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COMPÉTITION
RED DE JUNGLE
een film van CLAUDE BARRAS

Animatie - 2024 - FR - 87 minuten
Bioscooprelease: 12 februari 2025

Meer info:
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RED DE JUNGLE is een prachtige animatiefilm, zowel hartverwarmend als spannend, die zich afspeelt in de jungle van Borneo. We maken kennis met stadsmeisje Kéria, haar neefje Selaï en orang-oetangbaby Oshi. Samen proberen ze het tropische oerwoud te beschermen.

Kéria woont samen met haar vader aan de rand van het oerwoud als haar neefje Selaï vanuit de jungle een tijdje bij hen komt wonen. Wanneer Kéria een baby oerang-oetan vindt, willen ze die samen verzorgen om het aapje later weer in het oerwoud vrij te kunnen laten. Maar de jungle wordt bedreigd door grote houthakbedrijven. Samen zullen Kéria, Selaï en Oshi obstakels trotseren om tegen de geplande houtkap te kunnen vechten. Daarbij leert Kéria meer over het oerwoud en over haar eigen afkomst.

RED DE JUNGLE is van de makers van **MIJN NAAM IS COURGETTE** en gemaakt in dezelfde unieke stop-motionstijl. Regisseur Claude Barras laat opnieuw zien dat hij op knappe wijze belangrijke thema's onder de aandacht kan brengen.

Interview with CLAUDE BARRAS

Xavier Kawa-Topor: You have called *Savages* a very personal film. Even though the story takes place in modern-day Borneo, its origins can be found in the memories of your childhood in Switzerland. In what way?

Claude Barras: My childhood was marked by the stories my grandparents used to tell, about the region they came from in the Alps. They were born in the early 1900s and were still connected to the "olden days": before there were roads and motor cars, where one went into town twice a year to buy salt. The rest of the time everyone lived self-sufficiently, making their own furniture and tools, which were actually fairly similar to the tools used in the neolithic era. These Alpine village communities, which have been studied by anthropologists, lived according to the seasons, at different altitudes, moving from one village to another. In the winter, they came down into the valley and put the animals in the stables. In the springtime, they moved up to the higher village to farm grain crops. When summer arrived, they collectively moved all the livestock up to the Alpine meadows, and then in the autumn they harvested grapes from the vineyards. Helping one another was the rule. It is called "semi-nomadism", because the buildings in the villages were permanent, but the principle was roughly the same as anyone who lives self-sufficiently using the resources from the land.

X.K-T.: Did your grandparents live in a similar nomadic way to the Penan people?

C.B.: Yes, in a way. Nomadism does not feel very familiar to most Europeans, but actually, only two generations ago in Europe, many people lived and moved about according to the seasons. In the case of the Penan people, they set up camp for three to four weeks, enough time to gather fruit and hunt some wild boar. Then they moved off to allow nature to regenerate, so the land would be ready for the next time they passed through. This was a way of simultaneously marking time and inhabiting the land. Like the Penan, my grandparents were people whose lives were organised according to nature, they looked at the sky

and could tell from the clouds whether it was going to be fine the next day. I learned a few small “tricks” from them. After my grandparents, my parents embraced the modern world. They settled in a village, and managed the vineyards using modern methods and chemicals. When I was a child, you could still find hares, slow worms, green lizards and partridges amongst the vines. But due to the use of chemical pesticides, the wildlife disappeared, leaving a kind of desert. This is what happens with monocultures, whether it’s vines or palm oil. Fortunately over the past four or five years, a new generation of farmers, often women, is taking over the vineyards using more ecological methods. They begin by leaving the land fallow in order to encourage the wildlife to return... and that is fantastic!

For a nature lover such as myself, it was a huge source of conflict with my parents who, although they were sensitive to the wildlife, did not see what the problem was: modernity equaled progress to them, because it simplified the way they worked, freeing them from manual labour. Indeed it is still difficult to say what modernity has brought to traditional societies and what it has destroyed. I had these very personal questions in mind when I went to meet the Penan people.

X.K-T.: Why modern-day Borneo and not the Alps of your grandparents?

C.B.: For several reasons. The first is that there was already a work which to my mind gave an admirable account of life in the Alps in the olden days: the “Heidi” series directed by Isao Takahata, a definitive work, or at least one which it would be difficult to follow. Another reason is that my grandparents’ civilisation has almost totally disappeared today: the language they spoke, Franco-Provençal, has died out, apart from in a few far-flung places in the valley. The way they worked the land has also disappeared. Even though a few small traces of folklore still exist, in practice, the movement is over. In fact, there is a sense of relevance - urgency even - in the issues Borneo is facing. Deforestation has already caused extensive damage on a large scale. But it is still 20% primary forest, with people living in a traditional way, perhaps not completely self-sufficiently, but who wish to preserve their way of life and their forest. Multinational corporations, with the support of politicians, are destroying the forest to sell wood and produce palm oil. It is a very topical fight. Considering all the energy needed to make a film, I needed it to respond to an urgent struggle as a form of social utility, and political commitment.

X.K-T.: Borneo is also known for its orangutans - an endangered species, victims of this intensive deforestation which you are calling out.

C.B.: Exactly. This is another reason why I set the story over there. I still have a childhood fascination for great apes. Figures such as primatologists Jane Goodall and Diane Fossey made a huge impression on me. There was also the Swiss ecological activist Bruno Manser who, when I was a child, went on several hunger strikes and was very involved in defending the Borneo rainforest, before dying under what have been noted to be very suspicious circumstances in the 2000s. All these references have fueled my project. And because stop-motion animation is traditionally targeted towards children, I wanted to ensure children could follow the film too. It also helps that targeting children is more cost-effective as well! This initial constraint

became a true source of pleasure and creativity for me. I actually adore talking to children about subjects which may initially seem quite complex. For this reason, I needed ***Savages*** to have a cute animal character which could guide and accompany the young spectator. This is how Oshi, the baby orangutan character, appeared in my film.

X.K-T.: Cute, OK, but he still eats leeches!

C.B.: This is to counter the somewhat sugar-coated view we often have of wildlife, where a sweet little animal cannot suddenly turn out to be a formidable predator! It is a realist stance which I am totally comfortable with, like showing the small bloodstain on Keria's thigh, which of course also has a symbolic significance.

X.K-T.: Don't you think that even the technical choice of stop-motion for your films is linked to your family heritage?

C.B.: When you asked me that question, it gave me goosebumps. So, yes, I guess so. In any case the relationship to land, materiality, nature and craftsmanship has certainly been passed down to me. My grandparents were traditional farmers who made a lot of things themselves. And my father too - not only did he make things but he also repurposed stuff, because throwing things away was just not done. Fortunately, nowadays, we try to recycle and to use circular economies. This idea of craftsmanship, repurposing, is certainly something I have inherited and which I use in my work. To take this further, I think that for me, stop-motion is a form of resistance against the virtual world and computers. In spite of the technical complexity in making a film like *Savages*, I could never imagine making the film in CGI. The process is more important to me than the final result. I need to be directly connected to reality, to physically spend time on set with the cameraman, the animators, to confront myself with the materiality and the physical restrictions of sets and puppets. All the connections that link people together are essential to me. For *Savages*, things were ideal, with a fluidity and

a simplicity which one only encounters once in a lifetime! The film has undoubtedly benefited from the positive experience of *My Life as a Courgette*, which set out a universe, a way of doing things, and was successful, which obviously attracted goodwill. With the producers, we paid particular attention to building teams which brought together experienced collaborators from the four or five top stop-motion hubs in Europe, but also enthusiastic young talent, by paying attention to the compatibility of personalities over the long process of making the film. Around 30% of the team had already worked with me on my last film. The filming crew was nomadic, settling for a few months in the small town of Martigny, between Chamonix and Lausanne, not far from where I live, and this added a real community spirit, which I think can be felt in the film. But where modernity prevails over all forms of resistance is that everything appears easier with computers: you can always backtrack and this flexibility is so attractive that it is difficult to resist.

X.K-T.: The film questions this irresistible attraction to modernity which even affects the Penan people with their deeply anchored traditions. In particular I'm thinking of Keria's grandfather and his mobile phone…

C.B.: I wanted to show the complexity of everything. When we comes up against reality, we realise that not everything can be summed up as a battle between the "good guys" who want to protect the planet and the "bad guys" who are obsessed with destroying it for personal gain. We cannot merely point our finger at the destructive actions of the agro-food industry, the outrageous exploitation of raw materials, the criminal activities of armed militia, even though all that does indeed exist. It is not just civilisation which is at the forefront and colonises, it is also modernity which attracts people and transforms them. There are some individuals who resist and others who do not. My intention was to move beyond a simplistic view by attempting to respect each person's perspective in order to invite the viewer to think for themselves and to evolve in their understanding of reality. To achieve this, I tried not to make a judgement before delving into the subject. Reading anthropologists and philosophers such as Bruno Latour, Baptiste Morizot, and Vinciane Despret really helped me to adopt a more open-minded view of modernity. Morizot accurately highlights the inherent complexity in critiquing modernity. The paradox of our civilisation's extreme success is that it is also destroying everything! Yet it is also this civilisation that, through the extraordinary knowledge to which it grants us access, informs our perspective. Not only can we not reject civilisation outright, but it would also be completely hypocritical to claim not to be a part of it.

X.K-T.: An ambivalence which is perfectly illustrated by Keria's smartphone use: at the beginning of the film there is a scene where she is lost in the forest, vainly trying to find her way using her GPS, then in the end, the alert put out over social media means the situation is reversed and she is saved.

C.B.: I hesitated a lot over whether to use that outcome, because social media are also a double-edged sword, and here we are showing them in a somewhat idealised way. What is true is that the on-the-spot resistance organised by the local communities in the forest would have been impossible

without smartphones and drones. I told myself that it was good to show that there were positive aspects, that the device is not in itself the problem: it is obviously the way in which we use it. With ecology, though experts on the subject have highlighted the issues since the 1970s, the majority of society still does not change its behaviour. With this film, we are trying to open people's eyes to the urgency of this environmental issue.

X.K-T.: A call to action?

C.B.: Yes, the biggest obstacle is the act itself, actually doing something. For the film's release we are preparing a high impact campaign with several organisations involved in saving the forest and its inhabitants. What I am interested in is how we can act here: by choosing to consume in a responsible fashion, more locally and more modestly. I think that that is where the strongest, most efficient political act lies, the most efficient thing our society can do in the way it is organised: to stop over-consuming is to become empowered and to become aware, without any guilt whatsoever, that we have power. We must use this power because it feels good to feel active and to sense that on our own individual level we can act and engage with the situation. In the end these choices have a positive impact on our own health and on the planet's health. We have everything to gain!

X.K-T.: And yet the film does not seek to preach.

C.B.: It does present a form of personal responsibility wherever possible. It is the result of the long writing process. At the beginning I was inspired by a militant desire to show things, to explain them, before realising that this didactic style was not only boring but that it produced the opposite to the desired effect. By working with the screenwriter Catherine Paillé, I thought about the way in which the film, which is not a documentary, could instead be a starting point for discussion by concentrating on the political issues I wanted to talk about and the way in which they were active in the everyday life of my characters.

X.K-T.: It seems to me that the ecological side of the film is also put across by the wonder sparked by the beauty of the forest, in the same way that Frédéric Back did in *The Man Who Planted Trees*.

C.B.: Exactly. *The Man Who Planted Trees* is one of the first animated movies I saw as a child. It is also one of the things I learnt from reading books by Bruno Latour and Baptiste Morisot. At one point in the project, I felt the need to find a glimmer of hope, an ember to blow on, in order to tell the story to children, and also to believe in what I was saying, without lying. On the one hand, as I said earlier, is our power to act individually as consumers; but I strongly believe there is also the fact that we must not lose our capacity to find wonder in what is left. Wonder is not only a question of admiring something: it is to nourish one's mind and staying connected. This is a little bit like the way I developed the character of my young heroine, Keria: she starts off from a reality "through a screen" before being led to open her eyes. First she is afraid, before allowing herself to be invaded by the beauty surrounding her. Like Keria, a large part of humanity would be panic-stricken if they found themselves alone in the forest. Because we do not know how to listen any more, we are not used to the reality of the natural world. 70% of my grandparents' generation were farmers. Today barely 3% are. Currently more than half the world's population lives in cities, and have forgotten that the carton of milk they buy at the supermarket resulted from a cow eating grass which grew thanks to the sun and the rain…

X.K-T.: Even before the first images on screen, the film invites the viewer to awaken their senses by playing the sounds of the forest in the darkness of the auditorium. It is an extraordinary experience…

C.B.: This is the result of my work with Bernie Krause. He had a successful career as a composer of film scores in Hollywood before becoming interested in birdsong. By recording the natural environment

using information digitally he realised he could analyse the soundtrack very accurately and determine which species were present, in which milieu, which season, and at what time of the day or night. He has been travelling the world doing this for forty years.
His approach as a "bio-acoustician" has shown that the sound waves emitted by living beings, in their various components, are never anarchic but constitute a true overall score: that each one, to be alive, must find a place, a moment, and a frequency where it is heard to meet or exchange information. The construction of a road, solely due to the noise of cars, is enough to cause the disappearance of animals that once occupied the same sound frequency. Sound offers an incredibly gentle and poetic way to approach the living world. In this way, I wanted the film's sound design to be the musical score of a multi-faceted living being. I was fortunate enough to work with Charles de Ville, sound designer, who spent three weeks in the Borneo forest with his microphones to bring back recordings made in locations and at moments similar to those in the film. In the editing process, the combination of these on-site sound recordings with the images proved to be incredibly beautiful. Charles was able to use his spectrometer to "turn off" or "turn on" various animals to accompany the dramatic tensions and sculpt his sound material. From certain sounds, he developed a more structured musical form that also emanates from the forest.

X.K-T.: You also went out to Borneo, didn't you?

C.B.: I went while I was writing, when I had already written a first long synopsis. So I contacted the foundation which Bruno Manser had founded, before his death, to fight against deforestation. Baptiste Lavigne, who works there and has become a friend of mine, accompanied me throughout the whole project. He introduced me to one of the leaders of the Penan resistance and allowed me to attend the annual meeting of family chiefs and clan chiefs. Then I was able to spend ten days in the forest with one of the last families still living a traditional nomadic life. The most astonishing thing for me was that although I was expecting a

very exotic experience, I felt as though I was reunited with my grandparents! And I met a little girl who, just like the heroine in my first script, lived with her grandparents in the forest after running away from the village school. From then onwards, I felt I had a legitimate position to tell this story. I wanted to involve local people in the making of the film, in particular for making the characters' accessories. I talked to them about what I wanted to do, showed them some photos from *My Life As a Courgette*, and explained the way I work. I made a drawing to the scale of the puppets to show them what I needed. It turned out that they were used to making small objects as toys for their children, small wooden houses and little backpacks woven in the Penan way. So it wasn't complicated to work in partnership and to hand over to them the fabrication of all the sacks and blow-pipes, according to their traditional methods.

X.K-T.: And what about the script? Was there any exchange with them on that?

C.B.: During this trip, I realised that telling stories from our point of view or from that of the Penan are two separate things entirely. For them, it implies a responsibility and is akin to an act of magic. A story can attract happiness or misfortune to the people it portrays and their families. When I became aware of this, it scared me quite a bit: I thought I was perhaps getting out of my depth, touching something I couldn't control. Fortunately, it turned out that I had chosen the right approach, a mode of storytelling that, according to them, would bring happiness. From that moment on, following their tradition, which prohibits calling someone by their name while hunting, they named me "Laki Kouyu", which means "The one who moves shadows". I was also lucky enough to meet Nelly Paysan, an incredible Penan woman, full of life, who accompanied Bruno Manser to Europe in the 1980s. She married a Frenchman, now lives in Dijon, and speaks our language perfectly. Nelly and her daughter Sailyvia were not only able to read the script but also translate the dialogues into Penan and ultimately played the roles of Selaï's grandmother and mother. This brought both energy and legitimacy to the film, which was very important to me.

X.K-T.: Was it difficult to make the decision not to translate or subtitle the Penan language dialogues?

C.B.: Yes, but fortunately there was the example of Wes Anderson's *Isle of Dogs*, which proved that the concept could work. In *Savages*, I think I achieved a good balance, anchoring the film in reality without losing the audience. It required a very special effort from the main actors like Pierre-Isaïe Duc and Benoît Poelvoorde, who, as they did not speak Penan, had to make the dialogue understandable in that language with coaching from Nelly and Sailyvia. The two days we spent with Pierre-Isaïe Duc recording ten lines of dialogue were a very rich moment in terms of cultural exchange, and also very funny!

X.K-T.: Like Keria, like a traveller in a foreign land who doesn't speak the language, the spectator must try to understand the meaning of the words through the situation, the non-verbal expression of the characters. It is a coherent choice for a "realistic tale", isn't it?

C.B.: Absolutely, that was really the point of view I wanted to put across. In general I endeavoured to make the film as realistic and well-documented as possible. Sequence after sequence, each situation, each micro-event which moves the story along

is directly inspired by either a reading, a person I met, or a photo: the entire story is built on «bricks» of reality that have been arranged around fictional characters, but which themselves result from the amalgamation of real people. My journey on-site was documented by Laura Morales, who filmed a lot of footage, and conducted interviews, helping us produce thematic video modules on the forest, on nomadic life, etc. These documentary modules were of great help both in the design of the sets and in the scriptwriting work of Catherine Paillé in order to immerse ourselves in a world that may seem unfamiliar. Ultimately, the film's realism comes from the writing and sound, and perhaps a little less from the visual aspect of things. Even though everything is accurately documented, especially the traditional way of life of the Penan, which was particularly important to me, there is room for a certain amount of fantasy, especially in the representation of the forest, in its colours and pictoriality, inspired by the paintings of Henri Rousseau. Elsewhere, one can sense the influence of the painter David Hockney and the Japanese artist Miroco Machico. Sets were made in Rennes at Vivement Lundi! by a very solid team working with Jean-Marc Ogier, who had already worked on *My Life as a Courgette*. As I had just become a father and live in Switzerland, I mainly worked with him remotely, exchanging photos, drawings, granting him great freedom but also the great responsibility of trying to maintain a form of continuity with the previous film. One of the challenges was also to use as few chemical products - silicone, polystyrene, and other petroleum derivatives - as possible in the making of the puppets and sets. We found it more interesting to have that as a restriction rather than having the restriction of aiming for realism at all costs.

X.K-T.: Let's come back to Henri Rousseau who you mentioned earlier and which to me conjures up the image of the panther at night in the forest…

C.B.: I had the same feeling when visualising the scene during filming. I don't know if it was luck or the unconscious at work, but it is the dreamlike dimension of the night that is powerfully reflected at that moment, especially

through the light. There was a particular challenge for the film at this point. Night plays an important role in the narrative. I don't know if it's noticeable for the viewer, but the story unfolds over three days and two nights, in a continuous timeline. So, out of sixty sequences, about ten are by night. There are also a few sunrise sequences. And when we are in the forest, it's all about chiaroscuro. With the director of photography Simon Fillot, for whom it was his first feature film, we spent a few days exchanging ideas, reference photos, and then everything happened in a state of exceptional complicity.

X.K-T.: Regarding the representation of animals, and orangutans in particular, how much is observation and how much is free interpretation of their behaviour in the film?

C.B.: First, there is a deliberate choice: although it is an animated film where it is usual to make animals speak like humans, I chose not to do this, to keep their status as animals, as "other living beings" as Baptiste Morizot would say. It's a question of credibility on which everything else depends. Then, I worked with the primatologist Emmanuelle Grundmann who studied the orangutans of Borneo extensively when palm oil started to destroy the forests. The devastation she witnessed was so great - it should be noted that the orangutan population has gone from 80,000 in the early 1960s to barely 8,000 today - that she decided to leave primatology to become an investigative journalist and raise public awareness. Her book "Un fléau si rentable" (Such a Profitable Scourge), a study of the palm oil trade, explains how a simple plant with a slight hazelnut flavour became an industrial product whose global economic success destroys everything in its path. As Emmanuelle also writes children's books and knows all about the narrative constraints associated with them, her help was very valuable to me to be as faithful as possible to reality, to try to preserve the essential aspects of primate behaviour, while taking liberties with details for the needs of the story and the technical constraints of animation. Thus, unlike what is observed in nature, in the film, the orangutans walk with their feet flat on the ground. For me, realism is a matter of degree. If pushed too far, it becomes clumsy and artificial. I also had the chance to meet Ian MacKenzie, an English anthropologist who lives with the Penan for most of the year and knows almost all the communities. He compiled a Penan-English dictionary that was very helpful to me. When I had him read the script, he immediately noticed that, in reality, the Penan and orangutans do not live in the same territory. I explained to him that it was a work of fiction, but I still made sure that in *Savages* the orangutans come out of the lowland forest, near the town, and that it is Keria who takes the baby to the Penan, in the mountains. However, in recent years, orangutans have been seen fleeing the lowland forests that are being destroyed to seek refuge in better preserved mountainous areas. Reality catches up with fiction. As for the sound, while we took a very realistic approach to the forest, for the animals' interactions with humans we had to use dubbing, as recorded sounds didn't always work. We stayed in the same register, but played around a little more with the visual aspect. Charles de Ville revealed his talents as an animal dubber on this occasion.

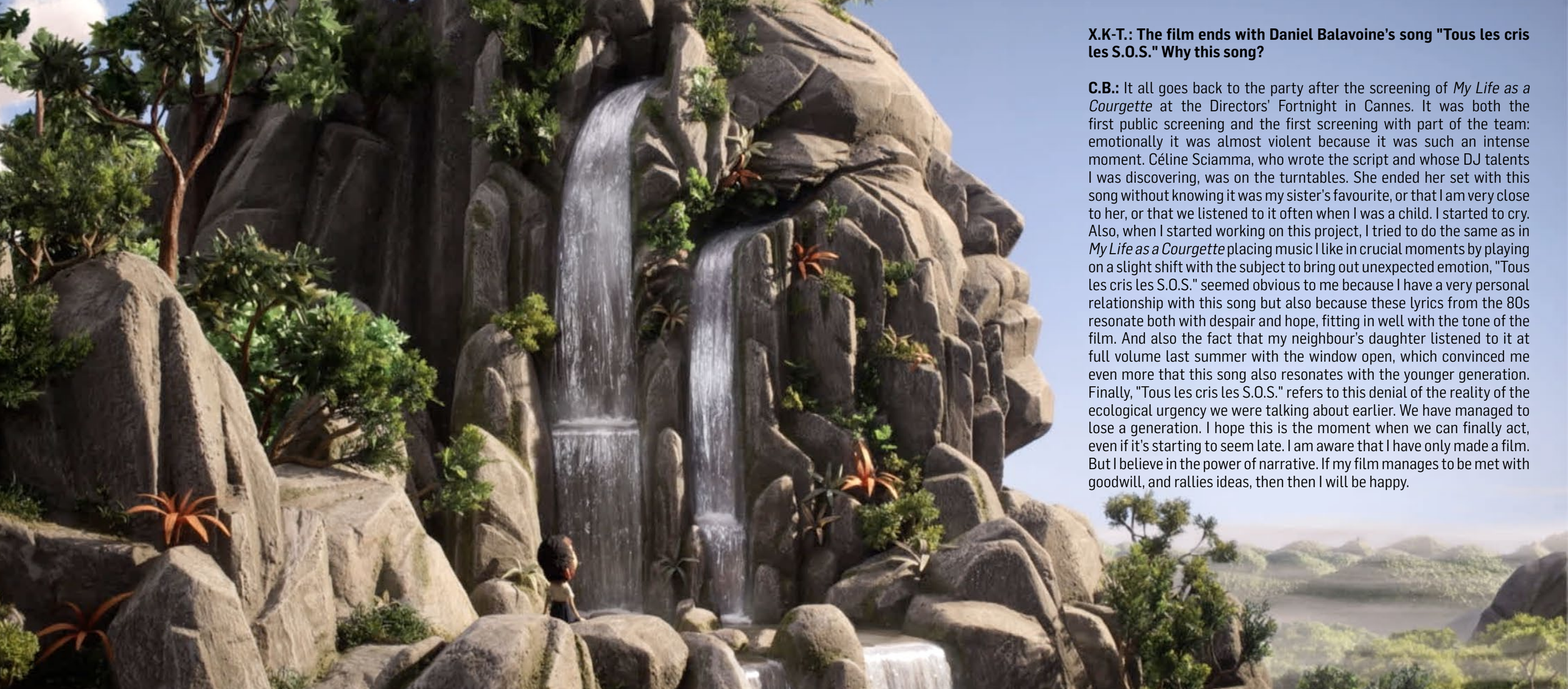
X.K-T.: Earlier, we mentioned *The Man Who Planted Trees*, but it seems that another film played an important role in the genesis of *Savages*: Hayao Miyazaki's *Princess Mononoke*.

C.B. : When I first saw this film, it completely possessed me for a week. It's truly a film that completely resonated with me but

also echoed the questions I was asking at the time. What struck me deeply was Miyazaki's choice to shift modernity's problems into the past and turn it into an adventure story. That particular decision is what possibly led me to make my own attempt to "take a step to one side" to tell a political, current, and intimate story by moving to a different standpoint. In both Miyazaki's film and mine, it's the same encounter between the natural world and civilization, with motifs that echo each other, like the central female character who bridges the two worlds. There is also the hero who plunges unconscious into the water and his rebirth with an animal kiss. But not everything was that intentional on my part, especially this scene of rebirth that deeply moved me during filming, as if I were discovering its meaning, even though I had written it with that intention. I believe it touches on the boundaries between life and death that are so deeply ingrained in us that we often ignore them.

X.K-T. : Where does this extraordinary character of Tepun come from?

C.B.: I came across him in a little children's book by Nelly Paysan that collects Penan tales featuring this character. Traditionally, Tepun is more of a tiger, but since I found the clouded leopard to be such a beautiful animal, I combined the two. I made Keria's mother out of this imaginary creature with the ability to appear as a known person, or at least a fantasised projection of her. This superimposition allows for a shift from one interpretation to another without ever really knowing what is true. Later, when I met Sailyvia, Nelly's daughter, I learned that she calls herself Tepun when she advocates for the cause of the Penan. This really completed the circle for me.



X.K-T.: The film ends with Daniel Balavoine's song "Tous les cris les S.O.S." Why this song?

C.B.: It all goes back to the party after the screening of *My Life as a Courgette* at the Directors' Fortnight in Cannes. It was both the first public screening and the first screening with part of the team: emotionally it was almost violent because it was such an intense moment. Céline Sciamma, who wrote the script and whose DJ talents I was discovering, was on the turntables. She ended her set with this song without knowing it was my sister's favourite, or that I am very close to her, or that we listened to it often when I was a child. I started to cry. Also, when I started working on this project, I tried to do the same as in *My Life as a Courgette* placing music I like in crucial moments by playing on a slight shift with the subject to bring out unexpected emotion, "Tous les cris les S.O.S." seemed obvious to me because I have a very personal relationship with this song but also because these lyrics from the 80s resonate both with despair and hope, fitting in well with the tone of the film. And also the fact that my neighbour's daughter listened to it at full volume last summer with the window open, which convinced me even more that this song also resonates with the younger generation. Finally, "Tous les cris les S.O.S." refers to this denial of the reality of the ecological urgency we were talking about earlier. We have managed to lose a generation. I hope this is the moment when we can finally act, even if it's starting to seem late. I am aware that I have only made a film. But I believe in the power of narrative. If my film manages to be met with goodwill, and rallies ideas, then then I will be happy.

CLAUDE BARRAS

Born on January 19, 1973, in Sierre, Claude Barras is a Swiss director and producer. Son and grandson of farmers, he studied illustration for children's books at the Emile Cohl school, anthropology and digital image at Lulière University in Lyon and then 3D Infographics at Lausanne School of Art.
After his studies he co-directed *Banquise* with Cédric Louis, his first animated short film, selected for Cannes Official Competition in 2006. Claude Barras then worked with the animation collective, Helium Films, producing and directing some ten animated short films which were selected for and won prizes in many festivals. He also teaches animation and at the Geneva School of Applied Arts and the Ecole de la Poudrière in Valence.

In 2013 he began directing his first feature-length film in stop-motion, co-written with Céline Sciamma. *My Life as a Courgette* premiered at Cannes in 2016 in Directors' Fortnight. The film was distributed in over 60 countries and has to date clocked up over 175,000 spectators in Switzerland, and 800,000 in France and has won many prizes, including two Césars and an Oscar nomination in 2017.

In 2018 with Nancy Huston and Morgan Navarro, he developed an idea for a new animated feature film which he then wrote with Catherine Paillé. *Savages* will premiere at a Special Screening of the Official Selection at the 2024 Cannes Festival.

Clause Barras is currently developing a documentary series on excrement and an adaptation, with Christelle Berthevas, of Fabien Toulmé's graphic novel *It's Not What I Was Expecting*.

TANA PENGURIP
The living forest of the Penan

The Penan, like many other native populations around the world, have had a unique relationship since time immemorial with the environment in which they live. For the Penan the tropical rainforest is not a primeval forest, or a wild, virgin “jungle” as westerners like to imagine, but represents a territory which has an identity that is deeply cultural, historic, social and spiritual, which they maintain and defend vigorously to ensure their existence and perpetuate their traditions.

The Penan call their territory Tana Pengurip, the living forest. Tan means “land” or “forest” and Pengurip means “lived” or “living”, a grammatical form derived from the root of the word Urip which means "life". Yes, the Penan people’s forest is alive, for many reasons!

Firstly thanks to the extraordinary biological diversity and complexity which the Penan understand down to the smallest detail and which they need in order to search for the plants and animals necessary to perpetuate a traditional nomadic hunter-gatherer lifestyle. For example, the wild sago palm, Uvut (Eugeissona utilis), plays an important role as a source of starch, as a construction material and as a raw material for preparing handicrafts.

Also, according to animist tradition still followed by the Penan today, the importance of which cannot be underestimated, the Tana Pengurip is full of spirits (Balei), ghosts (Sahé or Beruen) which absolutely must be obeyed, or even feared according to the signs (Oroo), the taboos (Kilin) and the predictions (Omen) which they show or prescribe. For example the spirit Balei Liwen will turn to stone anyone who dares mock an animal. Even today, people’s names and surnames are rarely used out loud through fear of attracting the attention of a malicious spirit to a member of the community. Particular vigilance must be shown in certain places, such as waterfalls (O’ong) or near strangler figs (Mutan) which are places known for being inhabited by spirits.

And lastly, in a tradition where oral history is vital to cultural transmission through the generations, the Tana Pengurip represents the great book of knowledge where all their historical tales, stories and myths are found, and which are the very essence of Penan identity.

The destruction of the Tana Pengurip, the Penan tropical rainforest, therefore represents a lot more than an ecological loss. Penan identity is inseparable from the forest, whose exploitation by forest clearance companies and conversion to plantations is the equivalent of an ethnocide which is destroying the culture, traditions and spirituality of an entire people.

The Penan are aware of these existential dangers and for the past forty years have been committed to fighting the destruction of the tropical rainforest. They are still battling so that one day their customary rights over the Tana Pengurip and their practices for the extensive management of it, may be recognised by the courts and the authorities.

Bruno Manser Fonds
www.bmf.ch

THE IMPACT CAMPAIGN

The release of *Savages* will be accompanied by an impact campaign, inviting audiences of all ages to take action around the film to bring about a positive change regarding deforestation.

Created in collaboration with NGOs known for their actions in favour of the protection of biodiversity and against deforestation, this campaign demonstrates the filmmaker's and the film team's commitment to having a positive impact.

Through a dedicated website, the general public will be invited to take concrete action: by signing a petition against deforestation (with Greenpeace France), by making a donation to enlarge protected reserves for local populations (with the Bruno Manser Fonds) or to protect endangered species in Borneo (with Kalaweit), or by lobbying the major palm oil-producing food companies (with Foodwatch). For children, activities around these major themes will be offered, as well as educational resources.

www.sauvages-lefilm.com

Partners of the impact campaign:
Foodwatch, Fonds Bruno Manser, Greenpeace, Kalaweit, One Voice, Pan Eco

CAST

Keria	BABETTE DE COSTER
Selaï	MARTIN VERSET
Jeanne	LAËTITIA DOSCH
Mutang	BENOÎT POELVOORDE
Along Sega	PIERRE-ISAÏE DUC
Foreman	MICHEL VUILLERMOZ
MC Utan	GAËL FAYE
Selaï's Mother	SAILYVIA PAYSAN
Grandmother	NELLY TUNGANG
Selaï's Father	KOMEOK JOE

dessin Odelia Bidault

CREW

Directed by	CLAUDE BARRAS
Screenplay	CATHERINE PAILLÉ, CLAUDE BARRAS
developed in collaboration with	MORGAN NAVARRO, NANCY HUSTON
Actor direction	EMMANUELLE NICOT
Director's assistant	DORIEN SCHETZ
Production Director	LUDOVIC DELBECQ
Head Animator	ANTONY ELWORTHY
Director of Photography	SIMON FILLIOT
Gaffer	RÉMI BRISSAUD
Head of puppet making	GRÉGORY BEAUSSART
Head of puppet painting	SHOKO ROSTI
Head of costumes	ANNA DESCHAMPS
Production design	JEAN-MARC OGIER
Head set dresser	DIANE DE RIBAUPIERRE
Head of props	DELPHINE DAUMAS
Image editing	ANNE-LAURE GUÉGAN, CLAUDE BARRAS
Animatic editing	VALÈNE LEROY
Head of compositing	CYRILLE DREVON
Sound Editing	VALÈNE LEROY, CHARLES DE VILLE
Music	CHARLES DE VILLE, NELLY TUNGANG
Mixing	FRANCO PISCOPO
Produced by	NICOLAS BURLET
Coproduced by	LAURENCE PETIT, BARBARA LETELLIER, CAROLE SCOTTA, VINCENT TAVIER, HUGO DEGHILAGE, ANNEMIE DEGRYSE, OLIVIER GLASSEY

A NADASDY FILM production, in coproduction with HAUT ET COURT, PANIQUE !, HELIUM FILMS, BEAST ANIMATION, FRANCE 3 CINÉMA, PROXIMUS, VOO and BETV, RTBF, SRG SSR/RTS, SHELTER PROD, GEBEKA INTERNATIONAL and ANTON – with the support of CANAL+ - With the participation of CINÉ+ and FRANCE TÉLÉVISIONS – With the support of l'OFFICE FEDERAL DE LA CULTURE (OFC) - film section, CINÉFOROM, LA LOTERIE ROMANDE, LA VALAIS FILM COMMISSION, THE TOWN OF MARTIGNY, ÉTINCELLES DE CULTURE, LA FONDATION CULTURELLE SUISSIMAGE, EURIMAGES, CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, THE HAUTE-SAVOIE DEPARTMENT IN PARTNERSHIP WITH THE CNC, THE REGION OF BRITTANY IN PARTNERSHIP WITH THE CNC, CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES, THE REGION OF BRUXELLES-CAPITALE, FONDS AUDIOVISUEL DE FLANDRE (VAF), TAXSHELTER.BE ET ING, TAX SHELTER OF THE FEDERAL GOVERNMENT of Belgium
Distribution France : HAUT ET COURT DISTRIBUTION – Distribution Switzerland : FRENETIC FILMS – Distribution BENELUX : CINÉART - International Sales : GEBEKA INTERNATIONAL and ANTON

Nederlandse stemmencast (Studio: Sonhouse)

Kéria	Anna-Marie Missoul
Selaï	Finn Van Dijck
Mutang	Jenne Decleir
Jeanne	Marit Stocker
Grootvader	Jos Dom
Ploegbaas	Kaspar Schellingerhout
Districtshoofd	Vicky Florus
Radiostem	Peter Decroubele
Selaï's Moeder	Mieke Laureys
Vriendin Kéria	Mona Van den Eeden
Vriendin Kéria	Flo Van Pelt
GPS	Vicky Florus
Security	Pieter-Jan De Smet
Houthakker	Pieter-Jan De Smet

Regie	Mieke Laureys
Vertaling	Pieter-Jan De Smet
Techniek	Toon Van Baelen
	Jeremy Vettorel
Mix	Louis-Phillipe Fourez
Productie	Marlies De Bock
Technische ondersteuning	Lukas Raport