A PIGEON SAT ON A BRANCH
REFLECTING ON EXISTENCE
EN DUVA SATT PÅ EN GREN OCH FUNDERADE PÅ TILLVARON

WRITTEN & DIRECTED BY: Roy Andersson
PRODUCED BY: Pernilla Sandström
DIRECTOR OF PHOTOGRAPHY: István Borbás & Gergely Pálos
EDITOR: Alexandra Strauss
PRODUCTION DESIGN: Ulf Jonsson, Julia Tegström, Nicklas Nilsson, Sandra Parment & Isabel Sjöstrand
COSTUME DESIGN: Julia Tegström
SOUND DESIGN: Robert Hefter

ORIGINAL SCORE: Gorm Sundberg & Hani Jazzar
MAIN CAST: Holger Andersson (Jonathan), Nils Westblom (Sam), Charlotte Larsson (Limping Lotta), Viktor Gyllenberg (King Charles XII), Lotti Törnros (the Flamenco teacher), Jonas Gerholm (the lieutenant colonel), Ola Stensson (the captain/hairdresser), Oscar Salomonsson (the Flamenco dancer), Roger Olsson Likvern (the caretaker)

Like modern times’ Don Quixote and Sancho Panza, Sam and Jonathan, two travelling salesmen peddling novelty items, take us on a kaleidoscopic wandering through human destinies. A trip that shows us the beauty of single moments, the pettiness of others, the humour and tragedy that is in us, life’s grandeur as well as the frailty of humanity.

Roy Andersson
Born in Gothenburg in 1943. Trained as a film director at the Swedish Film Institute’s Film School in Stockholm at the end of the 1960s, Roy Andersson made his feature-length film debut in 1970 with A SWEDISH LOVE STORY, followed by GILIAP in 1975. After this, he made numerous award-winning advertising films and, in 1989, the unfinished AIDS film SOMETHING HAPPENED. In 1991, he started the Gothenburg Film Festival’s relay film project 90 MINUTER 90-TAL with the short WORLD OF GLORY. He is the co-editor of the anthology “Successful Freezing of Mr. Moro” (1992), contributing editor of the exhibition “Sweden and the Holocaust” (since 2009), honorary doctor at the University of Gothenburg and honorary chairman of the Gothenburg International Film Festival (since 2009). With the multiple award-winning SONGS FROM THE SECOND FLOOR (2000), Roy returned to the feature-length film format. The next film, YOU, THE LIVING, premiered in Cannes in 2007.

Roy Andersson
Filmography:
1970 A SWEDISH LOVE STORY
1975 GILIAP
1989 SOMETHING HAPPENED
1991 WORLD OF GLORY
2000 SONGS FROM THE SECOND FLOOR
2007 YOU, THE LIVING

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Festival Participation:
BAFICI Buenos Aires
Bogota FF
Busan IFF
Goa IFF of India
Hong Kong IFF
Jerusalem IFF
São Paulo IFF
Seville European FF
Thessaloniki IFF
Tokyo IFF
Toronto IFF
Venice IFF: Golden Lion

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Director’s statement
Bruegel the Elder: Among his other Renaissance masterpieces, the sixteenth century Flemish artist painted an exquisite landscape entitled “Hunters in the Snow”. From a snowy hilltop overlooking a small Flemish town, we see villagers skating on a frozen lake in a valley. In the foreground, three hunters and their dogs return from a successful hunt.

Above them, perched on the naked branches of a tree, three birds curiously observe the endeavours and pursuits of the people below. Bruegel specialised in detailed landscapes populated by peasants and frequently adopted the sweeping perspective of a bird to tell a story of society and human existence. His oeuvre also contains fantastical allegories of man’s vices and follies, using flawless satire to express the tragic contradictions of being. In his painting, “Hunters in the Snow”, the birds appear to be speculating: “What are the humans doing down there? Why are they so busy?”

A PIGEON ON A BRANCH consists of a bird’s panoramic view of the human condition, in which the bird not only reflects on human existence but also worries deeply about it, as I do myself. The pigeon is astonished that humans do not see an approaching apocalypse, though it is in man’s ability to void destroying the future for themselves. A PIGEON ON A BRANCH shows the looming apocalypse and offers the possibility to believe in our capacity to avoid it.
In the Bélier family, sixteen-year-old Paula is an indispensable interpreter for her deaf parents and brother on a daily basis, especially in the running of the family farm. One day, a music teacher discovers her gift for singing and encourages Paula to participate in a prestigious singing contest in Paris, which will secure her a good career and a college degree. However, this decision would mean leaving her family and taking her first steps towards adulthood.
THE BRAND NEW TESTAMENT
LE TOUT NOUVEAU TESTAMENT

DIRECTED BY: Jaco Van Dormael
WRITTEN BY: Jaco Van Dormael & Thomas Gunzig
PRODUCED BY: Jaco Van Dormael, Olivier Rausin & Daniel Marquet
DIRECTOR OF PHOTOGRAPHY: Christophe Beaucarne
EDITOR: Hervé de Luze
PRODUCTION DESIGNER: Sylvie Olivé

COSTUME DESIGNER: Caroline Koener
SOUND DESIGNER: Dominique Warnier, François Dumont & Michel Schillings
ORIGINAL SCORE: An Pierlé
MAIN CAST: Benoît Poelvoorde (God), Catherine Deneuve (Martine), François Damiens (François), Yolande Moreau (God’s wife), Pili Groyne (God’s daughter)

God exists!
He lives in Brussels.
He’s a real bastard, odious with his wife and daughter.
We know a lot about his son, but very little about his daughter.
Her name is Ea and she’s ten years old.
One day, she revolts against her father, hacks his computer and leaks to the entire world their inevitable date of death by SMS...

Jaco Van Dormael
After studying film at the INSAS (Brussels) and the National Film School Louis Lumière (Paris), Jaco Van Dormael started his career as a director of children’s theatre plays. He then began directing short films in the early 1980s, several times awarded at festivals. His first feature film, TOTO THE HERO (1991), received the Caméra d’Or at Cannes and an EFA, then called Felix, for Best Young Film, Actor, Screenwriter and Cinematographer. In parallel, Jaco Van Dormael is also a theatre and opera director.
Founded in 1988, the **European Film Academy (EFA)** now unites more than 3,000 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.