



Locarno Official Selection
Piazza Grande

ANTARCTICA CALLING

A FILM BY
LUC JACQUET

PAPRIKA FILMS



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ANTARCTICA CALLING

VOYAGE AU PÔLE SUD

A FILM BY
LUC JACQUET

83' – FRANCE – 2023 – 5.1

COMING SOON

INTERNATIONAL SALES

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INTERNATIONAL PRESS

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SYNOPSIS

The few thousand kilometers that separate Patagonia from the South Pole is a fascinating and hypnotic journey for explorers. Some even speak of an addiction, “the Antarctic bite”. The *March of the Penguins* director Luc Jacquet has been experiencing it for 30 years. This time, he comes back for a visually-striking adventure, offering us images what one cannot convey with words. Almost like a final journey to a vanishing continent and its inhabitants.



LETTER OF INTENT

“

THIS FILM IS A CONVERSATION BETWEEN IMAGE AND SOUND. It's a story told in voice-over to those who wish to understand, from a distance, the reason for this umpteenth journey. With no geographical or scientific pretensions, this film is not here to describe, but to make us feel. With Christophe Graillot, the cinematographer, Samy Bardet, in charge of the soundtrack, and Stéphane Mazalaigue, the editor, we sought a cinematographic retranscription of the poetry of the moment. A fragile, sensitive state that cinema can magnify, provided it is freed from the constraints of time and cumbersome logistics. An eye that assumes its subjectivity and looks in black and white to leave reality behind, to describe it and pass on the inner vibration. It's me speaking in voice-over like a secret whisper to those we love, crossing the paths of Magellan, Charcot and Shackleton, darting along the Albatross or Blue Whale routes, walking through the familiar and overpopulated colonies of penguins and seabirds, searching for my way through the «white-out» and sastrugi of the Inlandis, the endless solitude of the polar plateau. A graphic, personal feature film, with an original form, for the big, even the very big screen.

- Luc Jacquet



LUC JACQUET - I N T E R V I E W

A TRAVEL DIARY

It's a film project that came at a special time for me, as it was the 30th anniversary of my first trip to Antarctica, when I went to hibernate in the French Demont D'Urville station in 1991. I asked myself this question: "What is it about this place that still gives me so much pleasure, so much addiction?" and I wanted to share this experience with those who don't have the chance to experience this continent. This film is a travel diary, which I've arbitrarily chosen to start in Patagonia. We'll then descend degree by degree, heading towards the Antarctic continent. We'll cross the Drake Passage and the Patagonian canals, following in the footsteps of illustrious predecessors such as Magellan, Cook, Darwin, FitzRoy, Commander Charcot, Scott, Amundsen and many others. Like these exceptional names, we're going to sink little by little into the South Pole, magnetized by this 90° South, to share these absolutely incredible landscapes, which I believe make us all deeply addicted to this continent.

A B & W EXPERIENCE

This film is really something experimental: I wanted to give myself a great deal of freedom to lead the viewer to more than just a description of landscapes that can, today, easily be found on social networks or in documentaries. Here, I wanted to tell the story of landscapes of the soul. That's why I chose a different approach. We did this with Christophe Graillet, the cinematographer. The aim was to take us away from realism and towards emotional relationships. That's what led us to make this rather radical choice, which I really like, because it's an artistic freedom I hadn't allowed myself for a long time, and which I was delighted to make here.

“ I WANTED TO TELL THE STORY
OF LANDSCAPES OF THE SOUL. ”

THE TRAVELER

I call the silhouette the traveler. A sort of split personality, since it's me who embodies it. In reality, this happened a little under the influence of events, because when we were working on the reflection in the image, we realized that the continent no longer made any sense, without any human reference. That's what led me to create this traveling character. However, I didn't want to personalize it, which is why we usually see a rather blurred silhouette. In the end, what's important is the soul of the person who's going to talk to us and the landscapes around him.

**“ I REALLY WANTED VIEWERS TO
MAKE THE JOURNEY WITH US. ”**

A JOURNEY

I didn't set out to tell the story of geography, or even of travel in general. I wanted to recount a form of here and now: in other words, an arbitrary journey that begins in a certain place and ends up being a sum total of stages that could have been a thousand others. This journey is this one, because it's in these places that I've felt the urge to share. I think this perfectly assumed subjectivity is important in this film because these are things we don't usually show. When you go on a shoot, you go on a mission, you film emperor penguins, you film this and that. Here, I really wanted viewers to be able to join us, to make the journey with us, because for me, this journey is adventure in the noblest and most fantastic sense of the word. I wanted people to breathe, that after this Covid situation, people could open the windows wide and take this great journey south with me.

*“WHEN MIRACLES HAPPEN”,
AN ANECDOTE ABOUT THIS TRIP*

As we headed towards the South Cape, we came across our first isolated emperor penguin, then several in a very beautiful, very chaotic pack, in compression ice that had collided with each other. And then, on the bow of the boat, we saw a few small groups, first six, then ten, then more, all converging on the same spot. It was a sign that we were approaching the colony. I'm still troubled by this nomadic logic. When you've already spent six, seven days at sea, where there's nothing, you understand what an absolutely phenomenal thing the existence of these animals is, a miracle of life. Then we saw them arrive, in a column, where we sat down. The miracle happened.

We were in the middle of nowhere and the animals came to see us. It's an incredible privilege to be able to live in peace with these animals who are curious about you, who are not afraid, who are incredibly graceful, incredibly aesthetic and who have these almost human gestures of curiosity and attention. There they stopped beside us at the edge of a break between two sheets of ice until a crabeater seal appeared, literally breaking up the group. The penguins then regrouped far off the ice floe, and it was incredible because we were filming it - if we'd wanted to predict it, we'd never have managed it.

**“ WE WERE IN THE MIDDLE OF NOWHERE
AND THE ANIMALS CAME TO SEE US. ”**



LUC JACQUET

DIRECTOR

FILMOGRAPHY

After studying biology at university, Luc Jacquet discovered his two great passions: images and scientific mediation, after spending fourteen months wintering in Antarctica at the French Dumont d'Urville base.

His first feature film, *March of the Penguins*, attracted over 25 million viewers worldwide. It won numerous awards, including the prestigious Academy Award for Best Documentary Film in 2006. In 2010, he founded the Wild-Touch association with the aim of taking action to preserve nature through the emotion of images and cinema. After *Once upon a Forest* in 2013, Luc Jacquet continues his cinematographic adventure alongside leading glaciologist Claude Lorius with a new feature film *Ice and the Sky*, released in the fall of 2015. This project is accompanied by an ambitious transmedia program, supported by the association, around the major theme of climate change.

In 2017, he organized an artistic expedition to Antarctica with wildlife photographer Vincent Munier and diver-photographer Laurent Ballesta. He returned with a film, *March of the Penguins 2: The Next Step*, and an immersive exhibition, *Antarctica!*, showing the white continent on and under the ice pack. He returns in 2023 with a double bill of news: an exhibition, *Terra Incognita*, on September 21 at the Musée des Confluences in Lyon, and a new film, *Antarctica Calling*, soon to be released in cinemas.

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| 2023 | ANTARCTICA CALLING |
| 2017 | MARCH OF THE PENGUINS 2:
THE NEXT STEP |
| 2015 | ICE AND THE SKY |
| 2013 | ONCE UPON A FOREST |
| 2007 | THE FOX AND THE CHILD |
| 2005 | MARCH OF THE PENGUINS
<i>Academy Award for Best Documentary Film</i> |

TECHNICAL & ARTISTIC LIST

WRITTEN AND DIRECTED BY	LUC JACQUET	MIXING	THIERRY LEBON
PRODUCED BY	LAURENT BAUJARD, PIERRE-EMMANUEL FLEURANTIN	CALIBRATION	STEPHANE AZOUZE-CARDIN
CO-PRODUCED BY	PATRICK FAIVRE, ALEXANDRE MALLET-GUY	SOUND EFFECTS	PASCAL DEDEYE
EDITING	STÉPHANE MAZALAIGUE	TEXT AND VOICE	LUC JACQUET
IMAGE	CHRISTOPHE GRAILLOT, JÉRÔME BOUVIER, SARAH DEL BEN	POST-PRODUCTION COORDINATOR	SARAH CARIÉ
ORIGINAL MUSIC	CYRILLE AUFORT	ASSISTANT EDITOR	CAROLINE DÉBIA
SOUND EDITOR	SAMY BARDET	POST-SYNCHRONIZATION	FRÉDÉRIQUE LIEBAUT, JONATHAN MARTINS
1ST ASSISTANT DIRECTOR	MARTIN BLUM	VFX	STÉPHANE AZOUZE-CARDIN, BIZAROŮD
1ST ASSISTANT OPERATOR	PIERRE-VALENTIN FERDANI, DAVID REINHARD	REGISTRATOR	LUDOVIC SIGAUD
2ND ASSISTANT OPERATORS	LOUISE JACQUET, ANOUCHE IKNOYAN	FIXER	XAVIER AMIGO
STAGEHANDS	BENJAMIN VIAL, EDGAR RACLOT, GUILHEM BOUBÉE DE GRAMONT	SWISS DISTRIBUTOR	XENIX FILMDISTRIBUTION
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