

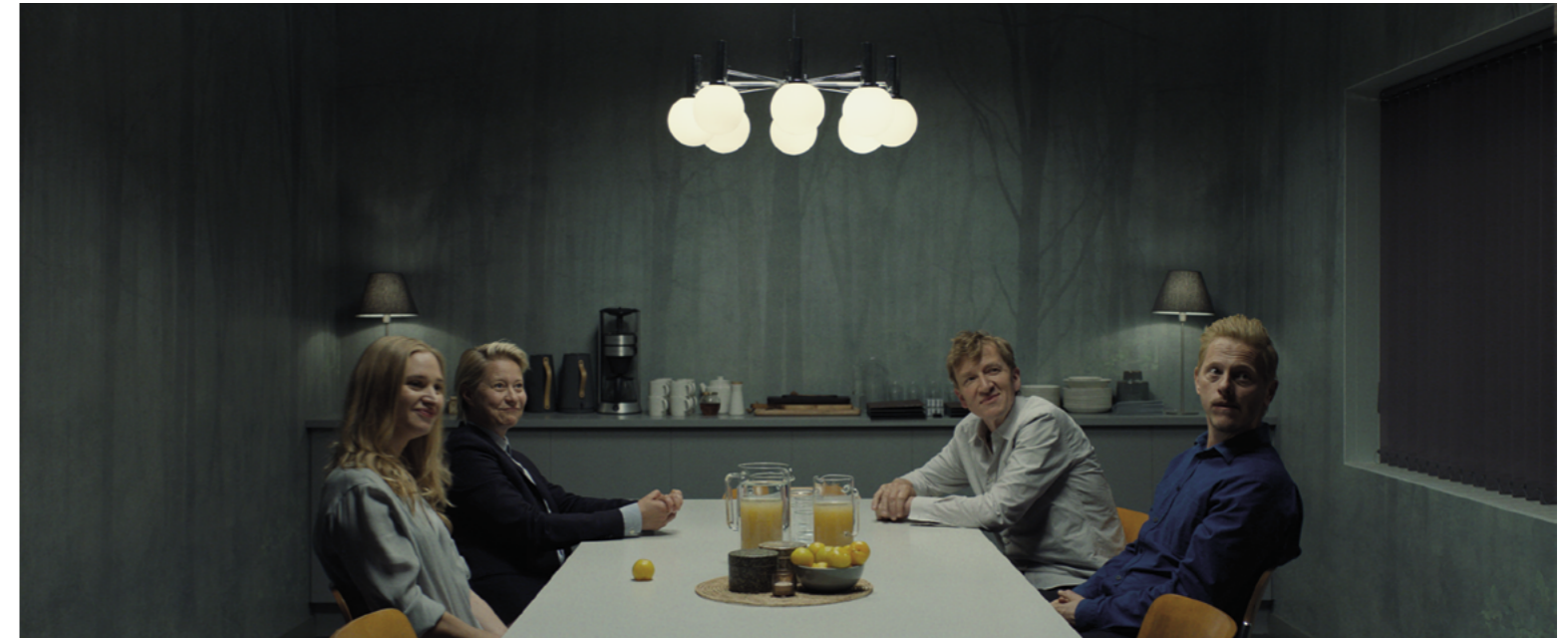
TIGER COMPETITION  
INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM  
2019

SXSW 2019  
FILM FESTIVAL  
OFFICIAL SELECTION

# X&Y

BY ANNA ODELL \ SWEDEN, DENMARK 2018





## SYNOPSIS

Swedish director and visual artist, Anna Odell (*The Reunion*), conducts a social experiment in which she aims to challenge the gender roles that men and women have in the society of today. In a purpose-built warehouse set she confronts herself with the Swedish actor and masculine icon **Mikael Persbrandt**, and invites seven other top Scandinavian actors

to live with them and act as alter egos of herself and Mikael. The group embarks on a game without rules, which leads to real conflicts and funny, absurd and emotional situations since **Trine Dyrholm**, **Jens Albinus**, **Vera Vitali**, **Shanti Roney**, **Sofie Gråbøl** and **Thure Lindhardt** for many weeks will have to “stay in their roles” at all times.

**INTERVIEW WITH ANNA ODELL**  
**BY MARTA BAŁAGA**

You already played with reality and fiction in your previous film *The Reunion*, where you tried to confront your former bullies. Do you think these two stories stand together in some way?

As much as I want to make a film, I also want to discover something about our reality. I want to discover other people's truths – not just my own – and be as free as possible to see how other people think. I would say that the main similarity between these two films is my way of investigating certain themes, but this time around I allowed myself to be more playful. Mostly because I am also showing other people's opinions about Mikael Persbrandt and me: the Actor and the Artist. In Sweden, people know us very well, but not necessarily in other countries. So I wanted to construct *X&Y* in a way that would make us seem just like another example of a creative woman and a creative man. This way, even if you don't know anything about us at all, hopefully the story will work just as well. People usually see female artists in a certain way, especially if they are known to be mentally fragile. It's very easy to just call them "crazy". On the other hand, a man can be known to act a bit strange and still nobody seems to be bothered. I wanted to explore that difference as well.

This struggle between the sexes is very topical, especially now. Did you also want to comment on how female directors are treated? In the film, the actors quickly start to question your vision, not to mention leadership skills.

If you are a woman, you are more likely to find yourself in this situation. You are bound to be criticised – also by other women. So in a way, we are all to blame. Also because when it comes to leaders, we are used to very specific behaviour. We have this picture in our head of how they should behave and look, and yes, usually they are men. We have to change these perceptions, because a leader can now be a woman too, and her methods might be completely different. We need to be aware that sometimes we treat people unfairly, and only because of their sex. Ingmar Bergman slept with most of his actresses, but when a woman does it, it's... just different. I wanted people to notice it when watching the film. And hopefully, also think about it a bit more.





In X&Y, men are asked to behave like a woman, women are asked to behave like a man: your alter egos are played by Jens Albinus, Sofie Gråbøl and Vera Vitali, Mikael's – by Thure Lindhardt, Shanti Roney and Trine Dyrholm. How did you end up with all these actors, already so renown in Scandinavia?

I love them, and I just wanted to work with them. It was funny, because when we cast Sofie Gråbøl, she said: "One of my best friends always dreamed of playing a man." It was Trine. She already worked with Mikael before [on *In a Better World* and *Someone You Love*], and when we met her she blew us away. We were asking her questions and she was answering as Mikael. We were both overwhelmed, because she almost did it better than him. It was unforgiving, but also very loving. The way I work is all about me *wanting* to see how other people see me. I welcomed all their ideas and I never wanted to stop them, saying: "No, that's not true." I am interested in seeing other points of view, in looking at myself from the outside. However, at the beginning it might have been a bit harder for Mikael. For years, he has been struggling with drugs and alcohol, and when we started to work he was also starting a brand new life. It was hard to see his old self sometimes.

Is that why you wanted to work with him? Because he has been vocal about his struggles and showed there is vulnerability behind the strong exterior?

The main thing for me was that in Sweden, he is known for being the ultimate male. You can ask anyone, and the answer will always be the same: "Mikael Persbrandt." Before, when I was a child, I was always afraid of such strong, macho men. Later, I was irritated by them. But I also wanted to know more. That's another reason why I wanted to make this film: I wanted to find out more about men like Mikael. But for it to work, it couldn't be just one-sided. I couldn't just ask him to tell me all about it without giving something back in return.

Even though some subjects are very serious, your film is also frequently hilarious. Mostly because your alter egos are able to say things they wouldn't normally dare to. Did you always intend to make it that funny?

I think it would be hard *not* to make it funny. When you gather a group of very different people in a small space and ask them to act like the same person, who is right there in the same room – it's funny. Especially when it's a man known for being a womaniser, and a woman known for doing just about everything for her art. I think that for both of us, humour is a way of dealing with life. It can be so hard sometimes, but if you are open and able to have some fun, it's worth it. Humour is what makes our lives interesting. When Mikael and I first started to get to know each other, we spent a long day in this interrogation room – very similar to what you can find at any police station. When I asked him what animal he would be, he said: "A wolf." Just like in the film. Later I came up with the idea of having these costumes, because it was my way of poking fun at people who call me pretentious. And shooting a scene where we are both dressed up as wolves? *That's* pretentious [laughter]. It's funny to acknowledge that. It almost feels like lowbrow humour sometimes, but it's just me, trying to play with our public images.

There have been many artists experimenting with this idea of playing themselves, word "playing" being the keyword here. Are there any that in your opinion managed to blur these lines especially well?

There is a Swedish artist Pål Hollender, who several years ago shot an art film called *Pelle polis [Pelle the Policeman]*. It was about a convicted paedophile working as a police officer in a small town. Hollender, who was also abused as a child, is both himself in the film and he is looking at himself from other people's perspectives. I actually think I was inspired by this work much, much earlier – especially when I made my art project *Unknown Woman*, where I acted like I was suffering from psychosis and went on a bridge in Stockholm. The police took me to a psychiatric hospital and gave me medication, placing me in restraints. I managed to fool people into thinking I was mentally ill. And when they found out the truth, they were furious. There are some Swedish comedians who go out pretending to be drunk and waiting to be taken away by the police. Once they even tricked a man into thinking he fathered a child after a one-night stand. People would watch it and just laugh, thinking it was so funny. But when I do something even remotely similar, and not just because I want to make someone laugh, they get angry. When things like that are shown in a comical way, people tend to forget that someone could have actually been hurt. But when you pose an actual question, or want to make someone think, they say you can't do that. I don't know if nowadays people get offended more easily, or if it's just easier for them to speak out. In X&Y, so much is based in truth. But we have made it a little bit crazier.

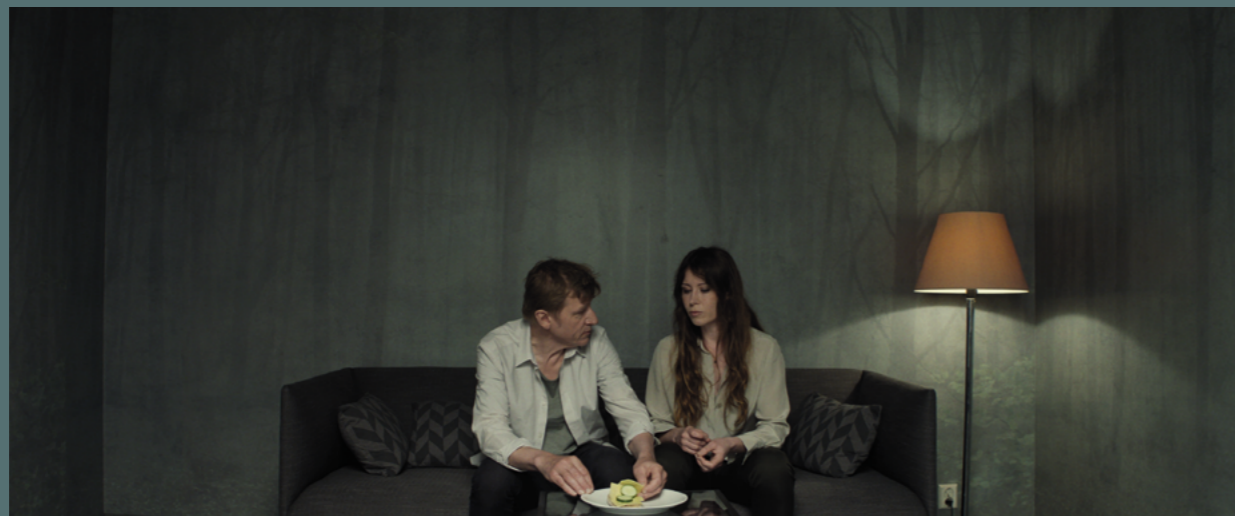
Those kinds of ideas, and experiments, are hard to explore in cinema now. Which is what you address in the film, when one of the producers tells you that nobody will ever finance it if there is no structure.

It has been really hard to develop this film. *The Reunion* was a success in Sweden, so it was easier to get funding and I started developing it 6 months after my previous film. But before I went to [production company] B-Reel Films, I worked with different producers and although at the beginning they claimed they wanted me to do whatever I want, they didn't really mean it. When I talked about the things you can hear me say in the film, about seeing how far Mikael will go, they got scared. But somehow, they really liked the idea of an "art baby". It came to me when I started to work. I was depressed, because this collaboration wasn't working out, and even though I worked really hard I couldn't investigate these subjects properly. I would always hear: "Write the script!" Even though my way of working is the exact opposite – first I explore, and then I write a script. I was frustrated, and I incorporated some of my personal desires into the story. I already have a 22-year-old son, but I wanted to have one more child. I started to entertain myself with ideas of how I could make it happen. Many Swedish women go to Denmark for the artificial insemination, and in my head, I was considering it also. I felt like nothing I wanted to do was really moving forward, so how about if I would mix all these things? Have a baby *and* make a film?

You gave birth shortly after completing it. As an artist, do you find it satisfying when people are confused by what is real and what's not?

It's really interesting, also because you start to wonder if it's important for the work. Is the film going to be better or worse, when you get to know the full story? Somehow today, we believe that everything we read is true. When I did *Unknown Woman*, people were so angry with me. They said: "So what, next time she will rob a bank and call it art?" I wanted to play with how other people see artists sometimes, especially the ones willing to cross this border between reality and fiction. The director of the hospital where I was admitted told many lies about what really happened and it became true for some people. They read about it, they heard about it on TV. Only later, in court, I was proven right and yet still couldn't talk about it. It's important not to believe in everything we hear. If I would say my baby were actually Mikael's, or one of the other actors in the film, people would think it's completely crazy. But if you stop to think about it for a minute, what's the difference? As long as you love it and care for it, why would it matter how it was conceived? Is it a selfish act, when an artist calls her child an "art baby"? Or not at all, because in my work I am simply following what happens? I don't know what's wrong and what's right. But I can play with it.





## THE STATEMENT

"I want to examine the concept of identity and what it means to be a human being. As an artist, I will together with an actor, Mikael Persbrandt live in a studio for periods of time. I want to work uninterrupted and unaffected by any external factors. We will examine both the internal and the external views of ourselves. I want to get behind the media pictures of us and find out who we really are. In the studio we have set up an interrogation room, where we will be seeking the absolute truth, Mikael and I will assign different actors the roles of our alter-egos. They will portray different sides of us. Through them, we will be able to shed some light on who we have been, who we currently are and who we'd like to be. We have also built two psychologist rooms, where Mikael and I will meet our individual psychologist to be able to process what happens in the studio. All our work will result in a feature film. The idea is that the script for this film will take shape gradually and be based on the work we do together in the studio. I will write the script when we are not living in the studio. What's really great is no one outside the project will ever know what's real and what's fiction."  
Anna Odell, *X&Y*

## THE SET

In the first few minutes of *X&Y* we hear the director, Anna Odell, telling us the premise of her film. She's planning to make a social experiment in a studio without a script. Instead of writing a script, she creates a mechanism – a space and a set of rules, which will hopefully produce a narrative. An idea equally interesting as fairly standard within the conceptual art practice. We are told to believe that we are watching a recording of a project, until we start realizing that maybe it's not the case. Maybe the art project is just a perverse game, masking the fact, that we are watching a very precisely constructed psychological drama. We will never find out for sure. It will be a game of speculations, challenging the expectations of both the actors – participants and the audiences trained in viewing all forms of hybrid filmmaking. *X&Y* is an intricate structure built at the intersection of art and film. Simultaneously playing with art strategies and film formats, overlapping fiction and reality, stretching their borders to the point of breaking. Emotions and desires are played out in a spectacle of confusion, embarrassment and growing disbelief. Chaos reigns. A wink to Lars von Trier is not accidental, the space where the experiment takes place is deceptively similar to the set of *Dogville*. Deconstruction of Lars will come up again. For now, we have a studio with different rooms. An interrogation room shifts the type of the experiment from the realm of film fiction to that of a reality tv. Is what we are going to see in the next two hours an episode of reality tv for the art audience? Seeming real but elegantly crafted emotions and confessions, orchestrated by the Big Sister – Anna Odell?

## THE REALITY

Reality TV, with its crude plots and basic participants is not a format that is easily appropriated by art. Still its emoporn aspects of people triggered by fictionalized events to the levels of real hysteria, make it an ideal laboratory for the identity research. Artificial conditions, pure emotions. It seems to be the ideal format for Anna Odell, an artist who by the means of carefully staged provocations, explores the ways in which humans relate to each other in the society. Odell is interested in the way power structures work in closed environments, mirroring the society at large. A school or a hospital becomes a laboratory, where forces shaping the society are laid out barren in very visible ways. Conditions are sterile, power games easier to decipher as the human maze is narrowed down to a countable number of people, each representing a type rather than being himself.

## X&X and X&Y

In X&Y the model of society is even more reduced, basically to the size of a bedroom. As the title suggests, the manifestation of masculine and feminine under the sexual dynamic is central. Anna Odell and Mikael Persbrandt, play themselves. They act out their own public personas and in the most general level, the archetypes of a "Crazy Woman" and an "Alpha Male". Since it's 2019, things are not simplistic anymore and we all know that gender and sexual identity is not a given. Being a man or a woman, is much more than a chromosomal combination of xx or xy – it's a result of social expectations and

conditioning. This progressive belief opens a door of individual freedom, the corner stone of the western societies. If gender is a social construct, why should society decide who we are – sexual identity should be the question of a personal choice. Gender binary is out, gender range is in. It's not surprising that for depicting a contemporary, multiple-sided personalities, two people are not enough. So Anna – the artist without boundaries – Odell is additionally played by Vera Vitali, Jens Albnus and Sophie Grabål. While Mikael – the famous yet edgy actor – by Thure Lindhardt, Shanti Roney and Trine Dyrholm. Two people – eight actors. A brilliant and very funny idea, not too far away from borderline personality theories or psychological circles a la Bert Hellinger. Odell confronts the classic question of "nature vs nurture" in a subversive way, exposing the weakness of psychological terms and cultural concepts. When theories acquire the bodies of actors, the framework shakes. Not the framework of the project, but that of a society, which it reflects. Is identity a choice (personal or political) and can be shaped accordingly to the owner's wishes at a time or is there a fundamental difference between a man and a woman? In the opening scene of the film, we hear a conversation between Anna and Mikael. She's asking him about the possibility of her penetrating him with a strap-on. Silly provocation, still brilliantly tests the progressive declarations of contemporary men. As Anna and Mikael play not only themselves, but embody bigger than life figures, we can assume the question is more general. As a society we say one thing and do another. In art as in life working without a script sounds fun, but can be slippery for all parties involved. We are working with uncertainty.







## THE MANEUVERS

What is great about Odell, is that she's provocative and confrontational. A true fighter. She unmasks the hypocrisy of society, without preaching. With the simplest tricks of taking behaviors and language seriously, at their face value. Replayed and reversed, a double standard is revealed.

Of course female and male artists have the same rights, but when a male director sleeps with all the actresses nobody rises a brow, when it's the other way round – atmosphere gets dense with gossips appear. When Fassbinder or Bergman maneuvered actors and lovers into psychodramas, they were genius directors with unconventional methods. When a female director keeps the rules undefined and relations open, the panic attack turns into an epidemic. Odell makes a spin on the figure of the genius director, who's creating masterpieces through intrigues and psychological pressure. This traditionally male figure is taken over by the woman artist and what's more, one with a label of mental instability. A very provocative maneuver as it puts her as a director on a spot. The viewers ask themselves the same question, as the actors – “does she know, what she's doing”?

## THE MIND\*\*\*\*

X&Y fashions itself as a hybrid film. A fashionable project, which seems to be an art experiment in a form of the film or quite opposite + a film dressed to be an art project. Odell makes it clear that we will never find out what is the true status of this experiment. Film as a piece of fiction seems like a safer bet. With art, the expectations are higher, transgression seems to be a necessary condition, as the contemporary artist is expected to break some rules.

Taking a number of double roles, Odell switches between being an artist and a filmmaker, a subject and a (split) object of her own inquiry. She deconstructs a base concept of contemporary art of not representing but creating reality and mocks its participation culture fixation. X&Y is a parody of this esthetics. She's also deconstructing a genre of hyperrealist Scandinavian drama, with its obsessional themes of people stripped of their social personas, when their emotions take over. Additionally X&Y works great as an intellectual thriller movie. The tension keeps on going up, and the viewer has no idea if he's witnessing a failed experiment or a scripted drama. It drives everyone crazy, the participants and the viewers. What's really great, we will never know who got manipulated most. Fun!

## THE CONCEPTION

Welcome art baby :)

by Ewa Szabłowska



## ACTORS

### Mikael Persbrandt

(born 25 September 1963) is a Swedish actor. He is internationally known for his leading role in the Academy Award Winning Best Foreign Language Film of the Year, *In a Better World*, directed by Susanne Bier. This performance earned him a 2011 European Film Award nomination for Best Actor. Other roles include the role of Carl Hamilton from the novels by Jan Guillou, as well as Beorn in *The Hobbit*. He has performed on stage with the Royal Dramatic Theatre in Stockholm and numerous film and TV roles. In Sweden he is best known for playing Gunvald Larsson in the *Beck* series. He won the Swedish Guldbagge Award for Best Actor in a leading role twice. The first in 2009 for *Everlasting Moments* and the second in 2014 for *Nobody Owns Me*.

### Trine Dyrholm

(born 15 April 1972) is a Danish actress. She graduated from the Danish National School of Theatre and earned national recognition with her screen debut in the 1990 teenage romance *Spring Tide*. In her acting career, she has won four Robert Awards as well as five Bodil Awards for Best Actress and Best Supporting Actress. She was awarded for her performances in *Spring Tide*, *Flies on the Wall*, *In Your Hands*, *A Soap*, *The Commune*, that also brought her Silver Bear for the Best Actress at Berlinale, and *In a Better World*, which received the Best Foreign Language Film at the 83rd Academy Awards. Her latest credits include *You Disappear* (dir. Peter Schønau Fog, 2017), *Nico, 1988* (dir. Susanna Nicchiarelli, 2017) and *Becoming Astrid* (dir. Pernille Fischer Christensen, 2018).

### Thure Lindhardt

is an Independent Spirit Award and Gotham Independent Award-nominated actor for his lead role in the US feature film *Keep the Lights On*. He is the lead role in the extremely successful top-rated TV series *The Bridge*, for which he was nominated at the Robert Awards, the Danish Oscar, in 2016. Thure is the lead role in *The Flame & Citron* opposite Mads Mikkelsen. He has a series regular in Showtime's *The Borgias*, Ron Howard's *Angels & Demons*, Sean Penn's *Into the Wild* and *Fast & Furious 6*. He is also the lead role in the UK feature film *Kill Command* which premiered in the fall of 2016.

### Shanti Roney

(born 24 November 1970) He graduated from the The Academic School of Drama in Gothenburg. His film and TV credits include over 60 productions. In 2000 he received the Guldbagge Award for Best Actor in a Supporting Role for his performance in *Breaking Out* directed by Daniel Lind Lagerlöf. His other credits include Lukas Moodysson's film *Together* (2000) which gathered acclaim at film festivals worldwide, a prominent role in the popular series *Brotherhood* and the Danish series *The Eagle* which won the Emmy Award in 2005. He worked with such filmmakers as Lars von Trier, Jan Troell, Tomas Vinterberg and Lukas Moodysson. He regularly performs on stages of top Scandinavian theatres including The Royal Dramatic Theatre in Stockholm, Stockholm House of Culture & City Theatre, Gothenburg City Theatre and the National Theatre in Oslo.



#### Vera Vitali

(born 3 October 1981) is a Swedish actress and playwright. Vera studied acting at the Stockholm Fundamental Theatre school and Michael Howard Studios in New York. In 2009 she wrote the comical monologue *Vilja vara Vera Vitali*. In 2008 she made her film debut in the Ruben Östlund's *Involuntary*. She has then acted in films such as *Trust Me* (dir. Johan Kling, 2010), *Monica Z* (dir. Per Fly, 2013), *Blind* (dir. Eskil Vogt, 2014), *My Son-Called Father* (dir. Ulf Malmros, 2014), *Brimstone* (dir. Martin Koolhoven, 2016). Her other parts include roles in acclaimed TV series such as Arne Dahl and Bonus Family.

#### Jens Albinus

is a Danish actor, director and scriptwriter. He was born in 1965 in Bogense and began his career with training at Arhus Teater in 1985. His most prominent roles include handful of Lars von Trier films i.e. *The Idiots* (1998), *The Boss Of It All* (2007) and *Nymphomaniac* (2014). He has also numerous theatre roles in leading theatres in Denmark and abroad including long cooperation with Royal National Theater of Copenhagen, role of Hamlet in *Hamlet* in Kronborg in 2003, title role in *Richard III*, Theatre of Ålborg, 2015 and Don Rodrigo in Claudel's *The Satin Slipper* in Basel, 2003. Theatre is also where he debuted as director and writer in 2002 with *Extension de domaine de la Lutte*, his latest project is *Richard III* in Teater Husset, Copenhagen. In 2005 *The Eagle* series where he played the lead part was awarded Emmy Award for Best International Drama.

#### Sofie Gråbøl

is an award winning actress who lives in her hometown Copenhagen. In the past decade, Sofie has worked extensively in film and television both in Demark and abroad. Sofie is best known for playing Detective Sarah Lund in the critically acclaimed series *The Killing* which won several awards including a BAFTA for Best International Drama. Her TV credits include *Nikolaj Og Julie* for which she won Best Actress Award at Copenhagen TV Festival 2003 and it secured an Emmy for Best Drama Series. Sofie has also featured in films including *Black Harvest* written and directed by Anders Refn, *The One And Only* directed by Susanne Bier and *Flickering Lights* directed by Anders Thomas Jensen. Most recently she can be seen in *The Day Will Come* which won six Robert Awards in 2017 and Lars von Trier's *The House That Jack Built* alongside Matt Dillon and Uma Thurman.

#### Anna Odell

is a Swedish conceptual artist and film director. She graduated from two of the most highly valued institutions in Sweden: University College of Arts, Craft and Design, and the Royal Institute of Art. In 2009 her graduation work, *Unknown, Woman 2009-349701*, was an intervention in the public space. She staged a psychotic attack on the Stockholm bridge, and was taken away by the police to the psychiatric hospital. In 2013, in her feature debut *The Reunion* she reenacted the class reunion between the former classmates after 20 years, exploring the tensions between the victim, the bullies and the observers at schools. The film was selected for Critics' Week at the Venice Film Festival and won a number of awards, among them two Guldbagge Awards, Sweden's top movie honor, for film and screenplay.



## DIRECTOR

### Anna Odell

is a Swedish conceptual artist and film director. She graduated from two of the most highly valued institutions in Sweden: University College of Arts, Craft and Design, and the Royal Institute of Art. In 2009 her graduation work, *Unknown, Woman 2009-349701*, was an intervention in the public space. She staged a psychotic attack on the Stockholm bridge, and was taken away by the police to the psychiatric hospital. The take on the mental health institution in the spirit of Foucault's 'Madness and Civilisation' made the headline of all Swedish newspapers as a case of the critical art gone too far. In 2013, in her feature debut *The Reunion* she reenacted the class reunion between the former classmates after 20 years, exploring the tensions between the victim, the bullies and the observers at schools. The film was selected for Critics' Week at the Venice Film Festival and won a number of awards, among them two Guldbagge Awards, Sweden's top movie honor, for film and screenplay. In contrast to many other critical artists, in her work the investigations get a twist of a cinematic form and a subversive humor.

### Filmography

2018 *X&Y*

2013 *The Reunion*

2009 *Okänd kvinna*, student film

## Frida Bargo

Frida Bargo is based at Swedish independent production company B-Reel Films (BRF). She aims for long term relations with her directors and is very fond of working with auteurs with strong unique voices. During 2016/17 Bargo produced B-Reel Films' first english-speaking international feature, Lisa Langseth's *Euphoria*, starring Academy Award winner Alicia Vikander, Eva Green and Charlotte Rampling and in 2015 she produced the awarded feature film *Drifters (Tjuvheder)* by Peter Grönlund. Frida Bargo has also produced *Hotell* by Lisa Langseth, starring Alicia Vikander, and *A Serious Game (Den allvarsamma leken)* with script by Lone Scherfig and directed by Pernilla August – a co-production between Sweden, Hungary, Denmark and Norway. The film premiered at the Berlin Film Festival/Berlinale Special Gala section in 2016. Bargo is currently producing the feature film *X&Y* by director Anna Odell, and she is in pre-production of a TV-Series for the Swedish Television.

## Mattias Nohrborg

Mattias Nohrborg is one of B-Reel Films producers since 2009 and has produced films such as the critically acclaimed documentary *Palme* in 2012, feature film *Gentlemen* directed by Mikael Marcimain which premiered in Toronto in 2014, *Drifters (Tjuvheder)* together with Frida Bargo in 2015. Frida and Mattias are the producers behind director and artist Anna Odell's new feature *X&Y*. Mattias also produced the documentary *Bergman – A Year in a Life*, which opened in the section Cannes Classics in 2018, and the new documentary *The Man Who Played with Fire*, about author (*The Millenium-trilogy*) Stieg Larsson. He has also been the executive producer and co-producer of a handful productions and produced and co-produced 15 Swedish features between 1998 and 2005 with his own production companies Triangelfilm and Auto Images. Since 1980 he also works with a distribution, now through the company TriArt Film, and was for many years a major Swedish cinema-owner.

## B-Reel Films

B-Reel Films (BRF) is a modern production company working across Commercials, Feature Films & TV, Documentaries, Branded Content, Interactive and Music Videos. Over the past 20 years we have organically grown our roster of creatively driven international talent with whom we have created hundreds of commercials, released ten feature films, produced interactive content, hours and hours of television, and three long-form documentaries, to mention a few: *Before we die* (Season 2 coming up) – Nordic Noir and according to critics, already considered the best Swedish crime series ever, the award winning documentary *Palme* directed by Maud Nycander and Kristina Lindström, Mikael Marcimain's *Gentlemen & Gangsters*, Pernilla August's film based on Hjalmar Söderbergs novell *A Serious Game*. During 2018, we have ten swedish premieres, including five cinema releases: *Euphoria* BRF first English language film starring Alicia Vikander & Eva Green, *Bergman – a life in year* that opened the Cannes film festival, *Goliath* – New Crime drama by Peter Grönlund, *X&Y* – New comedy drama by Anna Odell who did *The reunion*, and *The man who played with fire* – A documentary about Stieg Larsson, the author behind the millenium trilogy.

## FESTIVALS

International Premiere:  
IFF Rotterdam 2019  
North American Premiere:  
SXSW

## FILM INFORMATION

Original title: X&Y  
English title: X&Y  
Genre: Drama,  
Experimental  
Country: Sweden,  
Denmark  
Language: Swedish, Danish  
Year: 2018  
Duration: 113 min.  
Picture: color  
Aspect ratio: 2.39:1  
Sound: 5.1  
Available format: DCP

## CAST

Anna Odell  
Mikael Persbrandt  
Trine Dyrholm  
Thure Lindhardt  
Shanti Roney  
Vera Vitali  
Jens Albinus  
Sofie Gråbøl

## CREW

Director: Anna Odell  
Screenplay: Anna Odell  
Director of  
photography: Daniel Takács  
Editing: Kristin Grundström,  
Hanna Lejonqvist  
Production design: Josefin Åsberg  
Costume design: Nicolas Olivier  
Richard  
Sound designer Gustaf Berger,  
Jan Alvermark  
Music: Gustaf Berger,  
Markus Hasselblom,  
Stefan Levin  
Producers: Frida Bargo,  
Mattias Nohrborg  
B-Reel Films  
Production company:  
Co-production  
companies: Film i väst,  
Sveriges television,  
Avenyfamiljen,  
Fasad produktion,  
Nimbus Film,  
Svenska  
Filminstitutet,  
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