

# Swedish Film:

Issue 1 • 2016

## Månsson's margins

A poet gets down with the workers in *The Yard*

## Scary sleepover

The magical saga *Siv Sleeps Astray* set for the screen

## Voguing in New York

Sara Jordenö goes underground with the Kiki ballroom scene

# A Love Story

Pernilla August turns the classic Swedish novel *A Serious Game* into a gritty love drama

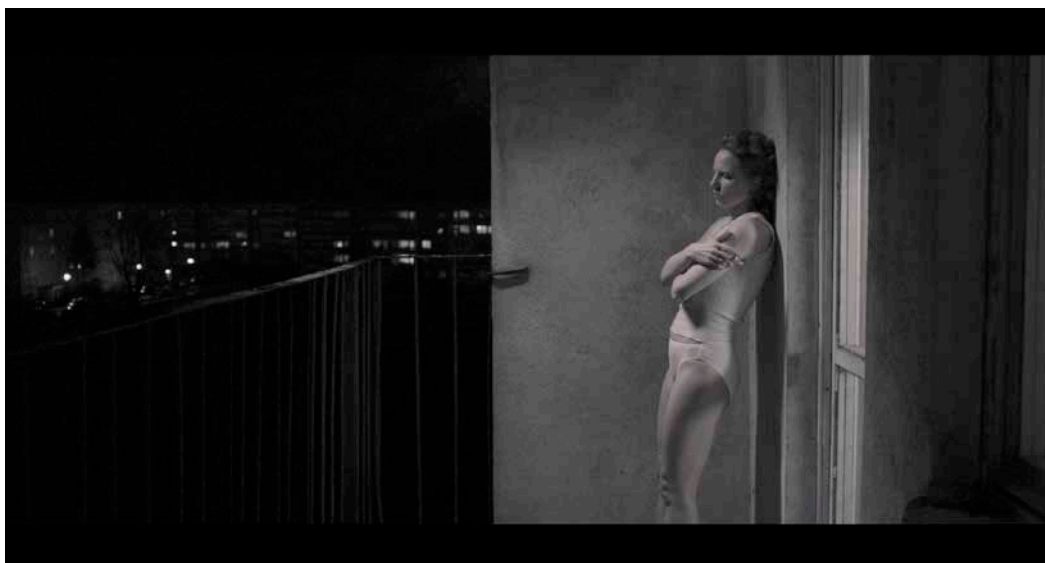
# Film Väst congratulates its co-productions in Berlin!



**Official Competition:**

**THE COMMUNE**

*By Thomas Vinterberg*



**Official Competition:**

**UNITED STATES OF LOVE**

*By Tomasz Wasilewski*

**Berlinale Shorts Competition:**

**TEN METER TOWER**

*By Axel Danielson & Maximilien Van Aertryck*

**MOMS ON FIRE**

*By Joanna Rytel*

**Generation 14plus:**

**6A**

*By Peter Modestij*

**MOTHER KNOWS BEST**

*By Mikael Bundsen*

**Berlinale Special Gala:**

**A SERIOUS GAME**

*By Pernilla August*

**Berlinale Panorama:**

**KIKI**

*By Sara Jordenös  
and Twiggy Pucci Garçons*

## Your Scandinavian Partner in Co-Productions

*Film Väst is one of Europe's leading regional film funds,  
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*Film Väst is active as Co-Producer and Investor  
in International and Swedish film and TV-drama.*

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## Swedish films take Berlin by storm

Pick any section and you'll find at least one Swedish film. Yes, that's the reality at this year's Berlinale, where a total of nine films have been accepted (in addition to five co-productions). With a mixture of newcomers and established directors, the fact that they cover every section is particularly pleasing as it displays a broad diversity of voices and expression. There's also something that's becoming the norm in Swedish film: more than half of the works are directed by women.

In the main section for short films we find Joanna Rytel's *Moms on Fire* and *Ten Meter Tower* (*Hopptornet*, 2016) by Maximilien Van Aertryck and Axel Danielson. Given that the Berlinale is one of the world's absolute leading festivals for short films, it's especially gratifying that two Swedish films have been accepted to compete.

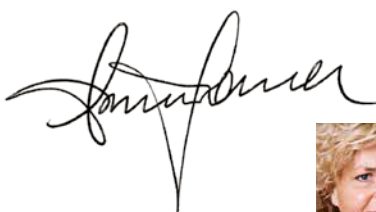
Having been part of the ensemble that scooped the Golden Bear for outstanding artistic achievement with *Daybreak* (*Om jag vänder mig om*) in 2004, the Palme d'Or-winning actress Pernilla August makes her first visit to the Berlinale as a director. Her directorial debut *Beyond* (*Svinalängorna*) was an award winner at the 2010 Venice Film Festival. Now she brings her second feature to the Special Gala section. *A Serious Game* (*Den allvarsamma leken*) is her version of Hjalmar Söderberg's classic novel, adapted for the screen by Lone Scherfig.

In the Forum section Måns Månsson is back with *The Yard* (*Yarden*), a contemporary study of the precariat and exclusion based on the book of the same name by Kristian Lundberg. Direct from Sundance to Panorama comes Sara Jordenö with her film *Kiki*, a documentary study of New York's LGBT underground House and Ballroom scene.

And as something we have come to expect of Swedish films, once again we have a number of films in Generation. Based on a much-loved children's book by Pija Lindén-Baum is *Siv Sleeps Astray* (*Siv sover vilse*), a magical film directed by Catti Edfeldt and Lena Hanno Clyne. Peter Modestij's *64*, on the other hand, is a gritty and realistic portrayal of school life with a focus on young teenagers. Two more shorts have been selected for the section, Ida Lindgren's *The Body is a Lonely Planet* (*Kroppen är en ensam plats*) and *Mother Knows Best* (*Mamma vet bäst*) by Mikael Bundsen.

As you might expect, even more films are to be found in the European Film Market. One of them is the popular Swedish hit *A Man Called Ove* (*En man som heter Ove*), based on Fredrik Backman's best-selling novel. The film has already overtaken *The 100-Year-Old Man Who Climbed Out the Window and Disappeared* (*Hundraåringen som klattrade ut genom fönstret och försvann*, 2013) at the box office, and is currently notching up impressive audience figures in our neighbouring countries.

So welcome to the world of Swedish film. This year we truly have something for everyone.



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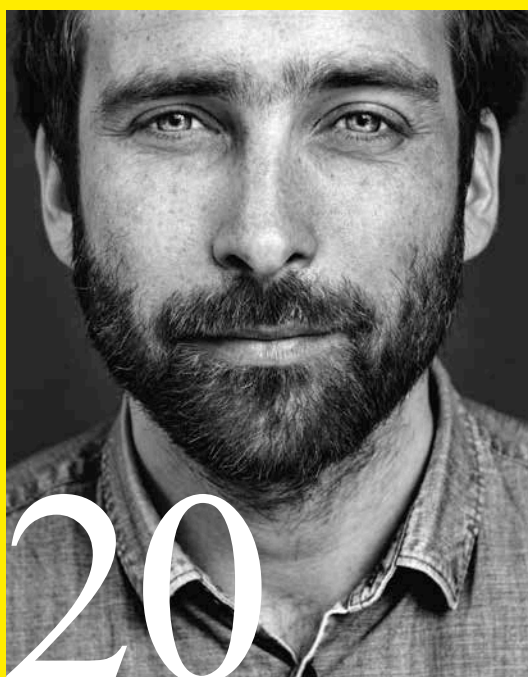
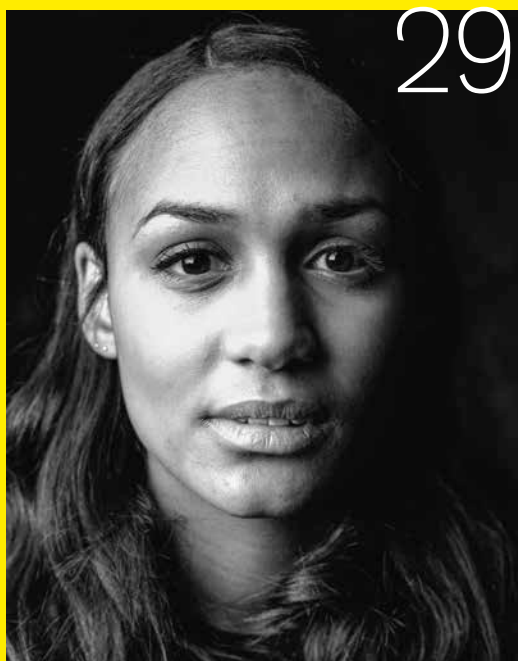
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# Contents



CLOCKWISE FROM TOP LEFT: EMELIE ASPLUND, STORY, JOHAN BERGMARK, IDA KNUDSEN, KARIN ALFREDSSON, FRANS HÄLLQVIST

## 5 News

School bullying and eating disorders feature in new shorts from Peter Modestij and Ida Lindgren, while provocateur Joanna Rytel returns with a different look at motherhood. Plus all the winners from the recent Guldbagge Awards Gala.

## 14 New talent Bahar Pars

Actor and director Bahar Pars captivates audiences with her performance in the box office hit *A Man Called Ove*.

## 16 Love, actually

Ingmar Bergman favourite and Star Wars mom Pernilla August returns as director with an adaptation of Hjalmar Söderberg's classic novel *A Serious Game*.

## 19 New talent Mikael Bundsen

A dysfunctional relationship between a mother and her gay son is at the centre of Mikael Bundsen's short *Mother Knows Best*, a prequel to an upcoming feature on the same theme.

## 20 Working man blues

Måns Månsson returns to Berlin with *The Yard*, in which a struggling poet takes on a blue-collar job in the Port of Malmö.

## 22 Garden of dreams

A sense of magical realism permeates *Siv Sleeps Astray*, a children's movie about confronting the unfamiliar.

## 26 Growing pains

Legendary theatre director Suzanne Osten returns to the silver screen with a movie about growing up with a parent who is mentally ill.

## 29 New talent Nanna Blondell

Actress Nanna Blondell directs herself in her new short *Noni & Elizabeth*, an examination of racial prejudice based on personal experience.

## 30 House of love

Artist and director Sara Jordenö offers a unique insight into a virtually unknown movement within the New York LGBT community.

## 33 A man apart

With his chart-topper *A Man Called Ove*, director Hannes Holm set out to create an "action movie for old guys".

## 34 Julie revisited

Strindberg's play *Miss Julie* is a constant source of inspiration for Fia-Stina Sandlund. *She's Wild Again Tonight*, starring Shima Niavarani and Gustaf Norén, is the final part in a trilogy loosely based on the classic.

## 37 Christmas woes

Tolerance gets put to the test in Helena Bergström's holiday blockbuster *A Holy Mess*.

## 39 Lush life

In his documentary *I Called Him Morgan*, Kasper Collin tells the tragic story of jazz trumpeter Lee Morgan, shot to death by his own wife in 1972.

## 40 Reflections

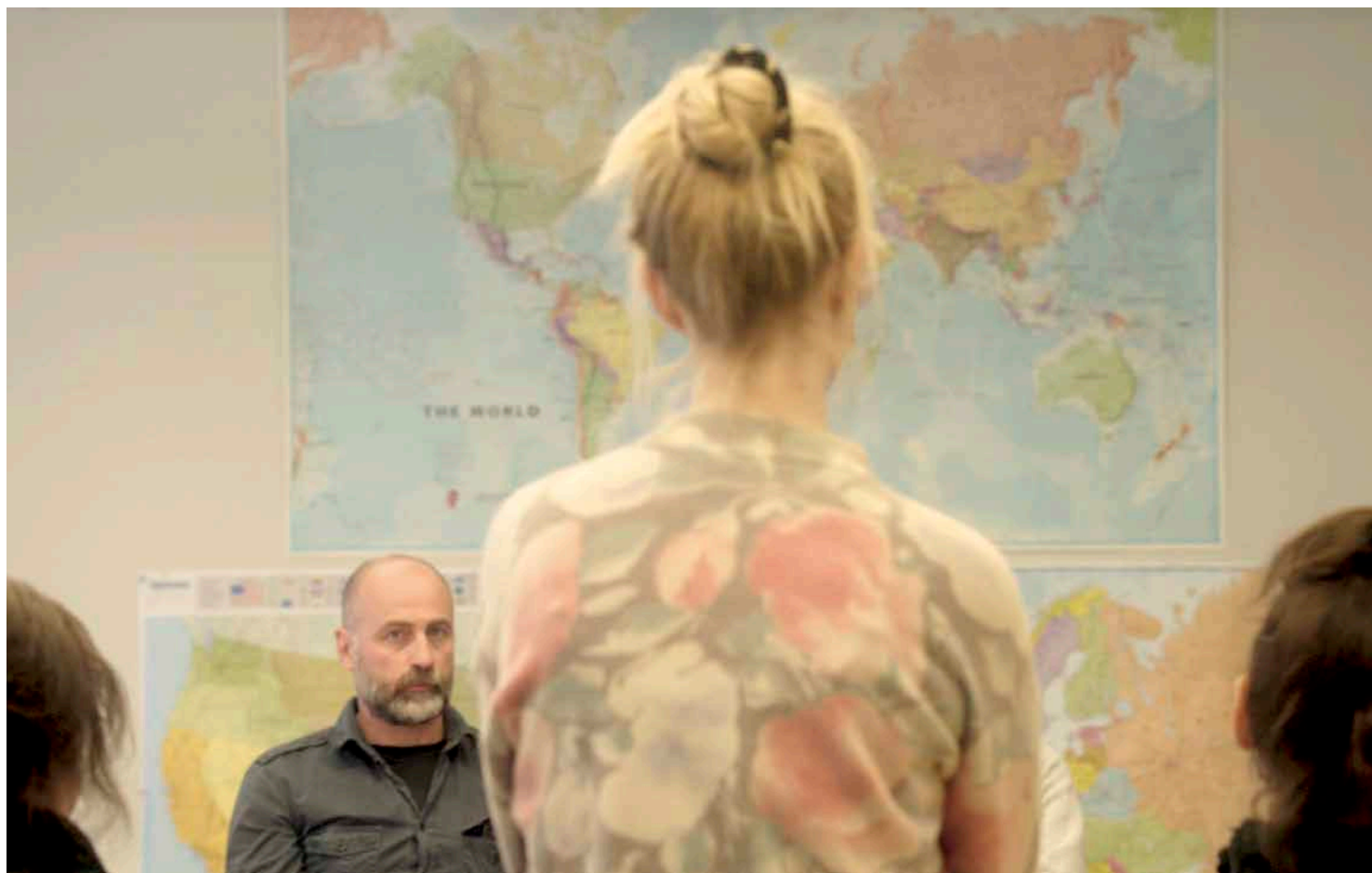
Director Sara Broos turns the camera on her own mother, artist Karin Broos, in a documentary about family ties and the difficult relationship between mother and daughter.

## 43 New films

All the latest Swedish films...

## 56 New Shorts

...and the shorts too.



LISABI FRIDELL

# Classroom crisis

A classroom, after school has finished. Parents, teachers and three twelve-year-old girls have gathered for a meeting about bullying. Peter Modestij's feature film *6A* raises questions about power and responsibility.

In previous short films Peter Modestij has explored the borderlines between fact and fiction. His new work *6A*, which started out as a short yet grew from there, has a basis in real events.

"I happen to know the three girls in the film in real life. The idea came to me when they told me about an incident they'd been involved in at school. It struck me as very interesting: we can never know exactly what happened, and that doesn't really matter anyway. The only definite truth that the film conveys is how a generation of parents are failing their children."

The entire action of the film takes place during a meeting in a typical middle school with its maps on the walls, its harsh lighting and plastic flooring. Three girls, not yet teenagers, are being held to account by a sizeable group of parents.

"There are several layers of

"It was like a piano that played itself. Really good actors can make you feel pretty humble"

Peter Modestij

power. It's clear that the girls are in a position of power during the school day, but there's a different power balance in this meeting situation. The film becomes a commentary on society in general, on the political situation," says Peter Modestij.

During the shoot the director had a very relaxed attitude to the screenplay he had written. The 14 actors weren't even allowed to read it. Instead, they were given information about their characters and about what they wanted in each scene, and what that scene involved. It's a technique that Modestij calls "highly controlled improvisation".

"It was a great way to work to bring out a little life and edginess in the room. I was a bit worried about how it would work, given that I had no way of knowing before we started. But it was like a piano that played itself. Really good actors can make you feel pretty humble."

Currently in the pipeline for Peter Modestij is another feature film, a drama with magical overtones entitled *SUB*. It centres on a teenage girl who's troubled by climate change and the restrictions she faces as a woman, until one day she suddenly comes out of her shell.

Jenny Damberg



# Motherly instincts



In her short animation *Moms on Fire*, artist Joanna Rytel takes an unusual – very unusual – look at pregnancy.

“What’s it like to be massively pregnant with only four days until you’re due to pop? You’d like to jerk off but can’t even reach, your boyfriend is a useless, boring shit, and you’d like to have some fun, but you’re pregnant. Again. Yuk!!!”

That’s how Joanna Rytel presents *Moms on Fire*, animated by Tim Maarse and Mikael Lindbom, and selected for Berlinale Shorts. Prior to the film, the artist gave a number of performances in

which she questioned what she regards as the restrictive framework in which pregnant women are expected to move.

“I’m provoked by the small margin you are given by motherhood and by a certain prevailing role that’s ascribed to any mother to be,” says Joanna Rytel, the controversial artist and director known for one of the episodes in *Dirty Diaries* (2009).

So, are all pregnant women really calm, maternal, faithful, health-conscious and dutiful? No, not in *Moms on Fire* at least...

Jenny Damberg

“For the lead, the boss of the art gallery, I’ve been inspired by Thierry Frémaux, head of the Cannes Film Festival. Next time we’re damned well going to be in the main competition, so I want a character reminiscent of him.”

**Ruben Östlund** reveals to the Swedish magazine *Café* that he’s considering – after having googled images of French men – Jean Dujardin to star in his next film *The Square*.



JOHAN BERGMARK



TIM MAARSE



CHRISTIAN GEISVAES

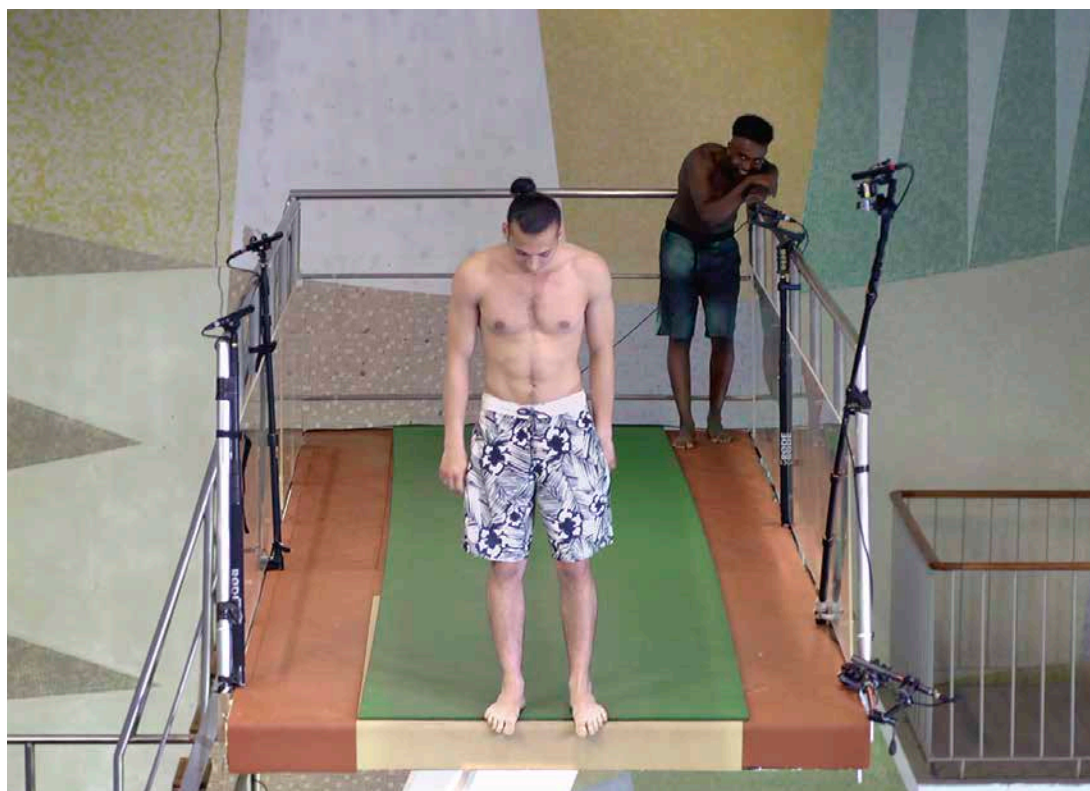
## Swedish co-productions at the Berlinale

In addition to Pernilla August's *A Serious Game*, two Swedish co-productions have been selected for the official selection at the Berlin Film Festival. Competing for the Golden Bear are *United States of Love* by Polish director Tomasz Wasilewski and *The Commune* by Thomas Vinterberg, starring Ulrich Thomsen and Trine Dyrholm, together with Swedish actor Fares Fares. The last time a Danish film competed at the Berlinale was in 2012 when *A Royal Affair*, with Mads Mikkelsen and Alicia Vikander in the leads, scooped two Golden Bears.

Another Danish-Swedish co-production has been selected for the Berlinale's Panorama section. Ali Abbasi's feature debut *Shelley* is a psychological horror film.

Two German-Swedish co-productions are also set to screen at the festival, *Transmission from Liberated Zone* by Filipa Cesar in the Forum Expanded section, and *Molly Monster* (a Swiss co-production also) by Mattias Bruhn, Ted Sieger and Michael Ekblad, as part of Generation Kplus.

Jon Asp



AXEL DANIELSON AND MAXIMILIEN VAN AERTRYCK, ISAK BODIN ALFREDSSON (DANIELSON), EMELIE ASPLUND (VAN AERTRYCK)

## Ten Meter Anguish

Having worked together on *Second Deputy Speaker (Punkt 9: Val av andre vice talman)*, 2015) and *Extra Material (Extramaterial)*, 2015), Maximilien Van Aerttryck and Axel Danielson are back in the news with their third film, *Ten Meter Tower (Hopptornet)*. In competition in the Startsladden category of the Göteborg Film Festival, this study of human behaviour will then move on to Berlinale Shorts.

"Our challenge and aim has been to capture really good images of people in a difficult situation, a situation that's powerful enough not to need any classic narrative framework."

The two directors have based their partnership on a desire to

flout cinematic conventions. They work together as part of Plattform Produktion, best known for the films of Ruben Östlund.

"One of our ongoing discussions at Plattform is how to create meaningful references in the form of moving images. *Ten Meter Tower* elucidates something essentially human, irrespective of culture and origins. Counterbalancing bravery and caution unites all humankind, and it's something that has helped to shape our development through the ages."

Sebastian Lindvall

*Extra Material* will also be competing at the Göteborg festival, as part of the Dragon Award Best Nordic Documentary section.



Axel Danielson and Maximilien Van Aerttryck



UNIVERSAL PICTURES

After two recent Golden Globe nominations, **Alicia Vikander** is now in the running for an Academy Award as Best Supporting Actress for her performance in *The Danish Girl*.



NICE FLX PICTURES

**Love Larson** and **Eva von Bahr** are in the run for an Oscar for Best Makeup and Hairstyling in *The 100-Year-Old Man Who Climbed Out the Window and Disappeared*.





JOHAN BERGMARK

## Moving ahead

From left: Kristina Humle, Siri Hjorton Wagner, Cilla Holm, China Åhlander, Jonas Eskilsson, Amanda Leissner, Goran Kapetanovic, Patrik Axén, Johan Löfstedt, Maria Clauss, Lovisa Sirén, Helen Halmell och Elisabet Gustafsson.

Six new Moving Sweden films will have their world premiere at the 39th Göteborg Film Festival. This special Swedish Film Institute production fund was set up in 2013 in order to provide support for more challenging films of between 30 and 60 minutes.

Four international professionals have been invited to be in the Moving Sweden expert panel in Göteborg. *Swedish Film* had a chat with one of them, Wendy Mitchell, Film Programme Manager at the British Council and Nordic Correspondent for *Screen International*.

### What are your thoughts about the Moving Sweden project?

I like that the scheme seems to take some pressure off the commercial side of filmmaking. If you make a 90 or 120 minute film, there is immediate pressure



Wendy Mitchell, Film Programme Manager at the British Council.

both in terms of industry expectations and commercial viability. Moving Sweden is a great opportunity for filmmakers to be able to play with different lengths and formats and what fits their stories best. If I'm watching a film on Netflix or YouTube, it doesn't matter how long it is, just how good it is. The success of something like *Kung Fury* (2015) proves that audiences aren't as

rigid about defining a film by its length, they just want to see good content. I think Moving Sweden provides a great platform for Swedish filmmakers at various stages of their career to be able to explore, experiment and take more risks than if they had a typical feature film budget. And it should be good for audiences too to see more diverse works shown in new ways."

### What do you enjoy at the Nordic Film Market in Göteborg?

"For anyone who cares about Nordic film, it's the perfect way to kick off the year, talk to producers and sales companies about their slates for 2016 and also see some important works in progress that will be making international impact later in the year. Attending Göteborg also leaves me feeling well prepared

heading into the Berlinale."

### How is Swedish cinema doing today?

"I think what's impressive is that Sweden – unlike some other territories – is very much not just delivering one kind of film. Ruben Östlund is one of the most exciting filmmakers working in the world today, and you have Roy Andersson and Lukas Moodysson also delivering auteur works, and newer voices being backed like Magnus von Horn, Lisa Langseth, Gabriela Pichler and Ester Martin Bergsmark. Plus some interesting documentary work. And there's also a place for an audience-friendly adaptation like *A Man Called Ove*. But I'd love to see more smart genre films from Sweden – Nordic Noir but with a more Swedish point of view."

Jon Asp



## Bridging the gap

The Swedish Film Institute's new Feature Film Commissioner Yaba Holst wants to see quality films with a broad appeal.

With experience of the stage and from both sides of the camera in Denmark and Sweden, Yaba Holst is most familiar to audiences through the television hit *The Bridge*. She was also the co-writer of the Danish feature film *Above the Street, Below the Water* (2009), and has now taken on the role of the Swedish Film Institute's new Feature Film Commissioner.

Prior to this she was the Senior Executive for Swedish co-productions at Film Väst. "The successes notched up by the largest regional film fund in the Nordic region are partly down to an ability to estimate the distribution potential of any given

"I have a modest hope that my feel for authenticity, quality and positioning can have a positive effect"

Yaba Holst

film," Yaba Holst explains. This is one of the skills she brings with her to the Swedish Film Institute.

"I have a modest hope that my feel for authenticity, quality and positioning can have a positive effect. Lofty ambitions. Humour. Bloody-mindedness. Respect."

What she finds lacking in Swedish cinema are quality films with a broad appeal, somewhere between blockbusters and arcane art house offerings. She also finds much that's inspiring in the way that the new television series handle genres and difficult subjects without provoking attacks of angst in their audience.

"I'd like to see films that stem from our national wounds and burning issues. Dramas that don't shy away from our mistakes, that dig deep into the stories that pain the Swedish soul, dramas that entertain and affect us in equal measure. There are rather too many taboos in contemporary Swedish film."

As Yaba Holst sees things, the



KARIN ALFREDSSON

film industry faces a massive challenge if it is to regain the interest of audiences. The courage and innovative thinking necessary to create new and interesting storylines has to come from filmmakers themselves.

"Film is undergoing a major transformation, and in the future I think we're going to see some big changes in narrative structures and how films are made. We should start to think whether the classic three-act structure, with its defined

leading role and its running time of 89.3 minutes, is still as attractive these days. Maybe the pared back style for cineastes needs to be more substantial and multifaceted."

Yaba Holst calls for a radical change of perspective.

"Audiences today aren't what they used to be 20 years ago, but strangely enough Swedish film doesn't seem to have woken up to that fact. So we'd better just roll our sleeves up."

Sebastian Lindvall

## Inside the body prison

In *Clown Medicine* (*Clownmedicin*, 2012) Ida Lindgren took us inside a children's hospital. Now with her latest film *The Body Is a Lonely Place* (*Kroppen är en ensam plats*), she brings us an experimental close-up view of an eating disorder.

With a world premiere set for the Göteborg Film Festival, the film will then move on to Berlinale Generation, where Sanna Lenken's *My Skinny Sister* (*Min lilla syster*, 2015) was so well received last year. So why are eating disorders suddenly starting to feature in Swedish films?

"Sweden leads the world in the

treatment of eating disorders. Some of us have been on the receiving end of these treatments and have grown up into healthy and functional adults, so we now have a sufficient distance to relate to our experiences," says Ida Lindgren.

Based on documentary material, Lindgren presents a visceral perspective that shifts our focus from the outer image of an under-nourished female body.

"I wanted to give the audience an experience from inside an eating disorder to help with their understanding of the illness."

Sebastian Lindvall



IDA LINDGREN

"I wanted to give the audience an experience from inside an eating disorder to help with their understanding of the illness"

Ida Lindgren

## Newcomers topped the Guldbagge Awards

At an award ceremony held at Cirkus in Stockholm on January 18, the winners of the 2016 Guldbagge Awards were crowned. Peter Grönlund's *Drifters* received five awards, followed by Magnus von Horn's *The Here After* and Beata Gårdeler's *Flocking* with three awards each.



JOHAN BERGMARK

### Best Film

*The Here After* (*Efterskalv*)  
Producer: Madeleine Ekman & Mariusz Wlodarski

### Best Director

Magnus von Horn  
for *The Here After*

### Best Actress in a Leading Role

Malin Levanon  
for her role as Minna in *Drifters* (*Tjuvheder*)

### Best Actor in a Leading Role

Rolf Lassgård for his role as Ove  
in *A Man Called Ove* (*En man som heter Ove*)

### Best Actress in a Supporting Role

Eva Melander  
for her role as Susanne in  
*Flocking* (*Flocken*)

### Best Actor in a Supporting Role

Mats Blomgren  
for his role as Martin in *The Here After*

### Best Screenplay

Peter Grönlund  
*Drifters*

### Best Cinematography

Gösta Reiland  
*Flocking*

### Best Editing

Kristofer Nordin  
*Drifters*

### Best Costume

Mia Andersson  
*Drifters*

### Best Sound

Andreas Franck  
*The Master Plan* (*Jönssonligan – Den perfekta stöten*)



PATRIK C ÖSTERBERG

### Best Makeup

Eva von Bahr and Love Larson  
*A Man Called Ove*

### Best Music

Lisa Holmqvist  
*Flocking*

### Best Set Design

Kajsa Severin  
*Drifters*

### Best Visual Effects

Torbjörn Olsson, Fredrik Pihl,  
Robert Södergren and Joel  
Sundberg  
*JerryMaya's Detective Agency – Stella Nostra* (*LasseMajas detektivbyrå – Stella Nostra*)

### Best Short Film

*Kung Fury*  
by David Sandberg

### Best Documentary Film

*Detained* (*Förvaret*)  
by Anna Persson and Shaon  
Chakraborty

### Best Foreign Language Film

*Leviatan*  
Director: Andrej Zvjagintsev

### Best Newcomer

Bianca Kronlöf  
for her performance in *Underdog* (*Svenskjävel*)

### Lifetime Achievement Award

Birgitta Andersson, Actress

### Gullspira

Barnfilmskolan and Linda Sternö,  
Kalle Boman, Martin Sjögren and  
Klara Björk

### The Audience Award

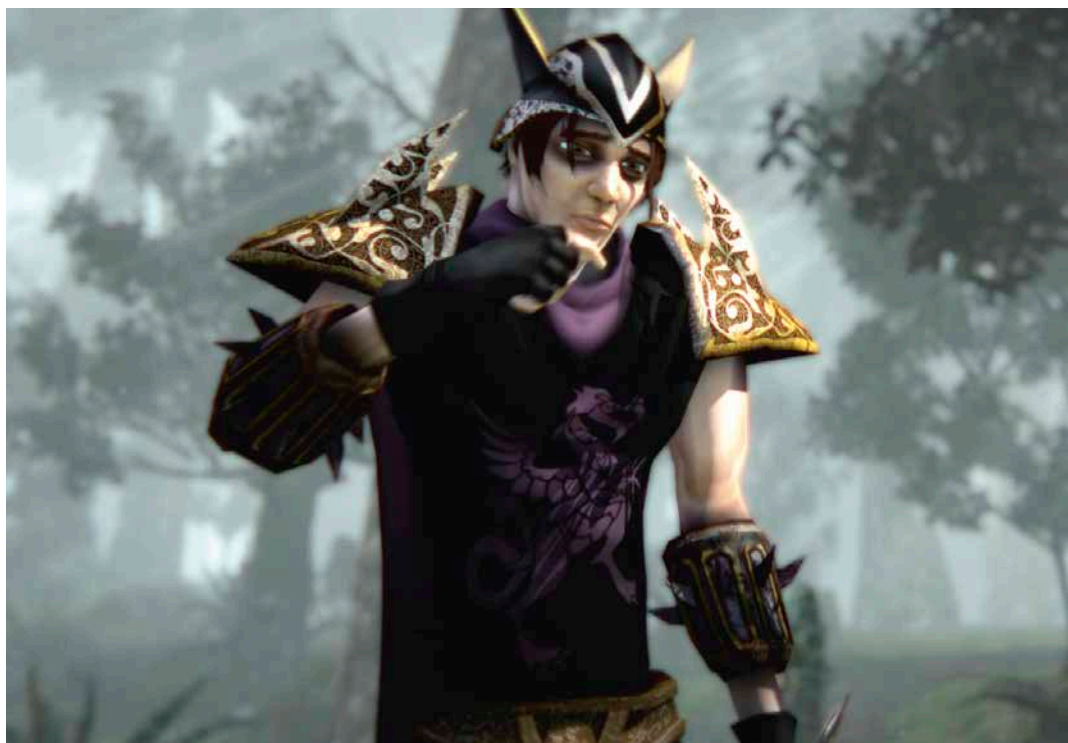
*A Man Called Ove*  
Producers: Annica Bellander and  
Niklas Wikström Nicastro



2014's Guldbagge Award  
winner Mikael Persbrandt,  
for his leading role in  
*Nobody Owns Me*, plays an  
SS officer opposite Emma  
Thompson and Daniel Brühl  
in Vincent Perez' *Alone in Berlin*, which is competing  
for the Golden Bear.

SF INTERNATIONAL SALES





JONAS ODELL (STILL AND DIRECTOR)

## Name of the game

At the 2006 Berlinale Jonas Odell won the Golden Bear for his *Never Like the First Time!* (*Aldrig som första gången!*, 2006). This was followed by *Lies* (*Lögner*, 2008) and *Tussilago* (2010), both of which won Swedish Guldbagge awards.

Now in *I Was a Winner* (*Jag var en vinnare*) Odell examines video game addiction. And just as before he combines documentary interviews with animated characters.

"I was curious about the people involved. When it comes to talking about video game addiction it's nearly always worried parents or experts that you hear from, not the actual



sufferers," says Odell.

"I'd had an image in my mind from a period when we had a Play Station at work that ran *Grand Theft Auto* the whole time. When nobody was playing, the strong, macho guy was there on the screen with his head bowed, looking totally apathetic and abandoned."

The film features interviews with three former game addicts, male and female of various ages. In it we see their avatars, the characters they have been in the games, or a close approximation of them.

"People who themselves play will recognise them," says Odell.

As he sees it his new film comprises an extra meta-dimension.

"Animated documentaries show in an honest way that a documentary film is reality seen through a specific temperament. And in this film not even the people it's about are clear over what actually is reality or what is a game."

Camilla Larsson



TIBOR DINGELSTAD/DYLL

## Under the Pyramid screens in Göteborg

His debut *Avalon* was a winner in Toronto in 2011 and went on to scoop two Guldbagge awards. Now Axel Petersén is back with his second feature *Under the Pyramid* (*Under pyramiden*), an adventure thriller shot in Sweden, Egypt and Tel Aviv. The film's international cast includes Stine Fischer Christensen and David Dastmalchian alongside Swedish actors Reine Brynolfsson and Johan Rabaeus.

Petersén's sources of inspiration range from the 1972 Swedish film *Ture Sventon – Privatdetektiv*, to the Egypt film *The Night of Counting the Years* (1969) to Michelangelo Antonioni's *The Passenger* (1975).



MARTHA THINER

Prior to its national release on February 5, *Under the Pyramid* had its world premiere at the Göteborg Film Festival. Later this year Axel Petersén will team up once again with Måns Månsson, the man behind the camera for *Avalon*. Their upcoming collaboration *The Real Estate* will explore Stockholm's housing bubble.

Jon Asp

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Swedish cinema-goers have seen Rolf Lassgård in *A Man Called Ove* during its first month.

Read more on page 33



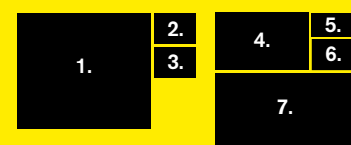
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BOKOMOTIV FILMPRODUKTION



KOSTR-FILM



1. *World of Glory* (1991) 2. *Autumn Man* (2010) 3. *Music for One Apartment and Six Drummers* (2001) 4. *Las Palmas* (2011) 5. *Trolldrycken* (1915) 6. *On Suffocation* (2013) 7. *Kung Fury* (2015)

## Focus on shorts

A splendid Swedish smorgasbord is on the menu when screening begins at the 28th Clermont-Ferrand International Short Film Festival. Swedish Panorama is a showcase of 30 films, a fitting tribute to a country with a vibrant short film tradition.

*Sauve qui peut le court métrage* – Save short film you who can – a reference to Godard's 1981 film *Sauve qui peut (la vie)*, is the slogan for the annual Clermont-Ferrand Short Film Festival, inaugurated in 1982. For many years this French festival has been regarded as the world leader for short film, a genre which, judging from its programmes through the years, appears to be in stable and sound health.

From February 5-14 enthusi-

asts from all over the world – ranging from local visitors to international industry buyers – will gather in this university town on a volcanic mountain range in France's central Auvergne region. Next to Cannes, Clermont-Ferrand is France's biggest festival in terms of visitors, private and professional alike. Since 1995 total audience figures have constantly exceeded 100,000.

One major showcase of this year's festival is the Swedish

Panorama, a retrospective of 30 titles old and new, ranging from Viktor Bergdahl's animated three-minute classic *The Magic Brew* (*Trolldrycken*, 1915) to the latest Cannes hit, David Sandberg's crowd-funded, cult kitsch fantasy *Kung Fury* (2015).

Laurent Guerrier, the programme organiser at Clermont-Ferrand who has curated the retrospective, recalls how a certain Swedish director first got him hooked on short films.

"Since my first passion for the films of Roy Andersson – what a jolt he gave me! – many Swedish short films came to fuel my interest in this format."

In 1992 Sweden was in focus at Clermont-Ferrand as part of a

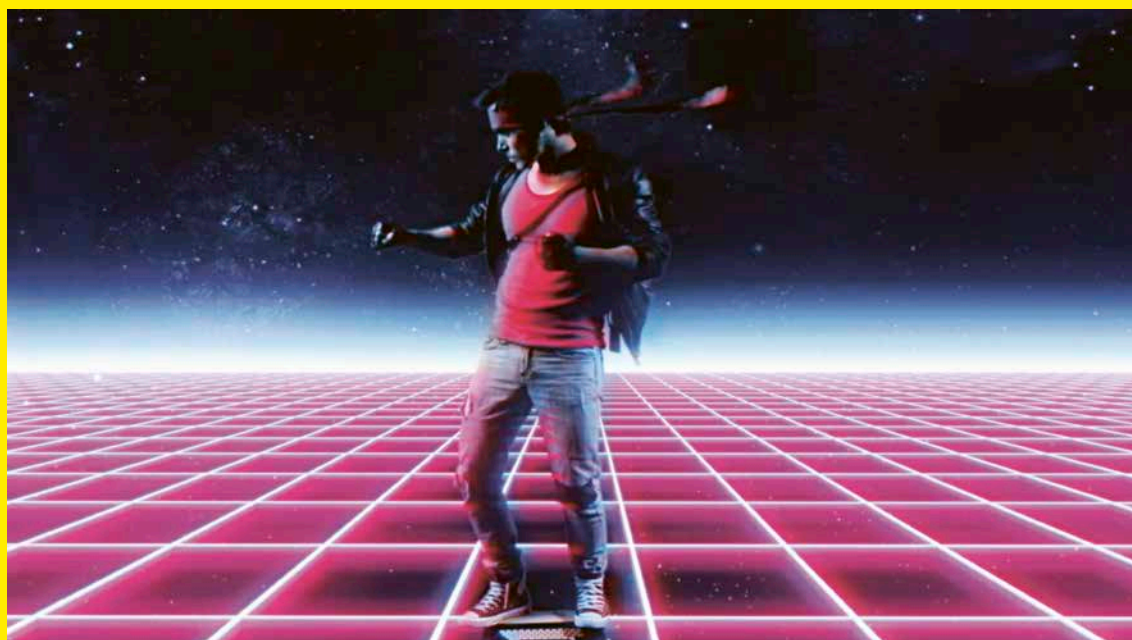
Nordic retrospective. That same year Laurent Guerrier became an aficionado of short films and a volunteer at the festival.

"Later I joined the national selection committee, then the international committee, and I naturally chose to specialise in Scandinavian films. But the years pass, and some great films don't always make it into the selection because of space – and how frustrating it is for the Clermont-Ferrand audience not to benefit from those films," says Guerrier.

But now in 2016 it's time to make amends.

"I've been waiting for years for the opportunity to be able to show some films never screened at the festival alongside great films from





## Audition at Sundance ...

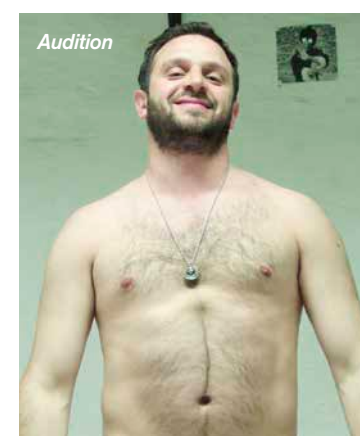
Lovisa Sirén's much acclaimed short film *Audition* (2015) was selected to screen at this year's Sundance Film Festival.

Featuring well-known male actors who are trying out for a female director's first film, *Audition* follows the director's attempt to reverse existing gender roles in the entertainment industry.

The film was also up for a Swedish Guldbagge Award, but lost out to Cannes and YouTube hit *Kung Fury*.

Lovisa Sirén had her breakthrough with *Pussy Have the Power*, winner of Startsladden at the 2014 Göteborg Film Festival.

Funded by the Moving Sweden initiative, her most recent work *Baby* centres on a meeting between a teenager and a woman twice his age. The film is set to premiere at this year's Göteborg Film Festival.



the Swedish catalogue for the new generation of film enthusiasts," says Laurent Guerrier.

In festival's history there are a couple of Swedish winners of the Grand Prix. Roy Andersson's *World of Glory* (*Härlig är jorden*, 1991) set the tone for the director's later comeback *Songs from the Second Floor* (*Sånger från andra våningen*, 2000), but above all it was a serious work in its own right, acclaimed the world over for its disconcerting yet uniquely stylish imagery. Then in 2007 the award went to another politically engaged work, *The Last Dog in Rwanda* (*Sista hunden i Rwanda*, 2006) by Jens Assur, with a strong association with Clermont-Ferrand: this year's

retrospective includes his 2011 hit, *Killing the Chickens to Scare the Monkeys*.

Other titles in the showcase include Ruben Östlund's Berlinale winner *Incident by a Bank* (*Händelse vid bank*, 2009), *Grandmother*, *Hitler and I* (*Mormor, Hitler och jag*, 2001) by Carl Johan De Geer, Jenifer Malmqvist's festival success *On Suffocation* (2013, not previously screened at Clermont-Ferrand), and *Music for One Apartment and Six Drummers* (2001) by Johannes Stjärne Nilsson and Ola Simonsson, cited by the programmers as an illustration of the well-known musical qualities of the Swedish people.

Several of the films selected

also reflect the Swedish sense of humour. They range from the solitary in Jonas Selberg Augustsén's *Autumn Man* (*Höstmannen*, 2010) to the self-deprecating in Babak Najafi's films *Elixir* (2004) and *Gösta & Lennart* (2001), and on to the more direct humour of Patrick Eklund's *Of Biblical Proportions* (2015) and Johannes Nyholm's hilarious *Las Palmas* (2011), a hit both in Cannes and on YouTube.

"At the heart of the panorama is a desire to thoroughly explore these excellent Swedish shorts and to awaken our audiences to their many qualities," says Laurent Guerrier.

Jon Asp

## ... as well as a Swedish minor

Selected for Sundance, within the New Frontier section, was also the English/Swedish co-production *Notes on Blindness* by Pete Middleton and James Spinney.

The feature film is a multi-platform interactive project based on the audio diaries of writer and academic John Hull.

Jon Asp







**Bahar Pars.** “I want to be the Zlatan Ibrahimovic of film.”

For the best part of ten years Bahar Pars has been active on stage, screen and television. The recipient of the 2015 Medea Award for best stage actor, her roles in *When Darkness Falls* and Ruben Östlund's short film *Incident by a Bank* (*Händelse vid bank*, 2009) – both premiered in Berlin – and stage productions including *Let the Right One In*, *I Call My Brothers* and the recent *Marauders* at Stockholm's Royal Dramatic Theatre, have confirmed her as one of Sweden's most interesting actors.

Last year Pars made her

film-directing debut with *Ghetto Swedish* (*Rinkebysvenska*), a short which dissects prejudice during the shoot for a commercial. Her aim was to pin down narrow-mindedness, certain looks and hierarchies and the perpetuation of clichés. The film is the first of a planned trilogy about structural racism, shortly to be followed up by *Pakishop*.

After that she's eyeing a longer format:

“I definitely want to direct a feature film. I'll take it out into the world and punch Lars von Trier on the nose with it. It's something I'm



“I'll take it out into the world and punch Lars von Trier on the nose with it”

Bahar Pars

mulling over in my mind. I want to be the Zlatan Ibrahimovic of film.” But Bahar Pars certainly hasn't given up on her own acting. Currently she's in the local

box-office success *A Man Called Ove* (*En man som heter Ove*, 2015), in which she plays the heavily pregnant Parvaneh who moves with her family into an idyllic residential area which is controlled with an iron fist by the embittered Ove (Rolf Lassgård).

“I asked myself, ‘how on earth can I break her out of a stereotype?’ It was one of the biggest challenges of my life, because the character is very close to being a strident immigrant woman who represents all the clichés I'm working against. But through conversations and respect from the director Hannes Holm I managed to make her a real person.”

**Text Sebastian Lindvall**

**Photo Sara Mac Key**







# Love, actually

Actor turned director Pernilla August transforms a classic novel into a gritty love story in her adaptation of Hjalmar Söderberg's *A Serious Game*.

“Right now I’m looking forward to some acting,” smiles Pernilla August.

“Directing is an intense experience. Two years of your life are spoken for. And this one was particularly tough.”

It’s December, a few days before Christmas 2015, and the finished print of *A Serious Game* (*Den allvarsamma leken*) is all but ready to see the world. August (the director) shot the final scenes in August (the month), after which editing and other aspects of post-production commenced. Soon, the film will have its world premiere in Berlin.

Text Jan Lumholdt  
Photo Johan Bergmark  
Production info p. 45

“It’s a newborn, still wet. I’m not sure if I’m ready to talk about it yet,” she says, again smiling. And then she starts to talk.

“I was approached by Patrik Andersson and Lone Scherfig. He was producing and she wrote the script. It was nice of them to think of me. Lone is also quite an excellent director in her own right.”

The background involves logistics and inspired thinking. Scherfig (*Italian for Beginners*, *An Education*) was tied up with other directorial duties, but most willingly wrote a script. The ensuing search for a fitting director was almost non-existent. Fresh from her triumphs with *Beyond* (*Svinalängorna*, 2010), Pernilla August felt like simply the best person in this day and age to give this story a life.

“I started by re-reading the

book for the first time since... probably my teenage years. I liked what I read. ‘Turn-of-the-century’ plus ‘love story’ equals ‘yes, this will be good!’, and also a challenge, in trying to turn the period into something relevant for our own time. Can we relate to what’s happening here? Turning these things into an ‘us’ and into a ‘now’. Creating fresh emotions. I found these things most attractive.”

Hjalmar Söderberg’s *The Serious Game* (*Den allvarsamma leken*) was published in 1912. Both the novel and the theatre play *Gertrud* (1907) draw from the author’s own extramarital affair with one Maria von Platen. Book and play have been adapted for the screen over the years, *Gertrud* in Denmark through Carl Th. Dreyer’s 1964 classic and *The Serious Game* in 1945 by



A Serious Game

ERIK MOLBERG HANSEN

## Pernilla August

Born 1958 in Stockholm.

Following a distinguished acting career since the early 1980's, she made her feature directorial debut with *Beyond* in 2010. The film won the top award in the Critic's Week in Venice. In 2011, she started work on the equally acclaimed Danish television series *The Legacy*.

Her adaptation of Hjalmar Söderberg's novel *The Serious Game*, re-named *A Serious Game*, stars Sverrir Gudnason, Karin Franz Körlof, Liv Mjönes, Mikkel Boe Følsgaard and Michael Nyqvist.

As an actress, August had her breakthrough in Ingmar Bergman's *Fanny and Alexander* (1982). For her role in *The Best Intentions* (1992), she won the best actress award in Cannes. In 1999, she was cast as Shmi Skywalker in *Star Wars Episode I: The Phantom Menace*.

Söderberg's son-in-law Rune Carlsten, starring Viveca Lindfors, and again in 1977, directed by Anja Breien. Söderberg's work seems to age quite well, if at all.

"It surely has to do with our ability to identify with the emotional drama," observes August. "There are many applicable contemporary aspects. Granted, some conditions are notably different, such as the position of women in the early 1900's, not being allowed to vote and such. But Lydia is very much a woman in the forefront; she was probably born some one hundred years to soon... So there is that. But when you boil it down, it's a story of choices and, equally important, non-choices. Arvid, it hit me repeatedly, is quite passive in his choices. It takes him a while to get a grip on himself."

The story is an oft-told one. A boy, Arvid, meets a girl, Lydia. Sparks fly. Due to meagre financial conditions, however, the couple cannot build a joint future. Lydia marries an older, well-to-do man and Arvid ties matrimonial bonds with a woman of a family of means. Through a chance reunion, a torrid affair begins. Apart from deceived spouses, children are now also involved.

It pretty much sounds like a bawdy bodice-ripper.

"A bit corny, yes. But love is sometimes corny, isn't it?"

While one may find some rather splendid period films in Pernilla August's CV, such as Ingmar Bergman's *Fanny and Alexander* (1982) and (ex-husband) Bille August's *The Best Intentions* (*Den goda viljan*, 1992), quite a different visual approach is found in her own depiction of the era. Squalor rather than splendour seems to be a keyword here.

"Yes indeed! We worked damned hard on it. Lightning and electricity was different then, much more dim, and we have

tried to be in line with this. I wanted to make the audience really feel the feel and smell the smells of the period. We even consulted an excellent ethnologist, Richard Tellström from the University of Örebro, as our advisor on people's ways and habits back then. And Anna Asp has created some very inspired sets, as usual."

Production designer Asp, whose work on *Fanny and Alexander* won her an Oscar, also perfectly captured the drab look of the working class 1970's in *Beyond*, has become an important part of August's regular team, as has expert editor Åsa Mossberg and Danish cameraman Erik Molberg Hansen, whose handheld style/non-style provides a distinct look for both *Beyond* and *A Serious Game*.

"It may well be a radical way to shoot a period piece. Certainly, neither Ingmar nor Bille would ever use a handheld camera! I, on the other hand, love the grittiness of this approach. It's the way in which I tell stories."

She hastens to credit the considerable inspiration these and other filmmakers – Jan Troell, Bo Widerberg and Per Fly also get due praise – have provided her "directorial backbone". Nev-

ertheless, Pernilla August has surely arrived as a personal filmmaker in her own right these days. She may have worked with some of the Scandinavian greats, but her vision is her own and not theirs.

But currently, Pernilla August, who has also had the time both to conceptualize and direct the successful Danish television series *The Legacy*, is looking forward to some acting.

"The notion of just having to take care of one simple slice of a production rather than carry the whole thing on your shoulders. As much as I love directing, I will appreciate doing a part for someone else. It will be like a pleasant walk in the park."

She would also like to take a look at some films by other people.

"All this work has left me in a cocoon-like state as regards the outside world, so that would be very nice. I even managed to miss the new *Star Wars* film, even though they invited me to the premiere. Which reminds me," she smiles with feigned resentment. "I still haven't received my usual Christmas card from George Lucas this year. And I'm still waiting for my *Star Wars* comeback – as a hologram, of course!" ●



JOHAN BERGMARK

"Certainly, neither Ingmar nor Bille would ever use a handheld camera"

Pernilla August



Berlin

**Mikael Bundsen** A dysfunctional relationship is at the center of Bundsen's Berlinale-selected short *Mother Knows Best*.

Mother knows best, as they say. But what does knowing best actually mean? Mikael Bundsen has previously made short films such as *The Moment That Passed* (*Det bor inga bögar i Bollebygd*, 2015) and *Better in Berlin* (*Bättre i Berlin*, 2012). In *Mother Knows Best* (*Mamma vet bäst*) we find ourselves on a 13-minute car journey with a mother and son. And seldom has a short car ride revealed so much.



MIKAEL BUNDSEN

"I'm notorious for listening in on other people's conversations. It's fascinating just how much you can learn about them. I based the film around this idea: I wanted to throw the viewer into a situation where they feel that they're spying on something very private," says Mikael Bundsen.

The mother in the film is completely cool with the fact that her son is gay: she just wants to

give him some good advice... Intense dialogue and fantastic acting combine to prise open complicated family relationships and feelings of anger, frustration, love and sorrow.

"The essence of the film for me is the meeting between two individuals who have very different ideas about what life is like for an openly gay man in present-day society. I wanted to see what happens when their views of reality collide with each other."

Bundsen, who especially likes the precision of a short film, is currently working on his debut feature, also being produced by Erik Hemmen-dorff of Plattform Produktion.

"What attracts me about short films is that they force you to get straight to the point, straight to the heart of the situation. And that's what makes them such a challenge. I made *Mother Knows Best* as a forerunner for my feature, which also centres on the dysfunctional relationship between a mother and son. But the feature has several elements that might make it even more pertinent." ●

**Text Camilla Larsson**  
**Photo Emelie Asplund**



# Working man blues

Having opened the Göteborg Film Festival, **Måns Månsson's** urgent and uncompromising drama *The Yard* now moves on to Berlinale.



Text Jon Asp  
Photo Johan Bergmark  
Production info p. 56

Last year Måns Månsson won the prestigious Mai Zetterling Grant at the Göteborg Film Festival. Rarely has the prize had a more fitting winner. Like Zetterling – a visionary and lone wolf who made some remarkable films in the 1960's – the highly cultured Månsson is known as an unpredictable and original observer who likes to go his own way.

That said, Måns Månsson is also a filmmaker (and a celebrated cinematographer) known for his consistent personal style: anthropological and quietly political, his films subtly examine human loneliness and the structures of authority.

Månsson likes to explore the margins of film. With multi-layered combinations of subject and aesthetics – such as his Guldbagge-nominated cinéma vérité portraits *The Kinch* (*Kinchen*, 2005) and *Mr Governor* (*H:r Lands-hövding*, 2008), or the study of an obsessive detective *Roland Hassel* (*Hassel – Privatspanarna*, 2012) – he enjoys defying our expectations.

So it's no surprise that Månsson now brings us *The Yard*, his film version of author Kristian Lundberg's autobiographical study of the hard grind of working life in the Port of Malmö.

After opening the Göteborg Film Festival, *The Yard* will premiere internationally at the Berlinale



JOHAN BERGMARK

**“For me this is about taking a more complex view and using the place itself as a mirror of our present-day society”**

Måns Månsson

le in the Forum section, known for its bold and challenging selections.

The film features a struggling poet (Anders Mossling) who suddenly finds himself unemployed. In an attempt to maintain his position in lower middle class

society as the sole provider for a teenage son, he takes a job in Malmö's transshipment port for new cars. As the only native Swede apart from the management, he is met with suspicion from his co-workers, memorably

so in a car scene with the intermittent backdrop of Demis Roussos' 70's hit *Forever and Ever* playing on the stereo.

*The Yard* is a cold, desolate place where solidarity between the workers has been eradicated.

“What drew me in most of all was the paradox of the place itself,” Månsson has explained previously to *Swedish Film*.

“This mixture of a prison or a kind of labour camp which, absurdly enough, is a factory for freedom: a place for the distribution of the ultimate symbol of freedom – shiny new cars...”

As with his previous features Månsson is hoping that *The Yard* “will strike a balance between appearing to be something and not always meeting that expectation.”

“But for me this is about taking a more complex view and using the place itself as a mirror of our present-day society. How do we deal with issues like integration, how do prevailing political views measure up?”

To a greater extent he has focused on what drives the choices that an individual makes:

“What happens to someone who feels they're doing the right thing? That plus the fact that a place of work can break you down so much that you discover that you're not who you thought you were: this is roughly where the essence of the story lies for me,” says Månsson. ●





*Mr Governor*

MÅNS MÅNSSON

## Måns Månsson highlights

### *The Kinch* (2005)

An early Månsson milestone, a short film about an ice hockey commentator.

### *Mr Governor* (2008)

Pioneering documentary about the Swedish politician Anders Björck and his daily life.

### *Roland Hassel* (2012)

Månsson's take on a private investigator still obsessed with solving the 1986 murder of Sweden's prime minister, Olof Palme.

### *Avalon* (2012)

Månsson's cinematography was a key feature of Axel Petersén's Toronto winner.

### *Stranded in Canton* (2015)

Hybrid fiction-doc about a Congolese t-shirt seller in Guangzhou.



*Avalon*

MÅNS MÅNSSON



*The Yard*

FREDRIK WENZEL



*Stranded in Canton*

MÅNS MÅNSSON







# In the garden of dreams

A sense of magical realism permeates *Siv Sleeps Astray*, a children's movie about facing the unfamiliar. "Strange things can happen in a dream, but that doesn't necessarily mean it's a nightmare," says Lena Hanno Clyne, who directed the film together with Catti Edfeldt.

**S**iv is eight years old and tends to keep herself to herself. One day a self-assured figure in a cerise pink coat and fur hat appears in the school playground. It turns out to be Cerisia, Siv's new classmate. Siv is kind, assured and somewhat cautious, whereas Cerisia, who has recently moved from the capital city, has the super-confidence of a princess. Two children from different cultural and class back-

**"Fear is an important issue for our times, what with refugee crises and racism on the increase"**

Lena Hanno Clyne

grounds, they nonetheless become best friends. So naturally, there will be sleepovers... Siv gets invited to Cerisia's elegant apartment, with its abstract art on the walls and a boisterous bohemian family at the dinner table.

"Siv isn't really a timid girl, but she has to navigate her way through this unfamiliar world," says Lena Hanno Clyne, who together with Catti Edfeldt has co-directed the magical children's story *Siv Sleeps Astray* (*Siv sover vilse*), based on the book by Pija Lindenbaum.

Siv's first night away from home is her first step into a new, slightly scary world. And things get worse when she wakes up in the night and can't find Cerisia. But is Siv actually awake? Inanimate objects are on the move: in

the kitchen she encounters some soft toy badgers from her own home that have now come to life.

"A first sleepover is a common hurdle in a child's life. And in this case it's with a strange family who eat strange food. The badgers become her guides, her mentor animals from home, and they give her a boost in this unfamiliar environment."

Catti Edfeldt sees both girls as having gone somewhat astray, Siv in this different environment, and Cerisia as the free spirit who has assumed a tougher attitude to give herself some living space.

"The badgers give Siv strength, they become her inner voice," she says.

Catti Edfeldt has a long list of films for children and young people in her CV, both as actor and



CAROLINA PAJAK



JOHAN BERGMARK

**“I’m passionate about stories that contain elements of magic, things that don’t exist in real everyday life”**

Petter Lindblad

director, and Lena Hanno Clyne is an experienced producer, screenwriter and stage and screen director. *Siv Sleeps Astray* is the first film they’ve directed together.

“It’s incredibly exciting to see what happens in the mind of a child during a film shoot,” says Edfeldt. “It’s a big thing for them to be somewhere where they feel so included, they’re not otherwise used to that among adults. It’s a unique situation for them: they recognise how important they are and that without their efforts nothing will come of it.”

This was a special film to be involved in, with its mix of CGA and live action and a number of incidents that might be considered creepy.

“But we think of it like a dream,” says Hanno Clyne. “Strange things can happen in a dream, but that doesn’t necessarily mean it’s a nightmare.”

“We were very careful that things didn’t get too scary, but *Siv* is rather more astounded than frightened,” says Edfeldt. “Then

**“The badgers give *Siv* strength, they become her inner voice”**

Catti Edfeldt

again you shouldn’t make a children’s film too ‘child friendly’, you must never underestimate them.”

Lena Hanno Clyne explains that their ambition was to make a fully-fledged children’s film with everything from fun and games to worries and fear of the unknown.

“Fear is an important issue for our times, what with refugee crises and racism on the increase. It’s not easy to confront new things, but it can be hugely rewarding if you’re willing to go through the process. And that’s what *Siv* does; she stays there and she matures.”

The film was produced by animation specialist Petter Lindblad (last year’s Producer on the Move at the Cannes Film Festival), who was fascinated by the exciting

challenges of combining live action with animation:

“Knowing from an early stage what the film was to contain and how we were going to make that happen together helped us to make the film smoothly and quickly, and with a strong end result too. We worked through several versions of the story board, animatic and concept pictures to help us work out visually the best solutions and how to plan the shoot,” he explains.

Lindblad sees a bright future for magical realism in Swedish film, mentioning a number of other similar projects for children and young people, both his own and other people’s.

“I’m passionate about stories that contain elements of magic, things that don’t exist in real everyday life. You experience an escape from reality in the cinema when you don’t know from the outset how the world of a particular film hangs together or what’s going to happen. A world where everything can happen.” ●



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# Growing pains

Suzanne Osten turns the spotlight on mental illness in her latest family drama, *The Girl, the Mother and the Demons*.

Suzanne Osten has never shied away from taboo subjects. Her legendary and pioneering work for children and young people has paved the way for entirely new subjects on the stage. The keyword has always been communication. In her tenth feature film, *The Girl, the Mother and the Demons* (*Flickan, mamman och demonerna*) she returns to the subject that affected her own childhood, the experience of living with a parent who is mentally ill. The film has been described as a thriller for children and a love drama for adults. It centres on Ti who lives with her psychotic mother, Siri, a woman visited by demons that only she can see. Ti and Siri are played by Maria Sundbom and Esther Quigley, who are also mother and daughter in real life.

The film is based on the book *Flickan, mamman och soporna*, which was published in 1998 and dramatized by Erik Uddenberg the same year. The play was a major success, touring internationally in Germany, South Africa and America. Wherever it played, it was met with the same recognition.

“In every school class there’s at least one child with a similar experience. For adults there have



SARA P. BORGSTRÖM

“For adults there have always been lots of films, novels and the like about crazy people, but for children there was nothing”

Suzanne Osten

always been lots of films, novels and the like about crazy people, but for children there was nothing. Back then I’d wanted to take one step further and make it into a film, but I couldn’t get any commissioners at the Swedish Film Institute interested in the idea,” says Suzanne Osten.

At the time she had recently made *Bengbullan* (1996), a film about bullying that was considered unsuitable for children and given a 15 certificate by the censors, the highest rating in Sweden.

“I’d tried my best to make a film purely for children and felt as if I never wanted to get involved in that area again. But my interest eventually revived and I got backing from the likes of Cilla Dunås and Agneta J Bergestråhle, who joined the project as production manager and producer respectively,” she explains.

The film institute provided funding, along with others including the recently deceased author Henning Mankell.

Text Anna Håkansson

Photo Sara Mac Key

Production info p. 48



## Suzanne Osten

For decades one of the leading playwrights and stage directors in Sweden, Suzanne Osten is internationally renowned, especially for her challenging plays for children. In 1982 she made her first feature film, the autobiographical *Our Life Is Now*, about her film critic mother, Gerd Osten. Four years later came the release of her highly acclaimed *The Mozart Brothers*, which scooped her a Guldbagge Award for best director in 1987. *The Girl, The Mother and The Demon* is her tenth feature to date.



SARA P.BORGSTRÖM



SARA MACKEY

SARA P.BORGSTRÖM

“The American photographer Sally Mann is visually responsible for my view of children, with their freedom, their earnestness and their strong physical integrity”

Suzanne Osten

The film crew comprised a deliberate generational mix: cinematographer Sebastian Danneborn and editor Sofie Marie Kristensen only graduated from the National Film School of Denmark in 2015.

“These young people nowadays really know their stuff about film, and I was keen to make use of that,” says Osten, who was especially pleased with her partnership with the fearless Kristensen.

From the outset the director and Danneborn decided on the visual aesthetics of the film, opting to work with various formats for the mother and daughter’s

apartment and the world outside.

Suzanne Osten started her career as an art historian, something that can be discerned from the film’s many references to art and cinema.

“The American photographer Sally Mann is visually responsible for my view of children, with their freedom, their earnestness and their strong physical integrity. But I’m also attracted by the naturalness of the children in the early paintings of Lucian Freud,” she says.

In terms of film she’s been influenced by Tomas Alfredson’s *Tinker, Tailor, Soldier, Spy* (2011) and also by early film noir.

“That 1940’s style reminds me of my mother, who was a film critic. It’s an enduring film reference for me. I miss the nostalgia that surrounds it. Another inspiration is John Cassavetes’ *A Woman Under the Influence* (1974). Maria Sundbom is Sweden’s answer to Gena Rowlands,” says Osten.

A slightly more unexpected influence is *Star Wars*.

“Every film I’ve made has its own cinematic reference. In this case it’s *Star Wars* and the role of music in that film.”

Osten feels strongly that children should be exposed to complex stories:

“It’s our duty to put up with the uncomfortable curiosity of children. We mustn’t be afraid to talk about the things that interest them, subjects like death, sexuality and injustice. There’s a tendency in contemporary society to try to make everything so safe and comfortable,” she says.

At the same time, her film isn’t all “sobs and angst”, as she herself puts it. It’s funny and loving too, and anyone who’s anxious can relax because things will turn out right in the end, something made clear from the opening. It’s a family film for children and adults to see together. ●



## **Nanna Blondell.** Walking her own path in a world full of stereotypes.

Nanna Blondell, whose day job is at Stockholm's Royal Dramatic Theatre, has become a familiar face on television through roles in numerous TV series. But in recent years she's started to feel a growing need to tell her own stories.

This year will see the release of her short film *Noni & Elizabeth*, a work of fiction based on personal experiences. It centres on the ten-year-old Noni who spends weekdays with her mother in the inner city and weekends with her father in the suburbs. One weekend together with her stepsister Elizabeth, her eyes are opened to the world as it really is.

"When the screenplay was finished I had such a clear picture of the film in my mind that I thought it would be easiest to direct it myself," she explains.

Last year Nanna Blondell played the lead in Bahar Pars' *Ghetto Swedish* (*Rinkebysvenska*, 2015), a short film about a voiceover actor subjected to prejudice because of her name and appearance, a trait that she feels is also discernible in the film

industry.

"Historically I think the industry has been directly responsible for spreading and perpetuating a picture of a Sweden in which certain racial groups carry negative associations, for example criminality. But having said that, I have a strong belief in Swedish film for the future. I feel there are major changes afoot for the better."

Blondell is currently working on a feature screenplay for Nordisk Film together with the actors Aliette Opheim (*White People/Det vita folket*, 2015) and Bahar Pars again, a drama about friendship and survival in the world of strippers.

"It's a view down from the dancer's pole rather than one looking up at it. We're creating characters who are complex people, with strengths, weaknesses and everything in between, not simply vacuous dolls: three heavyweight roles for ourselves, basically."

**Text Sebastian Lindvall  
Photo Bezav Mahmood**





# House of love

**Sara Jordenö offers a unique insight into the New York LGBT scene in her Sundance and Berlinale entry *Kiki*.**



Text Ulf Roosvald  
Photo Emelie Asplund  
Production info p. 51

For a period of four years Sara Jordenö was given access to a world in which young LGBT people can really be themselves.

Her film *Kiki* is a unique insight into New York's House and Ballroom scene.

"It's a film about growing up, a film about friendship and family," says Jordenö.

It all started one day a few years ago. Sara Jordenö was in Harlem to conduct some interviews for a project. She was at work in an office when a person with the most powerful charisma she had ever encountered suddenly appeared. His demeanour, clothes and body language made him the object of everyone's gaze.

His name was Twiggy Pucci Garçon, a leading figure in the House and Ballroom scene, a cultural movement born in the LGBT world of New York, in which organised groups of people known as houses meet and compete in categories such as dance, vogue and drag.

Perhaps you've never heard of House and Ballroom? Don't let that worry you... neither had Sara Jordenö.

"I ought to have heard of this art movement, especially being gay and an artist myself, and living as I do with an American woman partly in New York," says Jordenö. "I had knowledge of the



**"This is a culture that's wary of exposure, so getting the access I did was a real act of trust"**

Sara Jordenö

Harlem drag scen in the 1980's, but I wasn't aware of how the culture had developed since."

Still, Twiggy and Sara got to know each other, and Twiggy introduced her to the House and Ballroom scene. The upshot is her documentary film *Kiki*, a study of this special world into which young people come in search of their identities and rights.

At the opening of the film Chi Chi Mizrahi, one of the film's main characters, (Twiggy) explains: "Not everyone is going to understand the concept of what Ballroom is, but I see this as a safe haven where young people

who haven't had the good fortune of a family and friends network can find that network with us."

"It was from the Ballroom scene that Madonna got her inspiration for *Vogue*," observes Jordenö.

"The various houses are made up of LGBT people, most of whom are African Americans or Latinos, who meet and organise balls in which they compete against each other. But above all the houses provide a social structure and framework to these young people who have often lost contact with their families after coming out as gay or trans."

"Kiki" is the name of a youth

movement within the House of Ballroom culture, which works strategically to improve the position of LGBT people in society.

"The main issues are ethnicity, sexuality and homelessness. These are people who are all used to getting stopped and harassed by the police. 40 per cent of all homeless young people in the USA are from the LGBT community. In the house they've been able to find and support each other and even to gain some political influence. Twiggy himself was once homeless and sleeping rough, but now, having been invited three times to the White House, he's become something of an LGBT rights campaigning celebrity."

Although Sara Jordenö often works with moving images in her art, *Kiki* is her first full-length documentary. In the course of the four years covered by the film the audience gets to follow some people who create alternative family ties and others who undergo gender realignment surgery to change from being a man to a woman.

As Sara Jordenö explains:

"This is a culture that's wary of exposure, so getting the access I did was a real act of trust. I hope that audiences see it as something more than a film about the LGBT world. Above all, for me it's a film about activism and growing up." ●









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## A man apart

Grumpy old men rule in Hannes Holm's box office hit *A Man Called Ove*.

Text Per Nyström  
Production info p. 44

In 2012 author Fredrik Backman published a book that quickly touched the hearts of tens of thousands of Swedes. His portrayal of the narrow-minded loner Ove – a typical grumpy old man – seemed to strike a chord with its readers, and very soon *A Man Called Ove* (*En man som heter Ove*) sat at the top of the Swedish best seller list.

Perhaps it was the fact that no one wants to recognise themselves as Ove, yet most people say they know someone like him in their neighbourhood, that made the book such a success.

Director Hannes Holm was so touched by Backman's book that he's now made a film of it. Holm agrees that the recognition factor has certainly contributed to the book's success, yet maintains that Ove isn't perhaps as typical as one might first think.

"The book is about an archetypal kind of figure. Everyone knows an Ove, but it's important to remember that every Ove has his own unique story to tell."

Playing the title role is Rolf



"I think I'd call it an 'old guys' action movie"

Hannes Holm

Lassgård, an actor that Holm thinks is difficult to pigeonhole:

"He's one of those few actors with such a light touch that he seems able to move effortlessly between comedy and drama."

Fascinated by the everyday nature of the narrative, the director considers himself privileged, as he puts it, to have taken on a story "that's not packed with drugs and violence."

Just who Ove really is could be the subject of endless debate. On

one level he's a comic malcontent that we can laugh at. But at the same time his background story is one of pain and suffering, something that Holm has chosen to underscore in the film version.

"I wanted to highlight what I consider to be the book's main achievement, namely that there was a remarkable love between two people, a love so strong that it eventually became destructive." **Could it be said that Ove isn't just a typical old man, he's also a typical old Swedish man?**

"Ove is something of a paradox, you can see him as a typical product of the long and prosperous post-war period of Swedish history in which everything was homogenised. Yet in another way he's the exact opposite, a lone wolf who hates bureaucrats."

**How would you yourself describe the film?**

"To tempt in those who don't usually go to the cinema, men of Ove's own age, that is, I think I'd call it an 'old guys' action movie," says Hannes Holm with a laugh. ●



# Julie revisited

August Strindberg's *Miss Julie* certainly made a big impression on artist Fia-Stina Sandlund. Her latest feature, the multi-layered *She's Wild Again Tonight*, is the final instalment of a trilogy inspired by that classic tragedy.

Text Jenny Damberg  
Photo Johan Bergmark  
Production info p. 53

Strindberg's *Miss Julie* premiered in Copenhagen in 1889, with the author's wife Siri von Essen in the title role. 120 years later Fia-Stina Sandlund read a feminist analysis of the play and found herself hooked.

"My aunt, Boel Seldén, who's a psychoanalyst, sent me an article in which she analysed the play in accordance with the theories of the feminist psychoanalyst Jessica Benjamin. That very day I'd been dumped for the nth time by a guy rather like Jean. So I knew exactly where she was coming from. I read the play properly for the first time ever and found myself enthralled. And since then I've been working on it in so many different ways that I can hardly remember where the play ends and my own life begins."

**What's your take on August Strindberg and his worldview?**

"It's love-hate. In many ways I see him as a role model: an artist who broke down barriers, railed against norms, who hit out against everything and always bit the hand that fed him. His interest in mysticism and the occult is something I also share."

Fia-Stina Sandlund trained at the Göteborg School of Film Directing and at Konstfack in Stockholm. As an artist she has created highly acclaimed performances and installations with a strong political content on themes such as equality and working

"I can hardly remember where the play ends and my own life begins"

Fia-Stina Sandlund

conditions for artists. She has also worked in radio and film. *She's Wild Again Tonight* follows on from *She's Blonde Like Me* (2012) and *She's Staging It* (2012), two feature films about casting and rehearsing Strindberg's play.

One of her goals has been to re-work *Miss Julie* so that it takes a new direction each time, something that the segmented nature of the play makes possible, she thinks:

"The complex power play between class and gender is a common thread throughout the drama. As I see it, naturalism dominates throughout up until the point that Strindberg decides to do away with Julie. At that point he once again carves out a patriarchal drama in our minds, a narrative that becomes a truth and which is hard to dispel. The play is such a clear illustration that naturalism is an impossible concept, just like the concept of quality. All art is a combination of subjective voices with some kind of fate or chance movement in time."

The films operate on various

levels. The actors' actual public persona and relationships are woven into the narrative. In *She's Wild Again Tonight* Shima Niavarani plays the part of Julie, and Gustaf Norén, from the internationally successful band Mando Diao, plays her lover Jean. Jon Coombs, who works for the record company Secretly Canadian, plays Jean's same-sex admirer.

"In this screenplay status is not so much bound up in social class as in whose identity commands the most respect within the cultured middle class. I'm always keen to work in those areas where reality and fiction merge, and once again I wanted the actors to play exaggerated versions of themselves. Shima represents everything I was looking for: a well-known female cultural figure with her own political agenda and baggage, someone whose talent is beyond question but whose drive is perceived as provocative."

**And Gustaf Norén?**

"This Jean was to be someone involved in the arts, a feminist who looked up to Julie. A musician from a male-dominated world in which the ideal of the 'working class hero' still holds sway. Shima was allowed to choose her own Jean based on those criteria, and she chose Gustaf Norén, who had previously approached her at a party and praised her talks on Swedish radio." ●



## Shima Niavarani and Gustaf Norén

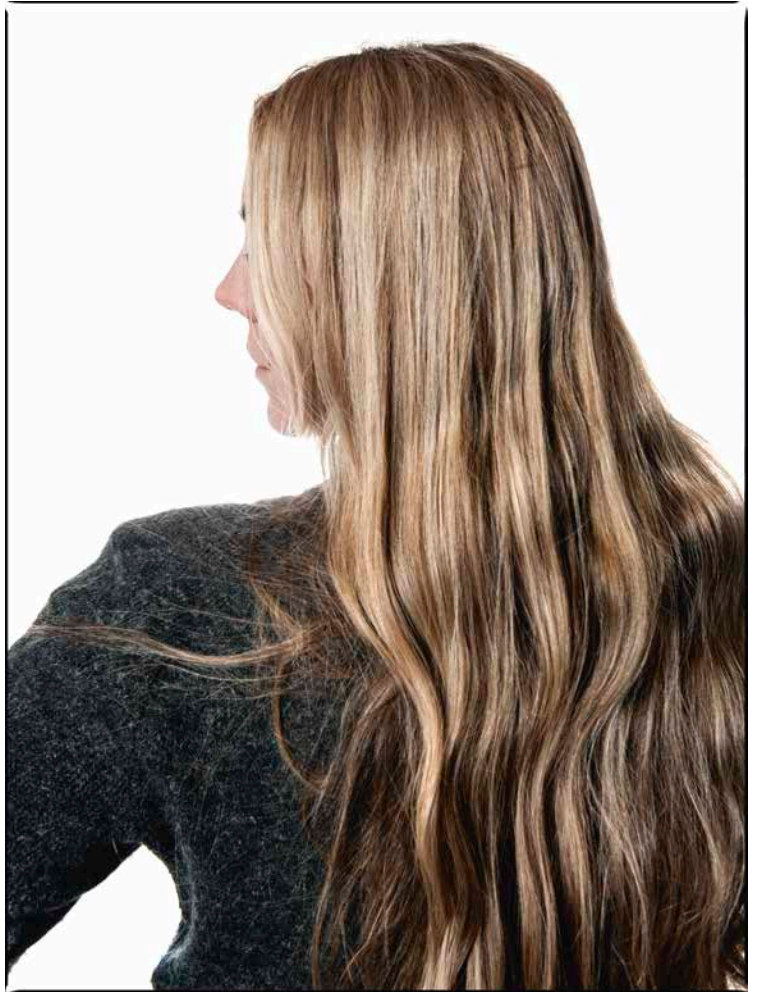
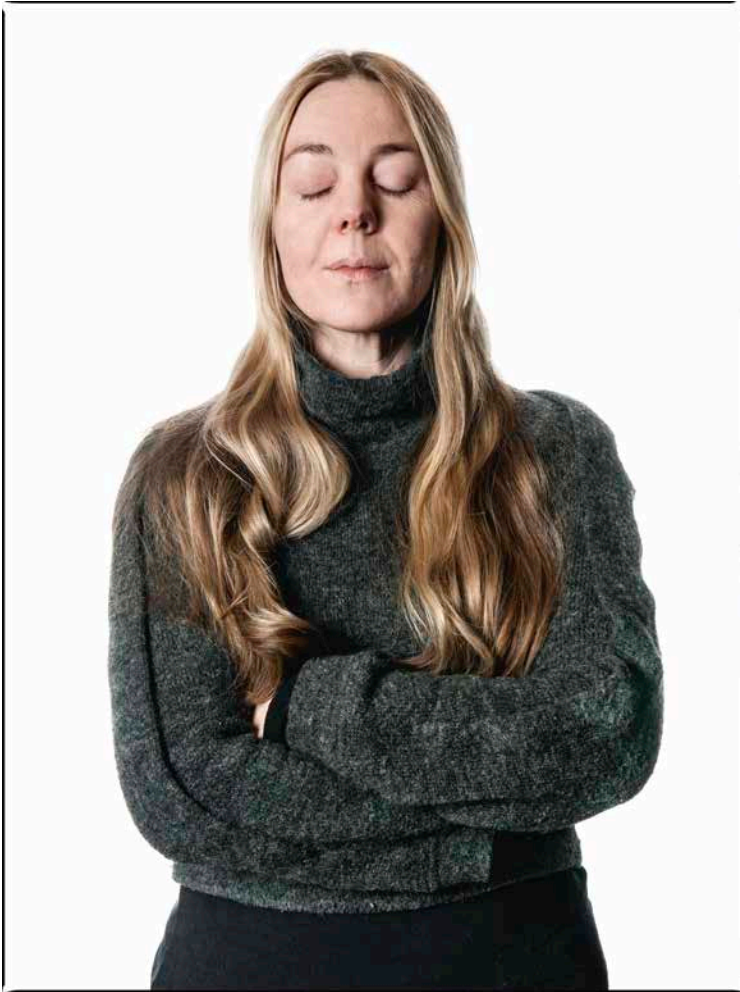
### Shima Niavarani

Born in 1985. Actor, screenwriter, director and singer. Her previous films include *Warriors of Love* (*Kärlekens krigare*, 2009) and *Something Must Break* (*Nånting måste gå sönder*, 2014).

### Gustaf Norén

Born in 1981. Rock singer. In spring 2015 Norén left the successful band Mando Diao, in which he was one of two singers. He is currently working on solo material under the name of Ma.







# Swedish Film: Berlin

## Berlinale Special Gala

**A Serious Game** by Pernilla August

## Berlinale Shorts

**Moms on Fire** by Joanna Rytel

**Ten Meter Tower**

by Maximilien Van Aertryck and Axel Danielson

## Panorama

**Kiki** by Sara Jordenö

## Forum

**The Yard** by Måns Månsson

## Generation Kplus

**Siv Sleeps Astray** by Catti Edfeldt and Lena Hanno Clyne

## Generation 14plus

**6A** by Peter Modestij

**The Body Is a Lonely Place** by Ida Lindgren

**Mother Knows Best** by Mikael Bundsen

## SWEDISH CO-PRODUCTIONS

### Competition

**The Commune** by Thomas Vinterberg [DK/SE/NL]

**United States of Love** by Tomasz Wasilewski [PL/SE]

### Panorama

**Shelley** by Ali Abbasi [DK/SE]

### Forum Expanded

**Transmission from the Liberated Zones**

by Filipa César [DE/SE/PT/FR]

### Generation Kplus

**Molly Monster** by Mattias Bruhn, Ted Sieger, Michael Ekblad [CH/DE/SE]

## EFM

**A Holy Mess** by Helena Bergström

**A Man Called Ove** by Hannes Holm

**A Serious Game** by Pernilla August

**Becoming Zlatan** by Fredrik Gertten and Magnus Gertten

**Granny's Dancing on the Table** by Hanna Sköld

**Nice People** by Karin af Klinberg and Anders Helgeson

**Siv Sleeps Astray** by Catti Edfeldt and Lena Hanno Clyne

**The Swedish Theory of Love** by Erik Gandini

**The Yard** by Måns Månsson



## Do they know it's Christmas?

Helena Bergström explores gender roles in her holiday blockbuster, *A Holy Mess*.

Text Per Nyström  
Production info p. 44

Everyone knows that Christmas is a time for love and tolerance. It's also a time when traditions feature more strongly than at any other time of the year, especially in a country like Sweden. So what happens when tolerance gets put to the test and clashes with traditional values?

In her new film *A Holy Mess* (*En underbar jävla jul*) Helena Bergström tells the Christmas story of a gay couple, Simon and Oscar, who have invited their respective families to share Christmas with them in a brave attempt to uphold tradition. What none of the family members are aware of, however, is that the couple's friend Cissi is nine months pregnant and that the three of them are planning to build a family together.

"The Christmas theme itself forms a very convenient framework that allows the characters to bump up against traditions and

"The Christmas theme itself forms a very convenient framework that allows the characters to bump up against traditions and expectations"

Helena Bergström

expectations," says Helena Bergström, who not only directed the film, but also co-wrote the screenplay with Edward af Sillén and Daniel Rehn.

Bergström also plays the role of Simon's mother, Carina, explaining that acting in the film, standing both in front of and behind the camera, helped to ease the filming along.

"When it comes to acting I have very few hang-ups and when I joined in, the rest of the cast

could really relax, something I think the audience will notice."

It's no coincidence, living as we do in such intolerant times, that the theme of the film is tolerance and that Bergström makes fun of popular prejudices.

She laughs: "It was a very conscious decision. I'd really love the film to be screened in Russia. I've nothing against making films that appeal to a broad audience, quite the opposite. Especially if they contain a strong message."

Helena Bergström is tired, she says, of the division between highbrow and lowbrow culture and thinks there's a certain snobishness in Sweden, where people tend not to regard anything with a broad popular appeal as a work of quality.

"These days when we spend more time online than in the real world it's more important than ever to make films that actually include people rather than shut them out." ●

*A Holy Mess*, actress Helena Bergström's fourth feature as a director, was Sweden's biggest box-office hit in 2015.



ALEXANDER KALLAS



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# Lush life

Kasper Collin tells a different love story in his movie about American jazz musician Lee Morgan.

Text Bo Madestrand  
Production info p. 50



CHUCK STEWART (STILL), HENRIK ANDERSSON (DIRECTOR)

On 19 February 1972, the 33-year-old trumpet player Lee Morgan was shot and killed by his wife. A jazz pioneer, Morgan was universally considered to have a bright future ahead of him.

In his documentary *I Called Him Morgan*, filmmaker Kasper Collin tells the story of the jazz musician's life and career. But the film is in equal measure a portrait of the woman who loved and eventually killed him: Helen Morgan.

"When I met the people around Lee it was obvious that they wanted to talk about Helen," says Kasper Collin. "And because they tended to speak of her in such a loving way, I realised that a film about Lee had to be about Helen too. The sorrow remained, not just on account of losing one of your best friends, but two of them, one of whom did away with the other."

The film is partly based on a taped interview with Helen Morgan that Kasper Collin came across in the course of his research.

"Her story and the way she tells it gave me new insights into their world. The film is the story of a relationship but it also touches on questions of individual lib-

erty, art and what being an artist involves. It's a journey in which we follow a woman from North Carolina to a new life in New York City."

Somewhat inevitably, it's also a documentary about the US political climate in the 1960's.

"I want to make it clear that I didn't choose to make this film for its political content," says Kasper Collin. "It was my love of the music and the people in the film that motivated me. But the story takes place in a world and a time with major fundamental problems. It's about people striving to fulfil themselves within the structures that prevailed at the time, but those dreams and struggles also represented a threat to those structures. The film is a declaration of love to Lee and Helen and to all those who made the music possible."

And naturally there's a lot of music in the film. Kasper Collin's previous documentary was the highly acclaimed *My Name Is Albert Ayler* (2005) about the free jazz saxophonist, himself another giant of American jazz.

"When I make a film like this it's important that the music plays a prominent role. Some American jazz from the 1950's



Kasper Collin

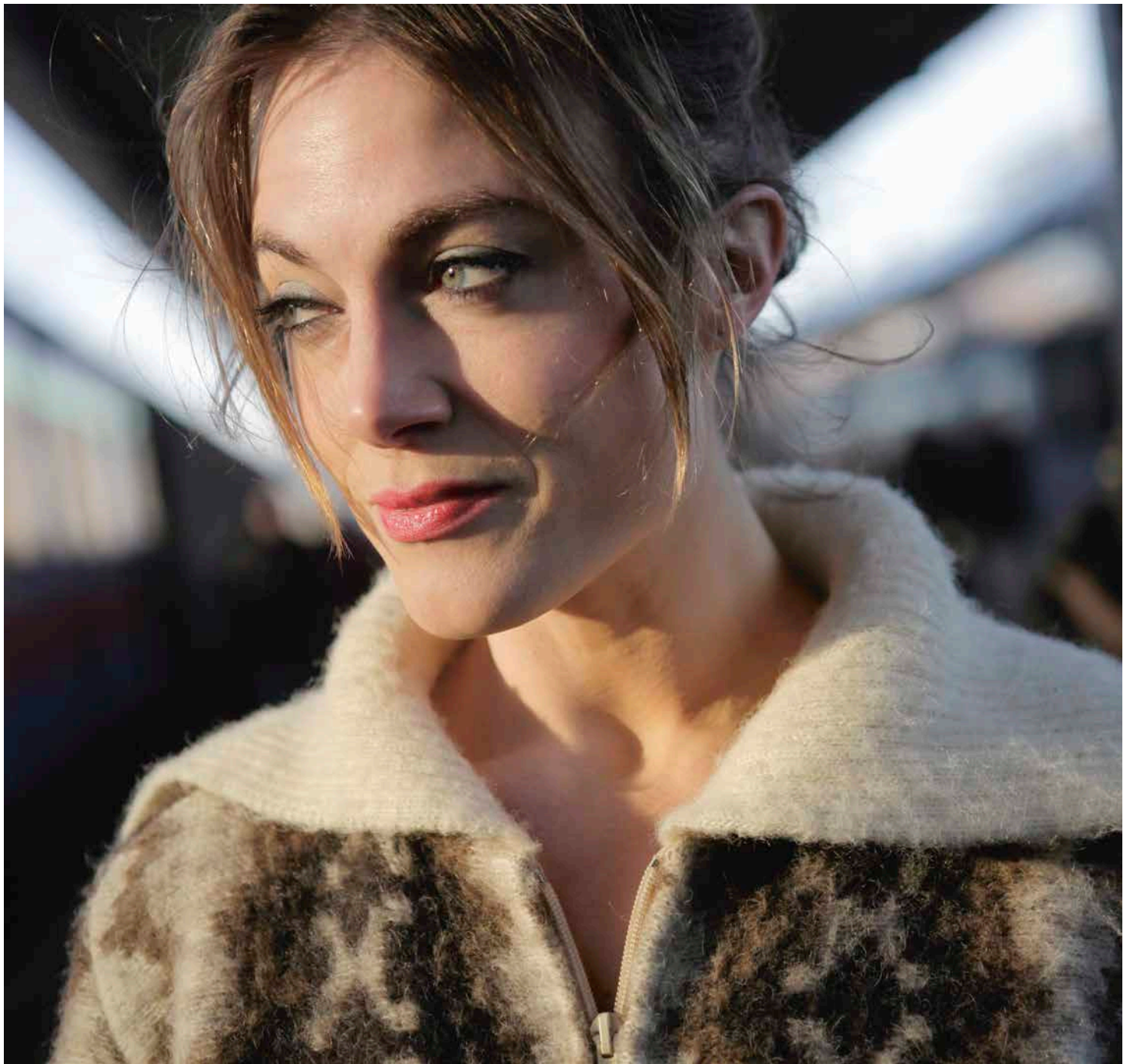
and 1960's has meant so much to me. Lee made such a lot of recordings that it's hard to pinpoint his very best work. My aim has been to feature the music that I think has a special strength and beauty. It's also important that the music is incorporated as organically as possible into the film's narrative flow. And I'm very grateful that this project enabled me to work together with such a brilliant group of people, not least the American cinematographer Bradford Young, who also filmed *Selma* (2014), and my editors Hanna Lejonkvist, Eva Hillström and Dino Jonsäter." **Jazz reached something of a peak around the middle of the 20th century. Is it a problem for you that those who bore witness to that time are dwindling in number every year?**

"That's one of the reasons why it was imperative to make the film now. It's possible that this will be one of the last films in which such a large number of musicians from the golden age of jazz actually take part. In a few years' time it would have been too late. What's special about the story of Lee and Helen is that so many of those close to them are still alive and going strong. My Albert Ayler film was well received in the US and the UK, especially among musicians, and that gave me a certain credibility with those who took part in this film."

**Are there any other musical greats you'd like to explore in film?**

"One of the projects I'm currently working on is a feature film partly based on my documentary about Albert Ayler. It's a major Swedish-American production about Ayler who recorded his first album in Stockholm in 1962, shocked America with his new music in the middle of the 60's and then disappeared under mysterious circumstances and was found dead in the East River in 1970. Today he's regarded as one of the greatest artists in US history." ●





JOAKIM ROOS/BROOS FILM

## All about my mother

Director **Sara Broos** turns the camera on her own mother, artist **Karin Broos**, in her poetic documentary *Reflections*.

Text Niklas Wahllöf  
Production info p. 53

**J**ust who are they, our parents? We might think we know, but there's so much that never comes out, never gets explained, never gets put into words. So much that's shrouded in silence.

In an attempt to uncover more, filmmaker Sara Broos took her mother Karin, a famous artist whose own children have often featured in her paintings, to a spa hotel in Latvia. Just the two of them, just to talk and to open up old doors that had previously been closed.

"I told her things I'd never mentioned before but Karin

clammed up: her response was to escape into her art," observes Sara. "She started taking photographs of subjects for her paintings and we drifted apart from each other instead."

But Sara understood that it was through the film camera that she would be able not only to observe Karin as she really is, but herself too.

The upshot is her film *Reflections* (*Speglingar*). It starts with their second attempt in Latvia to finally get their conversation started.

It's not a film about Karin

Broos the artist, neither is it about a documentary filmmaker's view of her parents. It's a film about their relationship, about the melancholy and the shimmer between darkness and light that has characterised both their art. In some ways it's a film about all longstanding relationships.

"That's why I've called the film *Reflections*. All people who are close reflect themselves in each other. It's so easy to jump to rapid conclusions and to define someone without thinking of the impact we ourselves have on them."

With an absolute and tranquil beauty, *Reflections* is also a film of contrasts, of images that get straight to the point. Sometimes dreamlike and poetic, sometimes sharp and clear. Some answers to interview questions are slow and ponderous, others are matter-of-fact and brisk. There's a mutual understanding in the looks and silences, but also perhaps a sense of guilt at the things they have been reluctant to talk about over the years.



BROOS FILM

**"I think that because I once lived in such a bubble, I now feel I want to burst it and to get to the heart of things"**

Sara Broos

"Much of the film is to do with putting the relationship into words," says Sara. "Something happens when things are formulated and given a name. They become real. My mum talks about her bulimia when she was young, for example. Back then in the 1960's there wasn't even a word for it. So when I went though the same thing, mum recognised it but couldn't find the right words, so it remained among the things unspoken between us."

In one scene Sara herself throws up in a toilet. She had always been such an exemplary daughter, writing newspaper articles at the age of 15, winning journalism and literary prizes before she was 20. But she realised that the pleasure of writing had been superseded by the desire for recognition. And that

she would inherit Karin's self-destructive tendencies.

"It's strange how history repeats itself. Karin did everything to make sure her children wouldn't be the same as her, but I saw the contempt in her eyes when she looked at herself. And I saw it in her very dark self-portraits from that time which I wrote about to understand her pain ... But in the end there was nothing genuine left in what I was writing. I think that because I

once lived in such a bubble, I now feel I want to burst it and to get to the heart of things. These days I have a totally different detachment from achievement, from success. Making a film now is a completely different process: I feel liberated from attainment in a different way."

Her newfound security prompted Sara Broos to move back to the place where she grew up in the west of Sweden, having lived for some time in Berlin. And the countryside plays a leading role in *Reflections*. There one finds the calm to create one's own energy, so as not to drown in that of others. There one finds spiritual nourishment for reflection. And there one finds Karin.

But did mother and daughter actually get closer to each other?

"Of course you get closer when you talk more, but the really interesting thing is that you discover how much you've changed over time," says Karin Broos, having seen this work of art of which she's the subject.

"Maybe you don't really get a handle on yourself even in the course of something like this, but you do get to scrutinize how you've behaved in various situations. And you learn something from that. For me it's crucial that this wasn't just a private thing, but something universal with which others will be able to identify. And I like the fact that the countryside got to play such a large part. And the silence too." ●



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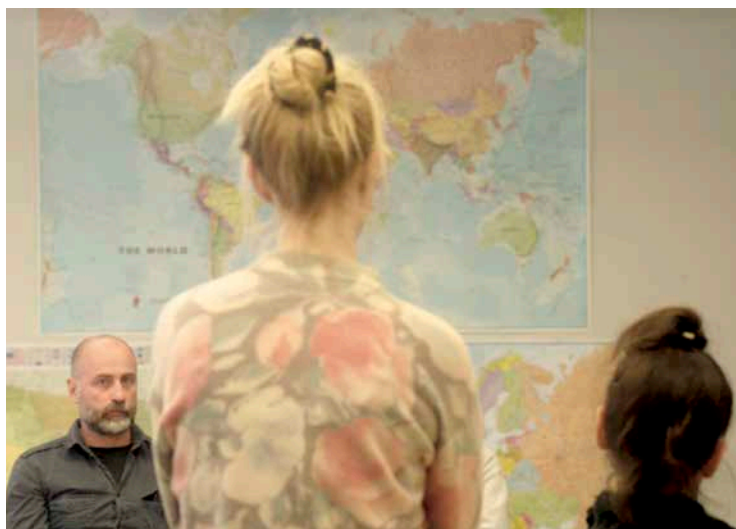
# New films

No less than 38 new feature length films and 26 shorts are presented in this section. Please visit our website [sfi.se](http://sfi.se) for updated information on Swedish features, documentaries and shorts.





# New films



LISABET FRIDELL

## 6A

Together with the teacher of class 6A, a number of parents have called for a crisis parent meeting. The only children present at the meeting are three girls who turn out to be the reason they've all gathered. They are accused of bullying the rest of the class.

**Original title** 6A **Director/Screenwriter** Peter Modestij **Principal cast** Emine Özkan, Omeya Lundqvist, Tyra Olin, Caroline Söderström, Ellen Nyman, Lo Kauppi, Malin Levanon **Produced by** sic film AB/Siri Hjorton Wagner with support from the Swedish Film Institute/Andreas Fock **Duration** 60 min **National release** TBA **Sales** TBA

**Peter Modestij** is a screenwriter and director. He develops films as a writer and/or director for several production companies. In 2005, he won the award Media New Talent at Cannes Film Festival. At the time being, he's developing his debut feature film *SUB*.



ALEXANDER KALLAS

## A Holy Mess

*A Holy Mess* asks the question how tolerant the tolerant Swedes are. A warm comedy about the modern family and their continual struggle to "do things right".

**Original title** *En Underbar Jävla Jul* **Director** Helena Bergström **Screenwriters** Edward af Sillén, Daniel Rehn, Helena Bergström **Principal cast** Robert Gustafsson, Maria Lundqvist, Rakef Wärmländer, Anastasios Soulis, Anton Lundqvist, Helena Bergström, Michalis Koutsogiannakis, Inga Landgré **Produced by** Sweetwater Production AB/Petra Jönsson, with support from the Swedish Film Institute/automatic funding **Duration** 108 min **National release** November 13, 2015 **Sales** AB Svensk Filmindustri

Being one of Sweden's most highly acclaimed actresses **Helena Bergström** made her directorial debut with the hugely successful film *Mind the Gap* (*Se upp för dåran*, 2007) which was followed by *So Different* (*Så olika*, 2009). In 2012 she directed *Julie*, a film adaptation of Strindberg's *Miss Julie*.



TRE VÄNNER PRODUKTION AB

## A Man Called Ove

59-year-old Ove is the block's grumpy man who several years earlier was deposed as president of the condominium association, but he keeps looking over the neighborhood with an iron fist. When pregnant Parvaneh and her family moves into the terraced house opposite and accidentally backs into Ove's mailbox, it turns into an unexpected friendship. A drama comedy about friendship, love and the importance of surrounding yourself with the proper tools.

**Original title** *En man som heter Ove* **Director/Screenwriter** Hannes Holm **Principal cast** Rolf Lassgård, Bahar Pars, Filip Berg, Ida Engvoll, Chatarina Larsson, Börje Lundberg, Stefan Gödicke, Johan Widerberg **Produced by** Tre Vänner Produktion AB/Annica Bellander Rune, Nicklas Wikström Nicastro with support from the Swedish Film Institute/automatic funding **Duration** 116 min **National release** December 25, 2015 **Sales** TrustNordisk

**Hannes Holm** is one of Sweden's appreciated and most acknowledged directors and has directed films for nearly 20 years starting with *Adam & Eva* in 1997, co-directed with Måns Herngren. Since then Hannes Holm has delivered movies such as *Behind Blue Skies* (*Himlen är oskyldigt blå*, 2010) and the box-office hit franchise about the Andersson family.





## A Serious Game

*A Serious Game* is the story of a young couple, the journalist Arvid Stjärnblom and Lydia Stille, who fall madly in love. They are both drawn to the dream of pure, great and untainted love. Yet, the dream demands greater sacrifice than they could ever imagine. A passionate and fiery love story about the choices we have, the ones we don't, the choices we make and the consequences that follow.

**Original title** *Den allvarsamma leken* **Director** Pernilla August **Screenwriter** Lone Scherfig **Principal cast** Sverrir Gudnason, Karin Franz Körlof, Liv Mjönes, Michael Nyqvist, Mikkel Boe Følsgaard, Göran Ragnerstam, Sven Nordin, Ia Langhammar **Produced by** B-Reel Feature Films AB/ Patrik Andersson, Frida Bargo, Fredrik Heinig with support from the Swedish Film Institute/Magdalena Jangard **Duration** 115 min **National release** Autumn, 2016 **Sales** TrustNordisk

**Pernilla August** is one of Sweden's most prominent actors who won the acting award for Bille August's *Best Intentions* in Cannes in 1992. Her debut feature *Beyond* (*Svinalängorna*, 2010) won best film in the Critic's Week of Venice International Film Festival in 2010. It also won the Nordic Council Film Prize that same year.



## Becoming Zlatan Doc

The decisive years of Swedish footballer Zlatan Ibrahimovic, told through rare archival footage where a young Zlatan speaks openly about his life and challenges. The film closely follows Zlatan, from his debut in Malmö FF in 1999, through his conflictual years with Ajax Amsterdam, up to the final breakthrough with Juventus 2005. *Becoming Zlatan* is a coming-of-age film, depicting the complicated journey of this young, talented and troubled player who finally becomes a superstar in the international football world.

**Original title** *Den unge Zlatan* **Directors/Screenwriters** Fredrik Gertten and Magnus Gertten **Produced by** Auto Images/Lennart Ström and WG Film/Margarete Jangård with support from the Swedish Film Institute/Antonio Russo Merenda **Duration** 95 min **National release** February 17, 2016 **Sales** TBA

**Fredrik Gertten** is a Swedish award-winning director and journalist. His latest works *Big Boys Gone Bananas!* (2012) and *Bananas!* (2009) have met an audience in over 100 countries and at Sundance, Berlinale, Hot Docs and IDFA. **Magnus Gertten** has a background as a TV and radio journalist. He has since 1998 directed a number of documentaries, amongst them *Long Distance Love* (2008) and *Every Face Has a Name* (2015). He also co-produced Danish documentary *Armadillo*, which won the Grand Prix in Critics' Week at Cannes in 2010.



## Blind Alley

Malmö, Sweden 2010. A serial killer is shooting innocent people of foreign appearance. One of the shots will change the lives of two brothers forever. *Blind Alley* is the story of fate and exclusion, love and struggle. How far are they willing to go to get a better life?

**Original title** *Den enda vägen* **Director** Manuel Concha **Screenwriters** Manuel Concha, Claudia Galli Concha **Principal cast** Daniel Cvetkovic, Mikael Cvetkovic, Miodrag Stojanovic, Håkan Bengtsson, Peter Rentzmann **Produced by** Bright Moving Pictures Sweden AB/Börje Hansson **Duration** 90 min **National release** Autumn, 2016 **Sales** TBA

**Manuel Concha**, born 1980 in Sweden by Chilean parents. He has studied film directing at Santa Monica College, Los Angeles, now finishing his Master degree at Stockholm Academy of Dramatic Arts. He has directed numerous commercials, music videos, short films and TV series. *Blind Alley* is his second feature.



# New films



GINESTRA FILM AB

## Don Juan Doc

A four-sided love triangle, spiced with autism, neuroses and life crises in the Russian city of Nizhny Novgorod. The 22-year-old autistic young man Oleg is seeking approval and love. He is surrounded by many who want to help him, but no-one succeeds. Suddenly help comes from an unexpected direction.

**Original title** *Don Juan* **Director/Screenwriter** Jerzy Sladkowski **Produced by** Ginestra Film AB/ Antonio Russo Merenda, Ulla Simonen, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 92 min **National release** Autumn, 2016 **Sales** CAT & Docs

**Jerzy Sladkowski** was born in Poland in 1945. He immigrated to Sweden in 1983. Since then he has worked as a freelance director and producer making over 40 documentaries. Recipient of numerous prizes including the European Film Award for *Vendetta* (1996), the IDA Award for *Swedish Tango* (*Tango, grål och ledbesvär*, 1999) and the Golden Dove for *Vodka Factory* (*Vodkafabriken*, 2011).



NADJA HALLSTROM

## Drifters

When street pusher Minna can't pay her rent she cheats a few young criminals on a drug deal and takes the money. She happens to meet Katja, mother of a child who has been taken by the social authorities. Minna goes with Katja to an illegal residence outside of town, where a group of individuals have joined together to determine their own living conditions. *Drifters* is a social political drama thriller about the dealer Minna's struggle to survive in a society lacking solidarity and responsibility.

**Original title** *Tjuvheder* **Director/Screenwriter** Peter Grönlund **Principal cast** Malin Levanon, Lo Kauppi **Produced by** B-Reel/Frida Bargo and Mattias Nohrborg, with support from the Swedish Film Institute/Baker Karim **Duration** 92 min **National release** October 16, 2015 **Sales** The Match Factory

**Peter Grönlund** was born in 1977 and lives in Stockholm. From 2004 to 2006 he went to Stockholm Film School, where he made three shorts, and since then he has been active as a social worker. He has also written and directed five other shorts. The latest one, *The Clearing* (*Gläntan*, 2011), was nominated for a Guldbagge award. *Drifters* won five Guldbagge awards in January 2016.



PLATTFORMPRODUKTION

## Extra Material Doc

Tough, initiative taking men, frail and defenceless women, Beretta guns and hoarse mafia boss voices: in *Extra Material* we closely study the shooting of *Salvo* (2013), an Italian love and mafia drama that won awards in Cannes. This unusual behind-the-scenes triggers reflections on the attitudes and conventions that are reproduced in and throughout cinema.

**Original title** *Extramaterial* **Director/Screenwriter** Maximilien Van Aertryck **Produced by** Plattform Produktion/Axel Danielson, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 58 min **National release** TBA **Sales** TBA

**Maximilien Van Aertryck** (1989, Paris) is part of the acclaimed production company Plattform Produktion where he closely collaborates with Axel Danielson. His short *Second Deputy Speaker* (2015) studies symbolic resistance in the Swedish parliament and competed for the Startsladden Award at Göteborg Film Festival.



## Fonko Doc

*Fonko* is a feature length documentary about social and political changes in the new Africa as seen through an avalanche of striking, innovative and visual music.

**Original title** *Fonko* **Directors/Screenwriters** Göran Hugo Olsson, Lamin Daniel Jadama, Lars Lovén **Participants** Sista Fa, Wanlov the Kubolor, Nneka, MCK and various artists **Produced by** Story/Tobias Janson, Göran Hugo Olsson, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 85 min **National release** Autumn, 2016 **Sales** First Hand Films

**Göran Hugo Olsson** is a Sundance and Berlin award-winning documentary filmmaker. A selection of his films: *Concerning Violence* (2014), *The Black Power Mixtape 1967–1975* (2011), *Am I Black Enough For You* (2009). From 1999 to 2002 he was the Documentary Film Commissioner at the Swedish Film Institute. **Lamin Daniel Jadama** is a music journalist, DJ and musician with his roots in West Africa. He has been a producer and radio host at SR, the Swedish public service radio. **Lars Lovén** works as a freelance journalist and a music critic at the Swedish newspaper *Svenska Dagbladet*.

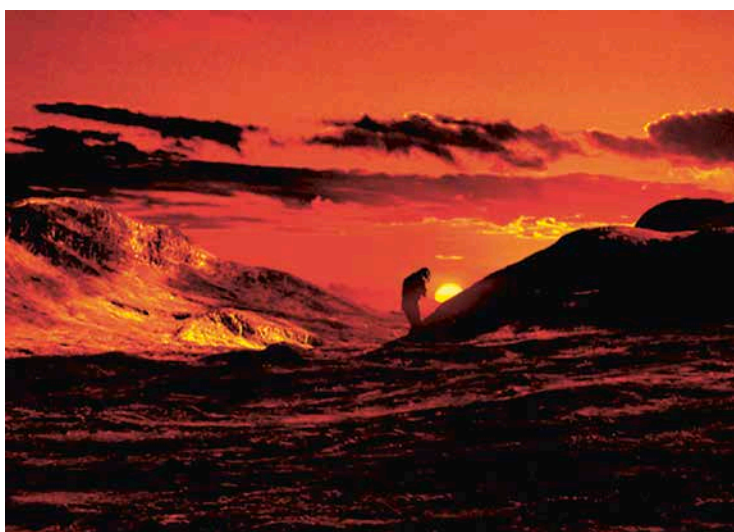


## The Garbage Helicopter

A gigantic dumpster breaks loose from a helicopter with a terrible crash. Meanwhile, an old Roma woman wakes up with a tremendous longing for her old wall clock. She calls a grandchild who promises to bring it to her. A journey along Sweden's long, winding highways begins and it proves to be very rich in content despite the rather trivial purpose.

**Original title** *Sophelikoptern* **Director/Screenwriter** Jonas Selberg Augustsén **Principal cast** Christopher Burjanski, Daniel Szoppe, Jessica Szoppe **Produced by** Bob Film Sweden/Andreas Emanuelsson, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 100 min **National release** Spring, 2016 **Sales** TBA

**Jonas Selberg Augustsén**, born in 1974, has made himself a name with award-winning shorts such as *Autumn Man* (*Höstmannen*, 2010). He tells stories in his own distinctive and humorous style about people and places that seem to exist in a borderland. He has a rare ability to glean existential questions from the most mundane situations provoking entertaining trains of thought. *The Garbage Helicopter* is his feature debut.



## The Giant

Rikard, autistic and severely deformed, lives at a home for disabled and is haunted by the loss of his mother, from whom he was separated at birth. In order to handle the hardships of his life, Rikard escapes to an imaginary world where he is a 50-meter tall giant.

**Original title** *Jätten* **Director/Screenwriter** Johannes Nyholm **Principal cast** Christian Eriksson, Johan Kylén, Anna Bjelkerud **Produced by** Garagefilm International /Maria Dahlin, Beofilm/Morten Kjems Juhl with support from the Swedish Film Institute/Magdalena Jangard **Duration** 90 min **National release** September, 2016 **Sales** Indie Sales

Writer/Director **Johannes Nyholm** is an artist and film director with an international outreach. He has had three short films selected for the Directors' Fortnight at Cannes Film Festival, and has been awarded a number of prizes at film festivals around the world. Nyholm has also gained a remarkable number of followers on online platforms.



# New films



SARAP BORGSTROM

## The Girl, the Mother and the Demons

Somewhere in an apartment a psychotic single mother isolates herself and her daughter among garbage and bottles with urine. Here the demons rule. They can walk through walls and closed doors. At least this is what Ti's mother claims. But Ti can neither hear nor see the demons her mother is talking to. *The Girl, the Mother and the Demons* is a story about Ti and how she eventually wins over the invisible demons that controlled her mother's life, and thus her own.

**Original title** *Flickan, Mamman och Demonerna* **Director** Suzanne Osten **Screenwriters** Suzanne Osten, Erik Uddenberg **Principal cast** Esther Quigley, Maria Sundbom, Maja Embrink, Ulrika Nilsson, Simon Norrthron, Andreas Kundler, Angelika Prick, Ardan Esmaili **Produced by** Fundament Film Stockholm/Agneta J Bergenstråhle, with support from the Swedish Film Institute/Baker Karim **Duration** 93 min **National release** April 15, 2016 **Sales** TBA

**Suzanne Osten** is a director, filmmaker and writer. In 1975 she founded the world-leading theatre for children and young people Unga Klara, a place for artistic research within drama, focusing on the lives of children and young people. Her best known films, for which she won Guldbagge awards, are: *Mamma* (1982), *The Mozart Brothers* (*Bröderna Mozart*, 1986) and *The Guardian Angel* (*Skyddsängeln*, 1990) – which was selected for Un Certain Regard at Cannes 1990.



GÖTA FILM

## Girls Lost

Kim, Bella and Momo are three 14-year-old girls who discover a fantastic flower with magic qualities: by drinking its nectar they are transformed into boys and they enter a new world. At first they enjoy their newly found freedom, but soon Bella and Momo realize that there are downsides to it. Kim however gets seriously addicted...

**Original title** *Pojkarna* **Director/Screenwriter** Alexandra-Therese Keining **Principal cast** Tuva Jagell, Emrik Öhländer, Wilma Holmén, Vilgot Westerlund, Louise Nyvall, Alexander Gustavsson, Mandus Berg, Filip Vester **Produced by** GötaFilm Produktion/Helena Wirenhed, Olle Wirenhed, Christer Nilson with support from the Swedish Film Institute/Linus Torell/Baker Karim **Duration** 104 min **National Release** February 19, 2016 **Sales** The Yellow Affair

**Alexandra-Therese Keining**, born in 1976, debuted with the feature film *Hot Dog* (2003) as Sweden's youngest female director and screenwriter. She is also an author, her debut novel *14* will be adapted for the screen in 2016, and has worked as a casting director. Her second feature *With Every Heartbeat* (*Kiss Me*, US title, 2011) was awarded at prestigious film festivals all around the world.



HOGIR HIRORI

## The Girl Who Saved My Life Doc

Filmmaker Hogir Hirori goes to Iraqi Kurdistan to document the attempts of his fellow countrymen to flee from the grip of the so-called Islamic State. During one week 1.4 million people are forced to flee from prosecution. At the border between Iraq and Syria he gets the chance to accompany a helicopter transport to the Shingal mountains. On his way he finds a young girl, Souad, lying alone in pain in the 45 degree heat. He decides to stay with her and that decision saves his life because the helicopter crashes. Suddenly Souad disappears and Hogir embarks on a journey to find her.

**Original title** *Flickan som räddade mitt liv* **Director/Screenwriter** Hogir Hirori **Participants** Souad, Hanifa, Tawre, Besma, Wesila, Khalid **Produced by** Lolav Media AB/Hogir Hirori, with support from the Swedish Film Institute/Antonio Russo Merenda **Duration** 79 min **National release** TBA **Sales** TBA

**Hogir Hirori** was born in Duhok, Kurdistan. He fled to Sweden in 1999 and currently lives in Stockholm. He works as a freelance photographer, editor and director for different production companies and TV channels. *The Girl Who Saved My Life* is his first feature documentary.





## Granny's Dancing on the Table

Eini, 13 years old, grows up isolated from society with her violent father, a man afraid of the world who keeps Eini very close. The brutality that Eini is exposed to pushes her to almost lose her sense of self but through her invincible fantasy, Eini is capable to create a world within, from which she can draw strength to survive.

**Original title** *Granny's Dancing on the Table* **Director/Screenwriter** Hanna Sköld  
**Principal cast** Blanca Engström, Lennart Jähkel **Produced by** Nordic Factory/  
 Helene Granqvist, Klara Björk, Valeria Richter, with support from the Swedish Film  
 Institute/Baker Karim **Duration** 85 min **National release** March 8, 2016 **Sales** Film  
 Republic

*Granny's Dancing on the Table* is **Hanna Sköld's** second feature film, and her short *Lady Crush* (*Tantlängtan*, 2011) premiered at Fantastic Fest in Austin, Texas. Hanna is exploring new ways to create, finance and distribute her films through interaction with the audience, using transmedia and crowdfunding. She started her work with audience participation during her online distribution of her first feature film *Nasty Old People* (2009).



## Heaven on Earth

*Heaven on Earth* is an independent sequel to the Academy Award nominated *As It Is in Heaven* from 2004. It is set in the same remote village, in the barren and cold northern parts of Sweden. Lena is forced to give birth at home due to a snowstorm, only assisted by the intoxicated village vicar Stig. This creates a bond between them and she accepts to help him bring people to the church as a cantor. Dancing and music make people come to life and inspire joy, but they also lead to fear and jealousy. Lena makes new friends but she also makes enemies.

**Original title** *Så ock på jorden* **Director** Kay Pollak **Screenwriter** Carin Pollak, Kay Pollak  
**Principal cast** Frida Hallgren, Jacob Oftebro, Niklas Falk, Lennart Jähkel, Björn Granath, Thomas Hanzon, Björn Bengtsson **Produced by** GF Studios AB/Anders Birkeland, Göran Lindström, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 130 min **National release** September 4, 2015  
**Sales** AB Svensk Filmindustri

**Kay Pollak** is a director and screenwriter born in 1938. His directorial debut was the television series *The Secret Reality* in 1972. He has also directed the features *Children's Island* (1980), *Love Me* (1986) and the Academy Award nominated *As It Is in Heaven* (2004).



## The Here After

When John returns home to his father after serving time in prison, he is looking forward to start his life all over. However in the local community, his crime is neither forgiven nor forgotten. John's presence brings out the worst in everyone surrounding him and a lynch-like atmosphere slowly takes shape. Feeling abandoned by his former friends and the people he loves, John loses hope and the same aggressions that previously sent him to prison start building up again. Unable to leave the past behind, he decides to confront it.

**Original title** *Efterskalv* **Director/Screenwriter** Magnus von Horn **Principal cast** Ulrik Munther, Mats Blomgren, Ellen Jelinek, Loa Ek, Oliver Heilmann, Felix Göransson, Inger Nilsson **Produced by** Zentropa International Sweden and Lava Films/Madeleine Ekman, Mariusz Wlodarski (co-producer Cinéma Defacto/Sophie Erbs), with support from the Swedish Film Institute/Magdalena Jangard **Duration** 100 min **National release** November 20, 2015 **Sales** New Europe Film Sales

Born in Göteborg in 1983, director and screenwriter **Magnus von Horn** studied directing at the Polish National Film School in Lodz where he made a number of short films which won various international awards. *Echo* (2009) was selected for the 2010 Sundance festival, and *Without Snow* (*Utan snö*, 2011), which premiered at the Locarno Film Festival, was nominated for a Guldbagge award in 2012. *The Here After* is his feature film debut and won three Guldbagge awards, including Best Film 2015.



# New films



B-REEL

## The Hotel Doc

*The Hotel* is the last part of a trilogy about travelling. The first two were *The Atlantic* (1995) and *The Lighthouse* (2000). The hotel is a different kind of home. It can be a refuge, cul-de-sac, castle, nightmare, creative space... The first hotel was created as protection against the elements. Weary travellers could find shelter and rest. But it was also a place for legends and anecdotes.

**Original title** *Hotellet* **Director/Screenwriter** Kristian Petri **Participants** Björn Andrésen, Lars Norén, Åsne Seierstad, Kenneth Anger, Stellan Skarsgård, Simon Casas **Produced by** B-Reel/Mattias Nohrborg, Cecilia Nessen, with support from the Swedish Film Institute/Peter 'Piodor' Gustafsson **Duration** 90 min **National release** Spring, 2016 **Sales** TBA

**Kristian Petri** has made both award winning documentaries and feature films. His first two shorts were selected for Semaine de la critique in Cannes. The documentary *The Atlantic* was awarded the Göteborg Film Festival's Nordic Film Prize and received a Guldbagge Award. In 2010, Petri directed the psychological thriller *Bad Faith* that was selected by Toronto International Film Festival in 2010.



CHUCK STEWART

## I Called Him Morgan Doc

On a snowy night in February 1972, celebrated jazz musician Lee Morgan was shot dead by his wife Helen during a gig at a club in New York City. The murder sent shockwaves through the jazz community, and the memory of the event still haunts those who knew the Morgans. This music documentary is a love letter to two unique personalities and the music that brought them together. A film about love, jazz and America with cinematography by Bradford Young (DOP *Selma*).

**Original title** *American Jazz Musician* **Director/Screenwriter** Kasper Collin **Produced by** Kasper Collin Produktion/Kasper Collin, with support from the Swedish Film Institute/Lars G Lindström **Duration** 92 min **National release** TBA **Sales** TBA

**Kasper Collin** is a Swedish filmmaker and producer. He has made films such as the feature documentary *My Name is Albert Ayler*, theatrically released in the UK and US during 2007 and 2008. Collin also works as a producer and consultant for other filmmakers, and gives lectures and master classes on filmmaking, producing and self-distribution in the US and Europe.



MARIA VON HAUSWOLFF

## I Remember When I Die Doc

Some people believe that the last thought we have, before we die, is where we will spend eternity. Can we possibly affect this last moment in life? With a surrealistic and imaginative touch on reality, director Maria Bäck carefully leads the participating hospice patients through their last official statement in life.

**Original title** *I Remember When I Die* **Director/Screenwriter** Maria Bäck **Participants** Finn Hedegaard Jensen, Bodil Vinther Sørensen, Ole Mehl, Christina Wassberg, Evalena von Hauswölff **Produced by** Garagefilm/Anna-Maria Kantarius, with support from the Swedish Film Institute/Andra Lasmanis **Duration** 85 min **National release** TBA **Sales** TBA

**Maria Bäck** graduated from The National Film School of Denmark in 2013. With a background in poetry writing, dance and photography, she has directed artistic documentaries, as well as programs for Danish television. She was the winner of Nordic Talents 2013 with her graduation film *Mother is God*, which was nominated for the Robert Awards (Danish Film Academy) in 2014 and won several awards at international festivals all around the world. Her debut feature film *I Remember When I Die*, dealing with memories relation to eternity, premiered in competition at CPH:DOX 2015 and was nominated for Dragon Award Best Nordic Documentary at Göteborg Film Festival 2016.



## Ingrid Bergman – In Her Own Words Doc

Accessing Ingrid Bergman's diaries and her own private footage, this film gives an inside perspective of one of our most distinguished actors and a woman who always chose her own path. Released in 2015, it marks the centenary of her birth.

**Original title** *Jag är Ingrid* **Director/Screenwriter** Stig Björkman **Participants** Isabella Rossellini, Roberto Rossellini, Ingrid Rossellini, Pia Lindström, Liv Ullmann, Sigourney Weaver, Fiorella Mariani, Rosario Tronolone **Produced by** Mantaray Film/Stina Gardell, with support from the Swedish Film Institute **Duration** 114 min **National release** August 28, 2015 **Sales** TrustNordisk

**Stig Björkman**, director and writer. His recent work includes the documentaries *Fanny, Alexander and Me* (2013), *Images from the Playground* (*Bilder från lekstugan*, 2009) and *...But Film is my Mistress* (*...Och filmen är min älskarinna*, 2010). As a writer, he has authored books based on interviews with Lars von Trier, Woody Allen and Joyce Carol Oates.

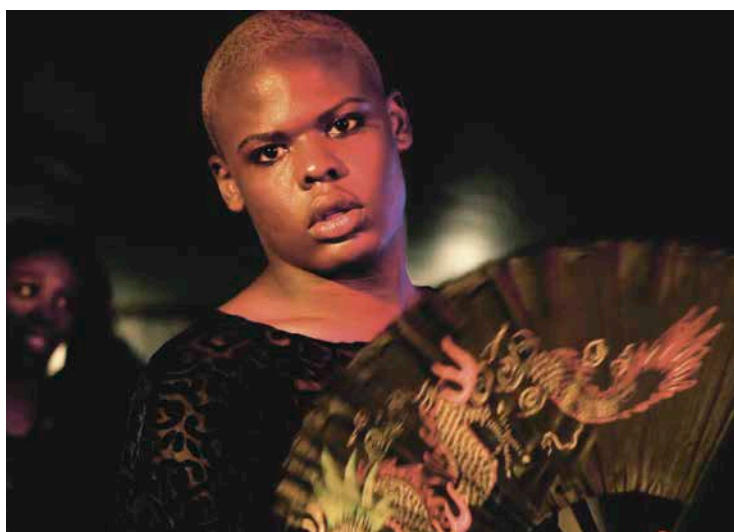


## Katarina Taikon Doc

Katarina Taikon has been compared to Martin Luther King. She was born in a tent, and came to change the course of Swedish history. The story about the young girl who was denied education, learned to read in her late 20's, and later became one of the most read authors of children's books in Sweden, is also an account of the emergence of the modern Swedish welfare society – and the one group left behind: the Roma minority.

**Original title** *Katarina Taikon* **Directors/Screenwriters** Lawen Mohtadi, Gellert Tamas **Participants** Rosa Taikon, Angelica Ström, Åsa Moberg **Produced by** Gellert Tamas Filmproduction/Gellert Tamas, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **National release** October 2, 2015 **Sales** TBA

**Gellert Tamas** is an acclaimed author, journalist and documentary film maker and has received a number of awards, both in Sweden and internationally. **Lawen Mohtadi** is a journalist, publisher and author. Her 2012 biography on Katarina Taikon, *The Day I Will Be Free*, drew national attention to the pioneering civil rights activism of Taikon and was awarded the Sara Lidman Prize.



## Kiki Doc

Through a strikingly intimate and visually daring lens, *Kiki* offers a riveting and complex insight into a safe space created and governed by LGBTQ youth of color, who are demanding happiness and political power. An exciting coming-of-age story about agency, resilience and the transformative artform that is voguing.

**Original title** *Kiki* **Director** Sara Jordenö **Screenwriters** Sara Jordenö, Twiggy Pucci Garçon **Participants** Twiggy Pucci Garçon, Chi Chi Mizrahi, Gia Marie Love, Divo Pink Lady, Izana "Zariya" Vidal, Christopher Waldorf, Kenneth "Symba McQueen" Soler-Rios **Produced by** Story/Annika Rogell with support from the Swedish Film Institute/Antonio Russo Merenda **Duration** 95 min **National release** TBA **Sales** Submarine

**Sara Jordenö** is a NYC and Gothenburg-based Swedish visual artist and documentary filmmaker whose stories often concern communities facing different types of marginalization and how they position themselves in the world. Her cinematic projects and commissions have been shown internationally at venues such as the Rotterdam International Film Festival, The Viennale, 5th Berlin Biennial, The Modern Museum, Stockholm, GIBCA, Gothenburg, the Kitchen and MoMA PS1. *Kiki* is her feature documentary debut.



# New films



TORA MÅRTENS

## Martha & Niki Doc

In 2010 Martha Nabwire and Niki Tsappos took part in the biggest international street dance competition, Juste Debout in Paris. It was the first time ever two women became world champions in hip hop. This film depicts Martha and Niki's love of dance, each other and a friendship put to the test. About desires, yearning and finding the right path in life.

**Original title** *Martha & Niki* **Director/Screenwriter** Tora Mårtens **Participants** Martha Nabwire, Niki Tsappos **Produced by** Neo Publishing/Tora Mårtens, with support from the Swedish Film Institute/Linus Torell **Duration** 90 min **National release** January 22, 2016 **Sales** Magnet Film

**Tora Mårtens'** shorts have been shown at several international film festivals. *Tommy* competed for a Golden Bear at the Berlinale in 2008. Her first feature documentary *Colombianos* (2012) received major awards at Hamptons Film Festival, DokLeipzig and Krakow Film Festival.



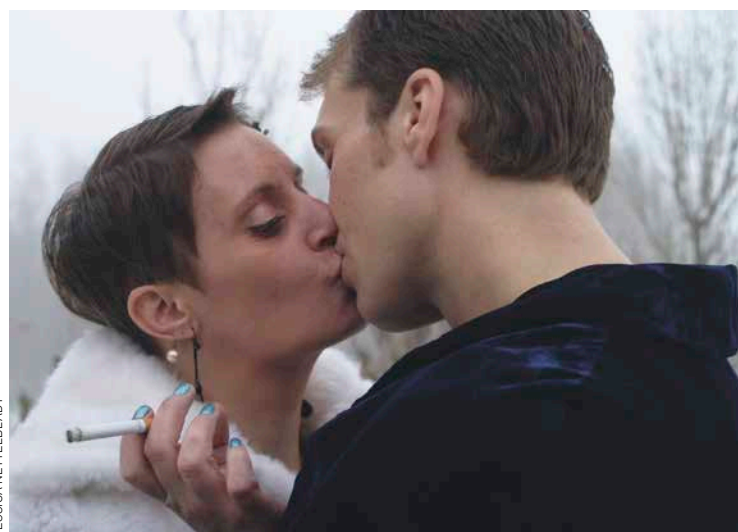
KENNETH SVEDLUND ISHII

## The Modern Project

A group of young people isolated in an old house in the countryside are searching for a cure against today's hyper individualism. Sara and Simon initiated the retreat together but as Simon starts acting more and more as a cult leader they both lose control over the group. *The Modern Project* is a comic poetic drama about ego vs ideal and mankind's urge to find the meaning of life.

**Original title** *Det moderna projektet* **Director** Anton Källrot **Screenwriters** Anton Källrot, Jonathan Silén, Ylva Olaison **Principal cast** Jonathan Silén, Ylva Olaison, Eric Stern, Karin Bengtsson, Sally Palmqvist Procopé, Sigmund Hovind **Produced by** Ögat Film/Camilla Malmberg, Ylva Olaison, Jonathan Silén, Anton Källrot, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 81 min **National release** TBA **Sales** TBA

**Anton Källrot** (born in 1980) graduated from Valand Academy Film in Göteborg in 2010. He has since then worked with theatre and film. In 2011 he founded the collaborative film company Ögat Film together with actors Ylva Olaison and Jonathan Silén. *The Modern Project* is his feature film debut.



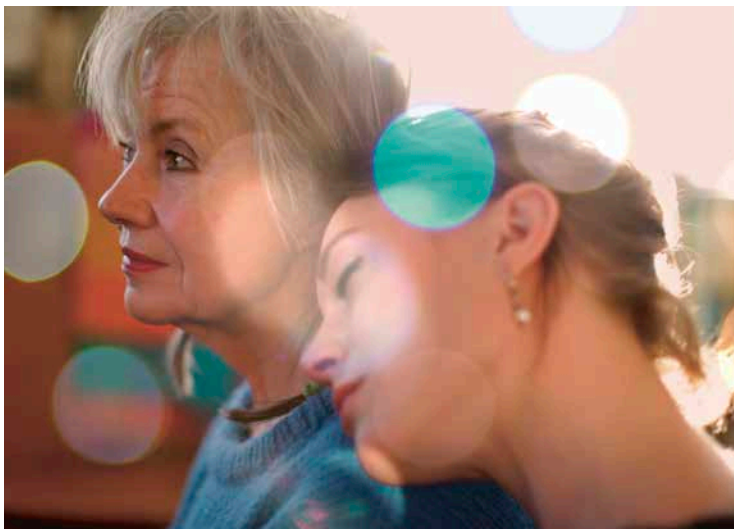
JESSICA NETTELBLADT

## MonaLisa Story Doc

MonaLisa was an ordinary mom working as a teacher. Suddenly life fell apart, and she lost herself to heroin. After years of deep addiction she meets Fredrik. Against all odds, they decide to break the patterns of destruction and go for their dreams. *MonaLisa Story* is a unique and authentic documentary, following her process during eight years.

**Original title** *MonaLisa Story* **Director/Screenwriter** Jessica Nettelbladt **Produced by** Lejoni Production AB/Jessica Nettelbladt, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **National release** Spring, 2016 **Sales** Deckert Distribution

**Jessica Nettelbladt** has for more than a decade used documentary storytelling to portray unique life stories within social and existential frameworks. She has a genuine interest in people at the margins of society, and works with a process-based technique where the filming takes time, often many years. *MonaLisa Story* is her second feature documentary.



## Reflections Doc

A mother and a daughter, projections and memories, dreams and illusions. Symbiosis and distance, self-hatred and shame. About the thin line between life and art and the attempts to hold on to something, when everything is in constant change. How close can we get? How well can we really know each other?

**Original title** *Speglingar* **Director/Screenwriter** Sara Broos **Participants** Karin Broos, Sara Broos, Marc Broos, Inga Ronka, Sissela Broos, Stella Broos **Produced by** Broos Film/Sara Broos, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 77 min **National release** TBA **Sales** Broos Film

**Sara Broos**, born in 1977 is based in Sunne, Sweden and Berlin. She has directed and produced short films, video installations and the award winning feature length documentary *For You Naked* (*För dig naken*, 2012). Her style is personal and experimental and she has received several awards as a filmmaker. She runs the independent production company Broos Film.



## Sámi Blood

Elle Marja, 14, is a reindeer-breeding Sámi girl. Exposed to the racism of the 1930's and race biology examinations at her boarding school, she starts dreaming of another life. To achieve this other life she has to become someone else and break all ties with her family and culture.

**Original title** *Sameblod* **Director/Screenwriter** Amanda Kernell **Principal cast** Lene Cecilia Sparrok, Mia Sparrok, Maj-Doris Rimpi, Julius Fleischanderl, Olle Sarri, Hanna Alström, Malin Crepin, Andreas Kundler, Ylva Gustafsson **Produced by** Nordisk Film Production Sverige AB/Lars G Lindström, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 105 min **National release** TBA **Sales** TBA

**Amanda Kernell**, born in 1986, graduated in film directing from The National Film School of Denmark in 2013. Since 2006, Amanda has directed several acclaimed shorts including *Northern Great Mountain* (*Stoerre Vaerie*, 2015), the pilot for *Sámi blood* which premiered at Sundance and has won several awards such as the Audience Award at Göteborg Film Festival and Best Short at the Uppsala Short Film Festival.



## She's Wild Again Tonight

Actor Shima Niavarani and musician Gustaf Norén (previously Mando Diao) meet in director Fia-Stina Sandlund's Brooklyn loft on the eve of the shoot of a radical interpretation of Strindberg's *Miss Julie*. A professional encounter that develops into a passionate night and a personal battle against patriarchy.

**Original title** *She's Wild Again Tonight* **Director** Fia-Stina Sandlund **Screenwriters** Josefine Adolfsson, Fia-Stina Sandlund **Principal cast** Shima Niavarani, Gustaf Norén, Jon Coombs **Produced by** Story/Tobias Janson, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 98 min **Released** November 13, 2015 **Sales** Story

**Fia-Stina Sandlund**, born in 1973, is a Swedish artist and director working at the intersection of journalism, social activism and "re-enaction" as a form of history writing. She was educated at the Academy of Photography and Film in Gothenburg and Konstfack in Stockholm. She has just finished a film trilogy based on August Strindberg's famous play *Miss Julie*.



# New films



KAROLINA PALJAK

## Siv Sleeps Astray

Most things seem very strange when Siv, 7, for the first time sleeps over at her new friend Cerisia's. With the help of two talkative and funny badger friends, who appear in the middle of the night, she has some wonderful adventures that help her embrace differences and find herself.

**Original title** *Siv sover vilse* **Directors** Catti Edfeldt, Lena Hanno Clyne **Screenwriters** Lena Hanno Clyne, Tobias Hoffmén **Principal cast** Astrid Lövgren, Lilly Brown, Sofia Ledarp, Henrik Gustafsson, Valter Skarsgård, Barry Atsma, Bianca Kronlöf, Nour El-Refai **Produced by** Snowcloud Films AB/Petter Lindblad, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 79 min **National release** Autumn, 2016 **Sales** SF International

The directors have a long history in film. **Catti Edfeldt** started as a child actor and has worked with casting and directing films for 38 years. **Lena Hanno Clyne** was a theatre director and switched to writing and directing for the cinema 15 years ago. *Siv Sleeps Astray* is their first collaboration as directors.



PETTER LÖFSTEDT

## Small Town Curtains (working title)

Since early childhood, Björn has secretly carried an insurmountable fear. When his father dies of old age, he and his four sisters are each left with a video message, that makes him question everything. Director Johan Löfstedt's extended family play themselves in a heartfelt and unconventional film about life, death and the courage to change.

**Original title** *Din stund på jorden* **Director** Johan Löfstedt **Screenwriters** Johan Löfstedt, Anna Potter **Principal cast** Björn Löfstedt, Gunilla Carlsén, Kina Löfstedt, Pelle Löfstedt, Monica Sturzenbecker, Anna Löfstedt, Lotta Löfstedt **Produced by** Stavro Filmproduktion/Patrik Axén **Duration** 87 min **National release** TBA **Sales** TBA

In a number of films, director **Johan Löfstedt** has explored the no-man's-land in between fiction and documentary. In the dramatic mockumentary *Conspiracy 58* (*Konspiration 58*, 2002), he depicts an association that denies the football World Cup of 1958, and in the silent film *The Comet* (*Kometen*, 2004), life on earth is wiped out in the 1960's. *Small Town Curtains* is his first feature length film.



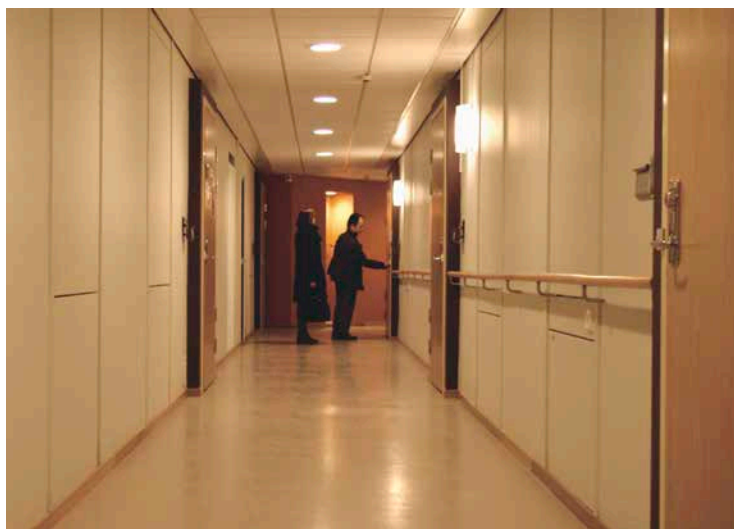
RICHARD RYAN

## Stockholm My Love

In Stockholm, an architect wakes up. She's troubled by a tragic event from a year ago. She's due to give a lecture but can't face it, so wanders the city, hoping for solace. Slowly she's drawn to the site of the tragedy and encounters Stockholm's history and dreamscape. Includes the music of Neneh Cherry, Benny Andersson Orchestra and Franz Berwald.

**Original title** *Stockholm My Love* **Director** Mark Cousins **Screenwriter/s** Mark Cousins, Anita Oxburgh **Principal cast** Neneh Cherry **Produced by** Migma Film/Anita Oxburgh with support from the Swedish Film Institute/Baker Karim **Duration** 86 min **National release** TBA **Sales** TBA

**Mark Cousins** is an Irish-Scottish filmmaker and writer. His films include *The Story of Film: An Odyssey* and *A Story of Children and Film*. He won the Peabody, Prix Italia and Kubrick awards. He holds academic posts at the universities in Glasgow, Stirling and Edinburgh universities. He likes to dance and drive his campervan.



## The Swedish Theory of Love Doc

Internationally Scandinavia is seen as 'the perfect society', a role model, an example of the highest achievements in what humans can achieve... Is this true? *The Swedish Theory of Love* will try to penetrate the cracks of Scandinavian perfection and dig into dysfunctional sides of this on the surface perfect society.

**Original title** *The Swedish Theory of Love* **Director/Screenwriter** Erik Gandini  
**Produced by** Fasad/Erik Gandini, Juan Pablo Libossart, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **National release** January 8, 2016 **Sales** TrustNordisk

**Erik Gandini** is a Swedish-Italian film director, writer, and producer. Some of his international award-winning documentaries include *Raja Sarajevo* (*Sarajevogänget*, 1994), *Sacrificio – Who Betrayed Che Guevara?* (2001), *Surplus – Terrorized Into Being Consumers* (2003), *Gitmo* (2006) and the widely acclaimed *Videocracy* (2009).



## Tsatsiki, Dad and the Olive War

Tsatsiki is longing for the summer holiday when he will visit his father Yanis in Greece. When Tsatsiki arrives in his father's village all is not quite as he remembered. The hotels and bars are empty. The financial crisis has hit hard and his father must sell both their family hotel and olive grove. Tsatsiki is heartbroken, but his mother has taught him to never give up. Tsatsiki vows to save the hotel and olive grove. Together with the wild and adventurous Alva, a fearless 12-year-old girl they begin an adventure which turns Tsatsiki's summer break into a trip filled with discovery, friendship and first love.

**Original title** *Tsatsiki, Farsan och Olivkriget* **Director** Lisa James Larsson **Screenwriter** Moni Nilsson **Principal cast** Emrik Ekholm, Sara Vilén, Adam Gutniak, Liv Mjönes, Jonatan Rodriguez, Christine Meltzer **Produced by** Jarowskij Sverige AB/Susann Billberg Rydholm, Lotta Westberg, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 91 min **National release** December 11, 2015 **Sales** ECA

**Lisa James Larsson** was brought up in London and moved to Stockholm in 2005 to study film directing and script writing at Stockholm Academy of Dramatic Arts. She has lived and worked in Stockholm for the past ten years. Her first feature film *Ego* was released in cinemas in 2013, since then she has directed for television – *Welcome to Sweden* (2015) – and developed her own projects. *Tsatsiki, Dad and the Olive War* is her second feature film.



## Under the Pyramid

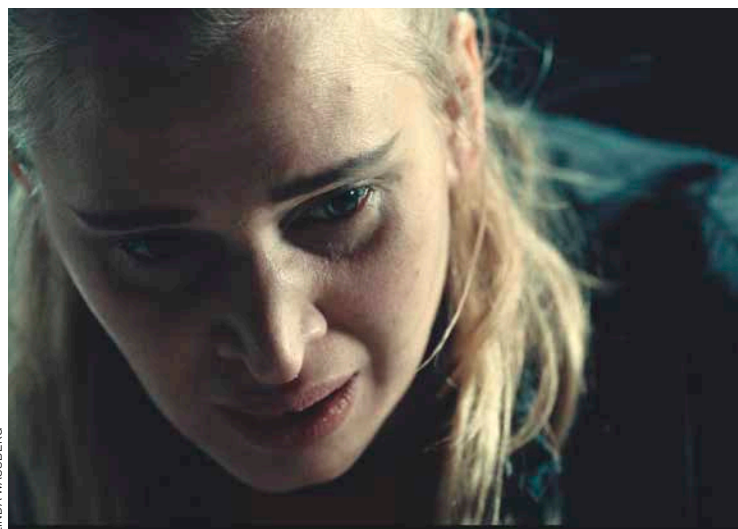
The young art gallery owner Katarina's father suddenly goes missing. It turns out her father, a prominent art dealer, is kidnapped in Egypt by his former smuggling partner. To save him, Katarina needs to find the hidden statue her father's kidnapper demands as ransom.

**Original title** *Under pyramiden* **Director/Screenwriter** Axel Petersén **Principal cast** Stine Fischer Christensen, Reine Brynolfsson, Johan Rabaeus, Philip Zandén, David Dastmalchian, Kevin Vaz, Léonore Ekstrand **Produced by** Idyll AB/Erika Wasserman, with support from the Swedish Film Institute/Linus Torell **Duration** 80 min **National release** February 5, 2016 **Sales** TBA

**Axel Petersén** was born in 1979. He studied at the Czech film school FAMU, and has an MFA from the Royal Institute of Art in Stockholm. His feature debut, *Avalon*, premiered in Toronto 2011, where it was awarded the Fipresci Prize for Best First Feature. It went on to screen at Berlinale 2012 and received two Guldbagge awards (for Best Actor and Best Supporting Actor). Petersén's latest short film *The Track of My Tears II* premiered in Venice Orizzonti 2011.



# New films



LINDA WASSBERG

## White People

Alex arrives in a place where some can come and go as they wish and others are locked up. She is determined to escape. Viktoria is head of security, but is secretly involved with the most serious crime of all.

**Original title** *Det vita folket* **Director/Screenwriter** Lisa Aschan **Principal cast** Vera Vitali, Pernilla August, Issaka Sawadogo **Produced by** Garagefilm International/ Anna-Maria Kantarius, with support from the Swedish Film Institute/ Magdalena Jangard **Duration** 84 min **National release** November 27, 2015 **Sales** TBA

**Lisa Aschan** is trained at the National Film School of Denmark. Her feature debut *She Monkeys* (*Apflickorna*) premiered in 2011 and was awarded among others the Dragon Award for Best Nordic Film at GIFF, a Special Mention at the Berlinale, Best Narrative Feature at the Tribeca Film Festival and three Guldbagge awards. *White People* is Aschan's follow-up to her well received debut.



FREDRIK WENTZEL

## The Yard

Anders, a single father and poet, loses his job as a critic when he writes a review of a book that doesn't exist. With no education, he ends up at the Yard, a transshipment hub for car imports, where he must face the suspicions of his co-workers and the regulations of the Swedish management. An unexpected friendship with a colleague triggers a rift between Anders and his teenage son. Personal morals are pitted against the demands of fatherhood in a conflict that is ultimately resolved by a lie.

**Original title** *Yarden* **Director** Måns Månsson **Screenwriter** Sara Nameth (based on the novel by Kristian Lundberg) **Principal cast** Anders Mossling, Hilal Shoman, Axel Roos **Produced by** Anagram Film & TV/Emma Åkesdotter Ronge, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 75 min **National release** March 11, 2016 **Sales** Yellow Affair

**Måns Månsson**, born in 1982, holds an MFA from the Royal Institute of Art in Stockholm. His films have been screened at festivals and venues around the world such as the Berlinale Forum, IFF Rotterdam Bright Future, Slamdance Film Festival, Cinémathèque Française, CPH:DOX and FESPACO Pan African Film Festival.

# New shorts



## Audition

Mika is auditioning male actors for her first feature. The actors are all well-established alpha dogs in the film industry. The situation turns more sour as their confidence in her reaches new lows. Mika starts pushing harder, reaching the limits for what's okay in this kind of situation and what is not.

**Original title** *Audition* **Director** Lovisa Sirén **Screenwriters** Lovisa Sirén, Peter Modestij **Produced by** Siri Hjorton Wagner **Production year** 2015 **Genre** Drama **Duration** 20 min



## The Body is a Lonely Place Doc

See life from inside an eating disorder. Filmmaker Ida Lindgren invites you to the forbidden universe that each anorectic conceals from the outside world. A sensory, intimate and rhythmical depiction of a medical condition.

**Original title** *Kroppen är en ensam plats* **Director** Ida Lindgren **Screenwriters** My Roman Fagerlind, Ida Lindgren **Produced by** idali images/Ida Lindgren **Production Year** 2016 **Genre** Documentary **Duration** 10 min

# New shorts



## Cosmopolitanism Doc

In an age in which xenophobia, nationalism and intolerance are a daily occurrence, we have grown accustomed to thinking of the world as divided among warring creeds and cultures. *Cosmopolitanism* challenges us to think about a universal belonging that doesn't confine itself to a city, region or national boundary.

**Original title** *Cosmopolitanism* **Director/Screenwriter** Erik Gandini **Produced by** Fasad/Jesper Kurlandsky, Juan Libossart **Production year** 2015 **Duration** 17 min



## Forgotten Reason

Forgotten Reason is a stop motion animated film about a group of lost bodies who wander through a forest towards an open field. A gathering with an unclear purpose takes place. The story comes alive through the films texture and atmosphere rather than via traditional storytelling.

**Original title** *Förberedelserna* **Director** Peter Larsson **Screenwriters** Isak Sundström, Peter Larsson **Produced by** Peter Larsson **Production Year** 2016 **Genre** Animation, experimental **Duration** 14 min



## Homeland Doc

A young woman escapes the war in Syria and ends up in Sweden. Music brings her back in dreams and memories of her homeland. Each memory is related to a song. Especially one song by the Norwegian popband A-ha has followed her all her life and it has become a link between the old and the new.

**Original title** *Heimland* **Director/Screenwriter** Sara Broos **Produced by** Alma Film/Sara Broos **Production year** 2015 **Duration** 14 min



## Lone Dads Doc

Three single dads in the old industrial town Motherwell in Scotland meet in a lone dads group session to talk about their feelings and experiences. But also to prove to the social services that they can take care of their children. But how does your past affect your children's future?

**Original title** *Lone Dads* **Director/Screenwriter** Ellen Fiske **Produced by** Stockholms Dramatiska Högskola, Singularity Film/Stefan Henriksson, Ellen Fiske **Production year** 2015 **Duration** 31 min



## Dear Director Doc

In 1980 American jazz pianist Kazzrie Jaxen watches the movie *From the Life of the Marionettes* (1980) by Ingmar Bergman. Afterwards she writes him a 16-page letter, explaining how it came to change her life. The film starts a dramatic inner journey, which makes her understand that she is not alone in her own body. Hidden inside a small lump of fat under her skin, rests the remains of her unborn twin.

**Original title** *Dear Director* **Director/Screenwriter** Marcus Lindeen **Produced by** Fasad AB/Juan Pablo Libossart **Production year** 2015 **Genre** Documentary **Duration** 14 min



## The Escape

Salomon has achieved everything he ever wanted. From the outside it looks like he is living the suburban dream with a good looking wife, kids and a nice house. But still he can't get rid of the feeling that something is lost and that that he's constantly drifting apart from his family. A film about love, death and God.

**Original title** *Flykten från enplansvillorna* **Director/Screenwriter** Johan Tappert **Produced by** Folke Film/Mistre Testfaye **Production Year** 2016 **Genre** Drama comedy **Duration** 14 min



## Ghetto Swedish

Aisatou is a black actress who's been hired to record a voice-over for one of Stockholm's top ad agencies. The session starts well, but it's soon clear that the agency wants the ad to be more gangster and ghetto. Aisatou must choose between keeping her integrity, or sacrificing it in order to please her employer's stereotype.

**Original title** *Rinkebysvenska* **Director/Screenwriter** Bahar Pars **Produced by** Blondell Produktion/Bahar Pars, Oskar Blondell **Production Year** 2015 **Genre** Drama comedy **Duration** 9 min



## Girls & Boys

*Girls & Boys* is a color-bursting high school-comedy, in a world where gender-roles are reversed. Nour and Gry are two super horny geeks, who's highest wish is to lose their virginity. When Nour hears that Valentin, school's hottest boy, is going to Lo's party to find a rebound, she sees the opportunity of a lifetime. But how will the geeks get invited to the party? *Girls & Boys* is about the first encounter with the other sex, but it's also a film about betrayal, friendship and the desire to fit in.

**Original title** *Girls & Boys* **Director** Ninja Thyberg **Screenwriter** Theo Westin **Produced by** Isabella Rodriguez, Johanna Lind **Production Year** 2015 **Genre** Drama Comedy **Duration** 31 min



## I Was a Winner Doc

In the film we get to share three very different stories on the subject of computer game addiction, told through a mix of documentary interviews and animation.

**Original title** *Jag var en vinnare* **Director** Jonas Odell **Screenwriters** Jonas Odell, Richard Dinter **Produced by** Apparat Filmproduktion AB/Johan Edström **Production Year** 2016 **Genre** Animated documentary **Duration** 14 min



## Karyotypes

Each person has his own sphere, their own personal space, both physically and mentally, that nobody else can access or take advantage of. We may never know another person's feelings or be inside another person's body. Or think someone else's thoughts. But together we can shape patterns, structures and connections that are beautiful and durable.

**Original title** *Karyotypes* **Director/Screenwriter** Jonathan Lewald **Produced by** Jonathan Lewald Produktion **Production Year** 2015 **Genre** Experimental short **Duration** 9 min



## Maran

In a sculptural twilight existence, the personal childhood nightmares and hallucinations of artist Åsa Ersmark, a witch abuses a defenceless girl from the age of four and into puberty. The girl is displaced from the nightmare to reality and the edge of death.

**Original title** *Maran* **Director/Screenwriter** Åsa Ersmark **Produced by** Åsa Ersmark Productions **Production Year** 2016 **Genre** Experimental animation **Duration** 5 min



## Midsummer Night

The film follows three young girls' activities during a festive summer night in the northern part of Sweden. The girls are attending a party in a big old house, where both the previous owners oddly enough were one-eyed...

**Original title** *Sommarnatt* **Director/Screenwriter** Jonas Selberg Augustsén **Produced by** Bob Film Sweden/Anette Brantin **Production Year** 2016 **Genre** Drama **Duration** 28 min



# New shorts



## Moms on Fire

What's it like to be massively pregnant with only four days until you're due to pop? You'd like to jerk off but can't even reach, your boyfriend is fucking boring, and you'd like to have some fun. Then this happens. You are pregnant. Again. Yuck!!!

**Original title** *Moms on Fire* **Director/Screenwriter** Joanna Rytel **Produced by** Altofilm AB/Alberto Herskovits **Production Year** 2016 **Genre** Animation **Duration** 12 min



## Mother Knows Best

A mother gives her teenage son some friendly advice in the car on their way home from meeting his boyfriend for the first time. Their casual conversation ultimately leads to revelations that will change their relationship for forever.

**Original title** *Mamma vet bäst* **Director/Screenwriter** Mikael Bundsen **Produced by** Plattform Produktion/Erik Hemmendorf **Production Year** 2016 **Genre** Drama **Duration** 13 min



## The Nation

Jonna and Felix are citizens in a despotic future nation. Everyday life is harsh with a shortage of food and daily deportations to work camps. Jonna passes her free time at Felix' bar, they have been flirting forever but nothing has ever happened until now...

**Original title** *Nationen* **Director/Screenwriter** George Ivanov **Produced by** Inland Film/Mattias Skoglund, Cilla Holm **Production year** 2015 **Genre** Drama **Duration** 14 min



## Nisse's Adventures on Land and at Sea Doc

Nisse Andersson, a 87-year-old sailor from Gothenburg, reads from his diary, *Nisse's Adventures on Land and at Sea*. He recalls 40 years at sea, when travelling across the world was a big deal. We follow Nisse to the ports where he visits his "ladies", get's his kangaroo tattoo, and all the wooden cocks he carved in his bunk. He remembers his loved Brita who disappeared into Alzheimer and realizes that the red thread in his life story is his lifelong search for intimacy.

**Original title** *Nisses äventyr till land och till sjöss* **Directors/Screenwriters** Klara Swantesson, Mia Blomgren **Produced by** Anagram Film & TV/Martin Persson **Production year** 2015 **Duration** 12 min



## Noni & Elizabeth

Noni is ten, and during the week she lives with her mother in the inner city and at weekends with her father in the suburbs. With her stepsister Elizabeth, one weekend Noni sees the world for what it is - upside down.

**Original title** *Noni & Elizabeth* **Director/Screenwriter** Nanna Blondell **Produced by** sic film AB/Siri Hjorton Wagner **Production Year** 2015 **Genre** Drama **Duration** 15 min



## Northern Great Mountain

Elle, 78, does not like Sami people – though her first language was Sami and she grew up in the mountains in Lapland. Now she claims that she is completely Swedish and from the south. Under pressure from her son, she reluctantly returns north for her sister's funeral.

**Original title** *Stoerre Vaerie* **Swedish title** *Norra Storfjället* **Director/Screenwriter** Amanda Kernell **Produced by** Nordisk Film Production, Bautafilm AB/Lars G. Lindström, Oscar Östergren **Production year** 2015 **Genre** Drama **Duration** 15 min



## Of Biblical Proportions

A group of scientists from around the world meet in a conference room in Tulsa, Oklahoma. They are there to discuss the origins of a mysterious skull discovered 300 metres below the ice of Antarctica.

**Original title** *Of Biblical Proportions* **Director/Screenwriter** Patrik Eklund **Produced by** FrameStation/Patrik Eklund **Production year** 2015 **Duration** 29 min



## The Prologue

After the final act of a romantic drama, after the words of love, the accusations and the final fruitless efforts, is where this film begins, the beginning of a new story about love and pain. Events take place after the inevitable realization that Adrian's and Petra's love is dead, describing the final spasms of their relationship.

**Original title** *Prologen* **Director/Screenwriter** Ștefan Constantinescu **Produced by** Doppelganger AB/Jörgen Andersson, Kjell Åhlund **Production year** 2015 **Genre** Drama **Duration** 15 min



## Spermwhore

A queer experimental film about unwanted childlessness in a world where normative heterosexual relationships dictate who can become parents and in what way. When it comes to reproduction our merciless bodies reduce us to merely a set sex or given gender. But the longing for children is not limited to our bodies, and the possibility of pregnancy can be gifted, shared and undertaken together.

**Original title** *Spermahoran* **Director** Anna Linder **Produced by** Big Human Productions/Anna Linder **Production Year** 2016 **Genre** Experimental **Duration** 12 min



## Sleep Incidents

Hans suffers from insomnia. But there is help available! A self-appointed specialist guides us through this absurd study of sleep.

**Original title** *Sömnincidenter* **Director/Screenwriter** Malin Erixon **Produced by** Ganzanderes Animation/Malin Erixon **Production Year** 2016 **Genre** Animation **Duration** 13 min



## Ten Meter Tower Doc

A ten meter diving tower. People who have never been up there before have to chose whether to jump or climb down. The situation in itself highlights a dilemma: to weigh the instinctive fear of taking the step out against the humiliation of having to climb down. *Ten Meter Tower* is an entertaining study of the human in a vulnerable position.

**Original title** *Hopptornet* **Directors/Screenwriters** Axel Danielson, Maximilien Van Aertryck **Produced by** Plattform Produktion AB/ Axel Danielson, Erik Hemmendorf **Production Year** 2016 **Genre** Documentary **Duration** 17 min



## The World of Dolores and Gunellen

Dolores and Gunellen live together in a house with a small garden. They need each other to balance their lives. Gunellen's straightforwardness and curiosity makes Dolores let go a bit of her need for order, and Dolores' urge to "tell-all-about-how-everything-works" and follow routines helps Gunellen organize her life. But one day, Gunellen says that she wants to see the world. Dolores does not want her to go!

**Original title** *Bajsfilmerna - Dolores och Gunellens värld* **Director** Linda Hambäck **Screenwriters** Janne Vierth, Anders Sparring **Produced by** LEE Film/Linda Hambäck **Production Year** 2016 **Genre** Animation **Duration** 44 min

# Companies

## Production Companies

### 2afilm

annika@2afilm.se

### Acne Drama

ks@acne.se  
www.acneproduction.com

### Alma Film

sarabroos@gmail.com  
www.cargocollective.com/almafilm

### Anagram Film & TV

info@anagram.se  
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### Apparat Filmproduktion AB

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### Atmo Production

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### Auto Images

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### Barataria Productions

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### Bautafilm

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### Bob Film Sweden

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### B-Reel Films

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### Breidablick Film

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### Bright Pictures

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### Camera Center & Light

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THE 27<sup>TH</sup>  
**STOCKHOLM INTERNATIONAL  
FILM FESTIVAL**  
NOVEMBER 9-20 2016



**We are open for submissions!**

**DIRECTOR YORGOS LANTHIMOS, RECIPIENT OF THE STOCKHOLM VISIONARY AWARD 2015**

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Photo: Johan Bergmark