



JOURNEY TO GREENLAND

directed by Sébastien Betbeder

World Sales: CERCAMON

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ENGLISH TITLE
ORIGINAL FRENCH TITLE
WORLD PREMIERE

JOURNEY TO GREENLAND
LE VOYAGE AU GROENLAND
ACID Cannes 2016

Short synopsis :

Thomas and Thomas are going through a rough time : they are both thirty something actors living in Paris... They randomly decide to leave the city and fly away to Kullorsuaq, one of the most remote villages of Greenland, where Thomas' father Nathan lives. Among the Inuit community, they will discover the charms of the local customs and their friendship will be tested.

DIRECTOR	Sébastien Betbeder
PRODUCER	Frédéric Dubreuil
PRODUCTION COMPANY	Envie de Tempête Productions
CO-PRODUCERS	William Jéhannin, Stéphane Auclair – UFO Distribution (France) Louise Hentgen – Bobi Lux (France)
CAST	Thomas Blanchard, Thomas Scimeca, François Chattot, Ole Eliassen, Adam Eskildsen
STORY & SCRIPT	Sébastien Betbeder
DIRECTOR OF PHOTOGRAPHY	Sébastien Godefroy
LINE PRODUCER	Nicolas Trabaud
EDITOR	Céline Canard
SOUND RECORDIST & DESIGNER	Roman Dymny
SUPPORT	CINÉ +, Région Aquitaine en partenariat avec le CNC
WORLD SALES	Cercamon - Sebastien Chesneau (sebastien@cercamon.biz)
RUNNING TIME	98 min
SCREENING FORMAT	DCP, 1,85.1, color
SOUND	5.1
LANGUAGE	French, Inuit
SUBTITLES	English
NATIONALITY	French

DIRECTOR'S RESUME



Sébastien Betbeder (born in Pau in 1975) is a French director currently based in Paris.

After graduating in Bordeaux's School of Fine Arts, he attended the National Studio of Contemporary Arts Le Fresnoy. He directed several short films, and his first feature film **Nuage** was screened in competition at the Locarno film festival and released in France in 2007.

It is followed by **Nights with Theodore** in 2012 (screened at Toronto and Fipresci Award in San Francisco) and the comedy-drama **2 Autumns 3 Winters** (selected at the Acid Cannes 2013 and Special Jury Prize at the Torino Film Festival) which follows the paths of mid-adults struggling with their love lives. The film is distributed in more than ten countries.

In 2014, the two short films **Inupiluk** (Jean Vigo Award for best short) and **Le Film que nous tournerons au Groenland** initiate what will become a 'Greenlandic trilogy' with the release of the film **Journey to Greenland** at the 2016 Cannes festival (Acid). Earlier on, his fourth feature film **Marie and the Misfits** was released in French theatres in April 2016. Beside filmmaking, Sébastien Betbeder also writes fictions for the radio channel France Culture.

DIRECTOR'S FILMOGRAPHY



- 2016** **Journey to Greenland** (Le Voyage au Groenland, 98 min, fiction)
2015 **Marie and the Misfits** (Marie et les Naufragés, 90 min, fiction)
Moscow International Film Festival 2016 – Official competition
2014 **Le Film que nous tournerons au Groenland** (documentary short)
2014 **Inupiluk** (short fiction)
Audience Award - Clermont Ferrand Short Film Festival
Prix Jean Vigo 2014
Best Short Film Official competition – César 2015
2013 **2 Autumns 3 Winters** (2 Automnes 3 Hivers, 87 min, fiction)
Premiered at ACID Cannes 2013
Special Jury Award - Torino Film Festival
2012 **Nights with Theodore** (Les Nuits avec Théodore, 67 min, fiction)
FIPRESCI Prize (San Francisco Film Festival)
Toronto International Film Festival – Official competition (TIFF)
2012 **Je suis une ville endormie** (medium-length fiction)
2012 **Sarah Adams** (short fiction)
2009 **Yoshido (les autres vies)** (medium-length fiction)
2008 **La vie lointaine** (medium-length fiction)
2007 **Nuage** (short fiction)
2006 **Les mains d'Andréa** (short fiction)
2005 **Nu devant un fantôme** (short fiction)
2002 **Des voix alentour** (short fiction)

Q&A WITH SEBASTIEN BETBEDER

Q1 – What is the story behind *Journey to Greenland* ?

My brother's producer Nicolas Dubreuil is an explorer who lives six months a year in Kullorsuaq, one of the most remote villages of Greenland. In late spring 2013, he asked me if I was interested by making a film about two of his Inuit friends, Ole and Adam, coming to France for the first time during ten days. They had been living in Kullorsuaq all their lives and had never left the village. I didn't feel that I had the legitimacy to do a documentary on their stay, but proposed him instead to create a fiction where reality would prevail. Nicolas accepted the proposition, and I had little time left to imagine what the film would be. I decided then to invite two actors, Thomas Blanchard and Thomas Scimeca, to contribute to the project, and wrote in two weeks the thread of a scenario that put them together in front of two bear hunters showing up in Paris for the first time. By the end of June, Ole and Adam landed in Paris at the Roissy airport. We didn't know if we were ready, we didn't have time to see how things would turn. This is how the shooting of the short film that would become **Inupiluk** started. At the end of the film, Ole and Adam invite 'the 2 Thomas' to come and visit them to Kullorsuaq in return. This invitation was the starting point of **Journey to Greenland** that we shoot two years later.

Q2 – What was the guideline of the film ?

We didn't want to fall into any exoticism. We also had a common taste for an open to the unknown cinema, for taking risks – not fix anything and stay open to encounters. There's a movie genre among independent US movies called *mumblecore*, and the intimate themes of these films genre, their claimed freedom as well as their light production methods are close to the ambitions of our film. In this way, **Journey to Greenland** a buddy comedy in the Far North about two state-subsidized freelance actors in their thirties, and also a film about Inuit customs and the mutations of an ancestral population.

Q3 – How did it go between the French and the Inuit actors ?

We made sure to create the good conditions to prepare the encounter with the two Thomas and François Chattot, who plays the father. We had to adapt ourselves to the way of life in the village and understand its inhabitants. Things went on very easily and there was an immediate complicity between us. The Inuit people were amazing : they had a strong, intuitive sense of acting and comedy. It was a great joy to film them and for the actors to perform with them.

Q4 – The film deals with two very different topics : the issues of two young French adults and the historical changes faced by the Inuit community. How did you write the film in order to combine such different stakes into a single story ?

I had the idea to talk about young adults living in France today and the extinction of these bear hunting people at the same time. It was important to me to stay humble while going through this adventure. The point wasn't to do an ethnological film : I wanted to be as blank as my characters to convey this experience in the most delicate way. Besides, I wanted to deal with contemporary issues on both sides. On one hand, the precarity of temporary show business workers in France, the difficulty of loving one another; on the other hand, the consequences of social media and alcohol on an ancestral community, the issue of teenage suicide and the disappearance of traditions in Greenland. Despite appearances, we are part of the same world, and the film shows that conviction.

