

PIERRE DELADONCHAMPS

GABRIEL ARCAND

CATHERINE DE LÉAN

FIN AOÛT
PRÉSENTIERT

EIN FILM VON
PHILIPPE LIORET

DIE KANADISCHE REISE

„EIN FILM WIE IN STEIN GEMEISSELT“
-THE HOLLYWOOD REPORTER

„EIN WUNDERSCHÖNER FILM!“
-VARIETY

MARIE-THÉRÈSE FORTIN

PIERRE-YVES CARDINAL

PATRICK HIVON

FINAOÛT   ITEM  OCS     Canada   Les Films   Le Pacte  

Drehbuch Philippe Lioret in Zusammenarbeit mit Natalie Carter (OP) nach einer freien Adaption der Familien-Romane von Jean-Paul Dubois (Verlag: Éditions de l'Œilivier) Kamera PHILIPPE GUILBERT Schnitt ANDRÉA SEBLACKOVA Ausstattung COLOMBE RABY ET YVES BROUWER
Assistent der Ausstattung MARC LAROSE Ton JEAN-MARIE BLONDEL ERIC TISSERAND GERMAIN BOULAY OLIVIER TOUCHE Musik FLEMMING NORDKROG Produziert von MARIELLE DUIGOU und PHILIPPE LIORET Co-Produzenten PIERRE EVEN und MARIE-CLAUDE POULIN
Eine Produktion von FIN AOÛT FRANCE 3 CINÉMA ITEM 7 unter Beteiligung von CANAL+ OCS FRANCE TÉLÉVISIONS LE PACTE LABEL IN CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE SACEM CRÉDIT D'IMPÔT CINÉMA ET TÉLÉVISION — GESTION SODEC
CRÉDIT D'IMPÔT POUR LA PRODUCTION CINÉMATOGRAPHIQUE CANADIENNE SOCIÉTÉ DE DÉVELOPPEMENT DES ENTREPRISES CULTURELLES DU QUÉBEC TÉLÉFILM CANADA LES FILMS SÉVILLE und SUPER ÉCRAN in Zusammenarbeit mit MANON 6 und LA BANQUE
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DEMNÄCHST IM KINO

polyfilm

DIE KANADISCHE REISE

Ein Film von

Philippe Lioret

nach einem Roman von

Jean-Paul Dubois

mit

Pierre Deladonchamps,

Gabriel Arcand, Catherine de Léan

u.a.

Kinostart: 22. Juni 2018

FILMDATEN

FILMTITEL	DIE KANADISCHE REISE
ORIGINALTITEL	Le fils de Jean
BUCH & REGIE	Philippe Lioret
PRODUKTIONSLAND- UND JAHR	Frankreich, Kanada 2016
LAUFLÄNGE	98 Minuten
GENRE	Literaturverfilmung
SPRACHFASSUNGEN	1. Deutsch, 2. Französisch mit deutschen Untertiteln
BILD- UND TONFORMAT	1:85 Scope, Dolby 5.1
WELTPREMIERE	Toronto Filmfestival 2016
KINOSTART	TBA
DREHZEITRAUM	2015
DREHORTE	Kanada, Frankreich
PRODUKTION	Fin Août Production, Frankreich

BESETZUNG

MATHIEU	Pierre Deladonchamps
PIERRE	Gabriel Arcand
BETTINA	Catherine de Léan
ANGIE	Marie-Thérèse Fortin
SAM	Pierre-Yves Cardinal

STAB

PRODUKTION	Fin Août Production, France 3 Cinéma, ITEM 7
PRODUZENTEN	Marielle Duigou, Philippe Lioret
BUCH & REGIE	Philippe Lioret in Zusammenarbeit mit Natalie Carter
LITERATURVORLAGE	<i>Si ce livre pouvait me rapprocher de toi</i> von Jean-Paul Dubois
KAMERA	Philippe Guilbert
SCHNITT	Andréa Sedlackova
MUSIK	Flemming Nordkrog
AUSSTATTUNG	Colombe Raby und Yves Brover

SYNOPSIS

Regisseur Philippe Lioret erzählt in DIE KANADISCHE REISE, basierend auf den Familienromanen des Bestseller-Autors Jean-Paul Dubois, die Geschichte des 33-jährigen Mathieu, der seinen leiblichen Vater nie kennengelernt hat. Eines Tages erhält er einen mysteriösen Anruf aus Kanada, sein Vater sei tot und habe ihm ein Päckchen hinterlassen. Neugierig und erwartungsvoll entschließt er sich zu einer Reise ins Unbekannte. In Montreal erwarten ihn zwei ahnungslose Halbbrüder. Pierre, Überbringer der Todesnachricht und Freund des Verstorbenen, will die Existenz eines weiteren Sohnes geheim halten. Ein Versteckspiel beginnt! Getarnt als Freund Pierres ergründet Mathieu seine Wurzeln und deckt dabei verborgene Familiengeheimnisse auf.



Still aus DIE KANADISCHE REISE

PRESSESTIMMEN ZU „DIE KANADISCHE REISE“

"Ein wunderschöner Film!" - Variety

„Ein Film wie in Stein gemeißelt!“ The Hollywood Reporter



Still aus DIE KANADISCHE REISE



Still aus DIE KANADISCHE REISE

PHILIPPE LIORET - *BUCH & REGIE*



Philippe Lioret

Philippe Lioret wurde 1955 in Paris, Frankreich geboren. Nach einer Karriere als Toningenieur drehte er 1993 seinen ersten Spielfilm „Tombes du Ciel“ mit Jean Rochefort und Marisa Paredes in den Hauptrollen, für den er beim Festival International de Cine de Donostia-San Sebastian den Preis für die Beste Regie gewann. Nach einigen Werbefilmen folgten 1997 „Tenue correcte exigée“, „Mademoiselle“ 2000 und 2004 „Die Frau des Leuchtturmwärters“ mit Sandrine Bonnaire. Sein 2009 veröffentlichter Film „Welcome“, der sich mit dem Immigrantenmilieu in Calais beschäftigt, spaltete Publikum und Kritiker. Dennoch gewann er einige Preise (u.a. Prix Lumières und den Friedensfilmpreis der Stadt Osnabrück) und erregte viel Aufsehen. 2014 erhielt Lioret die Auszeichnung „Officier de l’ordre des Arts et des Lettres“ des französischen Kulturministeriums verliehen.

FILMOGRAPHIE (Auswahl)

Buch & Regie

Die Kanadische Reise (*Le fils de Jean*, 2016)

Regie

All our desires (*Tout nos envies*, 2011)

Welcome (*Welcome*, 2009)

Keine Sorge, mir geht's gut (*Je vais bien, ne t'en fais pas*, 2006)

Die Frau des Leuchtturmwärters (*L'Équipier*, 2004)

Mademoiselle (2001)

Tombés du ciel (1993)

AUSZEICHNUNGEN (Auswahl)

Friedensfilmpreis des Filmfests Osnabrück für *Welcome* (2009)

Publikumspreis beim Warschauer International Filmfest für *Welcome* (2009)

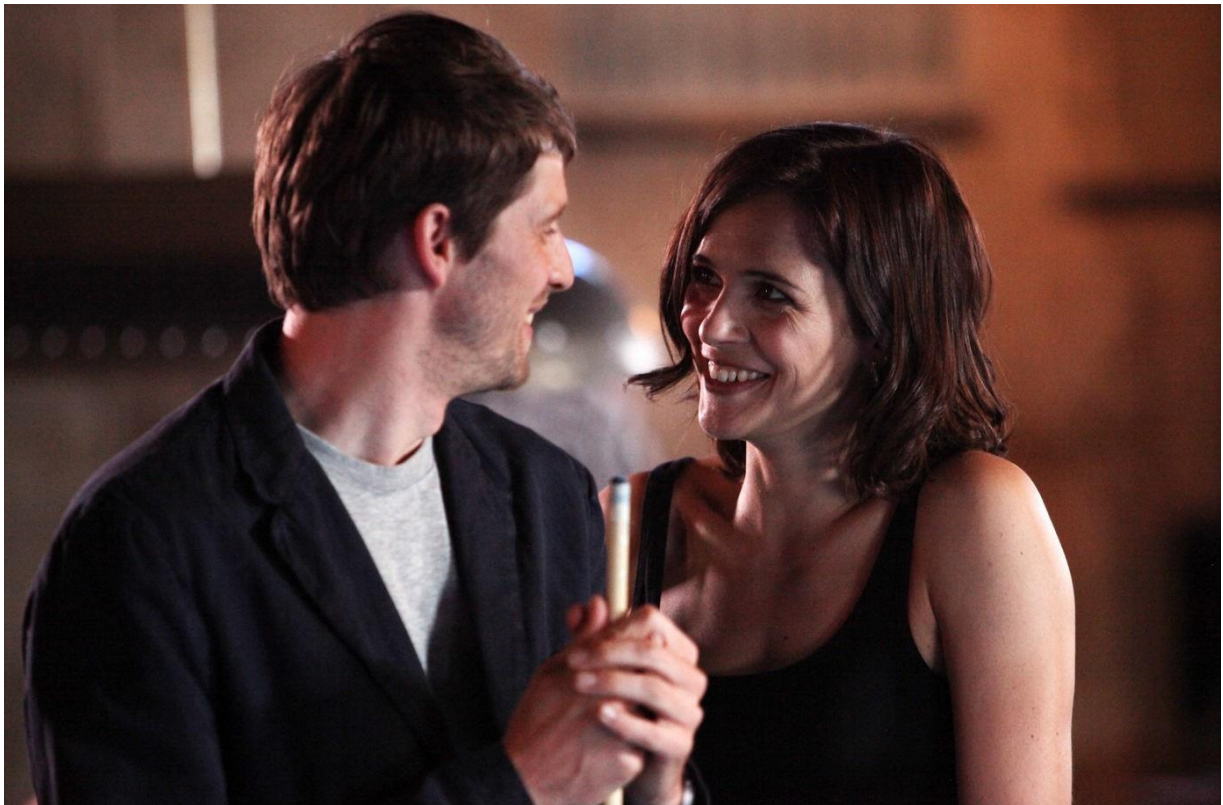
„Lux Preis“ des Europäischen Parlaments für *Welcome* (2009)

„Étoiles d'or“ der Akademie der französischen Presse für *Keine Sorge mir geht's gut* (2007)

César-Nominierung (Bester Film) für *Keine Sorge mir geht's gut* (2007)

Drei César-Nominierungen für *Die Frau des Leuchtturmwärters* (2004)

Beste Regie beim Festival de Saint-Sébastien für *Tombes du ciel* (1993)



Still aus DIE KANADISCHE REISE

PIERRE DELADONCHAMPS – *Mathieu*



Pierre Deladonchamps

Nachdem Pierre Deladonchamps zunächst eine Wirtschaftshochschule besuchte, entschied er sich schließlich doch für eine Schauspielkarriere und besuchte, nach einigen Zwischenstationen, ab 2001 die Schauspielschule „Cours Florent“ in Paris. Nach einigen Rollen in Fernsehserien wechselte er 2010 zum Film.

2014 wurde er für seine Rolle als Franck im Drama-Thriller *Der Fremde am See*, für die er mit dem César für den „Vielversprechendsten Schauspieler“ ausgezeichnet wurde, einem größeren Publikum bekannt. Für seine Rolle des Mathieu in *Die Kanadische Reise* wurde er 2017 sowohl für den César als „Bester männlicher Schauspieler“ als auch für den Lumières Award in dieser Kategorie nominiert.

FILMOGRAPHIE (Auswahl)

Golden Years (Nos années folles, 2017)
Die Kanadische Reise (Le fils de Jean, 2016)
Eternity (Éternité, 2016)
Der Fremde am See (L'Inconnu du lac, 2014)

INTERVIEW MIT PHILIPPE LIORET

Where does this film come from?

From reading Jean-Paul Dubois's novel, *Si ce livre pouvait me rapprocher de toi*. It's a great book, one of his best. I had read it a long time ago, and even though I didn't know what film to make of it, it meant something special to me and I couldn't put the book away on the shelf. After *WELCOME* and *ALL OUR DESIRES*, I wanted a sunny film and a starting point which is not in the book, but which the book inspired, came to mind: a man discovers he's got two brothers he didn't know about and wants to meet them. We got the rights for the book, but I didn't reopen it; it's only been a source of inspiration, a starting point. But without it, there wouldn't have been a film. And, reading the script, Jean-Paul said to me, "Make the film, I'll write the book afterwards". Nevertheless, the foundation of his book is present, though only keywords are left: father, discovery, brotherhood, Canada, sister. That's the essence really. Apart from the pleasure they give to the reader, books can also be used like that: as inspiration. Adapting a book literally is seldom possible and above all quite useless since a good book can create an impression of grandeur, which no screen, however big it is, can ever render. And that story existed already anyway. I had to seek elsewhere. The characters in *A KID* are familiar to me. That boy looking for a family he's never known and who finds a substitute one, has followed me around for a long time. And paradoxically, a film was the best way to tell that particular story. Film has such a power of immersion that if we manage to identify with the characters, they take us with them.

Is there a technique to create that?

Personally, I don't have one. I know my limits, and in order to get passed them, I work. The only thing I know is that you must take the spectator on a journey that they've never made before, and that's why I make it myself first. In *A KID*, I tried not to limit myself to only "telling a story", but to turn following the lives of Mathieu, Pierre, Bettina and Angie into a moment where we feel like we're just about to solve a mystery concerning ourselves. I believe that the films that troubled me, moved me, and which stayed with me, managed to do so thanks to that feeling of proximity. It was also thanks to the rigor and the apparent simplicity of the story. That is why I'm trying to make the film a testimony to share with others. I want to give person watching the impression that they are living these moments with the characters, that they are by their side and that they feel concerned by what's happening to them. I want them to be able to say "I was there".

My only "technique" when I'm writing a script is not to make endless versions, but go ahead with them, step by step. And as long as the pages behind me do not seem finished, I don't go further on. It's useless to build something on an unstable foundation. And anyway, after having lived with the characters for a while, you come to a point when you know the characters well and where they are almost the ones leading the telling of the story. You only have to follow them, just keeping in mind that the smallest detail out of place may destroy the whole thing – dialogues which are too explicit for example. Like someone, I don't remember whom, used to say, "The word is in the gaze".

Maybe that's why this script, although detailed, was less "strict" than the previous ones. This has given the actors and me the possibility to come up with changes at the last minute - sometimes I rewrote the scenes the evening before the shooting and on set, the new suggestions were welcome. It wasn't a question of improvising, but the actors were given the right to invent, like musicians letting alliterations run under their fingers as they forget the scores.

How did you find these actors?

Mathieu had to have childhood in him - that was the only thing I knew. I therefore met actors with that idea in mind and according to me it was something nobody being of the age the role required had enough of, and I was desperate. Then I met Pierre Deladonchamps and, from the very beginning, I thought I could sense that childhood part in him. He was also quick to ask the right questions about Mathieu and we discovered together the nature of this man. Then, we could start shooting. I like him very much. He's sensitive, involved, malicious, and I liked his humour.

As the other characters were Canadians, I didn't manage to make plans or to picture them while writing. I had watched many Quebec films before I got to *THE DISMANTLING*, the beautiful film by Sébastien Pilote in which Gabriel Arcand has got the main role, a film that I can recommend you. After three minutes, I knew that Pierre, Jean's friend, was this man. I was so certain, I remember myself saying (and I meant it), "If he can't or doesn't want to do it, I won't do it at all". Beneath his gruff look, which was precisely what I looked for in the role of Pierre, Gabriel is somebody with a huge sensitivity which is also one of the reasons he's so talented. He defends his work as an actor on stage and looks at cinema with suspicion, but when he feels that the film is going somewhere and that somewhere pleases him, and I think that's been the case here, he starts defending it as if it was his own. He's got such an amazing charisma and such an instinctive fusion with his character, that he has managed to make a man who one could take as a coward or a bastard at first into a great person.

After him, several weeks of casting in Montréal enabled me to meet Catherine De Léan (grace, fragility and beauty all combined) Pierre-Yves Cardinal (whom I considered brilliant in *TOM AT THE FARM* by Xavier Dolan); Marie-Thérèse Fortin, a marvel of subtlety (What exactly does Angie know and when did she know what she knows?); Patick Hivon... They're all amazing actors. Although these "cousins" are French-speaking – all of them are stars in Canada – they are also North Americans and they've got the involvement of Anglo-Saxon actors. As an example, Pierre (Gabriel Arcand) has to play a waltz by Chopin in the film. Gabriel had started to play the piano at the age of six and had stopped at the age of nine, and today he's sixty-five. Given the technical difficulty of the piece, I asked him to learn the first measure thinking I would double it later. After three months of hard work, he played it all and very well. And Catherine did the same thing. They amazed me.

Is it also because you wanted to work with these new faces that you went to Canada?

No. The place just had to be far away and they had to speak French there. So it was there or in Tahiti... We had to go. If Mathieu had known his father lived in the Jura, his involvement in going to meet his brothers wouldn't have been the same. In this case, he's got to take the plane and leave the country for three days. He also comes to a world where the codes are different from ours and he has to learn them.

What's more, Canada is a country of vast open spaces, a country that "breathes" and this plays a part in the journey that we're making with the film. The country has got more than two million lakes, of which two hundred and fifty thousand are in Quebec alone. Nature is a character. Talking about that, the scene where Mathieu and his two brothers (who don't know that he is their brother) are looking for their father's body in the lake is one of the first I imagined. It was a very decisive image, but the presence of an overwhelming nature was absolutely necessary.

As for the painting bequeathed to Mathieu, it plays an important role as well...

It's called Young Boy Looking up to the Sky. It took me months to find it. First I thought, no face, nothing that could be identified. Then what? Was it to be a sketch, an abstract motif? I kept looking... Then in the end I stumbled upon this painting and it took hold of me instantly. Its story also amused me: no one knows who has painted it. Its value doesn't lie in the painter's signature - it's within itself. The painting is unique... by an unknown father. In my universe, the father has often something to do with it. In *THE LIGHT*, in *DON'T WORRY, I'M FINE*, even in *LOST IN TRANSIT* and in *WELCOME*, the question of fatherhood is present. There must be something in there I haven't settled. Family, first of all, is a place for secrets, a world of silence.

What do you think about the relationship between Mathieu and Pierre?

Pierre is a "warm bear". It's the kind of guy who has gained a sort of wisdom. For example, he's turned his back on money, abandoning lucrative medicine and preferring another type which is far less profit making. He knows that "you can't eat money", and all of that impresses Mathieu who, without saying anything, discovers a man that he likes a lot. Mathieu, on the other hand, is a determined guy. He's crossed the Atlantic Ocean in order to see his brothers and has made up his mind to meet them. Mathieu's stubbornness, his sharp mind and also the part of childhood he's got in him (there we are again) are qualities soon appreciated by Pierre who decides to help him, despite the problems that come along with this decision. But things go wrong with Mathieu's brothers and he finds refuge in Pierre, his wife, Angie, and their daughter, Bettina, who could even turn into a substitute family for him. Until the discovery... That it would be a shame to reveal to the spectator here.



Still aus DIE KANADISCHE REISE

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