SHOOTING STAR

Karin Franz Körlof

+ The Nile Hilton Incident,
A Hustler’s Diary, Up in the Sky
and much more
Your Scandinavian Partner in Co-Productions

Since 1992 Film i Väst has co-produced more than 1,000 feature films, TV-dramas, shorts & documentaries. Film i Väst is one of Europe’s leading regional film funds, located on the Swedish west coast in Västra Götaland. Film i Väst is active as co-producer and investor in international and Swedish film and TV-Drama.

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Welcome

Film i Väst congratulates its co-productions in Berlin!

A fresh start

Panta rhei. All things are in flux. They certainly are, and Sweden and the Swedish film industry is no exception. At the time of writing we are only weeks into a new national film policy. We see it as a chance to go through the old film funding that’s been around for decades, modernise it – and start afresh. We’re going cherry-pick ing, taking what’s worked for us and other countries before, and putting the pieces together to build something new. An important part of the process is daring to see what it takes to set the funded films up with the best possible conditions to grow and develop. To help us we have new film commissioners when it comes not only to features, but to shorts and documentaries as well. Read more about them on page 34. Together with them we’re on a venture to find quality, and not only within the given frameworks.

While looking ahead, we are also reap ing the rewards of our work to put gender on the agenda. Now it seems like other efforts when it comes to diversity have started paying off too: in 2017 there is a lot of new faces in Swedish film – both on and off screen – who bring new perspectives and new kinds of stories. In Berlin we have two shorts with an LGBTQ theme, My Gay Sister and The Comet, the latter being about a young refugee who undertakes a hellish voyage to Sweden to escape persecution of homosexuals in his home country. In Rotterdam we have a Hustler’s Diary, a dramedy where a suburban small-time criminal clashes with his past and the very elite of Stockholm’s cultural life. We have Sami Blood in Berlin and the TV series Midnight Sun in Rotterdam – and they both, in completely different ways, tell a story about the Sami minority. Those are just a few examples of Swedish films that are selected for various festivals in the first months of 2017.

We already have a broad spectrum of films coming from Sweden, and we will continue to work along those lines. These are exciting times, and time will tell what we make of them and this opportunity for change. Be sure to come by our stand in Berlin, and ask us any questions you may have about the changes. Above all: see our films, now and in the coming years. You won’t be disappointed.
Sisterly love

Lia Hietala’s My Gay Sister (Min homosexyter) world premieres in Berlinale’s Generation Kplus section. The film focuses on three girls: Majken who has long known she is a lesbian, Gabb’s who has just discovered she also likes girls – and Gabbi’s ten-year-old little sister Cleo who is trying to figure out how she feels.

“The film is about a young girls first encounter with defining her sexuality. About how hard it can be to sort out what you feel, and how scary it can be to realize that you feel,” says Lia Hietala. Hietala started out as assistant director on Ninja Thyberg’s Girls and Boys (2015) and Stallman (Hångsten, 2016).

"I primarily work with themes that portray people with LGBTQ experiences without turning it into a problem. In this film I wanted to touch on the conception that many people assume that children are heterosexual, at least until they state the opposite." says Lia Hietala’s first short If I Say No (2016) formed the basis for My Gay Sister. Hietala is currently casting Ninja Thyberg’s début feature Jessica, about a teenage girl who ventures into the porn movie industry. 

Jon Asp

Swedes with Oscar feeling

Hannes Holm’s A Man Called Ove, about a grumpy old man with a golden heart, is one of the five films nominated in the Foreign Language Film category for the 89th Academy Awards, which will be held on February 26. A Man Called Ove is the third most successful film in history domestically and is also a big hit in the US. Love Larson and Eva von Bahr were also nominated for Makeup and Hairstyling in the film, repeating last year’s achievement with The 100-Year-Old Man Who Climbed Out the Window and Disappeared. Furthermore, Linus Sandgren was nominated for Cinematography in La La Land, and Swedish composers Max Martin and Karl Johan Schuster were nominated for Music (Original Song) for their Trolls contribution “Can’t Stop the Feeling.”

On the run

Victor Lindgren’s new film The Comet (Kometten) has been selected for Berlinaile Shorts. It is a film about fleeing one’s homeland, across the Mediterranean to a cold, closed Europe. Victor Lindgren’s screenplay for The Comet is based on a short story by Melker Garay and on the life story of actor Abdi Aziis.

“Abdi inspired me to write this story, as he made a similar hellish trip from Somalia to Sweden, due to his sexual orientation,” says Lindgren. “My hope is that this film might illustrate his situation and highlight the refugee issue, especially LGBTI refugees who are often marginalized.”

Victor Lindgren is also working on his debut feature, with the working title The Unpromised Land (Till dödsnoteringen), which has been shot and is ready for editing.

“To give a taste of the feature film, we made a short called Meet Me In Holmsund (Den oblommadte nu kommmer, 2016), which is screening at several festivals during the spring. It’s about Sabina who has come from Romania to Sweden with her Romanian brothers, migrant workers and her meeting with all things Swedish.”

In 2013 Victor Lindgren’s (Under the Sun) (Ts av morgn) won a Teddy Award for best short at the Berlinale.
Swinging animals

Jazzoo is a series of animated short films for very young children, but they can be appreciated by people of all ages – not least thanks to its jazzy soundtrack. The project has been initiated and directed by Adam Marko-Nord and developed in close collaboration with Swedish jazz quintet Oddjob. When Adam Marko-Nord heard them for the first time, short stories and images immediately came into his head. With the help of illustrator Ben Javens, he has now created a series of animated shorts which are all set in the animal kingdom. The shorter festival version is selected for Generation Kplus at the Berlinale. In the original 13 episodes, each about two minutes long, we meet the koala who wants to jump like a kangaroo, the elephant with a boom-box on his back, the lonely polar bear whose ice float has separated from the group, and many other animals longing, dreaming, partying and socializing like us humans. All to the sounds of some of Sweden’s leading jazz musicians.

The New Swedish Film Policy

“Hopefully everyone in the industry can feel involved”

At the beginning of the year, the Swedish Film Agreement, which has funded the Swedish film industry since 1963, was replaced by a new national film policy. We asked Kristina Börjesson, head of Film Funding at the Swedish Film Institute, about the most important changes.

“Everyone in the industry can now take part and discuss the future of Swedish films. The structure of the Film Agreement excluded some groups, mainly creatives. Now directors, screenwriters and others can join the discussion on equal terms.”

What does this mean for Swedish film?

“It hopefully means that everyone in the industry can feel involved, listen to each other and help to develop the future of Swedish film together. Our job and responsibility is of course still to allocate funding, and competition is extremely tough since there’s no extra funding. Even so, I hope that we can all keep Swedish film’s best interests in mind, and that some of the issues we can’t agree on can be put to one side so we can focus on what we have in common.”

High hopes in France

Swedish movies make a splash at Clermont-Ferrand.

There’s many a Swedish gem at this year’s International Short Film Festival in Clermont-Ferrand. Gunnhild Engø’s and Jervi Toivonen’s humorous short The Committee (Kommittén, 2016) is selected for the International Competition, Nima Yousefi’s animated short Moonwolves (Månulvarna, 2016) appears in the Youth Audience Award section.

In Nima Yousefi’s animated poetic short Moonwolves, the theme is the desire to find and explore the unknown – in this case nothing less than our shining moon.

Four Swedish films will also be shown at the market: Adam Marko-Nord’s Jazzoo (2017), Jonathan Etzler’s Make a Wish (2016), Victor Lindgren’s Meet Me in Holmsund (2016) and Saga Becker’s Fuckgirls (2017).
West coast docs

Three Swedish documentaries, two of which are first films, compete for the Nordic Dragon Award at the Göteborg Film Festival.

**Citizen Schein**
(Maud Nylander, Jannike Åkland, Kersti Grunditz Brennan)

Although Harry Schein was born in Vienna in 1924, few Austrians take pride in a Landsmann who will react to his name, let alone in Vienna in 1924, few Austrians became a Swedish cultural icon. The aptly titled Citizen Schein is a larger-than-fiction portrait of the self-made tycoon who created a national film institute with the mission of producing quality cinema, all under his all-seeing, autocratic eye. His well-publicized marriage to actress Ingrid Thulin, his close relation to Ingmar Bergman, his weekly tennis games with prime minister Olof Palme and a jet-set lifestyle made him a profile well outside of artistic circles, where his audacious, elitist and sharply intellectual personally made him some great friends and an increasing number of furious enemies. The film is presented in this year’s Nordic Film Market in Gothenburg.

**Ouaga Girls**
(Thérèse Traoré Dahlberg)

In her debut feature, Swedish-Burkinabé Theresa Traoré Bergvall visits the CFSAM (Centre femmes d’initiation et d’apprentissage aux métiers), an education centre in Ouagadougou aiming to strengthen young women’s independence by teaching them a profession traditionally preserved for men – that of a car mechanic. It’s a unique and candid insight into a distinct universe, possibly a last haven of joyful youth before entering the adult life in a country of unrest, not least political. The focus is on three of the pupils, Bintou, Chatalle and Mourina, at school, out on internship, enjoying the nightlife and at times also worrying about the future.

**Shapeshifters**
(Sophie Vukovic)

In 1989, Sophie Vukovic’s family moved from Yugoslavia to Australia, made a stop in China, and later wound up in Sweden, where they currently reside. In this personal first-person account, Vukovic reflects on the notion of national belonging and/or being an immigrant. Through interviews with her family and home movies taken over the years, she explores the predicament of having to deal with the constant question: “Where are you really from?”

Vukovic is feeling nostalgia for something never experienced and knowing exactly what is ‘home’. Vukovic is an editor and a collaborator with Gísli Hugi Ólsson, director of The Black Power Mixtape 1967–1975, who has also produced Shapeshifters.
Swedes in La La Land

Actors, directors, cinematographers — a whole bunch of Swedish professionals continue to make waves in Hollywood.

Linus Sandgren

Ten years ago, cinematographer Linus Sandgren won a Guldbagge Award for his first feature, Storm (2006). Since then the awards and nominations have kept on coming, and his work on Damien Chazelle’s Oscar season front runner La La Land is nominated for an Academy Award. Next stop will be fellow Swede Lasse Hallström’s The Motelkeeper and the Four Realms.

Hoyte van Hoytema

Cinematographer Hoyte van Hoytema was born in Switzerland, grew up in the Netherlands, went to film school in Polish Lodz, came to Sweden and won several Guldbagge Awards for his work with directors like Tomas Alfredson and Mikael Marcimain. Then, he conquered the world — most recently the beaches of Dunkerque together with Christopher Nolan. Dunkirk was shot on IMAX 65 mm, and will have its world premiere at the Cannes Film Festival.

Jesper Ganslandt

Recently finished the shooting of his first English-language film. The thriller Lights Out, where he’s been working on Ane Sellee’s 2 and has plans for a Lights Out sequel.

David F. Sandberg

When Variety picked 10 directors to watch this January, Swedish director David F. Sandberg was one of them. The three-minute horror short Lights Out — made together with his wife Lotta Losten — became an internet phenomenon in 2015, and he was quickly offered to make it into a feature. The film was a box office hit, and since then he’s been working on A Serious Game and has an English-language debut with the indie Farewell Falkenberg, a Moving Sweden gling pilot. Jesper Ganslandt is also in action-thriller Call Girl and has also written the script. Affleck himself, Oscar nominated for a related role in The 101-Year-Old Man Who Skipped Out on the Bill and Disappeared (Hundraettåringen som försvann), has also written the script.

Mikael Marcimain

The director of Gentlemen and Cafi Girl will soon start the shooting of his first English-language film. The thriller Villain, about a man who survives his family, stars Casey Affleck, who has also written the script. Affleck himself, Oscar nominated for a related role in Manchester by the Sea, contacted Marcimain to have him direct the film.

Rebecca Ferguson

continues to make big waves in Hollywood. The British-Swedish actress’ coming projects include lead roles in Justin Chadwick’s The Lady and the Panda, Michael Gracey’s The Greatest Showman and Mission: Impossible 6 with Tom Cruise and Jeremy Renner. Furthermore, she will soon be seen in Daniel Espinosa’s Life opposite Ryan Reynolds and Jake Gyllenhaal, and alongside Michael Fassbender in Tomas Alfredson’s Jo Nesbo adaptation The Snowman.

The Giant claimed the Guldbagge Award for Best Film

At an award ceremony held in Stockholm on January 23, the winners of the National Film Award (Guldbagge) were crowned. Johannes Nyholm’s The Giant and Måns Mårtens The Yard were the evening’s winners, receiving three awards each, while A Serious Game, Martha & Niki and My Aunt in Sarajevo walked away with two awards each.

Best Film
The Giant (Jätten)
Producers: Maria Dahlin and Morten Kjems Hytten Juhli

Best Director
Goran Kapetanovic for My Aunt in Sarajevo (Min faster i Sarajevo)

Best Actress in a Leading Role
Maria Sundbom for her role as Siri in The Girl the Mother and the Demons (Flickan Mamman och Demonaerna)

Best Actor in a Leading Role
Anders Mooling for his role as 118 in The Yard (Yardnörden)

Best Actress in a Supporting Role
Sadıkca Setço for her role as Radmila in My Aunt in Sarajevo

Best Actor in a Supporting Role
Michael Nyqvist for his role as soldier-in-chief Market in A Serious Game (Den alvarssamma leken)

Best Screenplay
Johannes Nyholm for The Giant

Best Costume
Kikiilder for A Serious Game

Best Sound
Patrik Strömdahl for The Yard

Best Makeup
Eva von Bahr, Love Larson and Pia Alieborg for The Giant

Best Visual Effects
Fredrik Nord for The 101-Year-Old Man Who Skipped Out on the Bill and Disappeared (Hundraettåringen som försvann och som smet från notan och försvann)

Best Short Film
6A by Peter Modestij

Best Documentary Film
Martha & Niki by Tora Månsson

Best Foreign Language Film
Son of Saul by László Nemes

Best Set Design
Sophelikoptern for The 101-Year-Old Man Who Skipped Out on the Bill and Disappeared

Best Costume
Kikiilder for A Serious Game

Best Sound
Patrik Strömdahl for The Yard

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Best Set Design
Liv Ask and Bengt Fröderberg for My Future Love (Fykiton Vi hamnade)

Best Newcomer
Ahang Bashiri, director of Fragility (Glödheten)

Best Costume
Kikiilder for A Serious Game

Best Sound
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News

Director Marcus Lindeen is exhibiting the set of his coming documentary film The Acali Experiment (working title) at the Centre Pompidou in Paris. The film is about a scientific experiment from 1973, when eleven people from different countries crossed the Atlantic in a raft to study human relations. “It feels amazing to put on the exhibition as people walk in,” says Lindeen. “The idea is to allow visitors to go aboard and imagine the experience of being isolated with strangers in the middle of the Atlantic. Personally, I’d have gone crazy.”

“It’s also great to be able to present parts of an ongoing film project in the form of an art installation. I did the same with my first film Regretnar (Ángnar, 2010) which was originally a play. I think that a film can only be richer from taking a detour via other artistic expressions.”

The exhibition is on Jan. 25–Feb. 12. The film is expected to premiere in 2018.

Marcus Lindeen exhibits film set at Centre Pompidou

Swedish entries at Rotterdam

A full slate of Swedish films are selected for the International Film Festival Rotterdam (IFFR) taking place Jan. 25–Feb. 5. Swedish indie hit A Hustler’s Diary (Måste gitt, directed by Ivica Zubak), competes in the Voices Big Screen Award section. Amanda Kernells Venice applauded Sami Blood (Sameblod) screens in Light and Johannes Nyholm’s The Giant (Jätten), awarded at San Sebastián in September, is selected for IFFR Live, which means the film is simultaneously screened at 40 different places worldwide. Maria Zennström’s Last Days of Leningrad (Leningrads sista dagar) runs in the Tiger Competition for Short Films. Fanko by Lars Löven, Laim Daniel Jadama and Gisran Hugo Olsson is part of the section Black Rebels, and Björn Stein and Marco Mårind’s TV series Midnight Sun (Midnatts-sol) is included in Voices.

Sophia Olsson, The Sami Blood cinematographer is shooting the final scenes of director Milad Alami’s feature debut The Charmer.

Sophia Olsson’s striking cinematography has been at the heart of a string of lauded features by young filmmakers, including Rúnar Runarsson’s Sparrows (2015), Iceland’s submission for the Foreign Language Oscar, and Amanda Kernell’s powerful Sami Blood (Sameblod, 2016) which won the Europa Cinemas Label in Venice as Best European Film. Interviewed via a video call on a shaky connection, Olsson sits in an Icelandic café gesturing her points across, illustrating how her craft is a great balancing act of elements, visions and circumstances.

“When you’re trying to convey a story, how do you decide what stays in the frame and what is left out?” she asks.

In filming Sami Blood the challenge was to “capture the majesty of the Swedish mountains without romanticizing them or letting them overpower the introspective drama experienced by Elle Mejia.” In the film, a reindeer-breeding Sami girl tries to escape from her indigenous origins when she’s exposed to the blatant racism of 1930s Sweden.

For Olsson, photography is all about making choices that add depth. “There’s no need to overimpose an emotion on the audience,” she says.

The evocative photography of Philip-Lorca diCorcia, renowned for his documentary images that border the theatrical, is one of her major sources of inspiration. Olsson is intrigued by diCorcia’s ability to intimately portray subjects in everyday moments and settings with great presence.

Next on Olsson’s horizon is shooting the final scenes of director Milad Alami’s feature debut The Charmer (Char-mönen), the story of a young Iranian asylum seeker desperately looking to meet a woman who can secure his stay in Denmark. Given Olsson’s eye for talent-rich collaborations, it will definitely be a film to look out for.

What’s next

Sophia Olsson has a degree in film directing from Valand Academy and has studied cinematography at the Danish Film School in Copenhagen. Among her first jobs was Björn Runge’s The Postman’s Wife (2005) and Håkon Liu’s Lucky Blaze (2005). Feature films include Christopher Bock’s debut Dagar (2011) and Daniel Bergman’s The Weight of Daydreams (2013).

August and Alfredson to shoot Bergman

Six short films in the spirit of Ingmar Bergman are to be produced in the run-up to the 2018 centenary. The initiative, called Bergman Revisited, is co-funded by the Swedish Film Institute and Swedish Television. Tomas Alfredson, Lisa Aschan and Permina August are among the directors that have been confirmed for the production of short films, which will premiere at the Göteborg Film Festival early next year.

Sophia Olsson on the set of The Charmer

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What's next on set of *Kitteridge* and actress Karin Franz Körlof Brantås, director Björn Runge

“I think she went to Stellan and one, which utterly seduced me.”

Runge, at the time immersed in theatre work, took the bait. Assorted correspondence went back and forth across the world’s waters and before he knew it, there was just one hurdle left: the approval of The Wife herself. Glenn Close was to play the lead and had final say on the director. So I flew to New York to talk, quite a bit about theatre.

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“Glenn Close was to play the lead and had final say on the director. So I flew to New York to talk, quite a bit about theatre.”

“I have completely regained my lust for cinema. I have found new methods and I’m eager to test them out. There will be more films.”

For more information: gunilla.norberg@svt.se

52 minutes. 2016.

Final cut

Some Swedish films to première during 2017

* Borg/McEnroe* by Janus Metz
* Euphoria* by Lisa Langseth
* Gabriella Pichler Untitled* by Gabriella Pichler
* The Square* by Ruben Östlund

“The Rebel Surgeon is a new documentary by Erik Gandini (*The Swedish Theory of Love, Videocracy*). 52 minutes. 2016. For more information: erik.gandini@svt.se

“Ahah, the light went! It’s good we have the solar, so we’re not in complete darkness.”

svtsales.com
Karin Franz Körlof made a dazzling breakthrough in Pernilla August’s adaptation of Hjalmar Söderberg’s classic novel “The Serious Game” from 1912. The film had its world premiere at the 2016 Berlinale, where Karin had been already the year before with the TV series *Blue Eyes* (*Blå ögon*). This year she’s back, now as one of the ten up-and-coming actors selected for European Film Promotion’s project Shooting Stars.

When we meet in Gothenburg, she comes straight from shooting the upcoming TV series *Vår tid är nu*, where she plays a homosexual waitress in post-war Sweden. A week earlier she completed shooting on Björn Runge’s *The Wife*, opposite names like Glenn Close and Jonathan Pryce. There she portrays a photographer who falls in love with her subject, an author who is about to receive a Nobel Prize.

Things have moved quickly for the actress who was still at drama school two years ago.

“I’ve been very lucky, and the timing’s been great as well. There are so many great actors out there, so it would be arrogant to think it’s all down to hard work, because everyone has to work hard,” she says.

“When we started shooting...
A Serious Game I kept thinking I was going to get caught, that they’d realize how bad I really was...”

Now, that didn’t quite happen. Instead Karin Franz Körlof was lauded for her portrayal of Lydia, a character who helped herself to rely on others when shooting’s ground. When Karin Franz Körlof

besides being an actress, Karin has also had the time to work with director Olof Spaak on his first feature. In her Garden Lane (Trädgårdsgatan) she plays the lead as a young mother who sells her body for drug money, in the heart of the idyllic Swedish countryside. When Karin Franz Körlof attempts to describe her working process, she puts some snuff under her lip and talks about how incredibly nervous she was before shooting a specific scene against Jonathan Pryce. A declaration of love was to be made, and only on set did she realize that 69-year-old veteran Pryce was just as nervous as to the point of not being able to sleep the night before.

“You must never get too comfortable or rest on your laurels in this profession, never lose intensity. It’s a tough job; every occasion, every day, every scene feels more or less like climbing a mountain. There is always a problem to solve.”

To be able to do that, Franz Körlof makes sure she always does her homework and is well-grounded in the subjects and her characters. Before playing Sofia in Blue Eyes, she met the young national socialist the story is based on; to play Lydia in A Serious Game she read the book over and over again to find the essence of Lydia’s longing; for photographer Linnea in The Wife she became close friends with a LeBron James player. "I try to learn all about the subject and the context. I try to find the glitches, the things that put flesh on the bone. That way you have a better chance of avoiding stereotypes – and you don’t have to rely on others when shooting’s at its most intense.”

Beside being an actress, Karin Franz Körlof has written and directed several short films, written and acted extensively on stage. Any day now she’ll finish her first feature film script, which is about three girls who dream of becoming professional soccer players.

“I did the same when I was young. But as a woman in the world we live in, that’s not necessarily a very realistic dream. The three girls put everything into taking their team to a major tournament in Barcelona, but the club is struggling financially, and all the money they collect goes straight into the men’s team.”

Karin Franz Körlof spends a lot of time watching film, she loves film, especially the poetic ones that let things take their time and make sure we understand the character, rather than the event. She prefers not to pigeon-hole her own particular style of directing, but of course there is a big difference between giving voice to someone else’s material and creating your own.

“There’s no getting away from that. As an actor, you try to participate and find how you can contribute in the best possible way to any given situation. I like when it gets big and crazy – unfeasible and reasonable at the same time. And of course it’s always important to keep the love of the job alive, and to keep reminding yourself what a blessing it is to do what we do.”

Karin Franz Körlof

Age 39.

Education Stockholm Academy of Dramatic Arts, Dundee and Angus College, Scotland.

Inspired by Yorgos Lanthimos, Isabelle Huppert.


Current projects Shooting Star at the Berlinale, and soon to be seen in the feature-length films Garden Lane and Björn Runge’s The Wife, and upcoming TV series Vår tid är nu.
I n a strange twist of irony, the world premiered at Sundance Film Festival on the same weekend that real estate magnate Donald Trump was installed in the White House. Tarik Saleh’s film centres around Hisham Talaat Moustafa, an Egyptian real estate magnate with parliamentary power – or at least, around the 2008 case in which he was summoned home from Switzerland and convicted of murder of his ex-lover, Lebanese singer Suzanne Tamim.

The murder, the arrest and the aftermath monopolized the headlines in Egypt. Soon after the protests on Tahrir Square broke out in Cairo, and then came the revolution. “It’s symbolic to have a world premiere in the US right now, since the film is about what can happen in a country governed by businessmen,” says Kristina Åberg, the film’s producer and, alongside Saleh, co-founder of production company Atmo.

“Our film is about the end of such an era in Egypt, and now the US is heading right into one.”

Tarik Saleh says that the trial was like Egypt’s version of the OJ Simpson case, gluing millions of viewers to their TV sets. Above all, the case showed that the “untouchable” businessmen so rife in parliament under Hosni Mubarak, weren’t so untouchable after all. Moustafa was convicted of ordering a policeman to do the deed and sentenced to death, but later the sentence was reduced to 15 years in prison. “These people own half of Egypt, or more,” says Saleh. “But towards the end of the 00s, there was widespread discontent with this elite. The regime had less and less support, and things were starting to happen.”

“I was fascinated by the story and could see an Egyptian pattern: people in power being blackmailed with sex, and all kinds of stories where people are lured into traps – from the time of the pharaohs to the present day,” says Saleh, who has Egyptian roots himself. So he started to dig. And wrote a screenplay, which ended up in a desk drawer. But then came the Arab Spring and the revolution.

Kristina Åberg:

“We were actually planning to make another film first, but when I saw Tarik’s screenplay I felt that ‘no, this one, right now!’ I think the timing is perfect for bringing understanding to this region by telling stories that are not only about war, but about what happens when a nation is governed by men who are allowed to do what they like. It shows what precedes a revolution, and the reasons why the case was so big with the general public: a powerful man like that could actually be convicted.”

That said, you can’t just turn up in Cairo and start shooting a film. When the crew – a primarily European team and an Arabic cast – were in place and ready to start filming, they suddenly had to scramble and relocate to Casablanca in Morocco. The Egyptian security services had got in touch. Rumours have it that the situation got nasty, and that the film might as well have been called “The Escape from Cairo”. But neither Tarik Saleh nor Kristina Åberg want to give any details, for the sake of the Egyptian actors who could get into trouble. Saleh says, “There’s no point pretending that the Egyptian security services aren’t capable of doing some truly terrible things.”

Tarik Saleh

Born in Stockholm, 1972. Started his career as a graffiti artist. After spending time in Egypt, where he started the magazine Alive, he moved back to Sweden and worked as a television host on the current affairs programme Elbyl. Made his directorial debut with the television documentary Sacrificio: Who Betrayed Che Guevara (2001), co-directed with Erik Gandini. The two also co-directed Gitmo (2005). In 2009 Saleh’s solo feature debut Metropia premiered, and was followed by Tommy (2014).
The Nile Hilton Incident

“The Nile Hilton Incident” is a film noir set in Egypt in the 1970s, directed by Tarik Saleh. The film is based on the true story of a series of bank robberies and police corruption in Cairo.

**All I can say is that Cairo was beyond exciting**

**Kristina Åberg, producer**

Cairo was beyond exciting. In terms of film production it was an absolute nightmare to have to leave the country so quickly. But in the end Casablanca was perfect, and Christmas and New Year became the best ever team-building experience.

You don’t have to be Sherlock Holmes to understand that corruption and all its ramifications in a system like Egypt’s can be quite a sensitive thing. And that is what’s at the heart of *The Nile Hilton Incident*. It focuses on Detective Noredin, played by Swedish star Fares Fares. And no, Noredin is no saint himself.

“Really not, he’s as corrupt as they come,” says Tarik Saleh quite matter of factly. “There’s a prize on everything. You can hire policemen who run their own businesses on the side, no one even tries to hide anything. Corruption is so widespread that the word isn’t even negatively charged.”

Noredin is assigned the case by an uncle who heads the notorious police station that covers Tahrir Square, with instructions to be very, very careful. He soon understands that everyone wants the case to be closed.

“But Noredin tries. Anywhere else, he would probably have been a good cop. He’s like the whistleblower Frank Serpico, except his situation is even worse than the one Serpico experienced in his New York department. For me, Noredin is spiritually corrupted, and sees one last chance to save his soul. All film noir is ultimately an exploration of what we see in ourselves.”

“The Nile Hilton Incident” was well received at Sundance, but the director and producer would have felt like winners regardless.

“No one involved in this film besides the people who were on set know what was going on. There’s a lot of people that make a wish, says the hand-dressed set decorator, and suddenly he steps out of the frame and right into the woman’s arms. Things soon get out of hand as the slow, retired life of the couple gradually turns into havoc.

“I had an idea about hopes and dreams,” says director Jonatan Etzler, “and what would happen if the dream would come true. It would probably cause a few problems. I also wanted to do a sincere take on the sexual spark of older people – a spark that is clearly still around.”

Etzler, who will graduate from the directorial programme at the Stockholm Academy of Dramatic Arts in 2018, shot the film entirely outside of the curriculum. He received funding from regional resource centre Film Stockholm as well as the local municipality of Järfälla, the suburb north of the capital where he grew up, and composed the music himself. He found these renowned character actors for the leads and a scriptwriter, Theo Westin, whom he met at a workshop for young filmmakers during the Bergman week on Fårö last year.

“It all went really smoothly. We needed the right house for the film and at the first place, a sweet lady opened the door and said yes, you’re most welcome to shoot here. And it was the perfect place.”

After a number of short films with one more on the way, Jonatan Etzler will start preparing his feature debut.

“It will probably be something about outsiders, people who won’t fit in. A little like the poor husband in the film. It will be political and surreal, slightly Charlie Kaufmanesque. And humorous.”

He hopes for a 2020 premiere. Save the date.

Text: Jan Lumholdt
Photo: Johan Bergmark

**Jonatan Etzler. A Stockholm film student about to prepare for his first feature.**

Should we be careful what we wish for? This is the question raised in Jonatan Etzler’s short *Make a Wish*, selected for the short film festival in Clermont-Ferrand. It’s the story of an elderly and no longer very passionate couple and a television game show where you can get anything your heart desires. “Close your eyes and make a wish,” says the hand-dressed set decorator, and suddenly he steps out of the frame and right into the woman’s arms. Things soon get out of hand as the slow, retired life of the couple gradually turns into havoc.

**New talent**

Jonatan Etzler is a Stockholm film student who will graduate from the directorial programme at the Stockholm Academy of Dramatic Arts in 2018, shot the film entirely outside of the curriculum. He received funding from regional resource centre Film Stockholm as well as the local municipality of Järfälla, the suburb north of the capital where he grew up, and composed the music himself. He found these renowned character actors for the leads and a scriptwriter, Theo Westin, whom he met at a workshop for young filmmakers during the Bergman week on Fårö last year.

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Text: Jan Lumholdt
Photo: Johan Bergmark

**Jonatan Etzler.**

Age: 28. Background: Film directing student at Stockholm Academy of Dramatic Arts. Among his previous shorts are *Önskedrömmar* (short film that premiered at Göteborg Film festival in 2017) and *Class Trip* (short film shot in 2014) that was awarded at International Short Film Festival Oberhausen.

Making waves With the short film *Önskedrömmar*, about a TV host who enlivens an old couple’s still life.
Twenty-year-old Mirja wants to break free of her past and the gang she has grown up with—to feel free, and because her family needs her. But when she doesn’t have the guts to stand up for what she wants, she has to lead a double life instead.

This is the premise for the emotional everyday drama *Beyond Dreams* (**Drömm vidare**, 2017), which features Evin Ahmad in the lead role.

"It was important to me to make Mirja credible and complex. Not to get stuck in a stereotype. Violence, women and the suburbs tend to be romanticized, but that’s not what this film is about," she says.

Evin Ahmad made her screen debut in the feature *One Eye Red* (**Ett öga rött**, 2007) at the age of 16. She went on to study at the Stockholm Academy of Dramatic Arts and now works for Folkteatern in Gothenburg, along with working on her own projects. In 2014 she produced the acclaimed autobiographical one-woman show *Bangero*, which toured to several major Swedish theatres.

"I actually loved being alone on stage, not having to relate to anyone else. Yes, it was scary, but an amazing thing to do. I realized the power I have! I can say anything I like, and I have an audience that listens."

As an actor and creator, what’s the most important thing for you to achieve?

"I want to make an impact in some way. It’s important that the now, what’s going on around us, is there as well."
**Swedish Film: Berlin**

**Berlinale Shorts**
*The Comet* by Victor Lindgren

**Generation Kplus**
*Jazzoo* by Adam Mazko-Nord

**My Gay Sister**
by Lia Hietala

**Up in the Sky**
by Petter Lennstrand

**Generation 14plus**
*Love Lorna* by Annika Karlsson & Jessica Kastorn

**Berlinerale Native**
*Sami Blood* by Amanda Kernell

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**SWEDISH CO-PRODUCTIONS**

**Competition**
*Spoo* by Agnieszka Holland [FO/SK/SE/CZ/SL]

**Out of Competition**
*Viceroy’s House* by Gurinder Chadha [IN/UK/SE]

**Panorama**
*The King’s Choice* by Erik Poppe [NO/SE]

**Generation Kplus**
*Oskar’s America* by Torfinn Iversen [NO/SE]

**Generation 14plus**
*Into the Blue* by Antonina Alenat Kusjjanovic [HR/BL/SE]

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**EFM**

*Balms and the Witch’s Daughter* by Christian Byhlsven & Maria Blom

*Borg/McEnroe* by Janaz Metz [Press Screening]

*Garden Lane* by Olof Spåk

*Missing* by Cadin Nutley

*Strawberry Days* by Viktter Ericsson

*The Giant* by Johannes Nyholm

*The Nile Hilton Incident* by Tarik Saleh

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**Kids in space**

Puppets and people meet in Petter Lennstrand’s warm-hearted adventure *Up in the Sky*. After accidentally ending up at a recycling station, Pottan becomes the world’s first eight-year-old in space.

Eight-year-old Pottan’s parents are terribly busy. When the summer holidays begin, they drop her off at what they think is a riding camp, and then whiz off to their planned meetings and business trips. But there’s no riding school where Pottan ends up with her red suitcase. Not even any horses. Just scrap.

Recycling station Rydbergs Retur turns out to be populated by a strange bunch. There’s a boss, an old man and a criminal on the run who has lost all hope. Some of the characters are puppets, while others are real actors. But all of them become Pottan’s friends and protectors. At the recycling station, people notice her and take her seriously. She also gets to know about their big, secret plan: to build a junk rocket to collect valuable space scrap.

“I wanted to make a fun, exciting adventure, so it was great to be able to pull out all the stops. Pottan gets to enjoy the biggest adventure of all, out in space,” says director Petter Lennstrand. Lennstrand fell in love with dolls and puppets as a 20-year-old, and has since made several successful TV series using the technique. Many of them are referred to in *Up in the Sky* (e.g. *Up i det blå*, 2016). The puppets are filmed in live action, in the same way as, say, *The Muppets*. The puppeteer controls the puppet and speaks the lines at the same time.

“You’re acting with an object, rather than your own body. In technical terms, that means you also have to hide the puppeteer while filming.”

Some of the director’s inspiration can be found in commedia dell’arte, Buster Keaton, Charlie Chaplin, the first *Star Wars* movies and Swedish children’s shows from the 1970s.

“When you have children of your own, you realize that things have changed. The kids’ shows that I grew up with are different from today’s. They didn’t have to watch their backs at every step, which would never happen nowadays. Go back yet another generation and the difference is even greater. There are advantages and drawbacks to that, but it was certainly a lot freer back then.”

This is the feeling Lennstrand has striven for in *Up in the Sky*.

“I wanted to recreate that limitless freedom I experienced as a child.”

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**Name** Petter Lennstrand. Age 46 years.

**Current project** Puppet and live action film *Up in the Sky*.


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**Text Jenny Danberg**

**Production info p. 47**

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S
ince its world premiere in Venice, Amanda Kernell’s Sami Blood (Sameblod, 2016) has been doing a victory tour around the world, including Toronto, Tokyo, Rotterdam, Gothenburg and now, Berlin.

One particularly important screening was in connection with the 100th anniversary of Sami National Day in Trondheim, Norway, in early February.

The story – based around two Sami sisters who were sent to ‘Nomad school’ in the 1930s – was not only a virtually unknown part of Sweden’s colonial history, it can also easily be related to other issues.

“There has been tremendous interest,” says director Amanda Kernell. “The Danes have made the Samis the ‘forgotten Indians of Scandinavia’, while in Italy they’re relating it to the refugee situation in Europe.”

“But it’s great to receive so many emails with people’s life stories. It seems that anybody with some kind of migration background can relate their own past to the film.”

Sweden’s colonization of Sápmi (Lapland) and the Swedish State Institute for Racial Biology’s cataloguing of its own ‘subpopulation’ is a significant (and disturbing) issue in itself, but when the older sister decides to move south, change her name and turn her back on her little sister and Sami culture, Sami Blood develops into something else.

“What I want to show is that there are individual choices, but that there are still colonial structures in place that affect the decisions we make,” as Amanda Kernell said to this magazine in 2016.

But 2016 hasn’t all been about Sami Blood for Kernell. She also completed the 30-minute short film I Will Always Love You, Conny – a completely different story.

Or is it?

In a desolate, ice-cold, snow-covered small village in northern Sweden, young Conny decides to leave his girlfriend Lina – while she’s giving birth to their child. As she’s lying there with labour pains waiting for him to park the car, he puts the Volvo in first gear and leaves.

“I don’t find out-and-out heroes that interesting; more so someone who makes a radical choice or who lets people down, a betrayer,” says Kernell.

“In both Conny and Sami Blood, the camera, and the audience, should be on the betrayer’s side. Who the betrayer is, or what that betrayal is, is open to discussion. In Sami Blood I’m not sure myself, but in Conny’s case it’s more about a straightforward betrayal or let-down – and thereby more about forgiveness and reconciliation.”

Conny drives around like a lost soul in his car, between closed doors and closed-down industries; he struggles with his chosen alienation, and the question in the film becomes: What kind of betrayal can be forgiven?

“And what does it take? Should the betrayer be punished first, and if so, how much and for how long? Or are people big enough to forgive without punishment? In situations of feeling powerless, the only means of power is to not forgive at all.”

In this film too, nature has a role to play. Contrasts between the crunchy sound of cold snow and the crackling from an open fire, between magnificent snow-white views and close-up portraits. Kernell wants to use nature to emphasize a character’s internal state and external resistance, she says; “nature that isn’t a picture postcard”.

“You can spend all day talking about how your films are made, but the best discussions of all are about what they actually deal with – in the long run they’re the conversations that mean the most,” Amanda Kernell concludes.

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“Amanda Kernell is still travelling the globe with her feature debut Sami Blood. Simultaneously she has finished a 30-minute short film focusing on the same subject matter: identity and betrayal.

Text: Niklas Wahlöf
Production info: Sami Blood p. 45
I Will Always Love You, Conny p. 49

Amanda Kernell

Background Born in Umeå in 1986, director Amanda Kernell made her debut with short Our Disco (Våra discon) in 2007. In 2015, she directed Northern Great Mountain (Stoerre Vaerie), a short that premiered at Sundance and took on the same theme as Sami Blood.
Stories of wasted youth or unrealized talent fascinate filmmaker Ivica Zubak. Several of his works are set against that thematic backdrop: Dreams (Knäcka, 2009), Remnants of a Life (10 Guds Siffror, 2013) and his latest feature A Hustler’s Diary (Måste gitt, 2017). In these realistic fictions, Zubak depicts the struggle of resourceful second generation immigrant kids—trying to find their paths in life.

In A Hustler’s Diary, we meet 25-year-old Metin, played by co-writer Can Demirtas, who loses his private journal—a chronicle of criminal life in a Stockholm suburb. When the notebook ends up in the hands of an editor who wants to publish it, Metin’s life gets twisted further.

According to Zubak, the premise has been tongue in cheek: “To play with, and deconstruct, preconceived notions of people in the suburbs as well as of people in the inner city cultural elite.”

“We wanted him to be completely messed up,” Zubak explains. “If this was an ordinary story, he elaborates, “about an ambitious guy from the suburbs who wants to publish this book he’s written, only to find that all the doors are closed on him—then we’d be making a divisive ‘us and them’ story ... That’s boring. That’s already been done.”

A Hustler’s Diary sets out to explore the stories and roles that we inherit, play, and project. The clashing of characters, perspectives and languages propel both comedy and drama. Zubak—sitting in the Swedish Film Institute’s café—points to a poster from a Jean-Luc Godard film on the wall: “We thought about how Godard made Breathless,” he says, referencing the New Wave director’s pioneering use of jump cuts. “We said we’re not going to have over-explanatory scenes. Only those we like.”

As a director, Zubak likes to zoom in on subtleties in the dialogue and encounters on the sidelines of plot; to break linear narrative for comic relief and drama. He speaks passionately about the aesthetics in movies like Sweet Sixteen by Ken Loach and Mathieu Kassovitz’s La Haine.

“When something happens, we want to follow,” Zubak asserts enthusiastically. “It hasn’t been that easy getting people behind us to tell what we call ‘our stories’,” Producer Abbe Hassan, interviewed on the next spread.

For Zubak, “the story has to resonate,” and “beautifying embellishments” rarely compensate for lack of intrigue. Metin isn’t idealized, he is rather something of an anti-hero.

“Ivica Zubak and Abbe Hassan

Director Ivica Zubak and producer Abbe Hassan (interviewed on the next spread) created their production company Indian Summer Film in order to finance A Hustler’s Diary. Zubak (born in Croatia, 1978) started writing scripts after renting a bunch of movies, including Kieslowski’s Three Colours: Blue, in a local video store while still in high school. His debut as director was with short film Jealousy (2005), followed by feature Dreams. Abbe Hassan (born in Beirut, Lebanon, 1981) directed several shorts in the mid-00s, including Blåljus (2004) and Cedra (2007). Today, Indian Summer Film works with directors like Josef Fares, Daniel Espinosa, Maria Blom, Levan Akin and Babak Najafi.
When we were in the suburbs, people there genuinely seemed to be unaware that they can apply for drama school.

Abbe Hassan. The producer behind A Hustler’s Diary wants to encourage diversity within the Swedish film community.

“It hasn’t been that easy getting people behind us to tell what we call ‘our stories.’”

By “our stories” Abbe Hassan means tales from the suburbs, stories with diversity and protagonists of any ethnicity. In short: stories that reflect today’s Sweden. Hassan himself was born in Lebanon in 1981 and came to Sweden as a refugee with his family at the age of six. He has previously worked with commercials and with casting for several major Swedish films. Currently he’s directing the short film Guldkedjan, to be released later this year. At the top of the agenda at the moment, however, is his role as producer of the drama comedy A Hustler’s Diary (Måste gitt), directed by Ivica Zubak. A project, he says, they had some difficulty finding financing for. But following the national premiere in January, the film turned out to be a box-office hit and was nominated for the VPRO Big Screen Award at International Film Festival Rotterdam.

Some of the characters in A Hustler’s Diary are inspired by real people from the suburbs.

Asked about the film’s message, Hassan says that he and Zubak have tried to show—to people who may not actually realize it themselves—that there are other career choices than criminality. To show that the talent is there, but that it’s so often unexploited.

“When we were in the suburbs, people there genuinely seemed to be unaware that they can apply for drama school and other vocational courses. The information about what’s available simply hasn’t reached them. I see that as a problem in today’s society.”
Since January, Juan Pablo Libossart has been a new Documentary Film Commissioner and Erika Wasserman the new Short Film Commissioner at the Swedish Film Institute. Both have a past in production companies Atmo and Fasad. However, they have never worked at the same place at the same time.

“What we have realized is that we’re not only worked but also studied at the same places, so we’ve clearly been walking in each other’s footsteps,” says Juan Pablo Libossart with a laugh. Another common denominator is that both have produced films outside of Sweden and have often collaborated with foreign co-producers. Both Libossart and Wasserman believe this has positive effects: a bigger budget and better distribution opportunities, but above all more pairs of eyes that can add a valuable outsider perspective. “What we do can’t just be relevant to a Swedish audience. It also has to be of value beyond our borders,” says Erika Wasserman.

“I think we’ve entered a stage where we no longer just think about reporting facts and using archive footage. We quite simply allow documentaries to be films. The filmmakers have strong visions, and they mix formats and methods. If there’s something I’d like to see more of, it’s hybrid film. I like when there’s a lot of room for subjectivity and when documentaries have elements of fiction, animation and other art forms.”

Libossart does not have a traditional short film background. She has almost exclusively produced feature length fiction film, since 2019 in her own company Idyll. Her interest was piqued by the way the job was advertised: “Commissioner for short film and new formats.” “New formats, what are they? I’ve always been interested in things I’ve never seen before.”

“Films projects are often very personal, so it’s important to deal with other people in the same way. "The filmmaker is almost like a trump card. The person who has the right personality and attitude. For me, I feel like I’m working with people who are professional and stand up for their story," says Libossart.

Wasserman has both applied for funding from the Swedish Film Institute’s Film Commissioner program. They now find themselves on the other side of the fence. “I know myself how crushing it can be to be turned down,” says Libossart. “Film projects are important for all applicants with respect and integrity.”

“At the same time though, it’s about what we in the industry can do to raise quality and make relevant, interesting films. We all have a shared responsibility to do that. So in those cases, being declined can be an opportunity to work for better films,” says Wasserman.

Since August, Calle Marthin has been a Feature Film Commissioner at the Swedish Film Institute. He has a background as a screenwriter, director and dramatist, and in the 00s he was linked to SVT Drama, where his role included screenplay development. He went on to become a publisher in the Bonnier sphere. Calle Marthin joined the Film Institute from a literary agency where he was responsible for developing literary source material for film, television and theatre. What do you bring with you from SVT and the publishing world? Does Swedish film need stronger screenplayplays?

“Yes, I think so. There are a lot of good screenwriters, but we need clearer, stronger stories in Swedish film. It’s not only down to the screenwriters; producers sometimes want to start shooting before the screenplay is finished. I think what I bring from the publishing world is a respect for the written word, and for the originator of the initial idea.”

Literary source material seems to be a trump card, considering Swedish audience successes in recent years, such as A Man Called Ove and The Hundred-Year-Old Man Who Climbed Out the Window and Disappeared. “Literary sources are great in two ways. Firstly, you already have a strong brand, so you get a lot of the marketing for free. Also, there’s already a foundation that the producers, screenwriter and director can work from. We’re not starting from scratch.”

“Baker’s work in bringing forth voices that would not otherwise be heard deserves tremendous respect. I am fully behind his efforts and attitude. For me, I’m happy if the level of craftsmen- ship can be raised, everything from the visual expression to how the screenplay is put together. Swedish film is gold and makes an impression internationally, but we can be even better. I would like to see the film industry, broadcasters and institutions starting a discussion on how we can get audiences to watch more Swedish films, and how we can compete with the best in the world.”

Juan Pablo Libossart and Erika Wasserman.
It’s both comforting and pleasurable to work with your own sister,” note Annika and Jessica Karlsson. Their joint directorial venture Loving Lorna can be traced back to 1992, when they saw a film called Into the West.

“It takes place in Ballymun outside of Dublin and is the story of two Irish travellers and a magic horse. In the early 00s we went to Dublin to work, and of course wanted to visit the place of the film. We experienced the Ballymun horse culture with container stables and large green areas and realized the significance it had to many of the young people. They felt truly needed there. We went back many times,” says Annika.

Recently, however, this exceptional place has come into a new phase, due to restrictive legislation.

“IT was to show our subjects not as outsiders, but as members of a community, which this culture certainly inspires”

Yes, we move in the same contexts a bit, only our story was born out of the process. If we had any kind of agenda beforehand, it was to show our subjects not as outsiders, but as members of a community. We wanted to avoid the image of a hooligan on horseback with a cigarette in his mouth. The meaning of the horses, how they can strengthen bonds, is what we wanted to show.”

The Karlsson sisters are not quite done with Ballymun yet.

“There’s a story about a man and his son that we first included in the film but then took out. It deserves its own feature. We encountered some wonderful people and some truly unique stories.”
New films

No less than 26 new feature-length films and 28 shorts are presented in this section. Please visit our website sfi.se for updated information on Swedish features, documentaries and shorts.

12 Dares

Fuad (Said Faiz) turned 16, the age where nothing matters more to him than his friends. Growing up together in the run-down housing development of southern Ryd, they know that the number one rule between buddies is loyalty. But when Fuad violates this rule he suddenly finds himself isolated by those he holds most dear. Desperate and alone, he is willing to do anything to be accepted back again.

Original title: 12 tirrade
Director/screenwriter: Izer Aliu
Principal cast: Eurasia Khunsaba, John Hanna, Ali Roboek Hasson, Dandi Banko, Ella McKay, Gustav Torsvand
Distributor: Cinenord
Produced by: Nordic Films, Sweden, AB Ltda, Junip, Madeleine Elmham
Duration: 100 min
National release: March 2017
Sales: TBA

Izer Aliu
(born 1982) graduated from the Norwegian Film School in 2012. His graduation film, To Guard a Mountain, was nominated for the Student Academy Award. His first feature, Hunting Flies, had its premiere at the Toronto International Film Festival in 2016.

A Hustler’s Diary

Meetin is a young man living in a Stockholm suburb governed by unwritten laws. He is different, he writes a diary of everything he sees. Names and places are documented in great detail. When the diary disappears his life is turned upside down. Humor and gravity mix in this story about seizing life’s opportunities.

Original title: Måste gitt
Director: Ivica Zubak
Screenwriters: Can Demirtas, Ivica Zubak
Principal cast: Can Demirtas, Jörgen Thorsson, Lena Endre, Toni Prince
Distributor: Indian Summer Film
Produced by: Abbe Hassan
Duration: 97 min
National release: January 6, 2017
Sales: Tribeca Film

Ivica Zubak
(born 1978) studied music in high school aiming to become a conductor, but too much absence from school led him to filmmaking instead. He took courses in filmmaking at the Royal Institute of Art and Manuscripta. A Hustler’s Diary is his second feature.

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After Inez

Doc and Filip have it all prepared: the crib, the pram, the tiny clothes, and even the car seat is ready for the baby they’re expecting any day. But at a routine checkup, the midwife’s face suddenly freezes. There’s no heartbeat to be heard.

After Inez is a film about how to survive grief. It explores individual differences in mourning, as well as gender patterns and taboos in our society.

Original title: Efter Inez
Director/screenwriter: Karin Ekberg
Participants: Denize Löfgren, Filip Nordin
Distributor: Cinenord
Produced by: Karin Ekberg, with support from the Swedish Film Institute/Cecilia Lidin, Klara Grunning
Duration: 78 min
National release: March 2017
Sales: TBA

Karin Ekberg
(born 1979) has a BA in Fine Arts and Photography from the Netherlands, and a Master’s degree in Journalism from Stockholm University. She has also studied film and documentary. Her debut feature documentary, A Separation, about the divorce process of her own parents, premiered at CPH:DOX in 2013 and was later nominated for Prix Europa. Ekberg is Chair of Independent Filmmakers’ Association Sweden.

12 Dares

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Principal cast: Eurasia Khunsaba, John Hanna, Ali Roboek Hasson, Dandi Banko, Ella McKay, Gustav Torsvand
Distributor: Cinenord
Produced by: Nordic Films, Sweden, AB Ltda, Junip, Madeleine Elmham
Duration: 100 min
National release: March 2017
Sales: TBA

Izer Aliu
(born 1982) graduated from the Norwegian Film School in 2012. His graduation film, To Guard a Mountain, was nominated for the Student Academy Award. His first feature, Hunting Flies, had its premiere at the Toronto International Film Festival in 2016.

A Hustler’s Diary

Meetin is a young man living in a Stockholm suburb governed by unwritten laws. He is different, he writes a diary of everything he sees. Names and places are documented in great detail. When the diary disappears his life is turned upside down. Humor and gravity mix in this story about seizing life’s opportunities.

Original title: Måste gitt
Director: Ivica Zubak
Screenwriters: Can Demirtas, Ivica Zubak
Principal cast: Can Demirtas, Jörgen Thorsson, Lena Endre, Toni Prince
Distributor: Indian Summer Film
Produced by: Abbe Hassan
Duration: 97 min
National release: January 6, 2017
Sales: Tribeca Film

Ivica Zubak
(born 1978) studied music in high school aiming to become a conductor, but too much absence from school led him to filmmaking instead. He took courses in filmmaking at the Royal Institute of Art and Manuscripta. A Hustler’s Diary is his second feature.

After Inez

Doc and Filip have it all prepared: the crib, the pram, the tiny clothes, and even the car seat is ready for the baby they’re expecting any day. But at a routine checkup, the midwife’s face suddenly freezes. There’s no heartbeat to be heard.

After Inez is a film about how to survive grief. It explores individual differences in mourning, as well as gender patterns and taboos in our society.

Original title: Efter Inez
Director/screenwriter: Karin Ekberg
Participants: Denize Löfgren, Filip Nordin
Distributor: Cinenord
Produced by: Karin Ekberg, with support from the Swedish Film Institute/Cecilia Lidin, Klara Grunning
Duration: 78 min
National release: March 2017
Sales: TBA

Karin Ekberg
(born 1979) has a BA in Fine Arts and Photography from the Netherlands, and a Master’s degree in Journalism from Stockholm University. She has also studied film and documentary. Her debut feature documentary, A Separation, about the divorce process of her own parents, premiered at CPH:DOX in 2013 and was later nominated for Prix Europa. Ekberg is Chair of Independent Filmmakers’ Association Sweden.

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New films

Becker – The King of Tingsryd

Johan Becker, well-meaning man on the brink of losing the small town of Tingsryd, walks through life with the feeling that everything he touches turns to gold. His business is going great, but life on the top is dangerous if you're not aware of the danger. One day everything changes, and to keep his kingdom Becker has to fight like never before.

Original title: Becker – Kungen av Tingsryd
Director/screenwriter: Martin Lasson
Principal cast: Henrik Lilje, Peter Lestrom, Efrat Hohmann, Lars Ranthe, Sofja Rosthem, Tom Folkersson, Helen Sjoholm
Produced by: Angsang Svensson/Erik Magnusson, with support from the Swedish Film Institute/Magdalena Jangard
Duration: 90 min
National release: Fall, 2017
TBA

Martin Lasson (born 1974) was educated at the Stockholm School of Television in Gothenburg and Malmö Faculty of Fine and Performing Arts. For TV he has written and directed series like My Friend DuDi, The Family, The Storm and Shrek. He has also written and directed a number of shorts. Becker – The King of Tingsryd is his feature debut.

Beyond Dreams

While serving her prison sentence for a failed robbery Mirja has been away from the gang and their rules. She returns home and confronts new circumstances: she brutally finds out that her mother is very ill and demanding. Mirja has to find a job or she'll be thrown out. In her ambition to handle the situation Mirja begins to lead a double life.

Original title: De Marie
Director: Rojda Sekersöz
Screenwriter: Johanna Richter, Torkel Petersson, Helen Sjöholm
Produced by: Angsang Svensson/Erik Magnusson, with support from the Swedish Film Institute/Magdalena Jangard
Duration: 87 min
National release: Fall, 2017
TBA

Rojda Sekersöz (born 1989) is a Swedish director with roots from Kurdistan. She was educated at the Stockholm Academy of Dramatic Arts, where she was the youngest student ever to be accepted. Sekersöz has a background in acting, spoken word poetry and writing, and is interested in stories on social issues.

Blind Alley

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

Original title: Blind
Director/screenwriter: Manuel Cvetkovic
Principal cast: Daniel Cvetkovic, Mikael Cvetkovic, Mårten Carlsson, Jonas Stenhammar, Peter Liljefors
Produced by: Bright Moving Pictures, Sweden/Royal Hansen, Daniel Cvetkovic
Duration: 80 min
National release: Spring 2017
TBA
Bright Moving Pictures

Manuel Cvetkovic (born 1984) has studied Film Directing at Santa Monica College, Los Angeles, and is now finishing his Master at Stockholm Academy of Dramatic Arts. He has directed numerous commercials, music videos, short films and TV-series. Blind Alley is his second feature.

Borg/McEnroe

A film based on the Borg/McEnroe series of the greatest tennis rivalry, and his biggest rival, the young and talented John McEnroe, and their legendary duel during the 1980s Wimbledon tournament. It's a story of two men from two different eras, and the price they had to pay.

Original title: Borg/Direktör: Janus Metz
Screenwriter: Ronnie Sandahl
Principal cast: Sverrir Gudnason, Shia LaBeouf, Stellan Skarsgård, Tuva Novotny
Produced by: SF Studios Production/Arn Norenfeldt, Fredrik Wielandt Norenfeldt, with support from the Swedish Film Institute/Magdalena Jangard
Duration: 116 min
National release: September 2017
TBA
SF Studios

Janus Metz (born 1974) received his Master's degree in communication and international development studies at Roskilde University. His first documentary feature was Live on Delivery (2006), Ticket to Paradise (2008) and Arnhem (2010). The latter was awarded with the Critics Week Grand Prize in Cannes.

The Boyfriend

We follow a young couple, Mikael and Torax, for 156 weeks— from the first time they meet until after their relationship has ended. The film centers around the attitudes of sex and love of young adults today, and is a generational tale of intimacy, sexuality, and inner revolution.

Original title: Jag önskar att ge det per miljon
Director/screenwriter: Fanni Metelius
Principal cast: Fanni Metelius, Ahmed Berhan, Lena Avila, Daniela Mc, Suzanne Ruusua, Claes Hertvik, Alexander Geldinger, Mia Ray
Produced by: Spanien International/Merima Spans, Ronald Lehne with support from the Swedish Film Institute/Magdalena Jangard
Duration: 110 min
National release: TBA
SAU: TBA

Fanni Metelius (born 1987) is a director, screenwriter and actress with a BFA in Film Directing. Fanni has directed several award-winning shorts, including Unity (2011) which competed at Berlinale. She was nominated in a Guldbagge Award for Best Supporting Actress in Ruben Östlund's acclaimed Force Majeure (2014). The Boyfriend is her feature.

The Ex-Wife

Kira is newly in love and all she wants is to be closer to Jacob. Anna tries her best to put a stop when he gets her body in the middle. Kira can’t stand to go of her former husband. With humour and seriousness The Ex-Wife tells the story of three relationships— where the Girlfriend, the Wife, and the Ex-all call together in a revealing sad/silly story of are we/you/some – from falling in love to divorce.

Original title: Ex och
Director/screenwriter: Karla Wik
Principal cast: Maria Sundblom, Nina Zapiris, Ellen Olofsson, Johan Kallbo
Produced by: Karla Wik/Film i Majestet
Duration: 80 min
National release: February 17, 2017
TBA

Karla Wik is a writer, director and photographer won the Sturevaldke Award at Globalex Film Festival in 2013. She is also known for her work as casting director for feature films Force Majeure, PLAY and In The Name Of; as well as Roy Andersson’s A Pigeon Sits on a Branch Reflecting on Existence and numerous commercials.

The Ex-Wife is a story of four characters – a story about a love triangle between the three sisters friends and an ex boyfriend. The Ex-Wife is a story of four characters – a story about a love triangle between the three sisters friends and an ex boyfriend.
New films

Gabriela Pichler Untitled
Welcome to the small town of Lafors – home of the real Swedish cowboys.
Original title | Type  | Director | Screenwriters | Producers | Cast
---|---|---|---|---|---
Original title | TBA | Director | Gabriela Pichler | Screenwriters | Gabriela Pichler, Jonas Hasson (Principal cast) | TBA | Produced by | Garsonfilm/Anna Maria Kantarina, with support from the Swedish Film Institute/Magdalena Jangard
National release | TBA | Sales | TBA

Gabriela Pichler’s first feature *Eat Sleep Ditch* to world premiere at the Venice Film Festival and win the Audience Award at Film Critics’ Week there before it hit film festivals around the world. She is a director and screenwriter who left the cookie factory for the School of Film Directing in Gothenburg. Her mix of wit and social commentary, combined with an eye for amateur actors, are her characteristics and also defines her upcoming feature.

Garden Lane
Eric and Elin reminisce about the dark, magical summer when they first met. They were just kids and their parents, Linda and Peter, were drug addicts. During a few violent but beautiful months they all lived together as a family. As Linda and Peter were torn apart the children have to fight to survive. And then, they live.

Original title | Telepolyeras director | Olof Spaak | Screenwriter | Gunnar A.K. Trädgårdsgatan | Duration | 109 min | National release | TBA | Sales | TBA

Olof Spaak (born 1978) started working in the film industry in 2004. He wrote the screenplay for the short film *Winter* (2015) which has been screened at festivals worldwide, combined with an eye for amateur actors, are her characteristics and also defines her upcoming feature.

The Giant
Rikard, autistic and severely deformed, was separated from his mother at birth and is haunted by the loss. He tries to find his way back to her through the game of pétanque with support from the Swedish Film Institute/Cecilia Latv’s first feature film, and had its world premiere at Toronto International Film Festival 2016.

Original title | Director/screenwriter | Johannes Nyholm | Principal cast | Karin Franz Körlof, Simon J Berger, Emil Algpeus, Nikeisha Andersson | Produced by | Primordrom Produktion/Sofia “Ellen” Åkerlund, Roshi Hosseini | with support from the Swedish Film Institute/Klara Grunning, Cecilia Latv
National release | TBA | Sales | TBA

Johannes Nyholm has had three short films – *Puppetboy* (2008), *The Yellow Affair* (2009), and *The Giant* (2015) which has been screened at festivals worldwide, combined with an eye for amateur actors, are her characteristics and also defines her upcoming feature.

Loving Lorna
There’s always been a strong horse culture in Ballymun, outside of Dublin. Lorna and her family are a part of it, and has helped them through tough times. Lorna has a dream to become a farrier and she’s practising during her last summer holiday. However, things might not turn out as planned. This is a coming-of-age film, a story of survival, relationships, horses and dreams.

Original title | Loving Lorna Directors/screenwriters | Jessica Karlsson, Amelie Persson | Produced by | Garagefilm/Anna-Maria Kantarius | with support from the Swedish Film Institute/Anna-Maria Kantarius
National release | 2017 | Sales | Garagefilm

Loving Lorna was selected by the European Documentary Network as one of the Nordic film projects in their programme Twelve for the Future in 2013/2014.

Money Problem
While rich Swedes spend each weekend bathing in champagne in Stockholm’s hot spots, young men fold hard cash. The textile of this ghettos, Sara and Armande use to get stuck being flat broke, and an idea is born for an adventure. A ‘boosting bag’ is right on the town in stolen clothes, and a smooth Swede, takes everything coming tumbling down.

Original title | Parkway Director/screenwriter | Niklas Andersson | Principal cast | Sofia “Eller” Broman, Erik Hossus | Produced by | Primor Produktion (international)/Olli Nyberg, with support from the Swedish Film Institute/Baker Flowers
National release | TBA | Sales | TBA

Niklas Andersson (born 1992) comes from the age of 18 when Sony Music contacted her after she had produced and filmed a flashmob for the artist Shakira’s campaign “Waka Waka” in Stockholm. In 2011 she started her own production company IDA, where she has produced and directed music videos and commercials for the UEFA Champions League, PFLA and many others. Money Problem is her first feature.
New films

**The Nile Hilton Incident**

Case just weeks before the 2011 revolution: Police Detective Narwek, working in the infamous Kasr el-Nil Police Station, is handed the case of a murdered singer. He soon realizes that the investigation concerns the very power elite, close to the president’s inner circle.

**Original title** The Nile Hilton Incident
**Director/screenwriter** Tarik Saleh
**Principal cast** Fares Fares, Yasser Mahim, Ahmed Selmi, Slimane Dazi
**Produced by** Mina/Minia, with support from the Swedish Film Institute/Barak Karim
**Duration** 100 min
**National release** Sep/Oct, 2017
**Sales** The Match Factory

**Tarik Saleh** (born 1972) is one of the founders of the production company Atmo. He started out as a prominent graffiti artist, and after publishing magazines both in Egypt and Sweden he went on to develop award winning TV concepts, co-direct documentaries – Sacrificio – Who Betrayed Che Guevara? (2001) and Gärna (2006) with Erik Gandini, and solo-direct fiction films Metropia (2009) and Tommy (2014).

**Sacrificio – Who Betrayed Che Guevara?**

Erik Gandini

In 1967 Fidel Castro left for Cuba and a young, fervent Ernesto “Che” Guevara believed he had found his true path. Over the years, his idealism turned to radicalism, which ultimately led to his execution by the US-backed Bolivian government in 1967.

**Principal cast** Fares Fares, Yasser Mahim, Ahmed Selmi, Slimane Dazi
**Produced by** Atmo/Kristina Åberg, with support from the Swedish Film Institute/Baker Karim
**Duration** 72 min
**National release** TBA
**Sales** TBA


**Ouaga Girls**

A group of young women from the outskirts of Ouagadougou, the capital of Burkina Faso, meet at the feminist education centre to study to become car mechanics. Ouaga Girls is a coming-of-age story of real-life friendship and the strifes of finding your own path.

**Original title** Ouaga Girls
**Director/screenwriter** Theresa Traore Dahlberg
**Produced by** Momento Film/David Herdies, with support from the Swedish Film Institute/Magdalena Jangard
**Duration** 82 min
**National release** TBA
**Sales** Gothenburg University in 2011. Her latest short (2014) was in competition at Göteborg Film Festival and was screened at Seoul International Women’s Film Festival 2015.

**Theresa Traore Dahlberg** (born 1984) grew up in Sweden and Burkina Faso. She studied film directing at the New School in New York and the Stockholm Academy of Dramatic Arts in Stockholm. Her graduate film, Sex Sister (2011) has been screened at festivals worldwide. She is now doing her Master’s degree in Art at the Royal Institute of Art in Stockholm. Ouaga Girls is her feature-length documentary debut.

**The Rebel Surgeon**

In Erik Gandhi’s recent documentary The Swedish Theory of Love (2015) there is a character who stands out, the surgeon Erik Erichsen. A portrait of a surgeon who got tired of Swedish bureaucracy and moved to Ethiopia. In a small hospital with limited resources, he uses anything at hand to help the patients.

**Original title** Rebellaugen
**Director/screenwriter** Erik Gandhi
**Produced by** Fixed One AB/De La Luxembourg, Erik Gandhi, with support from the Swedish Film Institute/Carola Ludin
**Duration** 52 min
**National release** March, 2017
**Sales** SVT Sales


**Sami Blood**

Elle Maia, 14, is a reindeer-breeding Sami girl. Exposed to the racism of the 1930s and nazi-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 own path.

**Original title** Sameblod
**Director/screenwriter** Amanda Kernell
**Principal cast** Lone Cecilie Spannø, Mia Spannø, Mag Duru Ring, Julia Plassen, Olle Sam, Hanna Abahim, Marco Ogger, Andreas Kundler, Yussuf Possad
**Produced by** Nordisk Film Production Sege AB/Lars G.L. Lindström, with support from the Swedish Film Institute/Magdalena Jangard
**Duration** 110 min
**National release** March, 2017
**Sales** Nordisk Sales

**Amanda Kernell** (born in 1988) has a degree in social anthropology from the University of Edinburgh. Her short film Samsen (2013) was nominated for and won several awards at international festivals like SASK, Stockholm, Madrid Gay Film Festival, Mi Copenhagen LGBT Film Festival and Stockholm International Film Festival.

**Shapeshifters**

A meeting with a long-lost friend stirs up memories from childhood and experiences of migration. From former Yugoslavia via Australia to Sweden today, we follow Sophie Vukovic in a personal exploration of what it means to belong in a globalized world. A film about friendship, desire and how you build new forms of belonging that are not defined by national borders.

**Original title** Shapeshifters
**Director/screenwriter** Sophie Vukovic
**Produced by** StoryStarter/Maja Olofsson, Tobias Janson, with support from the Swedish Film Institute/Riksruotsa Merenne<br>**Duration** 75 min
**National release** Spring, 2017
**Sales** StoryTBA

**Sophie Vukovic** (born 1988) has a degree in social anthropology from the University of Edinburgh. Her short film Gitmo (2015) was nominated for and won several awards at international festivals like SASK, Stockholm, Madrid Gay Film Festival, Mi Copenhagen LGBT Film Festival and Stockholm International Film Festival.
New films

Small Town Curtains

Gustav is a Rather different kind of flick. When his father dies of old age, he and his four sisters are each left with an idea. It makes him question everything. Director Johan Löfstedt’s extended family play themselves in an unconventional film about life, death and the courage to change.

Original title: SmåstadSmåstad

Original/Director: Johan Löfstedt
Screenwriters: Johan Löfstedt, Anna Småstad
Principal cast: Ebba Akerlund, Miaël Dussollier, Linda Hemming, Mikael Persbrandt, Monica Strömstedt, Eva Melander, Eron Lindow
Produced by: Plattform Produktion/Mr. Magnus, Lars 

The Square

A modern museum struggles with their visitor numbers and the newly appointed creative director decides to hire a PR agency to help promote the upcoming exhibition called “The Square”. The Square is a telling satire addressing topics of responsibility and trust.

Original title: The Square

Director/screenwriter: Ruben Östlund
Principal cast: Claes Bang, Elisabeth Moss, Christopher Læssø
Produced by: Plattform Produktion/Annapurna Pictures

Duration: 130 min National release: September 2017 Sales: 8

Ruben Östlund (born 1974) has explored the no man's land in between fiction and documentary in a number of films. In the dramatic mockumentary Conspiracy 58 (2002) he depicted an association that denies the football World Cup of 1958, and in the short film The Comet (2004), life on earth is wiped out in the 1980s. Small Town Curtains is his first feature.

Duration: 87 min National release: September, 2017 Sales: TBA

Strawberry Days

15-year-old Wojtek travels to Sweden from Poland with his parents to work on a farm picking strawberries. Against all odds he forms a connection with the farmer’s daughter. The outsider will still accept the relationship, and they find themselves trapped on opposite sides when the slowly brewing conflict between the Swedes and the guest workers erupts in violent confrontation.

Original title: Jordgubbslandet

Director/screenwriter: Wiktor Ericsson
Principal cast: Pawel Szajda, Nelly Axelsson, Maja Kijowska, Przemyslaw Sadowski, Emilie Strandberg, Torsté Petersson
Produced by: Anagram Film & TV/Plattform Produktion/Mr. Magnus

Duration: 82 min National release: October 21, 2018 Sales: Nord

Wiktor Ericsson (born 1979) trained with acclaimed director and puppeteer Michael Moschoser at Mannheim/Heidelberg 1990–1995. He has created a number of popular and critically acclaimed children’s television shows. In his later work he has developed his own technique, using human actors and Muppet-style puppets. Up in the Sky is his eleventh feature film.

National release: Trust Nordisk/8

Stronger than a Bullet Doc

Devoted to human rights activist, Swede Peter Lennstrand to the Korea War (1950–1953) from the eye of the event. His dream was to be a martyr, and many of his photos were used to create war propaganda for martyrdom. Today he saw himself as being responsible for sending thousands of boys to their graves. A film about war propaganda, manipulation and control.

Original title: Stergere en Bala-Director/screenwriter: Maryam Ebrahimi
Produced by: Nima Nima Sarvestani, with support from the Swedish Film Institute/Plattform Produktion/Pottan

Duration: 80 min National release: August 2017 Sales: TBA

Maryam Ebrahimi (born 1976) studied at the Art University of Tehran and continued her education at University of Arts Craft and Design in Stockholm, where she now lives and works. Ebrahimi has produced the feature documentaries Lisbon Birth (2010) and The Boys Before Adam (2012), the latter showing how moral crimes are used to control women in post-Taliban Afghanistan.

Up in the Sky

Eight-year-old Pottan is going to summer camp, but on a recycling centre with some very peculiar characters. Reluctantly they take care of Pottan, who soon discovers their secret. Behind a tall fence, they are working on a homemade space rocket... Comedy, adventure and unexpected friendships await, as Pottan becomes the first ever eight-year-old in space.

Original title: Upp i det blå

Director: Petter Lennstrand
Screenwriters: Petter Lennstrand, Martin Olczak
Principal cast: Mia Bolme, Pelle, Ibrahim, Bo Van Dam, Anna Schram, Monica Sturzenbecker, Anna Löfstedt, Lotta Löfstedt
Produced by: Plattform Produktion/Nimafilm/Nima Sarvestani, with support from the Swedish Film Institute/Trust Nordisk

Duration: 82 min National release: October 21, 2018 Sales: Trust Nordisk

Petter Lennstrand (born 1970) trained with acclaimed director and puppeteer Michael Moschoser at Mannheim/Heidelberg 1990–1995. He has created a number of popular and critically acclaimed children’s television shows. In his later work he has developed his own technique, using human actors and Muppet-style puppets. Up in the Sky is Lennstrand’s directional feature film debut.
### New shorts

28 new Swedish shorts in different genres: animation, documentaries, experimental, fiction, and everything in between.

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**Amalimbo**

Amalimbo is the story of Tanzania, a five-year-old girl who experiences "the limbo" when she tries to pass to the other side in her desperate pursuit to remember the recent death of her beloved father. A short story that happens in our undefined future in an undefined new future.

Original title: Amalimbo
Director/screenwriter: Juan Pablo Usobiaga
Produced by: FrameStation/Park Bild Productions 2016
Genre: Animation/Fantasy Duration: 15 min

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**Fight on a Swedish Beach**

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: Fight on a Swedish Beach
Director/screenwriter: Simon Vahlne
Produced by: Platfform Produktion/Bautafilm
Duration: 13 min

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**The Comet**

Two men are hiding behind a fence in a border checkpoint. They have just started their escape from oppression and persecution of homosexuals in their home country. One of them will arrive in Sweden, the other comet.

Original title: Kommet
Director/screenwriter: Patrik Lindgren
Produced by: Bautafilm/Buurhans Hjerting Production year: 2016
Genre: Drama Duration: 11 min

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**Because the World Never Stops Doc**

When we turn into a newswise, we are expecting a measuring authority, but we are seeing neither anything other than performance. Shot behind the scenes during the broadcast. Because the World Never Stops is a revealing look at the hidden side of the ever-increasing news.

Original title: Because the World Never Stops Doc
Director: Mårten Van Arkhy, Axel Danielson
Produced by: Platfform Produktion/MacArthur Van Arkhy
Production year: 2016
Genre: Documentary Duration: 10 min

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**I Was a Winner Doc**

16-year-old Andrea comes down from her poor neighborhood in the hills of Malmo to attend a downtown casting call for a porno film.

Original title: I Was a Winner Doc
Director/screenwriter: Simon Myrberg
Produced by: Momento Film/David Hedström
Production year: 2016
Genre: Drama Duration: 14 min

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Original title: Fight on a Swedish Beach
Director/screenwriter: Simon Vahlne
Produced by: Platfform Produktion/Bautafilm
Duration: 13 min

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**The Comet**

Two men are hiding behind a fence in a border checkpoint. They have just started their escape from oppression and persecution of homosexuals in their home country. One of them will arrive in Sweden, the other comet.

Original title: Kommet
Director/screenwriter: Patrik Lindgren
Produced by: Bautafilm/Buurhans Hjerting Production year: 2016
Genre: Drama Duration: 11 min

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**Because the World Never Stops Doc**

When we turn into a newswise, we are expecting a measuring authority, but we are seeing neither anything other than performance. Shot behind the scenes during the broadcast. Because the World Never Stops is a revealing look at the hidden side of the ever-increasing news.

Original title: Because the World Never Stops Doc
Director: Mårten Van Arkhy, Axel Danielson
Produced by: Platfform Produktion/MacArthur Van Arkhy
Production year: 2016
Genre: Documentary Duration: 10 min

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**I Was a Winner Doc**

16-year-old Andrea comes down from her poor neighborhood in the hills of Malmo to attend a downtown casting call for a porno film.

Original title: I Was a Winner Doc
Director/screenwriter: Simon Myrberg
Produced by: Momento Film/David Hedström
Production year: 2016
Genre: Drama Duration: 14 min
New shorts

Paralys
A newly divorced man who wakes up in an unfamiliar dream-like world. He finds himself trapped in arove of dark entities that seem to be following him. The man tries to escape but is always brought back to the same place.

Original title: Paralyser
Director: Björn Björklund
Screenwriters: Björn Björklund, Mikael Persbrandt
Producer: 20th Century Fox Nordic
Production year: 2019
Genre: Drama
Duration: 10 min

Snip, Snap, Snot
A 16-year-old boy with a rare genetic condition that causes him to sneeze uncontrollably in public places. He feels embarrassed and isolated until he meets a girl who understands his situation.

Original title: Snip, Snap, Snot
Director: Magnus Hökmark
Screenwriters: Malin Hagman, Sofia Isaksson
Producer: Nordic Entertainment
Production year: 2018
Genre: Animation
Duration: 12 min

Trespassers
A young woman who discovers that the supernatural is all around us, but she has to learn how to live with it. She begins to see things that others cannot, and she must decipher the meaning behind these occurrences.

Original title: Trespassers
Director: Malin Hagman
Screenwriters: Malin Hagman, Sofia Isaksson
Producer: Nordic Entertainment
Production year: 2018
Genre: Animation
Duration: 10 min

What Remains
Two strangers find themselves in a mysterious hotel and must solve a puzzle to escape. They soon realize that the hotel is more than it seems and that their lives are intertwined in ways they never imagined.

Original title: What Remains
Director: Malin Hagman
Screenwriters: Malin Hagman, Sofia Isaksson
Producer: Nordic Entertainment
Production year: 2018
Genre: Animation
Duration: 10 min

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