatred through forgiveness.

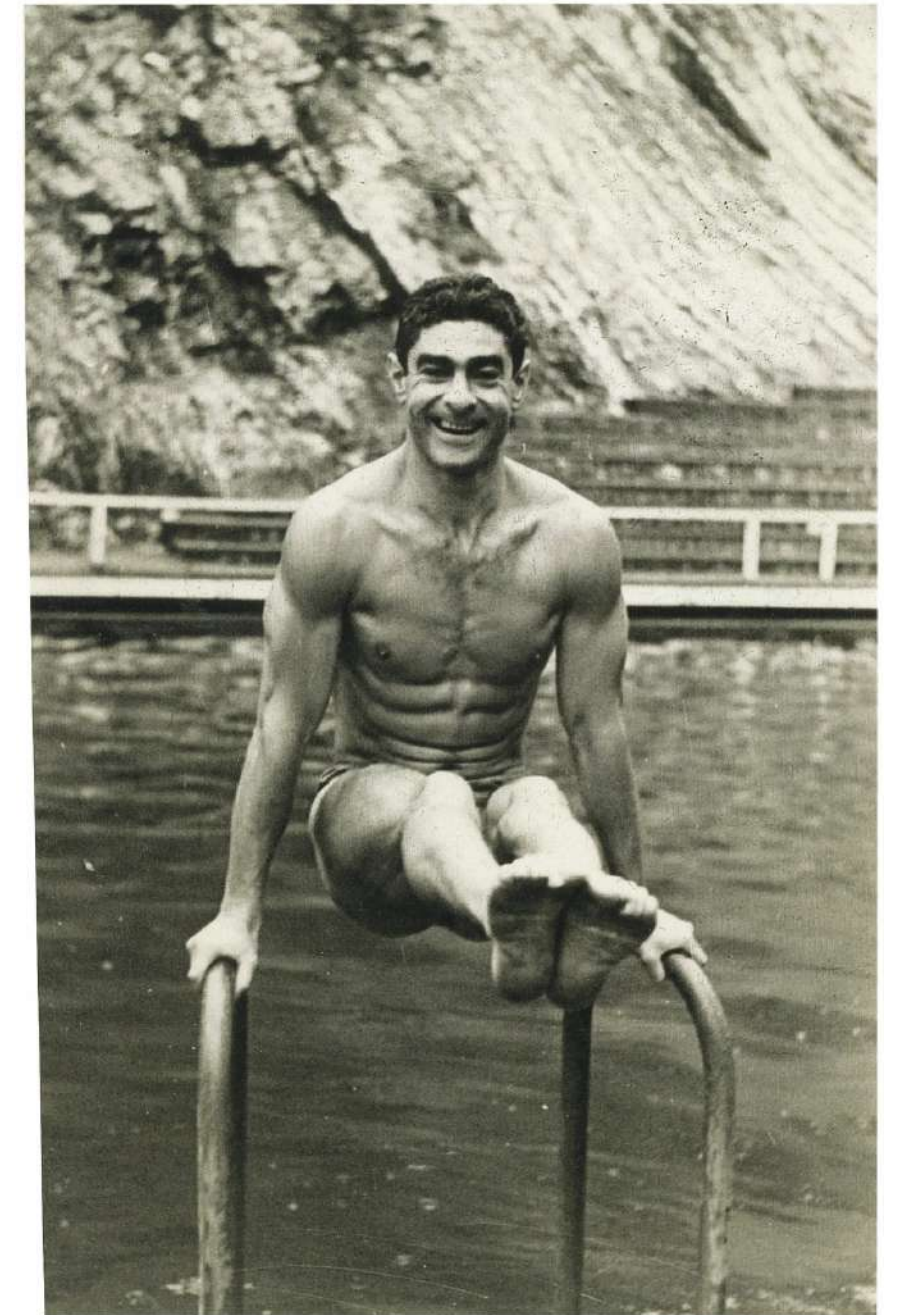
This story resonates within each of us as an eternal testimony to the light that can pierce the darkness and the importance and beauty of a life lived with courage and dignity.

In May, 2019, he was inducted into the International Swimming Hall of Fame in Fort Lauderdale, Florida joining legends such as Mark Spitz or his former teammate Jean Boiteux.



Numerous swimming pools are named after him, notably in Paris and Toulouse.

70 years later, a young Léon Marchand made his debut in swimming in the Alfred Nakache Swimming Pool of Toulouse with Les Dauphins du TOEC. He won the gold medal at the Paris 2024 Olympics in the 200m butterfly event fulfilling the legacy of Alfred Nakache.





ANIMATED.PAINTING

"Choosing to talk about water through direct animation in paint was an obvious choice for me.

The paintings are transformed little by little and as the transformations take place I create new images. In this way, the film can be invented according to the materials that emerge during the process of creating movement.

I've worked a lot on the rendering of water in my previous films.

The paint is a fluid material that will gradually transform itself in the same way that water transforms itself.

The lines and shapes dissolve in the liquid, one material, one color leading to another.

There are so many shades of blue to represent water.

From indigo to turquoise; from cobalt to Prussian blue; from ultramarine to sky blue..."

FLORENCE MIALHE

For this animation technic, a glass plate is painted with oil paint to create the various stage of movement.

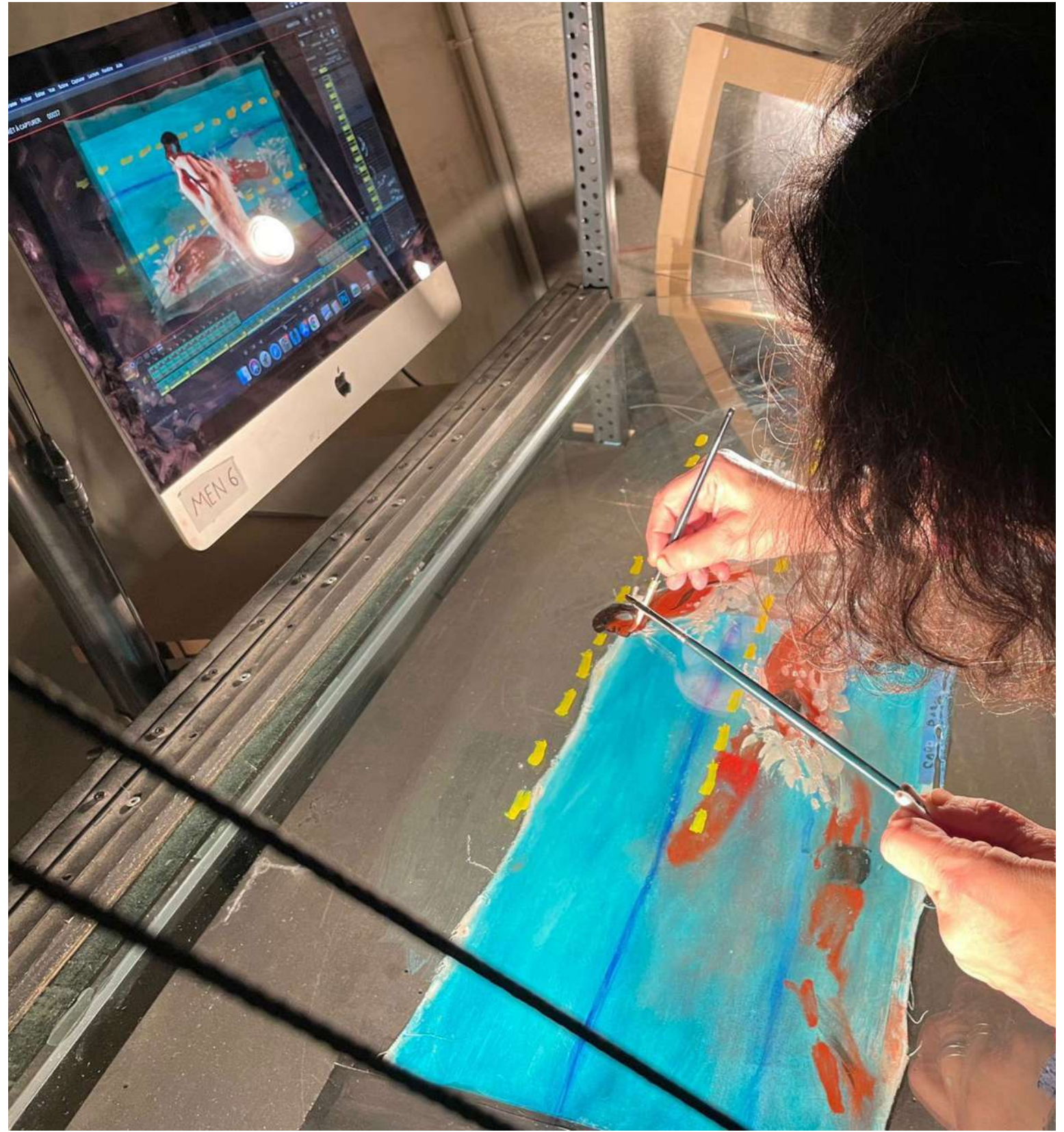
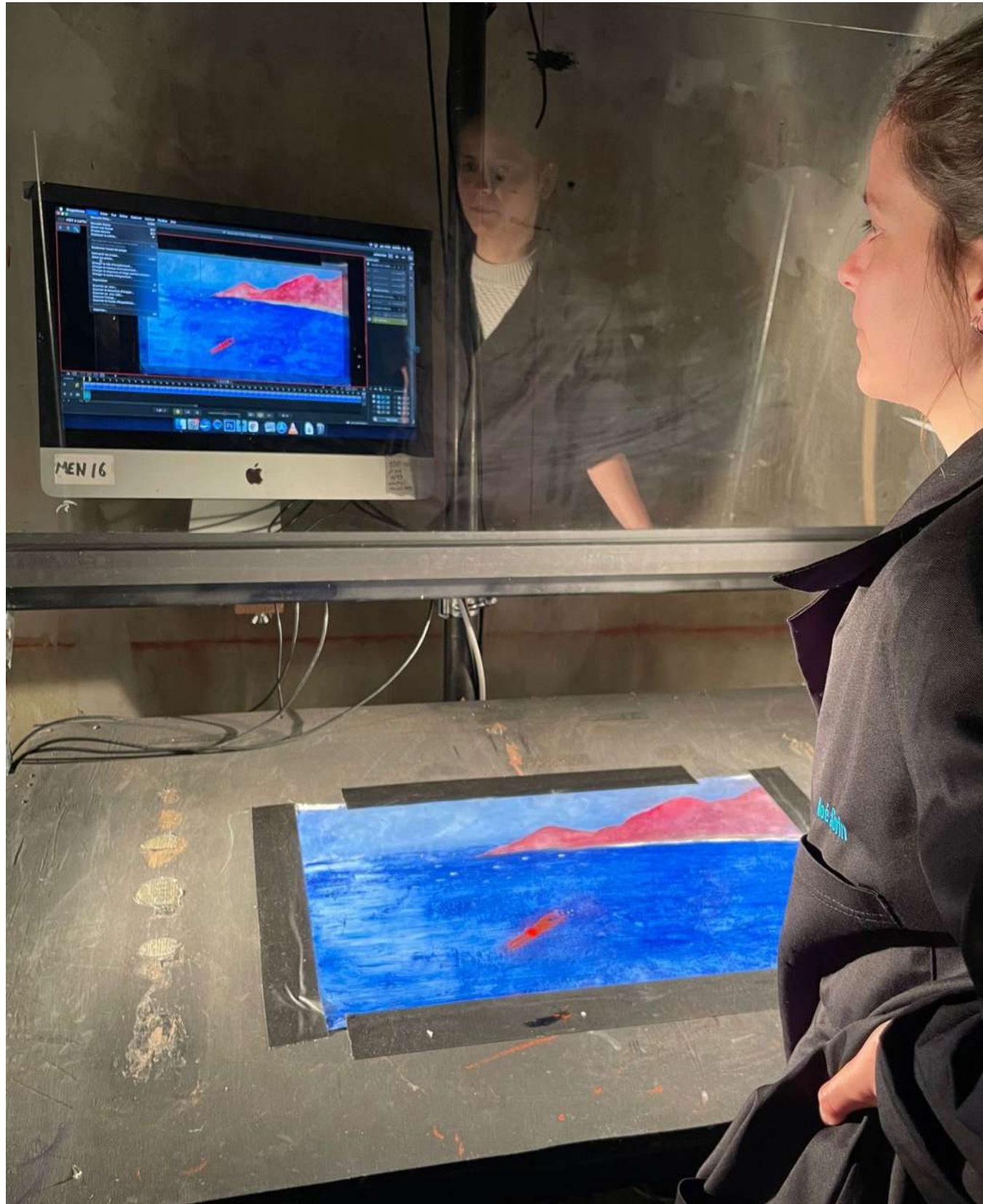
The use of several plates allows the director to modify the painting without erasing the initial picture.

The drawings are then photographed by a camera positionned overhead, erased and meticulously transformed to bring the characters to life. Repeated several thousand times, this method creates an illusion of fluid movement, as water which is the central element of the short film.

This animation technique requires immense patience and very precise craftsmanship from the director and her team.



MAKING.OF







FLORENCE.MIALHE

Born in 1956, Florence graduated from the Ecole Nationale des Arts Décoratifs specialising in engraving.

She began her professional career as a model maker for the press, exhibiting drawings and engravings.

*In 1991, she directed her first short film **Hammam**. Since then, she has imposed a very personal style in animated cinema.*

She makes her films using paint, pastel or sand, directly under the camera using overlapping techniques.

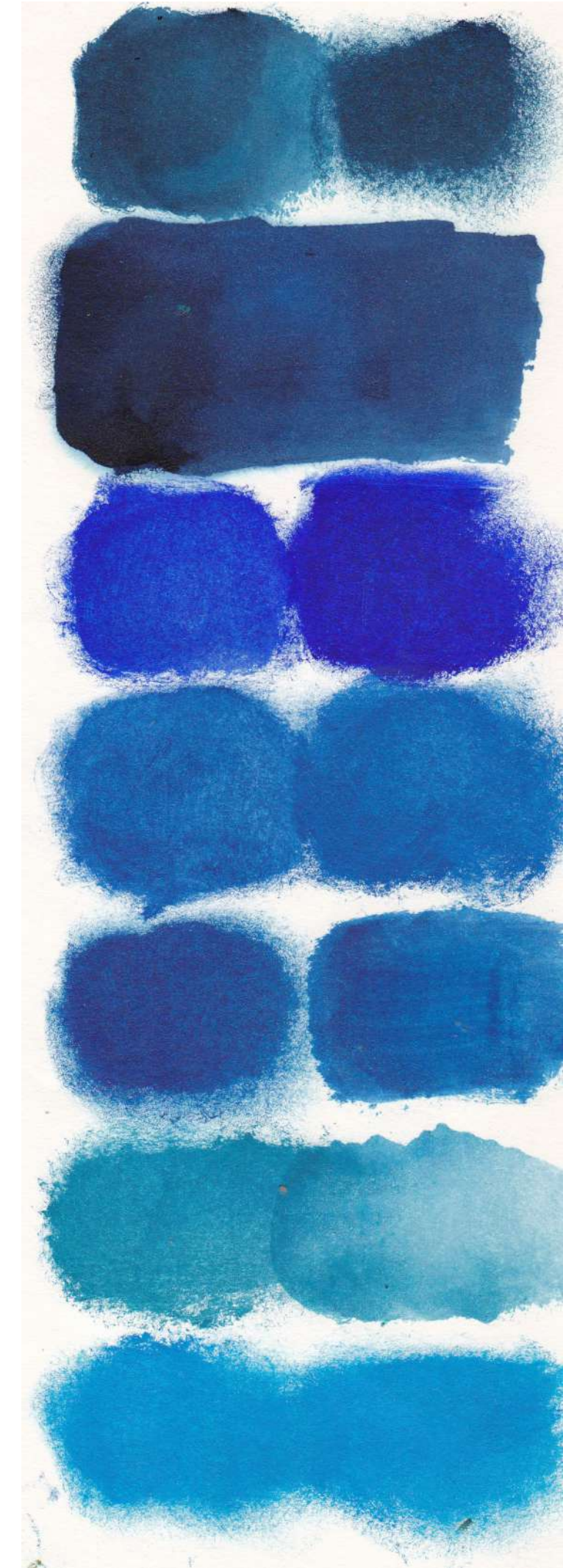
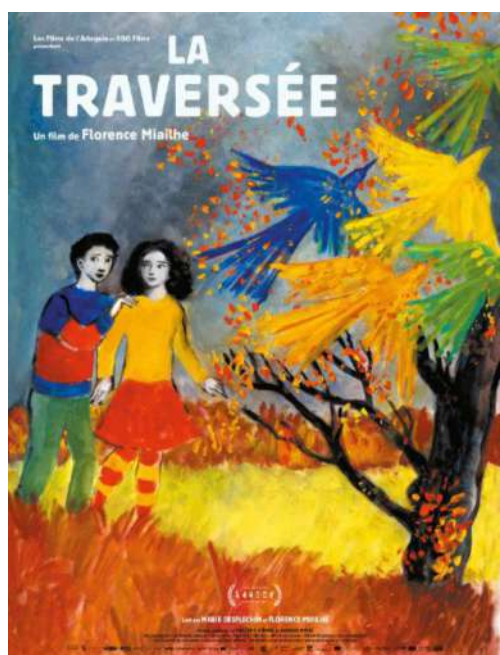
Her work has been noticed in prestigious festivals all over the world.

*She notably received the César for best short film in 2002 for **Au Premier Dimanche d'Août**, a special mention at the Cannes Film Festival in 2006 for **Conte de Quartier** and received an Honorary Crystal in 2015, at the 39th Festival Annecy International Animation Film Festival.*

*Her first feature film **THE CROSSING**, written with Marie Depleschin, received the jury's special mention at the Annecy festival in 2021.*

In 2023, delpire&co published a book depicting the creation process of the film featuring more than 140 drawings and sketches.

***Butterfly** pays tribute, among others, to her father Jean Mialhe. French resistance fighter during World War II, he met Alfred Nakache during these times.*





SACREBLEU.PRODUCTIONS

*Since the creation of Sacrebleu Productions (1999) by **Ron Dyens**, over 100 short films have been produced which have been selected in over 2500 domestic and international festivals, among the most important, such as Cannes, Berlin, Venice, Sundance, Toronto...*

*In 2016 Sacrebleu expanded into the production of feature-length films with the release of the film “**Long Way North**” by Chayé (600.000 admissions in France / released in 30+ territories) and then produced Damian’s animated feature film: “**Marona’s Fantastic Tale**” (2019), 100 000 admissions in France, selected in 50+ festivals... It received several awards such as the Grand Prize & Public Prize at BIAF and was realeased in more than 20 territories.*

*In 2022, “**My Sunny Maad**”, Pavlatova’s first animated feature film won the Jury Prize at Annecy and the Zagreb FilmFest Grand Prize.
The film was nominated to the 79th Golden Globes and received the Cesar 2023 for Best Animated Feature.*

*“**Sirocco and the Kingdom of the Winds**” by Chieux made its Premiere as the Opening movie at Annecy 2023 and won the Audience Prize.*

*“**Flow**” by Zilbalodis premiered at Cannes Film Festival, grossed nearly \$50 million at the global box office and earned more than 80 awards worldwide (including the European Film Award, Golden Globes, César and Oscar® for Best Animated Feature).*

ANNECY
FESTIVAL



GOLDEN
GLOBE
AWARDS®



RON.DYENS



*Ron DYENS is a French Academy Award® & Golden Globe Winner for the animated feature **FLOW** (2025).*

*He is also an Academy Award® nominee for the animated short **MADAGASCAR, TRAVEL DIARY** (2011).*

*In 1999, he founded **Sacrebleu Productions**, a production company specializing in animated feature and short films with a strong international presence and critical acclaim.*

*Since then, he has produced over 100 short films, collecting more than 2000 festivals selections worldwide & winning prestigious awards - including the Palme d'or (**BARKING ISLAND**), the César for Best Animated Short Film (**SUNDAY LUNCH & AND THEN THE BEAR**) and the Cristal for Best Short Film at Annecy (**TRAM & MAN ON THE CHAIR**).*



*Sacrebleu Productions ventured in animated feature film with **LONG WAY NORTH** (Audience Award at Annecy 2016 / 600.000 tickets sold in France).*

*Four films followed including **MARONA'S FANTASTIC TALE** (awarded at BIAF 2020), **MY SUNNY MAAD** (Jury Prize at Annecy 2021, César for Best Animated Feature and nominated at Golden Globes) and **SIROCCO AND THE KINGDOM OF THE WINDS** (Audience Award at Annecy 2023).*

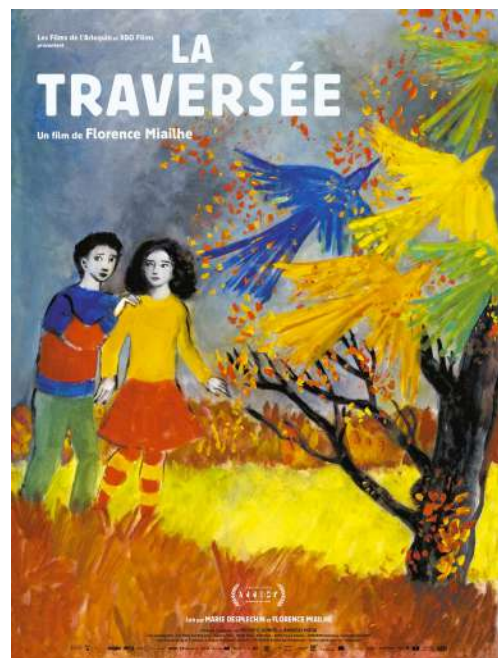
***FLOW** premiered at 2024 Cannes Film Festival, grossed nearly \$50 million at the global box office and earned 80 awards worldwide (including the Golden Globes, César and Oscar® for Best Animated Feature).*

XBO.FILMS

XBO Films is a creative film production company, created in 2003 by two producers, Dominique Deluze and Luc Camilli. With a shared curiosity for daring forms of artistic expression and new media, they wanted to create an open structure with XBO Films, putting digital tools at the service of assertive graphic identities.

For 15 years, we have worked to maintain, disseminate and renew the editorial line that is dear to us. We are certain that our films can reach a wide audience, focus on strong subjects, and draw on the full diversity of techniques to develop aesthetics that are off the beaten track.

XBO films also produces and develops documentaries in various formats, ranging from creative TV documentaries to short films, including animated documentaries and recreations of live shows.







CREDITS

Written and directed by **FLORENCE.MAILHE**

Produced by **RON.DYENS** and **LUC.CAMILLI**

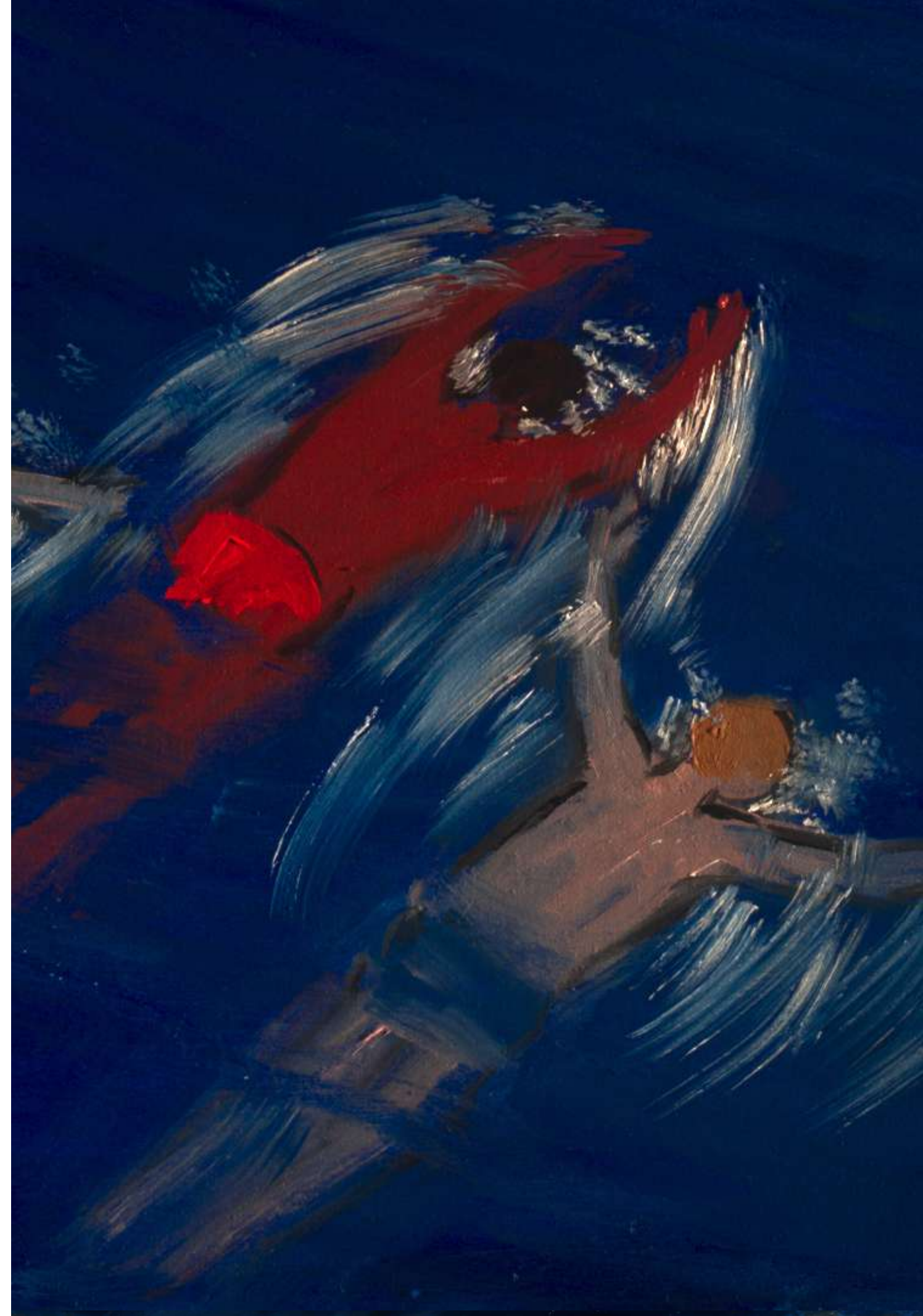
Original music and sound design by **PIERRE.OBERKAMPF**

Editing **Nassim Gordji-Tehrani**

Animation **Florence Mialhe**
Aurore Peuffier
Chloé Sorin

Casting and voice direction **Marie Bureau**

Voices **Fayçal Zafi**
Jessica Jaouiche
Alexandre Liebe
Johannes Olivier Hamm
Hocine Ben
Olivier Pessel
Foued Kemeche
Yassine Mestaoui



100+ SELECTIONS



- Champs-Élysées Film Festival
- Reykjavik International Film Festival
- FICAM Meknès
- Hamburg Kurzfilmtage Festival
- Imaginaria International Film Festival
- Hiroshima International Animation Festival
- Anibar Animation Festival
- Festival Film Court en plein air de Grenoble
- Turku Animation Film Festival
- Animaphix International Animation Festival
- Animix International Animation Festival
- Festival Phare
- Short Shorts Film Festival & Asia
- Sarajevo International Film Festival
- FIFF Namur
- Olympia International for Children and Young People
- Film'on - International Film Festival for Young Audiences
- Festival International du Court Métrage de Lille
- Festival War on Screen
- Festival Animatou
- Festival Saint-Paul-Les-Trois-Châteaux
- Girona International Film Festival
- Bucheon International Film Festival
- Les Arcs Film Festival
- Animasyros
- Rencontres Internationales de Gindou
- Kaoshiung Film Festival (Taiwan)

- Taichung International Animation Festival
- Brest European Short Film Festival
- Un Festival C'est Trop Court
- Primanima World Festival of First Animations
- Animest
- Les Nuits Magiques Festival
- BitBang Festival
- Paris International Animation Film Festival
- Animage
- KUKI Young Short Film Festival Berlin
- Feinaki Beijing Animation Week
- London International Animation Festival
- Alcoi International Animation Festival
- Internationale Kurzfilmtage Winterthur
- Festival du Cinéma Social de Nice
- Animateka
- Festival D'animation de Pontarlier
- Offline Film Festival
- Leeds International Film Festival
- Festival International de CM d'Aix-en-Provence
- Balkanima
- Alcine
- ReAnimania
- Cinemamed
- Spark Animation
- Cinenanima
- GIRAF International Festival of Independent Animation

- Anilogue
- ANIMAKOM FEST
- Festival du Court-Métrage d'Auch
- Festival Séquence Court-Métrage
- Festival Paris Courts Devant
- Anima Bruxelles
- Psaroloco Film Festival
- Festival du film court francophone de Vaulx-en-Velin
- Festival CinéJunior
- Kaboom Animation Festival
- Festival Ciné court animé de Roanne
- Tricky Women Tricky Realities
- Festival National du Film d'Animation
- Stuttgart International Festival of Animated Film
- Animac
- Imaxinaria
- Prague Shorts Film Festival
- The Brussels Animation Film Festival
- Festival Ciné Jeune de l'Aisne
- Trois Jours Trop Courts
- Rencontres du Cinéma Européen de Vannes
- Anifilm
- Festival du Film d'Animation d'Abidjan
- Festival Tout Court ! de Gisors
- Acid'Animé Contest
- Movies That Matter
- FastNet Film Festival

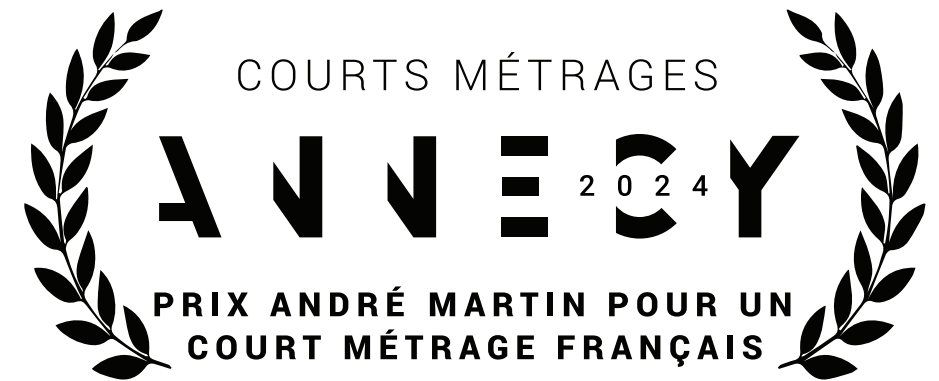
- Akbank Short Film Festival
- Clap x Sommières
- Traversées – Pêcheurs d'Images
- Festival de Rouen et Mont-Saint-Aignan
- Détours en Cinécourt
- Côté Court
- Abbas Kiraostami International Film Festival
- Rencontres de Prades
- Rencontres du film documentaire de Mellionnec
- Festival International du Film Nancy
- International Film Festival SCHLINGEL
- Court-Circuit 66
- FILMETS Badalona Film Festival
- Athens Short Film Festival
- Boston Jewish Film Festival
- Viborg Animation Festival
- Fredrikstad Animation Festival
- Festival Du grain à démoudre
- Festival International du Film d'Éducation
- Joyce Forum Jewish Short Film Festival
- Open Air Filmfest Weiterstadt
- Shorts Mexico
- French Critics' Awards - Nominee
- Best Original Score Nominee - U2C Awards
- Tindirindis Animation Film Festival
- Beijing International Short Film Festival
- Riga International Short Film Festival 2ANNAS

40+ AWARDS



Crystal Bear – Short Film
Generation

74^e Internationale
Filmfestspiele
Berlin



and also at

Festival Hamburg Mo&Frieze / FICAM Meknès / Animix Festival / Hiroshima Animation Season / Reanimania
London International Animation Festival / KUKI Young Short Film Festival / Olympia International Film Festival
Paris International Animation Film Festival....

PRESS REVIEWS

"A heartfelt short film, a more intimate call to living together than ever before."

Télérama

"Profoundly beautiful !"

BeauxArts

Florence Miailhe's remarkable use of paint allows for a moving and poetic staging of time and memory, while offering a singular dynamic to this narrative that seems in perpetual motion.



Interview With Florence Mialhe

Hideki Nagaishi (HN): How did this film project start?

Florence Mialhe: I was working on the development of my feature film, *The Crossing* (2021), and my producer Dora Benousilio and I were having trouble securing the budget. I started looking for an idea for another project. I don't know why, but I remembered that my father knew a champion swimmer, Alfred

HN: Did you face any creative difficulties, or any other creative experiences that were impressive for you, throughout the film's production?

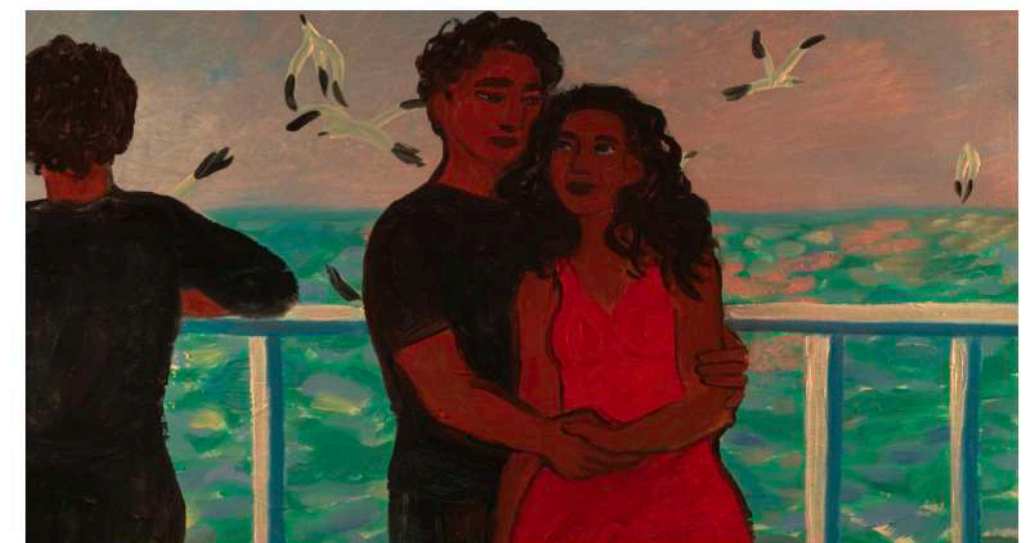
Florence Mialhe: I had no particular difficulties in producing the film. Ron Dyens, the producer, was immediately on board, and we quickly found financial partners. Luc Camilli, who was also co-producer of *The Crossing*, joined the project without hesitation.

I had a very precise idea of the film. For the animation, I worked with two young women. They had worked on *The Crossing* with me, so I knew what I could expect from them. As always, when I entrust animation to them, there are pleasant surprises and unexpected results. They are often more patient than I am and sometimes go further in the precision of a movement.

HN: What did you take care in the most when you developed the film's story, and what was the most difficult part of the story to make for you?

Florence Mialhe: I wanted to make the whole film and Nakache's memories be linked to water. To achieve this, I had to transform one or two episodes from his life. Then we had to ensure the whole thing can be understood, including all the flashbacks. The most difficult aspect of the animation was depicting the repetitive nature of the swimming with an animation technique that doesn't allow for many loops, as well as depicting the slowness of certain underwater movements.

Animationweek
In-depth Interviews with the World's Leading Animation Professionals



HN: Did you face any creative difficulties, or any other creative experiences that were impressive for you, For *Butterfly*, I worked on the animation with oil paint on canvas. The backgrounds were painted on canvas beforehand. Those were covered with a layer of varnish for not only protecting them, but also for animating the characters directly on top of them.

I set a glass above the canvas to depict the out-of-water body parts and effects. So, I could partially erase the swimmers' bodies and give the impression of water transparency and, in contrast, their disappearance into murky waters.

I love the materials/textures you obtain by working on direct animation and the invention this produces all along the creative process. I also like the surprises, the accidents, and the chance that this technique introduces into the slow process of creating animation. And I like to create each image quickly and directly with the final rendering.

HN: The visual expression of all the water in the film is fascinating and leaves a strong impression on the audience. Could you please let us know how you achieved that? What did you especially pay attention to when animating the water? Also, were there any technical things that were particularly important when you were animating water?

Florence Mialhe: I wanted the audience to understand the different symbolisms and the multifaceted nature of water. So, each "water" was treated differently: The sea, the clear and transparent waters of childhood, the murky waters of the camps, and the sea of lovers.

Representing water is fascinating. The representations that allow us to perceive something as water are, sometimes, just the deformation of the flow of water on pebbles at the bottom of a river, the bodies deformed under water, or partly visible like only seeing an arm, a head, and so on. paint on glass, sand, or pastel. We call it stop-motion, but my films are in 2D.

For *Butterfly*, I worked on the animation with oil paint on canvas. The backgrounds were painted on canvas beforehand. Those were covered with a layer of varnish for not only protecting them, but also for animating the characters directly on top of them.

I set a glass above the canvas to depict the out-of-water body parts and effects. So, I could partially erase the swimmers' bodies and give the impression of water transparency and, in contrast, their disappearance into murky waters.

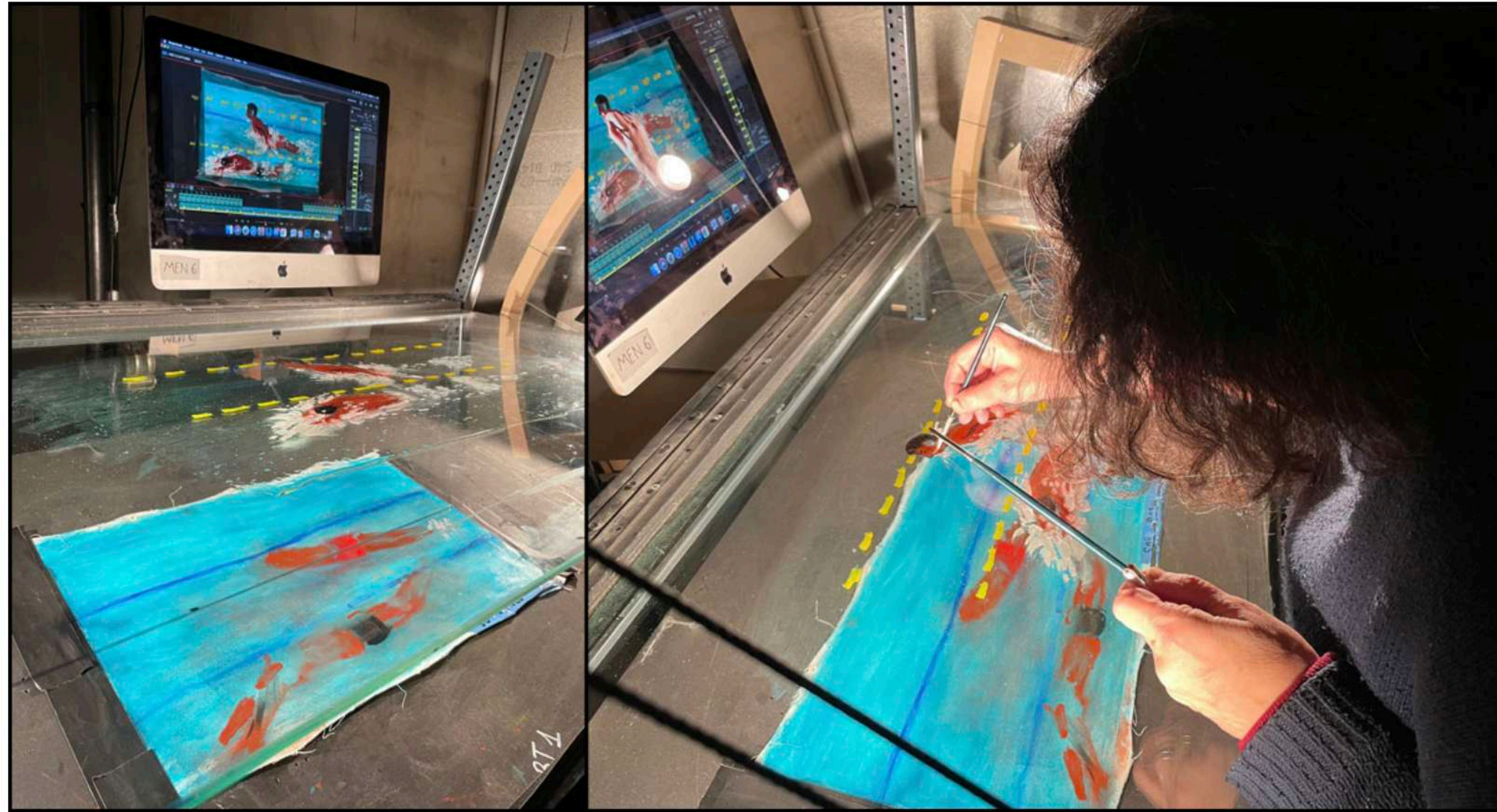
I love the materials/textures you obtain by working on direct animation and the invention this produces all along the creative process. I also like the surprises, the accidents, and the chance that this technique introduces into the slow process of creating animation. And I like to create each image quickly and directly with the final rendering.

HN: The visual expression of all the water in the film is fascinating and leaves a strong impression on the audience. Could you please let us know how you achieved that? What did you especially pay attention to when animating the water? Also, were there any technical things that were particularly important when you were animating water?

Florence Mialhe: I wanted the audience to understand the different symbolisms and the multifaceted nature of water. So, each "water" was treated differently: The sea, the clear and transparent waters of childhood, the murky waters of the camps, and the sea of lovers.

Representing water is fascinating. The representations that allow us to perceive something as water are, sometimes, just the deformation of the flow of water on pebbles at the bottom of a river, the bodies deformed under water, or partly visible like only seeing an arm, a head, and so on.

We came up with technical tricks to represent these different states of water: animated with oil paint on the glass set above the background painted on canvas, swimmers moving from above to below the water surface in slightly different colours, and soapy water was used very experimentally.



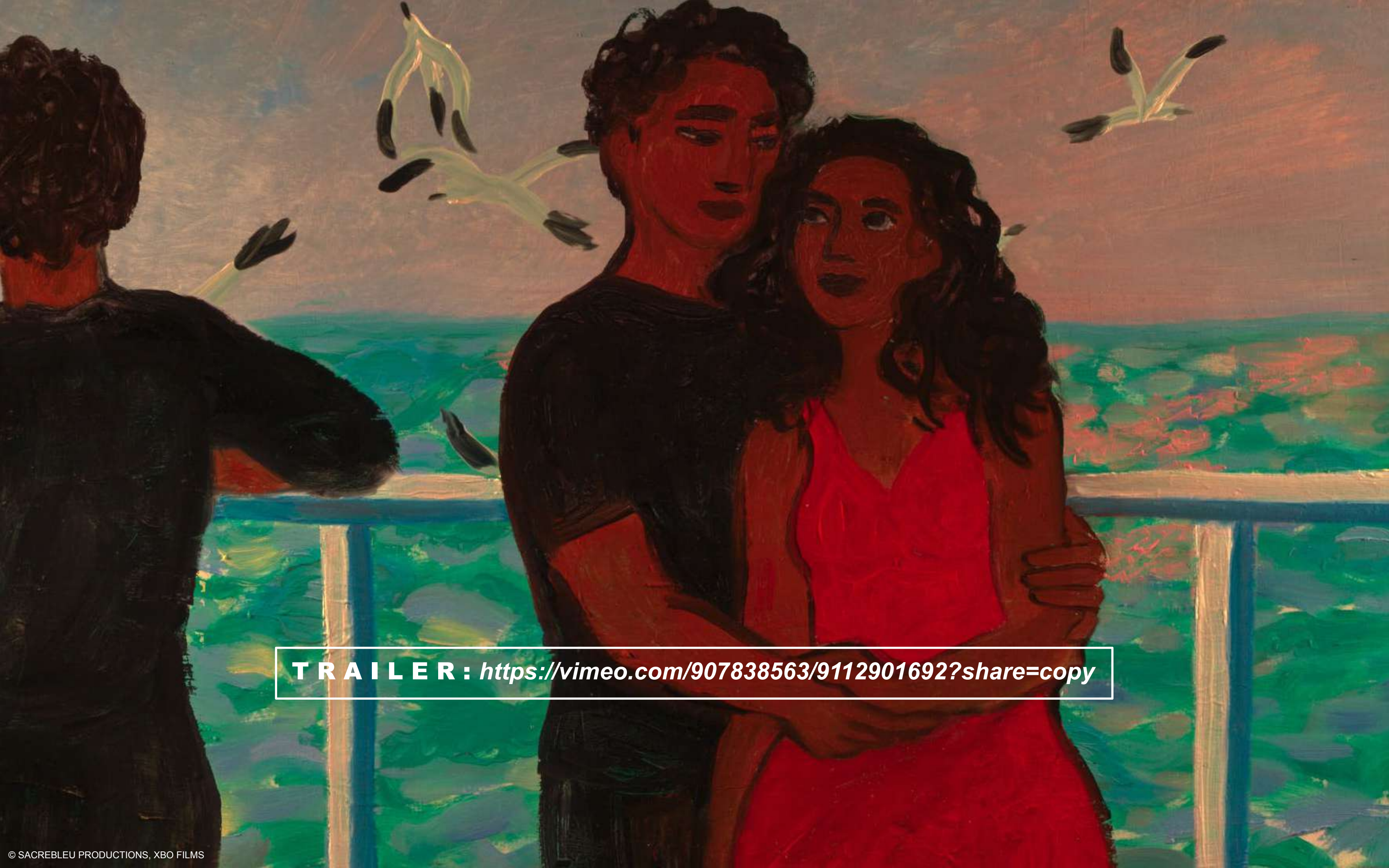
HN: I felt that all the music in the film makes each scene more emotional and empathetic. Could you please let us know the story behind the film's music? How did Pierre Oberkampf join the film project, and how was the collaboration with Pierre for you? What did you take care in, regarding the film music?

Florence Mialhe: I've known Pierre for a long time because he worked on the films of his wife, Agnès Patron, who was one of my students at ENSAD (École nationale supérieure des Arts Décoratifs). I did a test with him for the trailer for the Bucheon International Animation Festival 2022 and it convinced me. He has a great sensitivity. So, he was involved from the beginning of the project. We talked about the emotions that we needed to convey, including the swimmer's breathing, and the sound in general (he also did the film's sound design).

When we were editing the animatic with Nassim Gordji -Tehrani, the editor of the film, we chose the moments where we felt the music would add another dimension to the image, and asked him to give us demos. Once we'd finished the animation and the final editing, he went back from his tests to compose the music. The final touch was the recording of the bass clarinet, to give the swimmer the breath of the instrument. I was very happy with this collaboration. Pierre is very attentive, and his music must not invade the image but bring another dimension. Sometimes it helps us understand the film. It enables us to enter Alfred Nakache's memories and feelings.

interview conducted by Hideki Nagaishi - September 23, 2024

Animationweek
In-depth Interviews with the World's Leading Animation Professionals



TRAILER : <https://vimeo.com/907838563/9112901692?share=copy>