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23° Prix Unifrance
du court-métrage 2025
SÉLECTION OFFICIELLE

KOSMOGONIA

a film by Karolina Chabier

3

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Centre national
du cinéma et de
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Technical data sheet

2D Short film animation

Title : KOSMOGONIA

Duration : 15 minutes 36 seconds

Genre : Animation

Themes : Tale and myth, Fantasy, Friendship, Environment, Adventure

Techniques : 2D, animated painting

Visa : 155092

N°EDV Novanima productions : 2367

Broadcast support : DCP, Blu-Ray, DVD, HD

Format : HD 16:9 (1.78 : 1)

Son : 5.1 et Stéréo

Language : No dialogue

Copyright : 2025

Trailer :

Film website :

ISAN : 0000-0005-BD4D-0000-Z-0000-0000-6

Director : Karolina Chabier

Production : Novanima Productions

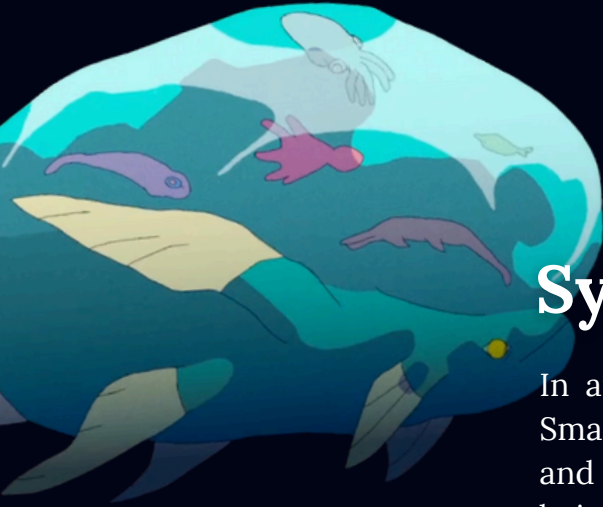
en coproduction avec Animoon, OZÛ productions, Le-Lokal Production et COLA Animation

Broadcaster : France Télévisions

Partners : le CNC, la Région Nouvelle-Aquitaine, l'Agence ALCA, le département de la Dordogne, la Région Occitanie, Toulouse métropole, la Ville de Paris, la Procirep et l'Angoa, Polish Film Institut, l'instituto do Cinema e do Audiovisual, Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles, Shelter Prod, Taxshelter.be et ING.

This film is the 2023 winner of the Regional Fund for Emerging Talents (FoRTE) financed by the Île-de-France region.

Distribution : distribution@novanima.com



Synopsis

In an endless night, The Great One, a bison goddess, meets The Small One, a goat-like goddess. A friendship settles between them and with it a new world: the stars, the sun, the earth and living beings emerges. The animals leave the waters, grow, and a luxuriant forest appears. As the world evolves, the two goddesses are overtaken by their power of creation.





Director's Note



“Einstein once said in his day that scientists are the true religious people because they are the ones who encounter the real mystery. Science plays a crucial role in creating this sense of mystery and awareness of something beyond ourselves.”

“Kosmogonia” brings together the myth of creation and the biological theory of evolution. This ecological tale emphasises nature and reminds us of the power of the mysterious force that surrounds us. I had fun imagining a new creation myth, subverting the codes that are usually associated with such stories. Although a cosmogony is usually a solemn tale, in “Kosmogonia”, the Great One and the Small One create the world through play. They play tricks on each other, make mistakes, and their actions give rise to comical, even absurd, situations. In the context of the creation of the world, where anything is possible, I gave free rein to my imagination, allowing the most fantastical, clumsy, and bizarre creatures and plants to come to life.

In our society, we talk a lot about the end of the world and the apocalyptic threats we face due to our behaviour, particularly our impact on the environment. Despite this frightening and confusing prospect, I decided to respond positively by drawing on mythological imagery. Like our ancestors, I have sought answers and meaning by creating a narrative, in an attempt to transform the unknown aspects of our reality.

Karolina Chabier





Interview with Karolina Chabier

Director

- **Where did this idea to transform Slavic mythology come from?**

I come from Poland. When I was little, I was always fascinated by the richness and beauty of its folklore. This mythology, in particular, made a big impression on me. The image of two gods in the middle of the ocean creating a balanced world through their collaboration was truly magical. I find this fascinating and rich, so I wanted to bring it up to date.

In Poland, in public and religious schools, biology and physics classes are mixed with Catholic religion classes, often taught by a priest. However, their contents constantly contradict each other. It was this tension that drove my desire to invent a new myth, drawing on both ancient mythology and scientific knowledge, in order to create parallels between these two opposing worlds.

- **How do you think this myth could influence our modern way of thinking about ecology and our relationship with nature?**

Nature is now more threatened than ever. I believe it is important to redefine our place and role in the environment and to keep in mind that we are only a part of it.

I wanted to offer a narrative that does not treat humans as superior beings. The creation of man is no more valuable than that of other animals. I think we should cease the anthropocentric perspective that is firmly rooted in Western culture, largely largely inherited from the Christian religion, which makes us think that we have a divine right to do whatever we want with the environment.

That is why I propose gods that are not modeled on humans. I want to transform our vision of our place in the hierarchy of things and make people understand that we must respect nature. Ultimately, nothing gives us the right to shape it with such violence



- **Indeed, the Great One and the Small One are presented as hybrid beings (animal-human). So it is your intention to erase the duality between man and nature.**

Absolutely, but at the same time it was also important for the audience to be able to understand and identify with the characters.

- **In your opinion, does the friendship between the Great One and the Small One allow the world to be created, or does this friendship arise thanks to the creation of the world?**

I think it's a bit of both. First, their meeting gives rise to a new universe, then this relationship evolves in parallel with the creation of the world.

This world could not have been created without each other. What I meant by that is that a relationship always leaves a mark on us. When their relationship ends, the “world” they created together remains, no matter what happens.

- **The macro world and the micro world are presented through different drawing textures. Could you tell us more about that?**

I am very passionate about animation technology, and I believe its greatest strength is its diversity. The possibilities for creativity are endless.

The micro world, that of cells, viruses and other small characters, is created in volume, taken in photos on a multiplane and animated on After Effects. As for the macro world, which corresponds to our scale, it is represented by detailed pencil illustrations.

I wanted each one to have its own visual identity. This allowed me to experiment with a variety of animation techniques and find a way to transition smoothly between them.





- Can you tell us about the sound design? For example, how do you choose the sounds or noises to give each little creature its own identity?

The music was composed by Natalia Czekala. I also invited Zuzanna Kofta, another contemporary artist who works extensively with sound, to collaborate on the project. The sound design for these imaginary creatures was created by using her voice as the source material. I gave her the freedom to invent the sounds of different animals, which was a wonderful experience that greatly enriched the project's universe.

- Finally, the film is the result of a collaboration between several European countries, including France, Belgium, Poland, Portugal and even Ireland. Could you tell us more about this collective adventure? How did this international dimension enrich the film's aesthetic or message?

Making this film was quite a challenge! I really enjoyed working with people from different countries, it allowed me to meet some truly incredible artists! And everyone who worked on this project left a mark of their personality and culture. The film would not be what it is today without the contribution of all these people.



Karolina Chabier



Karolina arrived from Poland in 2015 to study at EESI in Poitiers, where she developed an interest in contemporary art. Drawn to animation, she then enrolled at EMCA where she made her graduation film "Dans les bois", which was selected for several festivals. After her training, she joined the animation team for the series "Bonjour le monde" by Anne Lise Koehler and Eric Serre, broadcast on France 5. She then decided to venture into writing and directing her first produced short film: Kosmogonia.



Novanima loves cinematic and graphic adventures. Since 2006, we support animated films and documentaries with a sensitive and personal glance on the world. They mirror our poetic, aesthetic sensibilities, our social, political and ecological concerns. The company is driven by Marc Faye, Magali Hériat, Aliénor Pauly, Emeline Martin, Chia-yu Chung and Julien Rougier.

About the animation perspective, our editorial line focuses on projects using traditional 2D animation technics, often with a rostrum camera shooting. With strong narrative and plastic ambitions, our projects are intended for both children and adults. With our creative documentaries, we attempt to push back the boundaries of genres by producing hybrid films, mixing real-life shooting, animation and archives.

Novanima is associate-founder of Tënk, member of the SPI animation committee, of the Academie des Césars documentary group, of Unifrance, of AFCA (French Animation Cinema Association), of Procirep Angoa and Peña. We support our films on various television channels, festivals and French and international film markets, with more than seventy films produced over eighteen years.

www.novanima.eu



About Animoon

Animoon is a Polish animation studio producing short films, feature films, and series.

The company specializes in the development and production of original animated projects known for their strong artistic vision and storytelling. Animoon's films have received over 250 awards and nominations, including at the Annie Awards, the Cannes Film Festival short film competition, and other prestigious events. In 2022, Animoon received the Cartoon Tribute Award for Producer of the Year for the minority co-production "Even Mice Belong in Heaven", created together with Fresh Films (Czech Republic), Les Films du Cygne (France), and Cinemart (Slovakia).



About OZÙ Productions

OZÙ PRODUCTIONS is a belgian production company born in January 2020. Its founders are Jérémie Mazurek, animation director and co-founder of the animation studio L'Enclume and Christophe Beaujean, scriptwriter. We started collaborating on the Résidence de l'Enclume, where young authors enjoy professional guidance for 2 months to develop their animation project in pre-production stage. Driven by a common urge to support the authors until the realization of their projects, we now want to offer them a production environment which meets their specific needs.

About Le-Lokal

Le-Lokal is a tool that was created to produce animated, fiction and documentary films. For over 22 years, we have been producing films that are meaningful, thought-provoking and leave a lasting impression. At Le-Lokal Production, we support writers and directors in the creation of documentary, animated and fiction films. Committed, sensitive and attentive to stories that deserve to be seen, we favour projects with a social, cultural or environmental impact.



About COLA Animation

COLA animation is an international production cooperative specializing in bringing to life high quality handmade film content. Together we are stronger, more experienced and capable of facing even the hardest creative challenges. Having worked for years in various projects of distinct animation techniques, we welcome you to contact us with new and original projects.

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