

JACQUES PERRIN AND JÉRÔME SEYDOUX PRESENT

AFTER WINGED MIGRATION AND OCEANS

SEASONS

20,000 years of history in the natural world

A film by Jacques Perrin and Jacques Cluzaud

INTERNATIONAL SALES

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Synopsis

After traveling the world alongside migrating birds, and diving the oceans with whales and manta rays, Jacques Perrin and Jacques Cluzaud return with this new film on more familiar ground.

They take us on a trip back through time to rediscover the European landscapes we have shared with wild animals since the last Ice Age.

Winter had gone on for 80,000 years when, in a very short period of time, an immense forest sprang up, covering the entire continent. A new planetary configuration brought about a transformation; the cycle of seasons became established, the landscape metamorphosed, and the flora and fauna evolved as the story began...

This seemingly interminable Ice Age gave way to lush, green forests, which was in turn shaped into the pleasant countryside we now know by the newly-emergent *Homo sapiens*.

SEASONS is a thought-provoking, exceptional tale, recounting the long and tumultuous shared history that inextricably binds humankind with the animal kingdom.

Europe, 20,000 years ago

The sea level was 120 meters lower than it is today

Whales

Snowy owl

ISOLATED TREES ON THE STEPPE

Juniper

Scots pine

Mammoth

Woolly rhinoceros

Megaceros

Muskox

Reindeer

Polar bear

THE LAST REFUGE FOR DECIDUOUS TREES

Beech

Oak

THE STEPPE

TUNDRA

Atlantic Ocean

Mediterranean Sea

The Black Sea

**taken from Le Beau Livre, published by Actes Sud*

JACQUES PERRIN

Where we stand now, whether in Paris, London, or Berlin, used to be covered with immense forests, stretching as far as the eye can see. The undergrowth resonated with the hooves of bison, aurochs, horses, and deer, with their bellowing and lowing. The whole of Europe was experiencing the golden age of the forest, a period during which trees could die of old age, could die standing. These trees that, over the course of thousands of years, were transformed into a rich and fertile soil, these forests of bygone days that make our harvests so abundant today. Without forests, we'd have no soil, no freshwater, and no life.

Humankind grew up with the forests over a period of 10,000 years. They fed us, heated us, and protected us. Better still, they fed into our dreams, our fairytales, and our legends. They are our playground in childhood, and the last free space in our urbanized world. Human beings need trees. But today, the trees need us humans. We are living in a chaotic yet fascinating time. Over a single human lifetime, rural civilization has disappeared. Agriculture has become an industry and the countryside has been almost completely rid of its people, its flowers, its butterflies, and swallows.

We congratulate ourselves on the ongoing expansion of both French and European forests, which have doubled in terms of their surface area since Napoleon, and at the same time, we are bleeding our tropical and equatorial forests dry. We see the forest as one of our best weapons for fighting global warming, but we are realizing that the majority of the planet's trees, if they have not already been cut down, are suffering an embolism as the climate becomes too hot, and too dry in particular. These fragile giants will soon no longer be able to help counter the crisis our climate is facing.

We must accept that these wild species are not governed by our rules and calculations, and do not respond to our demands for profitability nor our esthetic criteria. The human race doesn't just need what the forest produces, it needs the unpredictability of the living world. It needs dreams, adventures, and surprises. Our thirst for perfection is impossible to quench. It needs an adventure playground that corresponds to its immensity. Before any discussion, the Iroquois Native American confederacy would elect one of their members to speak for the wolf, an emblematic figure in their civilization. Who today speaks for the trees and butterflies, the toads and wolves, the elephants and whales, for all these creatures, large and small?

Canadian biologist David Suzuki, a specialist in all things forest, wrote that: "To understand trees, you must understand the forest." And he finished by calling for a new universal declaration – not a declaration of independence like so many, rather a declaration of interdependence of all living creatures.

JACQUES CLUZAUD

When you work alongside Jacques Perrin, a new film means new challenges. Of course, flying with birds above the Earth, or swimming with marine creatures through the oceans is a challenge, but by definition, that leads one towards the spectacular. But how can we today take a fresh look at animals that are as familiar and as frequently filmed as those in our forests, like hedgehogs, foxes, deer or boar? How can we rediscover the creatures on our doorstep? How can we see characters in these animals that are as extraordinary as those that fly through the skies or swim through the oceans? And that's not even the biggest challenge.

We do not just have to get close to the inhabitants of the forest and witness their most intimate moments and frantic chases, we also have to accompany them on a trip through time and history. We must run with wild animals through the 12,000 years that separate us from the last Ice Age. We must revisit history from the animal's point of view and make a film that shifts the way we see our own history. Those are the challenges of this new adventure called SEASONS.

The film starts when the physiognomy of the European Continent was altered by a sudden period of warming. The frozen world gave way to a huge forest covering Europe. This vast, verdant territory provided a backdrop to a golden age for animal species, and a handful of hunter-gatherers, heralding thousands of years of peaceful coexistence between those who venerated the trees and the natural world. Then the trees were felled, chopped down by stone axes, and human history started to unfold. What if we were to take a fresh look at the complex and tumultuous relationship we have with nature? Can we get close enough to wildlife to feel the yoke the human race has placed around its neck? It is not words that tell us about these millennia of cohabitation, rather the emotion which, in a wildlife film, must come through without a voice. To us, getting close to an animal isn't just about observing it, and even less about learning about it; it's about capturing an attitude, a gaze which, in a hugely diverse range of situations, will inspire a creative emotion within us, not just involving compassion, but in particular, involving empathy with these wild creatures.

A brief history of Europe

STÉPHANE DURAND

Over millions of years, Europe has regularly been plunged into periods of cold, similar to the climate experienced in Greenland today. And it was during the last Ice Age that *Homo sapiens* found their way onto the continent, around 40,000 years ago. They discovered tundras that were home to huge herds of reindeer, muskoxen, mammoths, woolly rhinoceroses, saiga antelope, and Irish elk. They fought over their prey with wolves and lions, and for shelter, they competed with bears and hyenas for caves, and drew powerful images on their walls. This was the long Paleolithic era.

Then around 12,000 years ago, a tiny oscillation in the Earth's axis of rotation provoked a sudden warming. The glaciers melted and the major herds fled towards Siberia as the level of the seas rose by 120 meters. Different species of tree found their way into Europe in waves. The humans saw their hunting grounds invaded by trees, and the trees became sacred, glorifying the link between land and sky through their trunks. Humans became solitary hunters, aiming their bows and arrows at the passing bison, aurochs, horses, deer, and wild boar.

Then 6,000 years ago, the nomadic life of the hunter-gatherer disappeared as plants and animals were domesticated. This was the start of the Neolithic era. Humans became farmers, sedentary people, clearing and working the land, constructing settlements, harnessing and diverting waterways, and drying out the swamps. They modified the evolution of the natural world but progress was slow and took place over thousands of years. Many species benefited from the new environments created by humans, including the home. Everywhere people went across the continent, they created a patchwork of small inhabitations that helped encourage biodiversity in open spaces. But gradually, humankind turned its back on nature and withdrew into ever bigger, ever more populated cities.

For the past two centuries, our massive consumption of fossil fuels has left its mark on the land, and it goes deeper every day. Now humankind is saturating the space and it is nature that finds itself isolated. The balance has been disrupted and the world is changing. Human beings have become a geological force. The alterations we have imposed have happened so fast that very few species can keep up. The animals we have loved over previous centuries are suddenly under threat: Birds, frogs, snails, insects – what was once commonplace is now rare. Our springtimes have fallen silent as sparrows and swallows disappear from our towns without us even noticing.

But in our rush to the megalopolis, we have left behind vast territories that we inhabited in huge numbers such a short time ago. They are becoming overgrown once more, the trees are coming back, along with the big animals, the wolves and the vultures – species we once through lost are reappropriating the free space. Is the wilderness perhaps slowly returning?

BRUNO COULAIS
SOUNDTRACK COMPOSER

For the music for SEASONS, I wanted to position the film within a natural story. Balancing the musical density with the density of the image was something I was constantly considering, and as such, the music is often perceived in the distance, like songs amidst the sounds of the forest. It colors the soundtrack with a certain melancholy because it does not comment on the situation. It also marks the time and the immutable changing of the seasons with bell chimes, marimbas, vibraphones, music boxes and light strumming of harps and strings. I arranged the orchestration to fit with the spatialization, with echoes of woodwind, percussion and strings.

Bruno Coulais is a French composer who was born in Paris on 13 January 1954. He was classically trained, and began his career as a composer of contemporary concert music before establishing a reputation as a composer for films. His career evolved through his various compositions, and in particular, his collaborations with the director François Reichenbach, who commissioned him in 1977 to write the score for the documentary MEXICO MAGICO. He wrote his first feature-length score in 1986, QUI TROP EMBRASSE, by Jacques Davila. MICROCOSMOS marked the start of a long and close collaboration with between Jacques Perrin and Bruno Coulais, with films as diverse as HIMALAYA, WINGED MIGRATION, THE CHORUS and OCEANS.

BEHIND THE SCENES

Prospecting for fabulous images

Mammoths wandering around Paris; whales, dolphins and seals swimming up the Seine; aurochs bellowing in the forests of Burgundy; sturgeons blocking the Rhone; ibex dancing in the creeks near Marseille; sudden rain showers making for enchanting summer evenings... We collected thousands of these stories as we made our way through books and research centers, meeting scientists and seeking out ever more points of view. We are prospectors, looking for fabulous images.

To recount 20,000 years of the history of Europe's wild animals, we took the time to linger in the vast universe of the sciences, the time to think, to dream, and to fool ourselves. Is it even possible to make a movie on a subject of which one is not a complete master? One probably needs to be properly crazy to launch oneself into such an adventure. Every film is a gamble, with enthusiasm as one's only guide. And SEASONS is doubly risky because we added a temporal dimension to the spatial one. One must dare to get lost in order to find oneself. Our screenplay remained open to the unforeseen, to doubt, and to surprise for as long as possible. There was maximum liberty with the writing. On paper, anything is possible. And we retained that freedom right up to the editing, which made the work of all those handling the schedule, managing the budget, scouting locations, and working with animals all the trickier. Entire scenes might disappear overnight, reducing all their efforts to nothing. In particular, we spent a lot of time on location, with wild animals, trying to capture that magical moment. Nature is a set where you can't take control of the lighting. You have to wait, arm yourself with patience, and blend into the scenery.

Not knowing where you are going is the only way to preserve intact the curiosity that has been driving us since the start, the desire to get a closer view. It's about understanding creatures that are sometimes very close and which also express themselves, feel things, quiver with desire or fear, and share our territory and our history. Something happens around us that makes it worth worrying a little, lingering a while, and experiencing it is always enriching. To get that emotion across, we have to abandon our position as distant observer and look straight down into it, to participate in a movement of life itself, plunging into the heart of the action, among those creatures we are "observing", and live the world they are in just as they do.

Assimilation

Assimilation is a technique that allows us to get the necessary proximity in order to convey the emotions we are seeking. It enables us to regain a familiarity that has been lost after centuries of intensive hunting. Wild animals have developed a reflex to flee human beings that is much more powerful than the reflex to flee their "natural" predators. One must understand that this survival behavior is not natural. It is even abnormal given the millennia that went by during which time wild animals and humans lived in very close proximity. That is something that today, we can only find underwater or in the most remote places, such as Polar regions or big national parks, where we filmed sequences for OCEANS and WINGED MIGRATION.

Assimilation allows the animal to live without fear, to go about their business without constraint, and to ignore the filmmakers who are so close by, and whose task is to capture footage of their best moments. The young animal is born with fear in its belly but also with a vital need for contact and bodily warmth. The challenge for the assimilator is to neutralize that atavistic fear as quickly as possible by adopting the animal immediately after birth. The assimilator thus plays the role of substitute mother. He or she ensures their presence is associated with moments of pleasure such as suckling, sleep, or play. Unlike training an animal, assimilation creates an almost symbiotic relationship of trust. Assimilators often say that one needs to have an excess of maternal love in order to do the job, which requires many other skills. And complete availability, too, because animals have little concern for vacations or weekends off...

SHOOTING LOCATIONS – In France

AIN (RHÔNE-ALPES)

Villars les Dombes (01330):
Forêt des Dombes

Chambereins les Ayots,
Saint Trivier sur Moignans (01990):
Wolf cubs

Saint-André-de-Corcy (01390):
First steps of a young fawn

Brenaz (01260):
The refuge; the bears emerge from the forest

Le Grand Abergement (01260):
Drone footage; snowy forest

Hauteville-Lompnes (01110):
Lynx hunting a young doe

Brenod (01110), Combe de Lechaud,
and Montuel (01120), Étangs des Mouilles:
People of the grass

Hotonnes (01260), Plateau du Retord:
Winter in the Jura

ALLIER (AUVERGNE)

Mariol (03270):
Wasps' nest

ALPES-MARITIMES (PROVENCE-ALPES-CÔTES D'AZUR)

Thorenc (06750):
Shots of the Réserve des Monts-d'Azur

Saint-Martin-Vésubie (06450):
Shots of the Mercantour national park

ARDENNES (CHAMPAGNE-ARDENNE)

Signy-l'Abbaye (08460):
Black swans building their nests

AVEYRON (MIDI-PYRÉNÉES)

Aubrac Laguiole (12210):
Animals in the flowers

BOUCHES-DU-RHÔNE (PROVENCE-ALPES-CÔTES D'AZUR)

Salin-de-Giraud (13129),
Mas Les Marquises:
Horses running in the Camargue

Saintes-Marie-de-La-Mer (13460),
Cabane de Cacharel:
Herd of bulls

CALVADOS (BASSE-NORMANDIE)

Cléville (14370):
Bees buzzing

Bretteville-sur-Laize (14680)
and Boulon (14220):
Tracking shots of passerine birds

CANTAL (AUVERGNE)

Mourjou (15340):
Chestnut tree through the seasons;
Common broom

CÔTE D'OR (BURGUNDY)

Couchey (21160):
Various animals in the flowers – fawns,
martens, boar, fox cubs

DRÔME (RHÔNE-ALPES)

Font d'Urles (26190):
Snowy owl and the cairn

FINISTÈRE (BRITTANY)

Doualas (29460):
Abbaye and Saint-François

**GARD
(LANGUEDOC-ROUSSILLON)**

Alès (30100):
Storms

**INDRE-ET-LOIRE
(CENTRE)**

Ballans Miré (37510):
The trunk and the heron

**ISÈRE
(RHÔNE-ALPES)**

Lans en Vercors (38250),
Plateau des Gagères:
The crystal source
and the growth of the oak

**JURA
(FRANCHE-COMTÉ)**

Crotenay (39300):
Cranes in the forest in the fall

La Châtelaine (39600),
Forêt du Cul-des-Forges:
A roe; clearing the land

Brainans (39800):
The blackbird and the intruder

**LOIRE-ET-CHER
(CENTRE)**

Vernou en Sologne (41230),
Forêt de La Borde:
The hunt

Chambord (41250),
Château de Chambord, Bois Trémal:
The bellowing stag; the hunt

**LOIRET
(CENTRE)**

Briare (45250), La Sente des Mulets:
The royal flotilla; ospreys

Orléans (45000):
The heron, the tern, and the river

Saint-Benoît-sur-Loire(45370),
Île des Mahyses:
Otters; female fox

**LOT-ET-GARONNE
(AQUITAINE)**

Port-Sainte-Marie (47130), Las Gravas:
Happy harvests

Saint-Front-sur-Lémance (47500),
Château de Bonaguil:
The war horse

Montpezat (47360):
Chateau

**LOZÈRE
(LANGUEDOC-ROUSSILLON)**

Nasbinals (48260), Les Nègres:
Flowers

**MARNE
(CHAMPAGNE-ARDENNE)**

Massiges (51800):
Modern times; the First World War

**HAUTE-MARNE
(CHAMPAGNE-ARDENNE)**

Chameroy (52210):
The rutting boar

**NIÈVRE
(BURGUNDY)**

Cosnes-sur-Loire (58200):
Cranes in the forest in springtime

SHOOTING LOCATIONS – In France

OISE (PICARDIE)	Laruns (64440), Vallée d'Ossau: Vultures in flight	Forest and prairies
Chantilly (60500): Chantilly estate and forest	HAUTES-PYRÉNÉES (MIDI-PYRÉNÉES)	Les Houches (74310), Parc des Merlets: Marmots see a bear coming
Rosières (60440), Terres Fraîches orchard: A doe fleeing pesticides	Vallée de la Barousse (65370): Western capercaillie	Saint-Gervais-les-Bains (74170), Le Nid d'Aigle: Ibex watch the bear go by
Baie de Somme (60000): Seals in the bay of the Somme	PYRÉNÉES-ORIENTALES (LANGUEDOC-ROUSSILLON)	PARIS (ILE-DE-FRANCE)
ORNE (BASSE-NORMANDIE)	Les Angles (66210), animal park: The bear goes into hibernation	Paris (75008): Place de la Concorde
Flers (61100): Cranes in the Normandy countryside	RHÔNE (RHÔNE-ALPES)	DEUX-SÈVRES (POITOU-CHARENTES)
PAS-DE-CALAIS (NORD-PAS-DE-CALAIS)	Courzieu (69690), around Chazeaux and Le Blanchet: The countryside	Bessines (79000): Canada geese on parade
Berk (62600): The trunk at the estuary	SAVOIE (RHÔNE-ALPES)	SOMME (PICARDIE)
PUY-DE-DÔME (AUVERGNE)	Modane, Bramans and Aussois (73500), Col du petit Mont Cenis, Vallon d'Orgère: Marmots see a bear coming; ibex watch the bear go by; the bear's journey and its refuge	La Chaussée-Tirancourt (80310), Parc de Samara: The new world; the Neolithic home
Espinasse (63390): Drone shots; elevation along a tree trunk	HAUTE-SAVOIE (RHÔNE-ALPES)	HAUTE-VIENNE (LIMOUSIN) Limoges (87000): Storms
Clermont-Ferrand (63000): Storms	St Julien Mont Denis (73870), Vallée de la Maurienne: Rutting ibex	ESSONNE (ILE-DE-FRANCE)
PYRÉNÉES-ATLANTIQUES (AQUITAINE)	HAUTE-SAVOIE (RHÔNE-ALPES)	Ormoix (91540): A silent forest
Banca and Urepel (64430), Forêt du Baigorry, and Saint-Just-Ibarre (64120), Forêt du Pic du Belchou: Tracking prey	Talloires (74290): Roc de Chère and surrounding landscapes	
	Pringy (74370):	

Abroad

NETHERLANDS

Oostvaardersplassen park, Lelystad:
Large herd of ungulates in the Netherlands; aerial shots of a herd of horses

POLAND

Bielowiecza and Biebrza national parks, Podlaskie region:
Bison; primary forests; crows

ROMANIA

Libearty Bear Sanctuary in Zarnesti, Brasov:
Bears, cubs, river

UNITED KINGDOM

Rothiemurschus Fish Farm, Aviemore, Scotland:
Osprey preying on fish

NORWAY

The high plateaus of northern Norway:
Ice age

Dovrefjell National Park, Hjerkinn:
Herds of muskox

Oppdal:
Reindeer in the blizzard

SWITZERLAND

Bulle, Canton of Fribourg:
Flocks of roosting finches

Vallorbe, Canton of Vaud:
The river and the white-throated dipper

UNITED STATES

Presque Isle, Maine

A word from the scientists

ERIC BARATAY

Professor of contemporary history at the University of Lyon III

"Animals have participated in and continue to do in all the major events and slow phenomena of civilization. From an animal's point of view, history is epic, contrasting, tormented, often violent, sometimes calm, and sometimes even comical. It is about flesh and blood; sensations and emotions; fear, pain, and pleasure; violence suffered, and collusion. Living animals can no longer be a black hole in history."

PHILIPPE DESCOLA

Professor of social anthropology at the Collège de France

"Retracing this long history in images and seen from the animals' point of view is a formidable challenge and one that is absolutely urgent if we are to carry on without being ashamed of our human condition."

GILBERT COCHET

Associate biology professor, expert advisor to the Council of Europe

"The fauna in France is now reduced in terms of the number of species, numbers are ridiculously low and the animals are petrified after centuries of hunting. And yet, this country offers ideal conditions to welcome wild animals. The aim is simple: We must preserve a maximum of sanctuaries that have freely evolved, we must reestablish corridors between protected areas, and reintroduce those species that have disappeared. When our wildlife has been reestablished, is complete, abundant, and living in peace, it will be once again time for a new alliance."

JEAN-DENIS VIGNE,

Director of the CNRS Laboratory of Archeozoology at the Museum of Natural History

"Urbanization is increasingly distancing us from the non-human living world, whether domesticated or wild, and the division is growing ever deeper. Being cut off in this way has generated both a poor understanding of the natural world, and an excessive fear of it. Today, the general public is keen to rediscover the animal kingdom. And that's why films like those of Jacques Perrin and Jacques Cluzaud play a key role. They are wonderful sounding boards for both scientific research but also, and maybe above all, they capture the current mood. After centuries of gradually distancing ourselves and forgetting, we are once again interested in the perspective of animals."

Our partners

BETTENCOURT SCHUELLER FOUNDATION

Over the past three decades, the Bettencourt Schueller Foundation's strategy has been to "give wings to talent" in order to contribute to French success and influence.

Created by one family, the Foundation believes in human beings and their ability. It values initiative, creativity, quality, and openness, and is driven by the convictions that define its spirit and the ways it works for the common good, not for profit, and with social responsibility in mind.

The Foundation's activities focus on three main areas:

- Life sciences (research, scientific training, sharing scientific culture)
- The arts (cinema, different artistic pursuits, choral singing)
- Social (apprenticeships, social connections, improving social impact)

It awards prizes and supports various projects through grants and tailored support. Since it was created at the end of the 1980s, it has supported 450 prize-winners and 1,500 projects driven by different teams, charities, establishments, and NGOs.

As part of this framework, the Foundation has supported several major cinematographic works celebrating the beauty of the living world, which help raise awareness of the fragility of our environment, and promote a humanistic vision of our future. These major productions also contribute to sharing knowledge through the connections they establish between scientists, educators, mediators and audiences, young ones in particular.

Jacques Perrin and the Bettencourt Schueller Foundation's happy and fertile relationship dates back over more than 15 years. Following on from WINGED MIGRATION and OCEANS, the Foundation has once again provided support from the writing stage of a project, this time with SEASONS, offering a new look at the history of Europe since the last Ice Age. The Bettencourt Schueller Foundation is convinced of the role the moving image has in raising awareness of the beauty of the living world and capturing its fragility, and as such, was keen to support the development and production of this film in the best possible conditions.

EDF

Curiosity, beauty, and wonder are all powerful levers when it comes to educating and raising awareness among our youth to the immense riches the natural world has to offer and the necessity to act to help preserve the planet. The story of SEASONS is a sensitive ode that gently provokes the conscience.

Following on from WINGED MIGRATION and OCEANS, the EDF Group is once again proud to support SEASONS, and through that, pay tribute to the work of those unfailing animal lovers, Jacques Perrin, Jacques Cluzard and their crews. Working with the general public towards more efficient energy consumption, and fighting climate change are long-held key values of the EDF Group, a major player in the low-carbon economy.

PIERRE & VACANCES

After every nature film, the question arises of what became of the animals that appeared in the movie? How can they be offered the tranquility they deserve, and where can they be given a home?

When they met, Jacques Perrin was making SEASONS and Gérard Brémont was working on the creation of a new Center Parcs site in the Vienne department of France. Together, they envisaged that this new site, the Domaine du Bois aux Daims, could be home to some of the animals from SEASONS. And this partnership now means that guests to the Domaine have privileged access to this natural world.

For both Jacques Perrin and Gérard Brémont, this is a first step in realizing the importance of preserving spaces where our fauna can run free.

ROLEX

A window on the splendor of the world

Through its association with SEASONS, Rolex is supporting the work of Jacques Perrin in celebrating the beauty of the natural world. The brand shares the director's taste for unexplored territories and his desire to push back the limits.

Since the creation of the Oyster in 1926, the world's first waterproof wristwatch, Rolex has constantly been measuring its timepieces against the elements, at sea and on land. And Rolex today continues to support, mainly through the Prix Rolex, the enterprising spirit of those adventurers who, through their exploits and their commitment, are dedicated to raising awareness of environmental issues and preserving the natural world.

THE EUROPEAN UNION

Many of the sites that appear in SEASONS are part of Natura 2000, a European network created to offer vital protection to the habitats of threatened species. Natura 2000 is the biggest network of its kind in the world, and is at the heart of the EU's efforts to protect biodiversity. The EU is proud to contribute to the financing of SEASONS, a spectacular film that highlights the wonders of the European natural world.

The Morphosis application

The Seasons: Morphosis is a fun, narrative experience taken from SEASONS film by Jacques Perrin and Jacques Cluzaud, released in France on 27 January 2016. This free app, available on iOS and Android, retraces the major stages in the evolution of the European landscape over the past 20,000 years through the form of a game.

Where animation meets video games, Morphosis invites you to take part in the epic story of our environment. Travel back in time to see how the landscape has evolved, and live out this fabulous family adventure through millennia of evolution to truly understand the world in which we live today. You will discover how animal and plant species have constantly evolved over the centuries, right up to the present day.

Download the free app

The Seasons: Morphosis is an app produced by Small Bang, Galatée, France TV Nouvelles Écritures, France TV Éducation, and Pathé, with the support of the CNC.

Books

Le Beau Livre (The Beautiful Book)

Nature has both a geography and a history, and this beautiful book takes the reader on a voyage of discovery through 20,000 years of European wilderness, told exclusively from an animal point of view.

SUMMARY:

The reference book of the film, this work seeks to prolong the wonder inspired by the movie through its fascinating texts and spectacular pictures. It also provides the answers to many scientific, historical, philosophical, and technical questions raised by the film, and it comes with an accompanying scientific booklet. Put together with the help of four specialists – historian Eric Baratay, archeozoologist and biologist Jean-Denis Vigne, professor of biology and naturalist Gilbert Cochet, and anthropologist Philippe Descola – it does not just cover the fascinating lives of wild animals, but also what inextricably links us to them, like members of the same family.

Based on the film by Jacques Perrin and Jacques Cluzaud

Texts by Stéphane Durand

Published in France on 4 November 2015

Format 29 x 31.7cm

280 pages – €36

410 full-color photographs, bound, with a dust jacket and including an accompanying scientific booklet.

Actes Sud

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Les Contes des Saisons (The Story of the Seasons)

Nine animal stories inspired by the film and narrated by Jacques Perrin.

SUMMARY:

Once upon a time, there was an owl named Noctiluca, who traveled through the forest and the countryside telling the animals their own story and performing magic tricks. These nine stories, narrated by Jacques Perrin, use humor and imagination to describe the key events in the history of the natural world in Europe over the past 15,000 years, such as when the river married the forest, and the day the reindeer saved the Zomes from the everlasting winter. Directly inspired by the film, this book and its accompanying CD offer a poetic incursion into the world of flora and fauna.

Based on the film by Jacques Perrin and Jacques Cluzaud

Texts by Stéphane Durand

Illustrations by Claire de Gastold.

Narrated by Jacques Perrin

Age 4+

Published in France on 4 November 2015

Format 28.5 x 34cm – 56 pages

Book+CD, runtime 44 minutes – €18

Actes Sud Junior

Activity Book

An activity book to prolong the adventure of the film in a fun and interactive manner.

IN BRIEF:

Some 15,000 years ago, the last European Ice Age drew to a close. The glaciers melted, giving way to lush forests that were home to a multitude of wildlife. This activity book prolongs the adventure of the film, and helps young readers understand the great shift that took place, changing the lives of many different species from the thaw right through to the modern day. Perfect for young nature lovers!

Based on the film by Jacques Perrin and Jacques Cluzaud

Texts by Stéphane Durand and Claire Laurens

Illustrations by Guillaume Reynard

Age 7+

Published in France on 4 November 2015

Format 25 x 32cm

56 pages – €13

Actes Sud Junior

Le Livre Documentaire (The Documentary Book)

A beautiful documentary book to accompany the film's release.

IN BRIEF:

Some 15,000 years ago, the Ice Age drew to an end in Europe. The ice, the steppe, and the tundra gave way to extensive forest filled with thousands of different species, including aurochs, deer, wolves, squirrels, and birds. This book reveals all the animals in the film and describes their struggle for survival and how they adapted to the changing climate and the ever greater presence of human beings. It takes the reader on a trip into the magnificent locations explored in the film, from plains to wild forests, and not forgetting the countryside and urban landscapes of today. This amazing and poetic voyage from an animal's perspective, celebrates the beauty of our flora and fauna, while helping us understand what binds us to and sometimes separates us from animals in the way we share our planet.

Based on the film by Jacques Perrin and Jacques Cluzaud

Texts by Stéphane Durand

Age 8+

Published in France on 4 November 2015

Format 22 x 28cm

88 pages – €14

Actes Sud Junior

ACTES SUD JUNIOR

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The team

JACQUES PERRIN

Jacques Perrin has acted in more than 80 films, in Italy with directors including Valerio Zurlini, Mauro Bolognini, and Vittorio De Seta; and in France with names like Costa-Gavras, Jacques Demy, and Pierre Schoendoerffer.

In 1968, at the age of 27, he produced the film *Z* by Costa-Gavras, which won two Oscars. This was followed by two other films from the same director, *STATE OF SIEGE* and *SECTION SPÉCIALE*. Jacques Perrin also produced *BLACK AND WHITE IN COLOR* by Jean-Jacques Annaud which also won an Oscar. His company has produced around 30 films. In 1989, he discovered the natural world when he produced *THE MONKEY FOLK* with director Gérard Vienne. He then produced several films about nature and the animal kingdom including *MICROCOSMOS* by Claude Nuridsany and Marie Pérenou in 1996, and *WINGED MIGRATION* in collaboration with Jacques Cluzaud and Michel Debats the following year. In 1999, he produced *HIMALAYA* by Éric Valli, and then went on to produce two films by Christophe Barratier, *THE CHORUS* and *FAUBOURG 36*. In 2003, he began producing and codirecting *OCEANS*, the shoot for which lasted five years, and which won a César award for Best Documentary. In 2010, he co-directed *L'EMPIRE DU MILIEU DU SUD* along with Eric Deroo.

JACQUES CLUZAUD

After studying law and then cinema, Jacques Cluzaud worked as first assistant director during the 1980s on films including *VAUDEVILLE*, *FLAGRANT DESIRE*, *BILLE EN TÊTE*, *INDOCHINE* and *LUMUMBA*. He then moved into directing, mainly helming special format productions for the Futuroscope theme park in Poitiers, France. He co-directed *WINGED MIGRATION* and *OCEANS* with Jacques Perrin.

STÉPHANE DURAND

Biologist, ornithologist, and scientific journalist, Stéphane Durand has co-authored and worked as a scientific advisor on Jacques Perrin's cinematographical adventures since 1997: *WINGED MIGRATION* and *OCEANS* for the cinema, *LES AILES DE LA NATURE* for TV, and *VOYAGEURS DU CIEL ET DE LA MER* for Futuroscope in Poitiers. He also made the documentaries *SUR LES TERRES DU PANDA* and *LA NUIT DES ELÉPHANTS* as well as authoring the books associated with the films *WINGED MIGRATION*, *OCEANS*, and now, *SEASONS*.

Galatée – Discovering a living world

DOCUMENTARY SERIES

18 November 2003

4 September 2011

THEATRICAL RELEASES

1989

20 November 1996

12 December 2001

27 January 2010

Crew

A film by Jacques Perrin and Jacques Cluzaud

Screenplay Jacques Perrin Jacques Cluzaud
Stéphane Durand

Music Bruno Coulais

Editing Vincent Schmitt

Sound Philippe Barbeau
Martine Todisco
Jérôme Wiciak
Armelle Mahé
Gérard Lamps

Photography Stéphane Aupetit
Michel Benjamin
Jérôme Bouvier
Laurent Charbonnier
Philippe Garguil
Eric Guichard - AFC
Laurent Fleutot
Sylvain Maillard
Christophe Pottier
Jan Walencik

Scientific committee	Gilbert Cochet Jean-Denis Vigne Eric Baratay
Assistant directors	Vincent Steiger Martin Blum
Wranglers	Pascal Tréguy Marie-Noëlle Baroni Eric Bureau Marie Noëlle Divet
Post-production	Sophie Vermersch Christian Guillon
Color grading	Laurent Desbruères Eric Guichard
Technical development	Alexander Bugel Edgar Raclot Jean-Michel Rivaud
Production Manager Production	Olli Barbé Lydia Montes Johann Mousseau Dimitri Billecocq

Produced by
Jacques Perrin
Nicolas Elghozi

Jacques Perrin assisted by
Patricia Lignières

Coproduced by
Romain Le Grand

+Scientific advisors

François Sarano, Member of the Academy of Valence
Philippe Descola, Professor at the Collège de France
Jean-Marie Pelt, President at the European Ecology Institute
Allain Bougrain-Dubourg, President of the French Bird Protection League
Gilles Bœuf, President of the Natural History Museum in Paris
Yves Coppens, Professor at the Collège de France
Yvon Le Maho, Member of the Academy of Sciences
Jesse Ausubel of the Richard Lounsbery Foundation

No animals were harmed in the making of this film

Runtime: 95'

Format: 2.40 Scope

DCP 4K

Sound: 5.1 – 7.1 & Dolby Atmos where available in theaters.