



**” ATSUNAI
KAMMAK ”**

(AU-REVOIR - CAMARADE)





*“Ice and the polar night. Lagoons and tropical sunshine.
What a contrast! What an enrichment! Today, thanks to my Eskimo friends,
thanks to my Polynesian friends, I am a happy man. They taught me, each in
turn, that there always will be another “tomorrow”, another “elsewhere”.
Provided that you always have, at all times, an enthusiasm at hand.”*

PAUL-EMILE VICTOR



There are many warnings, many alarming reports about the future of planet Earth. Which reports? And for what results?

Many exceptional women and men have devoted their lives to preserve our planet's ecosystem. Nowadays, they are called whistleblowers. But do we hear them?

Collective consciousness is certainly on the rise. Yet it is not enough.

We are blinded by our endless quest for futile pleasures. We all react, every day, on social networks, about the scary figures on global warming. We "like", we write 40- characters sentences to express our discontent.

What if these small gestures, re-iterated, multiplied, broadcasted, were not the solution to give meaning to these figures? The realization of a necessary change is the result of a hard work. Every evidence, every picture, every movie, are steps towards reason. Reactions, emotions or comments are the cement of this building.





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« AU-REVOIR CAMARADE » - A GLOBAL PROJECT

Through images and words, Pascal wants his works to be transmitters. OR Pascal wants his works to be message-bearers, conveying images and words.

“Au-revoir camarade” (“Goodbye friend” in French) is a series of expeditions where realistic and real-size sculptures of endangered animals will be placed all around the world within the natural habitat of their living models: the polar bear on ice-floe, the gorilla in the African jungle, the luth turtle in Southwest Asia. Each sculpture bears the same name “au-revoir camarade” which is translated into the language of the host country.

The aim of the project is to collect and broadcast pictures, videos and witness statements to raise awareness about the current state of our planet. The words of local people will be transmitted through documentaries, photo exhibitions, and “stories” on social networks. Scientists, climatologists and glaciologists will also share their expertise about the real impact and consequences of global warming.

Art, with its aesthetics and emotional power, makes sense into an environment damaged by humans. Pictures of the steel polar bear will strongly resonate as it stands alone – or maybe approached by wildlife - on the ice floe. The search for aesthetics and symbolism is very important to this project, but also to the understanding of the consequences for - and the issues of - the future.

Movies and pictures will render the nude aesthetics of nature’s reality, which, as it stands in full sobriety, will awaken blinded consciences.

TV documentaries and “stories” on social networks will serve as educational and informative material, thus completing the search for symbolism. They will give voice to local inhabitants, expedition specialists and researchers before each trip.

This is not a moralizing project, merely the desire to show the consequences of human action through art.



THE ARTIST

PASCAL BEJEANNIN



Living and working in the department of Jura in France, Pascal Bejeannin has a rich and singular history. At twenty, he was a volunteer as a peacekeeper for the United Nations in Lebanon. Be a witness, even a player, in countries at war, pushed him to stripped back to the essentials.

"Find the essentials is realize the uselessness of what we lacked" he says.

As a free man, adventurer, he worked all over the world. He took part in humanitarian missions with ATD Fourth- World or Doctors Without Borders. Then he worked as a caseworker with fostered children. For example he led them to surpass themselves in hostile environments, like the snowy areas of Lapland or the Amazon rainforest.

He was a painter at first, now he is a metal sculptor. Each one of his works is inspired by his experiences. His work is stripped down, expressive. It leaves no doubt. Each sculpture is made of recovered steel pieces. Each one tells a story. "I sculpt as I draw, I don't erase. I work with marks and welds as they come. The challenge is to make a harmony of all the flaws."

Beauty in the flaws that catch the eye, that is what he is looking for. Today he is inspired by animal movement and expressions. He still made strong and alive sculptures with used steel pieces.

Aware of the ecological, and most importantly, humanitarian consequences of human actions, he starts a new project: Au-revoir camarade. He takes his work on a new dimension. He will make endangered animals sculptures travel to reach the natural habitat of their living models, to alert and bear witness. We found in this approach his need of adventure that makes sense: his art becomes symbolic.



EXPOSITIONS /

2018 /

- Revolution Art - **Taipei - Taiwan**

2017 /

- Plastics Arts biennial - **Besançon - France**
- Revolution Art - **Taipei - Taiwan**

2016 /

- Departmental council of Jura - **Lons-le-Saunier - France**
- Revolution Art - **Taipei - Taiwan**

2015 /

- Symposium of « sculpture des forges » - **Fraisans - France**
- Revolution Art - **Taipei - Taiwan**
- Plastics Arts biennial - **Besançon - France**
- Gallery - **Seoul - Corée**
- Gallery « beauté du matin calme » - **Paris - France**
- Gallery « Yanghong Art Space » - **Beijing - China**
- Selegermoor CH-8917 Rifferswil - **Zurich - Switzerland**
- Symposium of steel sculpture - **Tunis - Tunisia**

2014 /

- « Salon Académie Européen des Arts France » (AEAF) / Gallery Nesle - **Paris - France**
- Gallery Perrin - **Montbéliard - France**

2013 /

- 37th National exhibition of Animal artists- **Bry-sur-Marne - France**
- Gallery of « Bord de Loue » - **Ornans - France**
- « Cheval d'artistes » - **Autrey-les-Gray - France**
- Symposium og sculptures - **Gray - France**
- Gallery "Art Passion" - **Liège - Belgium**

2012 /

- Gallery "Agora Gallery 2012" - **New York - USA**
- Franco-Tunisiens exchange ARPOLE - **Salins-les-Bains - France**
- 36th National exhibition of Animal artists - **Bry-sur-Marne - France**

2011 /

- International exhibition of contemporary art - **Libramont - Belgique**

2010 /

- Gallery "Heartical Gallery" - **Geneva - Switzerland**

EXPEDITION N°1



ATSUNAI KAMMAK - The polar bear



This one has a taste for adventure. He's in the heart of a singular project: Atsunai Kammak, meaning "Goodbye friend" in Inuit. In progress, he had left the workshop once to be exhibited on Champagne main square: the opportunity to exchange with the public about the project and to show the finishing processes.

The steel polar bear embarked the boat "Atka", from Ilulisaat to Oqaatsut, where he will stay during a year. To put a steel bear on the ice floe, to remember that soon he will be the only bear here. We sound the alarm; one of the global warming consequences is the disappearance of polar bears habitat areas. Scientists also assess mercury and hydrocarbon pollutions. In consequence, the polar bear population is decreasing.

The polar bears environment is disrupted, as the humans one. The planned stopovers and meetings will enable to hear local people about global warming and its effects.

Humans' actions and decisions have global consequences. We assess the disappearance of many ecosystems and the decrease of resources. But there is also wars, people who are displaced, tortured, slaughtered, everywhere in the world. Human being has to realise he is responsible for his actions.

This is the message carried by this project: through art, the more beautiful thing that human can do, draw attention to the most terrible consequences of our actions. We can do the best as the worst, it's up to us to realize.

After the polar bear, other endangered species will make such expeditions, as a gorilla in Central Africa or a luth turtle in Southwest Asia.



OQAATSUT /

Oqaatsut (« Cormorants » in Greenlandic) is about 12 miles north of Ilulissat. This is the smallest village of the municipality of Qaasuitsup (also known as Rodebay in Dutch), with only 22 inhabitants. This place is inhabited by the Inuits since 1700 and became a trading station in 1877.

The main sources of income in Oqaatsut are fishing, seal hunting, whaling and tourism.

With 22 inhabitants, the population has more than halved since 1980. There are not many children or young persons. But since the creation of the fishing company Rodebay Fish Aps in 2000, the negative demographic tendency has stopped. The population should now remain stable. In this context, the main demand of the inhabitants is the construction of replacement buildings.

All the houses in Oqaatsut are one-and-a-half-storey family houses, painted in traditional Greenlandic colors. Fishing is the main activity in Oqaatsut. The local factory processes Greenland halibut and cod, mainly for the domestic market. It employs up to 10 people in the high season. There are no roads in Oqaatsut. There are only paths and tracks between houses. The houses are heated by independent oil burners.

The settlement has a chapel which also serves as a school (Oqaatsut Atuarfiat) for 5 pupils. There is also a nursing station, a community workshop and a versatile store.

Source : Oqaatsut municipality





THE PROGRAM /

0/ 02.15.19

Bear vernissage at « Comptoir de l'Ours »

1/ 03.02.19

Atsunai Kammak's Bear at EMP

2/ 03.29.19

Press conference / Project presentation at EMP

3/ MAY 2019

Departure of the bear to Greenland

4/ 1-15 JUNE

Bear management in Ilulissat
End of travel on ATKA
Exchange with Oqaatsut residents
Drop-off at Port Victor (PEV hut) > Project inventory
Pascal gather material for a sculpture offered to the village

5/ DECEMBER 2019

Cristmas in Oqaatsut
Création of the work with the residents

6/ JULY 2020

Travelling with dogs and sleds with locals
Preparation for the bear's return
Restoration of the PEV's hut

7/ JULY 2020

Bear's return at EMP

>>> MISSION 2 / AU-REVOIR CAMARADE >>> GORILLA in Subsharian Africa

LOGISTICS PARTNERS

L'ESPACE DES MONDES POLAIRES - Base camp



The Espace des Mondes Polaires in relation with its territory

The project of the Espace des Mondes Polaires would not have existed without Paul-Emile Victor. Native from Jura, the famous French explorer anticipated sudden changes in polar regions. In the 1970s, he was one of the pioneers of modern ecology. The polar worlds provide both weakened and privileged observatories for our planet's health. The Espace des Mondes Polaires is dedicated to be a cultural center of reference for issues arising in the Arctic and Antarctica.

An immersion in the polar worlds

The Espace des Mondes Polaires gives the floor to explorers, scientists, artists and politicians to talk about these regions, using their own knowledge, their dreams and their imagination. Altogether, they provide a better understanding of the human, environmental and economic issues related to Earth's health. The Espace des Mondes Polaires offers a complete immersion in polar worlds.

A museum dedicated to the polar worlds

In the Espace des Mondes Polaires, such themes had to be developed with high scientific knowledge. That's why a science committee was set up. It is composed of 16 scientists from different research fields.

The partnership with the Espace des Mondes Polaires

As a place of meetings and exchanges, the Espace des Mondes Polaires supports the "Atsunai Kammak" project. For 20 years, Stéphane Niveau, who regularly travels to the Arctic and Antarctica, acts as a naturalist guide or expedition manager. His activities involve polar environmental mediation.

ATKA - Logistics in Greenland



One day, François Bernard, also known as Ben, decided that exploring the world on his own was not enough. The Atka project draws its energy from the desire to gather men and women for whom travelling is more than just an “adventure” or an “expedition”; it’s a way to get in touch with otherness, to explore with others the world’s landscapes, and to discover a little about oneself. Ben also wants to share these experiences with all those who observe from afar, who wonder, who have their own visions and dreams for the future. The whole Atka team shares and explores through travelling our relationship to nature, humans and what binds us.

Atka sheds light on unexpected territories and offers the opportunity to those who wish to go there. The experience of the world can thus be lived largely and collectively.

Solidarity is roped in to create, inspire, and learn from others. Atka also wants to make the voices of earth heard through the tumult of humans. It wants to share the beauty, at first the one that is offered to the eyes, but also the one that is created by men, women and children who carry the promise of a confident humanity. Atka embarks a little of poetry, friendship, solidarity and all the dreams that each one wants to entrust.

“Its long white mast, shaped like a wing, rises to the sky, its master. The cockpit is large and the deck cleared. A cap protects the descent. The interior of the boat is well organized. From the table to the map, perched on a platform, we can see the kitchen and the table of the wardroom. It is a place of choice. Four or five crew members find in this place the necessary comfort for life at sea. Atka is a good boat; of those we are happy to navigate on and share this happiness.” It is like its ship-owner Ben, who reaps meaning and friendship in return for his generosity. Atka sails to and fro the Arctic, in the hands of young sailors, delighted to share their experience and knowledge with all the guests who come one after the other. Writers, artists, moviemakers, sick children and base-jumpers are in turn welcomed on this beautiful travelling boat, with the aim of establishing a peaceful and positive link between Northerners and the rest of the world. “If during a night, while Atka gently pulls on the chain of its anchor, reflecting under the moon, you see a warm light shining through the portholes, you will smile thinking that the particles of a special material are deposited in the hollow of this little arch. This material is one of those that make ships venerable.”

SUPPORTS

SCIENTISTS /



Marie-Noëlle Rimaud was an international lawyer. She took the direction of a space of scientific and technical culture dedicated to the coast, and then the responsibility of the development of the regional nautical sector (Poitou-Charentes, France). She is a teacher-researcher in Event Marketing, Tourism and Leisure and she is Head of Master Event Management. Marie Noëlle is an expert on the impact of tourism in the Arctic regions.



Madeleine Griselin

Geographer, Professor Emeritus and director of research at the Scientific Research National Center (CNRS), is a French researcher specialized in polar continental hydrology attached to the University of Franche-Comté.

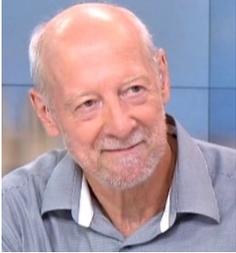


Luc Moreau

Specialized in subglacial hydrology, he became a glaciologist and then a Doctor in alpine geography in 1995.



SPONSORS /



Yves Paccalet

French writer, philosopher, journalist, and naturalist, born on November 15th, 1945 in the hamlet of Tincave (commune of Bozel) in Savoy.



Vincent Munier French photographer, he was passionate very early for nature and he discovered wildlife photography with his father, Michel Munier



Stéphane Victor

Initiated very early by his father to polar issues. He holds the diplomas of ski, sail and windsurf instructor. He becomes in 2001, after several years of sports teaching, director of Les Deux-Alpes.

MOVIE PICTURE

Image by MIZENBOITE /



Born from the desire of its creators to become message-bearers through images, Mizenboîte is an independent company producing documentaries and working on ambitious and original projects. Since its inception in Jura, the company has decided to not specialize in one sector, but to explore various themes. Society, adventures, science and sports are all topics that Mizenboite adapts into movies that captures the essence of individual experiences.

Since its early days, the work of Mizenboîte is recognized for its authentic and artistic style. The team is now composed of a director, an operator and a post-production team.

In the last 5 years, Mizenboîte has known how to adapt to the fast-paced mutation of its industry. It uses various formats and developed a creative mind - especially around new media. Whether for short publications, web series or documentaries in immersion, each creation is a search for a new narrative.

As soon as the artists contacted them, the team regarded “Atsunai Kammak” as an ambitious project and made it a priority. The making of the documentary, the media and the pictures used are fully representative of their desire to convey a strong message through artistic creativity.

Rich of their experiences abroad - especially since their last documentary in Siberia in winter 2018 – the team at Mizenboîte wishes to confront once again these challenging environments, sources of exceptional lessons.

The passion for image and aesthetics has been brought on by the creators of Mizenboîte since its inception. “Atsunai Kammak” is part of this DNA, this desire for development and for harmony between transmission and aesthetics.



The documentary /

Proven for over thirty years by glaciologists, the action of humans causes an increase in global temperatures. In some 150 years, humans have marked our old planet. We are liable for this and for all the troubles and conflicts that never ceased to exist. It is time for humans to become aware of it and to reverse the curve. This involves information, witness statements, science and all forms of mediation related to current technologies.

This documentary plays a part in this collective initiative.

Pascal Bejeannin, sculptor, creator of singular works including metallic animals called "Au-revoir camarade", seeks to put forward witness statements with art, images and aesthetics. To meet the inhabitants of these regions, specialists, scientists and participants of the expeditions, this movie will follow the journey of Atsunai Kammak, a steel polar bear and first traveler, in the natural habitat of its "still alive" models. On the ice floes, in the villages, in the schools, on an iceberg ... every scenery worthy of meaning that triggers words and testimonies.

Inhabitants of all ages will tell us about their feelings and their emotions when imagining this bear as the last one on their land. They will act as witnesses of the evolution they have seen, the old images they keep in mind and their concerns for the future. Specialists, glaciologists and climatologists will come to back these observations with scientific assessments and explain the ins and outs in a language understandable by all. They will use their work and the vision brought by this steel bear put in situation. Finally, the members of the expedition will explain their desire to participate in the project and the daily steps to complete this kind of expedition. The informed accounts of Stéphane Niveau (scientific director of the Espace des Mondes Polaires) and François Bernard (captain of Atka) will also indulge the remarks and questions of Pascal Bejeannin.

This film has great ambitions in both content and form, it must serve as reference for "whistleblower" movies.

To produce sound content, we must commit ourselves to making this message audible and understandable to all. Whether they are schoolchildren for a pedagogical work, teenagers, young adults or older, whatever their knowledge and references, we must spread a clear and intelligible statement for all of them. Far from us the idea of a specialist film for specialists. The real usefulness of this kind of project is in its power to alert the "mass". This requires clear and simple explanations from specialists, pedagogical moments and motion design.

How not to sublimate this expedition with the image, the music or the editing? How can we not just render the reflection of their sublime image but that of lands that are being destroyed? To do this, we will pay special attention to filming. The permanent search for aesthetics will be an obligation not only during the contemplative parts, but also during the expedition itself (travel, transport of the bear, etc.). Everything must be done to ensure "beauty".



Director's Intentions /

The making of this movie has a special meaning for me. I believe this project is as much crazy as it is beautiful. Sharing this kind of adventure on screen and being on an expedition is a rare and precious thing. That's why I want to make a movie accessible to everyone, especially the youngest. This is common sense, but I believe the future is not to be found among the "elderly". So, I want this message to resonate, and for that I want to make a modern documentary film.

In doing so, I want to use the aspects of video communication that young people master today. The style of images, the rhythm of assembly and the design of the whole film will be essential elements. The moving images, the calibration, the editing and the motion design for the educational parts will not make this work seem like an archive film once released. So yes, this is certainly contrary to what we call a "film d'auteur"; it is a modern documentary film with an ambition to make its message heard by as many people as possible. As already mentioned, aesthetics will be the heart and soul of this adventure. I want to give special attention to the visual elements, and for that, the choice of the filming method is essential. For this film, I want a contrast of styles of images while maintaining unity with the calibration. These are 3 different styles serving a single message.

Images of the expedition:

We will be in immersion with the protagonists. We will follow them day and night, whatever the scenery and the difficulties encountered. Whether it is the transport of the bear with a boat or a dog sled, we will follow closely with moving images stabilized mostly by a 3-axis system. It will give us some bright moments while ensuring an optimal image quality.

Images of the steel polar bear:

They are the warrants of the spirit and the purpose of this film. They are the ones that will sublimate what we are here for. For this, we will pay particular attention to the choice of focal length, using fixed focal lengths with small apertures to ensure a rendering close to cinematic quality before the high calibration work. We also consider the use of traveling (1 meter) to give fluid movements to frozen sequences, which will also allow for a better harmony with the soundtrack.

Interviews with specialists:

On our return from the expedition, we will create a "home" decor with 3 camera axes and a particular light work in order to promote these reference persons [what is that?]. We will provide them with a tablet to give them the opportunity to see the pictures of the bear in situation, and trigger their emotion and spontaneity.

An important work in direct sound recording will be made. Direct sounds are always additional ingredients to increase audience immersion. The sound of a passing sled or of the boat that progresses in between icebergs will enhance the sense of realness.

In this perspective, it is unimaginable to disregard an original soundtrack. We must entrust a composer for whom the message conveyed makes sense. During contemplations and moments of tension, or while traveling in hostile environments, the soundtrack must be built on images. This film must bring out emotions, and music is one of its necessary agents provocateurs.



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THE BOOK

Oqaatsut, with Atsunai Kammak, is the meeting of 2 authors, Jean-Michel Galopin and Stéphane Niveau. Oqaatsut will be the theme of their work. For the return of the polar bear in Prémanon during the summer of 2020, the 2 authors will share their short stories and polar anecdotes - the result of a year of work. The Disko Bay, and especially Rodebay, will be the base camp for their characters and adventures.

Words, nature, children and the imaginary are omnipresent themes in the work of Jean-Michel Galopin. Originally from Ile-de-France, he lived for a few years in the vastness of Quebec. He has now been living in Haut-Jura for 30 years. He is in turn a puppeteer, a cultural and touristic animator, a storyteller, and has been writing for the local Jura press for many years.

Stéphane Niveau is the scientific and cultural director of the Espace des Mondes Polaires. He is also a polar naturalist guide and an expedition leader for French and foreign agencies. He is the co-author of *Cap au Nord* (Gallimard, 2016) and *Vivre les Pôles* (EMP, 2017).



RESTORATION OF PAUL-EMILE VICTOR'S HUT

The Inua Fund Project

Inua means "spirit" in Inuit. This word became the symbol of a project carried by the values of friendship and cooperation between France and Greenland, under the high benevolence of the Crown of Denmark, and whose priority is to rehabilitate the hut of Paul-Emile Victor in Eqi, municipality of Ilulissat, Greenland.

The site of Eqi has always attracted the interest of both the Greenlandic community and the international scientific community because of its beauty and easy access to the Eqip Sermia Ice Cap and Glacier. In addition to the hut, a stele stands on the site. These two elements make it a place of history and memory.

The hut of Paul-Emile Victor was built in 1950 to house the members of the French Polar Expeditions, which included French and Danish people. Its historical dimension justifies its preservation. In addition to its scientific function, the hut would also serve as artists' residence and for educational projects.

The stele recalls the tragic end of two members of the French Polar Expeditions, a Dane and a Frenchman, in 1952. The snow bridge on which they drove their Weesel vehicle collapsed, leading them both into a crevasse where it was impossible to rescue them.

By devoting a part of its space to temporary exhibitions, the rehabilitated hut will remind tourists of the adventures of Arctic polar expeditions and will enhance the commemorative dimension of the site. Its exhibition space will allow talks about contemporary environmental, social and cultural issues in Greenland. By becoming a site for visitors, it will also contribute to the development of tourism in the Ilulissat region.

The Inua Fund was created on July 17, 2014 and was announced in the Official Journal on August 2, 2014. It is an endowment fund governed by the law n ° 2008-776 of August 4, 2008 on the modernization of the economy and Decree No. 2009-158 of February 11, 2009 on endowment funds.

The Inua Fund project revolves around three main ideas:

- A fund for the development of Franco-Greenland relations under the high benevolence of the Danish Crown.
- A project with a priority: the restoration of the base camp of the French Polar Expeditions in Greenland, symbol of the Franco-Greenlandic friendship.
- An ambition: reinforced cooperation between France and Greenland in the cultural, scientific, environmental, educational and artistic fields.



EDUCATIONNAL PROJECT

Travel and expeditions around the globe are the most rewarding ways to learn. We deeply believe that youth education is an essential pillar of the beauty of the world of tomorrow. We are involved, through our values and to our partners, to lead a successful educational project that stirs up curiosities. We will work now with schools and colleges from Jura on topics of geography, environment, ethics, humanity, history, art, and many others.

We have the ambition to participate in the process of collective consciousness evolution, through notions of education and pedagogy. At the end of a work in collaboration with teachers, we will give interventions and conferences for a large audience. We want to give meaningful testimonies and describe the realities of the Earth and its inhabitants. We will participate in an educational approach as global as the project, using images and videos of the expedition, interviews with specialists and experts supporting our approach and feedback from our team members.

The idea is to propose an active restitution of our observations and to expose our reporting work in preview, to question about the impacts of man on his environment.

This educational project will permit to:

- Exchange about the respective cultures, highlight their similarities and draw inspiration from their differences.
- Deconstruct preconceived ideas, open to different lifestyles and concerns (climate, environment, pastimes)
- Raise awareness about polar and global environmental issues
- Discover in pictures the countries, their inhabitants, their landscapes
- Draw inspiration from a humanist, artistic and solidarity project
- Appropriate the image of the polar bear: country symbol and link between two distant worlds
- Give the desire to make their wildest dreams come true for a brighter future



THE PARTNERS

LOGISTICS PARTNERS



INSTITUTIONAL PARTNERS



FINANCIAL PARTNERS



COMMUNICATION & MEDIAS PARTNERS





29.01.2019



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« *The only thing we are sure to fail is the one we do not try* »

PAUL-EMILE VICTOR