

The Incredible Snow Woman



75th Internationale
Filmfestspiele
Berlin
Panorama



International Press Agent

Brigitta PORTIER / ALIBI COMMUNICATIONS

brigittaportier@alibicomunications.be

International Sales Agent



info@beforfilms.com

www.beforfilms.com

ENVIE DE TEMPÊTE PRODUCTIONS present



The Incredible Snow Woman

(L'INCROYABLE FEMME DES NEIGES)

A Film by Sébastien Betbeder

with Blanche Gardin, Philippe Katerine, Bastien Bouillon,

Ole Eliassen, Martin Jensen

111 min - France



Synopsis

Going on an Arctic expedition, sleeping on an ice-floe, wrestling a bear – just a day in the life of Coline Morel, a one of a kind explorer and expert on the Great North.

One day, she turns up unannounced in her native village in the Jura mountains to visit her two brothers Basile and Lolo, whom she hasn't seen in years. While there, she stumbles upon Christophe, her first love, a wholly unexpected encounter; learns that she's been fired; and is dumped by her boyfriend.

Utterly confused and unable to reveal the true reason for her return, Coline spirals out of control and ends up causing absolute chaos in the village during an unhinged night of excess.

As the days pass, our adventurer slowly withdraws into complete silence.

After an improbable hike with her two brothers, Coline vanishes without a trace – taking her secret with her – into the snow-covered expanses of Greenland, following the teachings of a famous Inuit proverb : If you are afraid, change your way.

Ultimately, this journey will turn out to be the most important of her life.

Director's Statement

The Incredible Snow Woman is a film that combines comedy and drama. I needed to use this co-mingling of genres in order to accompany Coline Morel, a one of a kind explorer who is like a modern-times Calamity Jane or an Alexandra David-Néel of the Great North. While her larger-than-life personality, free spirit and courage guided me through the writing and filming, I felt certain that we first needed to laugh at her (and with her) in order to better accept her choices, as well as her radical rapport with the world. I also considered it a specific responsibility on my part to draw the portrait of a woman as a leading character that went counter to all clichés. And for this purpose I couldn't think of anyone other than Blanche Gardin. Now that the film is finished, I realize how fortunate I was that she agreed to join this project and engaged so thoroughly in it, sharing with her character – Coline – all the humor, emotional power and complexity I had hoped for.

I knew fairly early on that the narrative of *The Incredible Snow Woman* would be split into two parts: one taking place in the mountainous region of Jura, in France, close to a ski resort reaching the end of its life, like a western symbol embodying the consequences of climate change; and one taking Coline back





to Greenland for an inner, indeed mystical journey. I considered embracing this structure when thinking about certain humanistic western movies and worked with my director of photography with these references as guidance, from the initial stages of location scouting until the final steps of color correction.

In the first movement – which corresponds to the first part of the film in the Jura region – Coline Morel comes across as a person who is on the edge of a precipice. She is constantly in a form of excess, and it is sometimes hard to understand the things she does, to accept them. It was such a joy to film Blanche and the cast who worked with her – starting with Philippe Katerine and Bastien Bouillon, who play her brothers – in

this composition that allowed room for extreme behavior and farcical acting; to have the possibility to experiment with filming choices that I'd never dared try up until them (using zooms, for instance, or the specificity of this process to capture a landscape, a body, or a face). The three-week film shoot in Jura built up our confidence to confront the more intimate adventure that was coming next – in Greenland.

It was like starting another, wholly different film shoot, boosted by what we'd achieved in the previous experience. We filmed most of the second part in Upernavik and its surroundings, in the northern part of the island. The constraints imposed by the difficult conditions (extreme cold, nearly daily ferrying on boats with ice breakers

opening a path so we could reach our sets), the economic need to work with a skeleton crew (there were 16 of us, actors included), forced us to make directing choices that were rather different than the ones we made in Jura. We found ourselves having to opt de facto for an approach closer to that of documentary filmmaking, which was just as exhilarating. Blanche, Philippe and Bastien played along with these new rules with a team spirit and adventurousness that were contagious. In addition to facing the elements and often hostile natural conditions, they had to work with non-professional Inuit actors, mostly hunters, among which Ole Eliassen and Martin Jensen, whom I was really moved to reconnect with after *Journey to Greenland*, filmed in 2015, and who embraced the challenge of joining this

film with their mischievousness, their quiet strength and their innate instinct for cinema. The background's harshness together with the kindness and humor – in all circumstances – of the inhabitants of these far-off lands brought us closer together and made us stronger, carrying us through to the end of a story whose conclusion and ramifications have triggered a mix of anticipation and apprehension in me since the inception of the project. In this respect, I hope that the audiences who will discover the film end up understanding Coline and sharing her quest – that of a person in search of a form of absolute serenity.





© Philippe Lebruman

About The Director

After studying at the Beaux-Arts school then at Le Fresnoy-Studio National, Sébastien Betbeder directed a series of acclaimed short films (including Inupiluk, Jean Vigo Prize) as well as nine feature films. Among them are Cloud (Locarno), 2 Autumns 3 Winters (Cannes, Acid), Ulysses & Mona (TIFF), and Thick and Thin. Always made with an independent spirit, his films allow him to explore various forms of narratives, comedy being his favored genre. Following Journey to Greenland, he chose to return to the island in 2024 in order to shoot The Incredible Snow Woman.



Crew

Director
Screenplay
In collaboration with
Cinematography
Editing
1st Assistant Director
Set Design

Sébastien BETBEDER
Sébastien BETBEDER
Mathieu ROBIN
Pierre-Hubert MARTIN
Julie LENA
Anthony MOREAU
Dan BEVAN

Sound Design
Casting
Costumes
Make-up
Advisor and guide Greenland
Original Score

Roman DYMNY
Laure COCHENER
Léa FOREST
Florence COLIN
Nicolas DUBREUIL
Ensemble 0

Producers
Production Companies
Coproduction Companies

Frédéric DUBREUIL and Sarah DERNY
Envie de Tempête Productions
Pastorale Productions Sedna Explore

Co-financed by

Canal+ Ciné+ OCS Cofimage 35 Cineventure 10
Région Bourgogne-Franche-Comté Région SUD SACEM PROCIREP-ANGOA

French Distributor
International Sales

KMBO
BE FOR FILMS

Cast

Coline

Basile

Lolo

Ole

Martika

Christophe

Enzo

The Doctor

The Nurse

Sophie Giroud

Police Officer

Blanche GARDIN

Philippe KATERINE

Bastien BOUILLON

Ole ELIASSEN

Martin JENSEN

Laurent PAPOT

Ferdinand REDOULOUX

Hartmann HEILMANN

Ane Marie HAVMOLLER-JORGENSEN

Clémentine BAERT

Aymeric LOMPRET

Technical Details

Sound Format

Aspect Ratio

Running time

Genre

Original Version

Subtitles

Year of Production

Country

5.1

Scope

111'

Dramedy

French & Greenlandic

English

2025

France

