



LA PETITE REINE BLANCHE

A short film by Mathieu Georis & Théo Hanosset

 ozu PRODUCTIONS



TECHNICAL SHEET



Original title
English title

La Petite Reine blanche
La Petite Reine blanche

Directors
Producers
Production

Théo Hanosset and Mathieu Georis
OZÙ Productions, XBO Films, RTBF
2025

Visa number
ISAN number
Duration

162.604
0000-0007-1BD1-0000-M-0000-0000-8
15'

Nationality
Genre
Others
Animation techniques
Projection speed

Belgian and French
Animation
Magic realism, docu-fiction
Paint on glass, Chalk, 2D computer
25 frames/secondes

Language
Subtitles
Sound
Cadre
Rating

French
English (UK)
5.1
1,85:1
All audiences

CREDITS



A film by
Mathieu Georis et Théo Hanosset

Produced by
OZÙ Productions

In coproduction with
XBO Films
the RTBF (Télévision belge)
the Fédération royale belge de pelote
Shelter Prod

With the support of
Taxshelter.be & ING Pictanovo
Région Hauts-de-France

And in partnership with
the CNC

Developed in collaboration with
the RTBF (Télévision belge)

Produced with the support of
The Film and Audiovisual Centre
of the Wallonia Brussels Federation

With the support of
the Wallonia Brussels Federation
and the tax shelter
of the Belgian federal government

With the participation
of the CNC
of the Occitanie Region
of Toulouse Métropole

In partnership with the
The CNC
PROCIREP – ANGOA

This project was selected for
the 2020 Enclume residency
with the support of the SACD,
the MIFA Pitch in Annecy 2022,
a NEF Animation residency
at the Royal Abbey of Fontevraud,
Odyssee Programme – ACCR,
with the support of the Ministry of Culture,
the CNC and the Pays de la Loire Region.

SYNOPSIS

Plunged into the warm darkness of a summer night, the streetlights of Ottignies illuminate cars floating in the air.

The next morning, a crop circle in the shape of an hourglass appears on the Place du Centre, now a parking lot.

Two teams of pelota ball, a local sport driven out by cars more than 30 years ago, confront each other, causing the traffic to stop.



DIRECTORS' NOTE

The film takes a contemplative look at an urban issue that we are only exacerbating: the sharing of public space. Our story is inspired by *balle pelote*, a Belgian game of territorial conquest played in village squares. Through this, we depict a struggle between citizens and motor traffic.

Despite its surreal conclusion, our story is set within a plausible reality. This is why the visual style adopts a figurative approach. The settings are all drawn from the town of Ottignies, whilst the characters move with naturalness and subtlety. The sound editing lends the film a documentary-like atmosphere, whilst the music allows us to lean towards fiction.

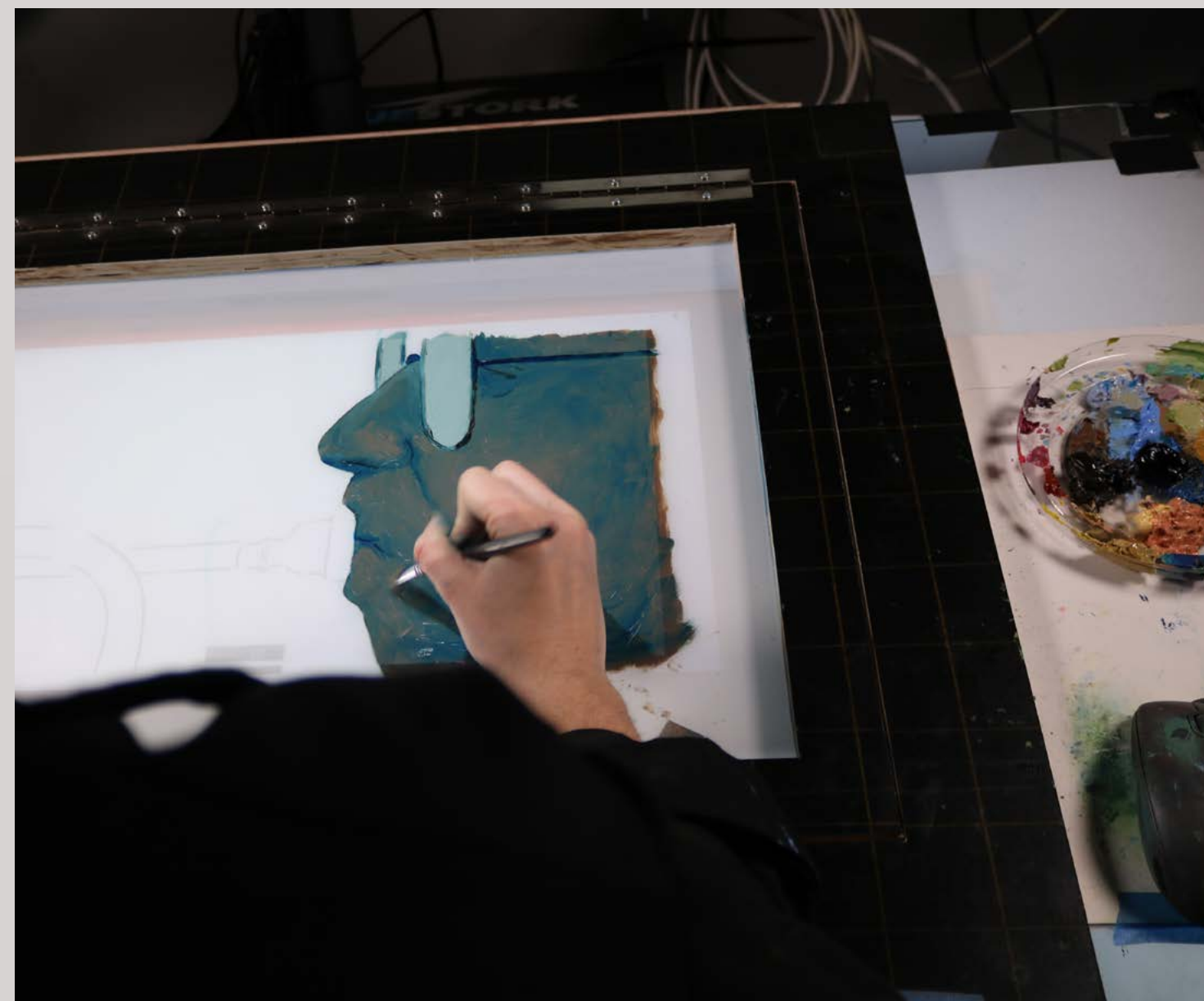


From the very start of the project, we expressed a desire to work using traditional techniques.

The background lines are drawn digitally, whilst the colouring is done with chalk on paper. Furthermore, chalk is an integral part of the ball game: the referee uses it to mark where the ball comes to rest on the ground. Combined with the paper, this dry, rough material gives a brick-and-concrete look reminiscent of the city.

To distinguish the animation from the background, we played with contrasting textures. The characters are coloured with oil paint, which gives a rich, oily texture.

In practice, the animation is drawn on a computer. It is then projected onto a glass plate to be painted. This technique allows us to achieve vibrancy, depth and fluidity.



Colourisation in oil painting →

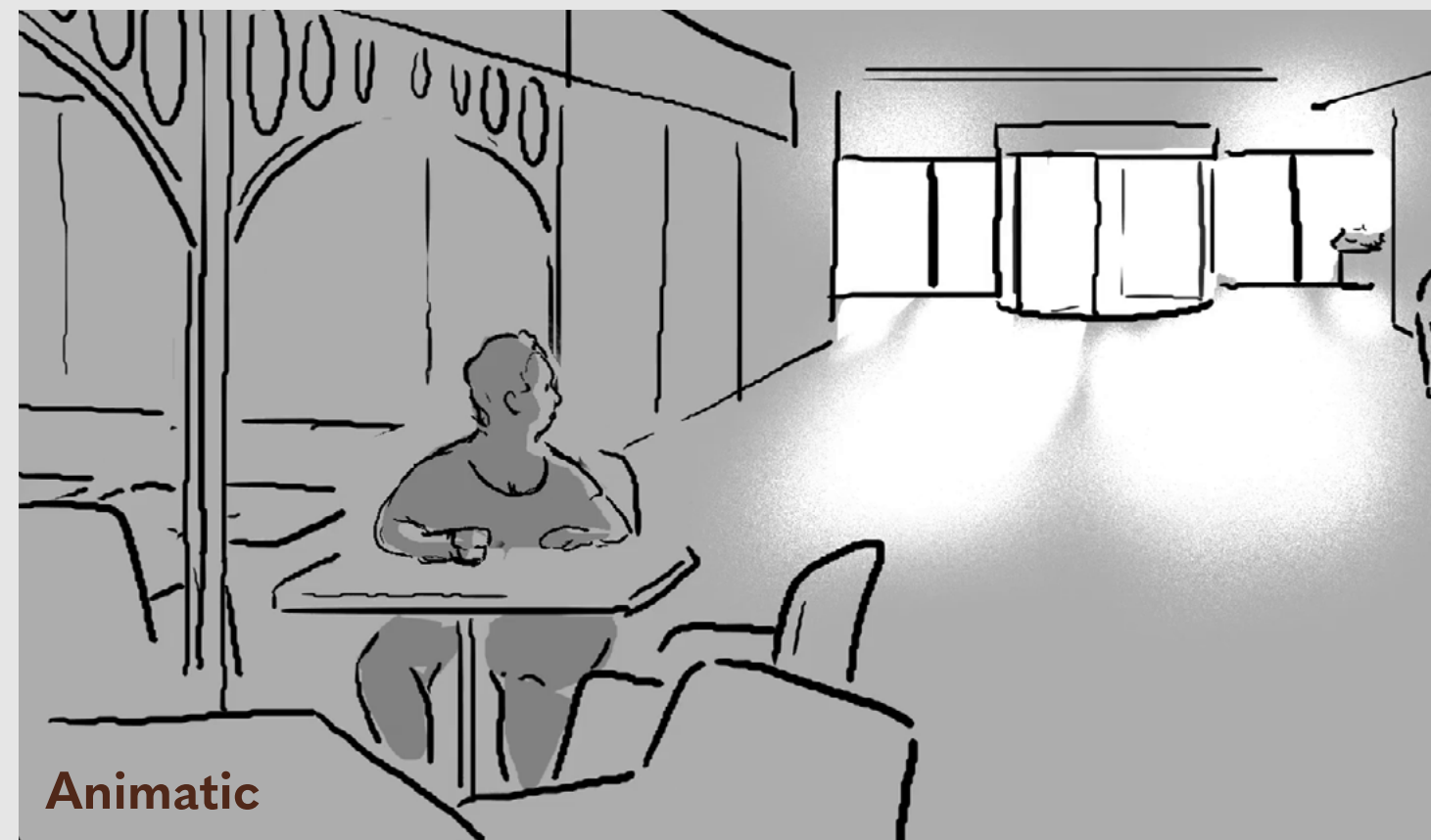


← Colouring with chalk on paper





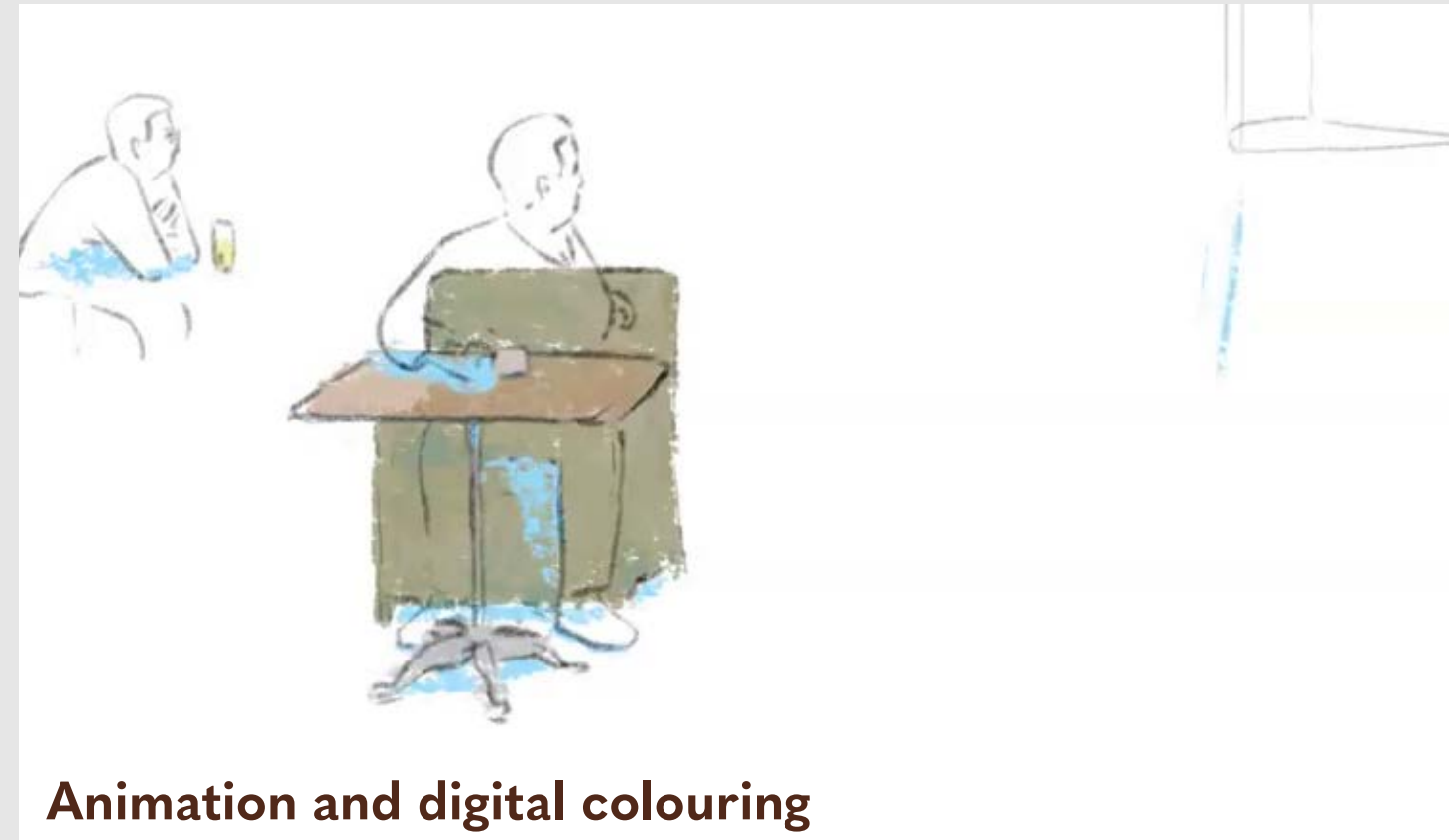
Storyboard



Animatic



2D layout



Animation and digital colouring



Paint animation



Compositing

To achieve natural movements in the character animation, we drew on video references that we had created ourselves. These were used solely as models. We didn't want to use rotoscoping so as to give the animators more freedom. The accidents add a touch of realism to the animation.

As Theo only has a Twingo and Mathieu doesn't have a full driving licence, all the cars are animated using 3D software. Once the scenes are complete, they are rotoscoped and digitally coloured with a chalk texture.

To ensure consistency between the different techniques and create a uniform look in the artwork, all our elements are outlined with a pencil stroke.



Through *La Petite Reine blanche* our aim is to reposition the ball in the centre of the villages and, through this, to question the private/public relationship in the territory

PUBLIC SPACE AND GATHERING

The public space has the capacity to bring together cultural and sporting institutions in a neutral area accessible to everyone. Therefore, in the same way as festivals, religious processions or carnivals, sport can be a vector of spontaneous gathering.

Starting with a reflection on the *balle pelote*, an old popular game in Wallonia, we wish to address the universal questions of the urban evolution of our society and the use of public spaces. The decline of this discipline, which used to be played on roads and village places, is a direct testimony to this. Indeed, the loss of collective places, linked to the privatization of public space for the benefit of real estate and cars are the real issues of the film.

Moreover, following the COVID-19 crisis, we were able to observe how important these places are in the rural and urban landscape. At a time when private gatherings were forbidden, the outdoors recovered its role as a social mediator.





FIELDWORK

La Petite Reine blanche follows the codes of a docu-fiction. Indeed, the project is based on fieldwork begun in 2019. Between the territory of Ottignies and the world of balle pelote, the approach was initially documentary. With his training at ENSAV la Cambre in 'Urban Space', Théo Hanosset conducted the first historical and territorial research to understand the issues of the province of Walloon Brabant. When the balle pelote appeared to be an interesting subject, Mathieu Georis joined the project. This was the starting point for our joint creation.

In its recent history, the province of Walloon Brabant experienced a key moment at the end of the 1960s: the arrival of Louvain-la-Neuve. A fully-fledged pedestrian city and student campus, its construction in the early 1970s drastically changed the face of an entire region. We therefore focused our research on the evolution of the balle pelote in the municipality of Ottignies-Louvain-la-Neuve.



THE KING'S CUP

Ottignies, a small Belgian town, has lost its soul over the last thirty years. During our research, we found a photo from 1964 that forms the basis of the film. The Place du Centre in Ottignies used to host the King's Cup, a balle pelote tournament that brought together all the teams from the town and the surrounding area. An important moment of the year, the royal family even sent its representatives. The crowds would gather around the pitch to the accompaniment of a brass band. The balle pelote embodied the social link that is lacking today.

Since then, the Place du Centre has become a huge car park. Except for the frit'kot and the bookshop, the shops have abandoned it for some years. Even if some of the boundaries of the land, scratched by time or street names, remain, the collective unconscious no longer seems to know this local heritage.

THE BALLE PELOTE

To understand the reasons for this, we focused on the evolution of the balle pelote, a centuries-old game played in village places. Taking an interest in this game allowed us to discover a different historical and urbanistic aspect of our territory.

This traditional game, 'palm ball', used to be played in village squares, bringing an entire neighbourhood to a standstill. Traffic came to a complete stop during matches. To avoid such disruption, the sport was moved to specialised venues, far from the heart of our towns and villages. This led to its decline. This territorial conflict forms the central theme of *La Petite Reine blanche*.

WINNING THE FIELD

Although the balle pelote is used as a tool for the reappropriation of territory in our film, it is first and foremost a game of winning. The aim of this paragraph is to make you understand the parallel between the principle of winning and the private/public struggle that fuels *La Petite Reine blanche*.

The balle pelote is based on the principle of conquering and defending territory. Two teams of five players play on either side of a field divided in two, but whose territorial distribution between the two evolves.

During the match, the yellow team will sometimes have to defend a 5m long field and sometimes a 60m long field. The aim is to send a ball back across the back lines to score a point. As in tennis, the ball must go over the net. The differences are that there is not one but two nets and they are invisible. They move all over the court according to the previous ball exchanges, creating these shifting proportions.

In conclusion, the balle pelote and its principle of winning the field are a *mise en abîme* of the struggle between the cars and the soul of Ottignies, between the public square and the private spaces.



THE DIRECTORS

Mathieu Georis and Théo Hanosset are two Belgian authors and directors. In 2015, they both joined ENSAV la Cambre in Brussels, in the Animated Cinema and Urban Space sections respectively.

Graduating in 2020, they began writing and investigating for *La Petite Reine blanche* that same year. After the Résidence de l'Enclume (Brussels), the Pitch MIFA 2022 (Annecy) and the NEF residency at the Abbaye Royale de Fontevraud (France), they began production of their film at the end of 2023.



MATHIEU GEORIS

Mathieu Georis is a Belgian animator and director. He joined the Animated Cinema section at ENSAV la Cambre in 2015. In 2017, he directed the adaptation of *Die Bremer Stadtmusikanten*, a tale by the Grimm brothers, to be followed in 2018 by *Alfred Fauchet, à droite, à gauche*. For the latter, he received two awards for best student film at Primanima in Hungary and at the OIAF in Canada. After *Hangend* in 2019, he directed *Ten, Twenty, Thirty, Forty, Fifty Miles a Day* in 2020, for which he received the New Talent award at the Festival Fantoche in Switzerland and the Vimeo Staff Pick award at the OIAF in Canada. A graduate of La Cambre in 2020, he has since been making animated films and commissioned clips for various studios and associations, while developing *La Petite Reine blanche* with his friend Théo Hanosset.



THÉO HANOSSET

Théo Hanosset is a Belgian multidisciplinary artist. In 2015, he joined the Urban Space department at ENSAV la Cambre in Brussels. He is interested in the existing links between art, sport and territory. His projects are mainly video or multimedia installations. He graduated in 2020, and that same year began writing and developing *La Petite Reine blanche* with his friend Mathieu Georis. After the Résidence de l'Enclume (Brussels), the Pitch MIFA 2022 (Annecy) and the NEF residency at the Abbaye royale de Fontevraud (France), they began production of their film at the end of 2023. In 2022, Théo co-created *L'Heure des citrons*, a residency and group art exhibition on the theme of the pelota ball at the Ath cultural centre (Belgium).

ABOUT THE PRODUCERS



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.

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. Our credo? Fiction for adults, combining the unique perspective of an author with the universality of the subject matter. To move or unsettle, to make people laugh and reflect.

ozuproductions.be
@ozuprod



Based in Toulouse since 2003, XBO films specialises in animated films and documentaries. It has two studios: La Ménagerie for volume and title animation, and Les Affranchis for 2D.

Xbo Films mainly develops short films and series with strong, committed subjects, regularly mixing documentary with animation to question our society, our identities, our history and our standards. Xbo Films defends a diversity of techniques and aesthetics by supporting artistic research and the development of tools.

xbofilms.com
@xbofilms



DISTRIBUTION

La Luna Distribution
Zineb Kharroubi

Head of Distribution & International Sales
zineb@lunaprod.fr

La Luna Production
+33 (0)1 48 07 56 00
@lalunaproductions_

Office address
Commune Image
8 Rue Godillot
93400 Saint-Ouen-sur-Seine

Head Office
32 bd de Strasbourg
CS30108
75468 Paris CEDEX 10

La Luna
DISTRIBUTION



TRAILER



With the support of the Cinema and Audiovisual Centre of the Wallonia-Brussels Federation

