The right direction
From left to right:
Lisa Langseth (Hotell, 2013)
Suzanne-Olof (The Girl, the Mother and the Stranger, 2016)
Jane Magnusson (The Passion of a Bead, 2013)
Barbro Lundeberg (My Sister Sister, 2015)
Amanda Thelin (Girls Like Us, 2015)
Lisa Ohlin (Want with Life, 2016)

This page (from left to right):
Elisabet Gustafsson (Annabelle’s Spectacularities, 2014)
Brita Gårdeler (Blending, 2015)
Nancy Breidahl (Mom & Elizabeth, 2016)
Alexandra Dahlstrom (All We Have Is Now, 2014)
Maja Borg (MAM, 2015)
Lotta Storm (Audition, 2015)
Bjarne Pers (Girls’ Stories, 2015)
Charlotta Miller (Fungus, 2011)
Lena Koppel (The Importance of Tying Your Own Shoes, 2011)

Prom left to right:
Lisa Langseth (Hotell, 2013)
Suzanne Osten (The Girl, the Mother and the Demons, 2016)
Jane Magnusson (Trespassing Bergman, 2013)
Tora Månsson Mårtens (Martha & Niki, 2016)
Kari Halvorsen (Sorcerers Never Knossos, 2007)
Joanna Hrůšková (Fire, 2016)
Kajsa Verndahl (Vanessa, 2013)
Eliot Riska (Jane’s Child, 2015)
Karin Palmen (Stockholm Stories, 2014)
Gender on the agenda

It’s Cannes 2016 and Sweden is once again represented at the world’s leading film festival. We’re delighted and proud that three films have been selected and that all three of them are challenging both in terms of form and content.

We’re also delighted and proud to present on our cover 30 directors who through the years have all contributed with films in various genres, which together have put Sweden on the map via film festivals across the world. Some of them have been active for many years, others are new talents who most certainly will become established and be noticed in the years to come. You can read about these and many more on the Swedish Film Institute’s new website Nordic: Women in Film, which is a knowledge bank and source of information about women in Swedish film. It features 700 female directors, producers, screenwriters, editors and cinematographers.

As the Film Institute continues to tick off goals in our initiatives on equality, we continue to add new ones. It’s an issue that’s highly relevant going forward. We now wish to continue to provide inspiration beyond Sweden’s borders. To this end we are organising a seminar about ongoing initiatives for gender equality, motivated by a seminar about ongoing initiatives for gender equality, motivated by a seminar about ongoing initiatives for gender equality, motivated by a seminar about ongoing initiatives for gender equality, motivated by a seminar about ongoing initiatives for gender equality, motivated by a seminar about ongoing initiatives for gender equality.

Gender on the agenda
Hello, Alexander Skarsgård…

A follow up to the highly successful The 100-Year-Old Man Who Climbed Out the Window and Disappeared (Grundlochsom kom till sig genom fönster och försvann, 2013), recently nominated for an Academy Award for Best Makeup and Hairstyling is set to begin filming this summer in time for release in Sweden on Christmas Day. A curious film which has enjoyed huge box office success in Sweden and Germany, it was based on a bestselling novel by Jonas Jonasson, who has also contributed to the original screenplay for the new film.

“The 101-Year-Old Man” is set in Bali where the now 101-year-old Allan Karlsson is back in action. It’s an action-packed story involving both CIA agents and Blalinean debt collectors.

“Unlike the first film this new one is related to our ageing heroes earlier life,” says Pontus Edgren, one of the film’s executive producers.

“The device of flashbacks in which Allan meets famous people from history is repeated, this time with a focus on the most important leaders of the time of the Cold War,” Edgren adds.

Back once again behind the camera from the first film is Felix Herngren, this time together with his brother, Måns Herngren, Anna Håkansson.

“101-Year-Old Man” set for Christmas

When fiction and reality converge

What happens to art when it gets exposed to democratic principles and the desire for consensus? It was an idea that directors and screenwriters Gunhild Enger and Jenni Tuovinen asked themselves when they were introduced at CPH:LAB in Copenhagen a year or two ago. The upshot is the black comedy The Committee (Kommit- tén, 2018), a short film about a work of art that is to be installed at the spot in Lapland where a work of art that is to be installed at the spot in Lapland where

three national borders meet. Produced by Maria Kjellén at the newly started Göteborg production company Kjellén & Wik, the film is a Swedish-Norwegian-Finnish co-production.

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“I bring the courage to set truly high goals”

Kristina Colliander

“In 2017 the Swedish Film Agreement, which has funded the Swedish film industry since 1963, is due to be replaced by a new national film policy. Kristina Börjeson and Kristina Colliander are two of the key figures who will determine how that new policy will work in practice.

“This is a historic moment, and naturally it’s an exciting challenge to be part of the team that transforms film policy and carves out the role that the Swedish Film Institute will have,” says Kristina Börjeson, who has left her post as head of Distribution and Screen- ing to take overall control of the Film Funding Department.

“It’s the first time that we have one person who is totally dedicated to organizing the department. I’ve been with the Film Institute for almost five years now, and I can see scope for synergy effects in ways that haven’t previously been explored. For example, cementing closer connections between the units for Distribution and Production so as to gear up and deliver for audiences on the outside,” she continues.

For her part Kristina Colliander has recently taken over as the head of the Production Funding unit. Previously she worked for two years as the assistant director of children’s programming at SVT, most recently as the head of children’s programming.

“It’s very exhilarating to play a part in making film industry history and to join the organisation at a time when such major changes are underway. My experience from SVT has given me a different perspective, very much focused on audiences. And from my most recent post I bring the courage to set truly high goals and the knowledge that expertise can really have an influence in a democracy,” says Colliander.

Together with the rest of their colleagues at the Swedish Film Institute both of them now face an intense period in the run up to the implementation of the new film policy.

“It’s a massive task, but at the same time a welcome opportunity to open up all the doors and build up a modern funding system that works for the industry and complies with the new aims,” says Börjeson.

“I’m looking forward to discussions about quality, about the kind of narratives that are relevant in Sweden right now, and also to continuing the work on diversity that has been ongoing for some considerable time now. I want to encounter new points of view, new combinations of people and new voices that will be able to make the work heard,” says Colliander.

One of the seven aims of the new film policy is for Swedish film to achieve a broader international platform.

“Swedish film already has a good outreach, both in terms of festivals and exports. It may not always be the case that we have a film as part of the main competition at major festivals, but we are widely represented in the other various sections instead. That’s something we want to work on,” Börjeson concludes.

Camilla Larsson

Find Sweden in Cannes!

We provide: directors, actors, producers, suggestions on unique film locations, experts on Swedish tourism, networking and cocktails.
It’s Alive features Swedish horror

YouTube sensations Lights Out (2015) and Kung Fury (2015), directed by David F. Sandberg and David Sandberg respectively, have given us a taste of a new genre wave in Swedish film. This creative spirit has also recently been given a chance to blossom with the ambitious horror initiative Its Alive, a collaboration between the Swedish Film Institute and the regional film funds Film i Skåne, Film Väst, Filmregion Stockholm-Mälardalen and Filmpool Nord.

Five projects have now been selected from a total of 150 applications. The aim has been to find a scary, modern and diversity-conscious postproduction of short format horror. We hear mysterious water pipes in Drip (directed by Jonas Nilsson), witness sleep paralysis becoming a reality in Paralys (Björn Fävremark and John Boisen), and suffer from intrusive technology in Trespassers (Ineoftaiva) by Johannes Persson and dijanabrinoglove (Jana Bringlov Ekopong). Technology also comes to the fore in Oh Deer (Peter Flonttikis), in which we experience terror through the eyes of a deer wounded by hunters in 360-degree stereoscopic 3D.

Sebastian Lindvall

Swedish documentaries and short films are continuously in the limelight, requested and awarded all over the world. Now it’s time for the Krakow Film Festival to host an extensive Swedish programme.

Focus on Sweden will screen 25 recent documentaries and short films, presented together with the Swedish Film Institute. There will also be an opportunity to watch 13 student films from leading Swedish film schools: the Stockholm Academy of Dramatic Arts and the Vold Academy, University of Gothenburg.

“Swedish cinema is one of the most dynamic in Europe, achieving many international successes, open to co-production, offering diverse and rich films,” says Barbara Orficz-Saczypula, programme director at Krakow Film Festival.


The short films competition includes Jonas Odell’s In a Winner’s Lap var en vinnare (2016) and Mia-Berengni and Klara Swantesohn’s Nisse’s Adventures on Land and at Sea (Nisses äventyr vil land och sjöss, 2016). Other recent titles set to screen are Ten Meter Tower (Hypotenns, 2016), Idioms on Fire (2016) and Dear Director (2015).

“Over the last few years, Swedish films have won several major Swedish awards in the competitions for documentaries and shorts,” says Barbara Orficz-Saczypula. “I’m thinking of films like Regretters (Ågarporn, 2010) by Marcus Lindgren, Women with Cows (Polvinorma, 2011) by Peter Gerdshag and Tora Manduwarie Mårtens’ Colombians (2012).”

She highlights Poland’s close connection with Sweden, with renowned directors like Magnus von Horn (The Here After, Elterskarn, 2015) and Jerzy Staliskowski (Don Juan, 2015) working in both countries. Orficz-Saczypula observes that the storytelling in documentary film has changed considerably in recent years.

“Now there’s less traditional observation, more directors’ involvement in the story, they try to be very close to the characters and the situations they talk about. Very often they mix different genres, like fiction and animation, to show emotions or something that can’t be said simply. And the topics of films very often concern global problems. Also the international network for the documentary industry has developed a lot – now there are numerous training programmes and pitches which allow filmmakers to develop their projects in the best way possible under the guidance of big names.”

Sweden is the first Nordic country to be the special guest of the Krakow Film Festival. Its screening is a part of the “Swedish cinema is one of the most dynamic in Europe, achieving many international successes, open to co-production, offering diverse and rich films,” says Barbara Orficz-Saczypula, programme director at Krakow Film Festival.

New York-based Swedish director Sara Jördén has been selected as one of 10 Women Filmmakers to Watch at the Sydney Film Festival. Her debut film Kiki (2016), a documentary about the voguing scene in New York, has been acclaimed earlier this year both at Sundance and the Berlinale, where it scooped a Teddy award.

“I’m very proud of the nominations,” says Sara Jördén. “Ten Meter Tower is nominated in the Krakow Film Festival, which is taking place May 29th–June 5th this year.

Jon Asp

Kiki’s director highlighted at Sydney Film Festival

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With her much-acclaimed short film Pleasure (2013), which scooped the Canal+ Award at Cannes, Ninja Thyberg created a non-judgmental story of a young girl looking to find her fortune in the porn industry.

Right now she’s working on a feature film on the same theme. “It’s about a young Swedish girl who wants to be a porn star in Los Angeles,” explains Ninja Thyberg on the phone from Oslo, where she’s just presented a draft screenplay for the Nordic Film Lab networking forum.

Thyberg describes the film as a drama comedy: “It’s a story about the female body as a subject in the position of an object,” she says. “The film is a both raw and humorous view of what the job demands, both physically and psychologically.”

Prior to filming, Ninja Thyberg has been conducting research in Los Angeles. “It’s a story about the female body as a subject in the position of an object,” she says. “The film is a both raw and humorous view of what the job demands, both physically and psychologically.”

“I’ll be working with actors from the porn industry. The film will contain a number of explicit scenes and I need actors who are comfortable with that,” Thyberg says. “I also believe in including the project the people that the film claims to represent as far as possible.”

The premiere for Thyberg’s so far untitled feature debut is planned for 2018.

Bo Madsenstrand

Thyberg keeps exploring the porn industry
New talent

Julia Ragnarsson. She grew up in the theatre but it’s in film and television that this 24-year-old rising star from Malmö has really found her feet.

My Aunt in Sarajevo (Min faster i Sarajevo, 2016) centres on Malmö resident Zlatan – no, not that Zlatan – and his daughter Anja who travel together to the city where he was born. The idea for the trip is Anja’s. Since Zlatan fled from the war in former Yugoslavia in the early 1990s, his only contact with his home country has consisted of sending money on a regular basis to his elderly aunt. Only under duress does he agree to return.

“Right back in nursery and school I grew up with friends who’d come from the war, or whose parents had fled it. It was always there, but it wasn’t something we spoke too much about. The children hadn’t taken in everything that had happened, and the parents couldn’t really bear to talk about it – just like in the film,” says Julia Ragnarsson.

My Aunt in Sarajevo was filmed in the south of Sweden and in Sarajevo in 2014. Right now, having played a number of minor English-speaking roles and on the advice of her American agent, Ragnarsson is working extra hard to try to land a larger part in an international production.

“My neighbours must think I’m slightly odd, because I go around at home practising various American dialects. Only yesterday I had to practise speaking American English as if my first language was French. It’s quite tricky, it can easily end up sounding like German.”

Julia Ragnarsson became an actor at a very early age. Her parents were working for the Malmö City Theatre, her mother as a set designer and her father as an actor. Her first parts were as an extra.

“When I was little I wanted to do the same thing as my dad. The fact that adults were allowed to play was so cool. Dad didn’t sit in an office in front of a screen, he wore makeup and wigs!”

At the age of eleven she landed her first film role, in Ella Lemhagen’s Immediate Boarding (Tur och retur, 2003), and after she left high school she got so many parts that she was soon a film and television specialist. But she hasn’t given up on theatre.

“Theatre and film are two completely different things. Take something like the fact that you have to speak loudly to make yourself heard on stage, whereas in film you have to pretend there’s nobody there. But I’d really like to do some work in theatre in the future. I think it would be good for me as an actor too, to take care of my body and voice, my instruments. Even if I’d have to tone things down somewhat when I got back to film.”

Text Jenny Dambberg
Photo Johan Bergmark
PRODUCER ON THE MOVE

Master matchmaker

With films like Drifters, A Serious Game and the upcoming Euphoria to her credit, B-Reel Films’ Frida Bargo is the obvious choice as Sweden’s Producer on the Move.

Text Camilla Larsson
Photo Johan Bergmark
Production info p. 41 and 43

When I ask this year’s Swedish Producer on the Move about her dream project she falls silent. Then comes the answer: “It might sound boring, but if I get to realise the projects I currently have in the pipeline then I’ll be in a great position over the coming years. I’m working with some amazingly interesting auteurs, directors and screenwriters. With creative people who challenge my intellect, thoughts and reflections. Since 2011 she has been working at B-Reel Films. It’s a company with high ambitions both to reach out into the world and to achieve their maximum artistic and audience potential. Recently she produced Peter Grönlund’s socio-political drama Drifters (Tvåsköld, 2015), which won a special mention at the San Sebastian Film Festival and went on to scoop five Guldbagge awards back home in Sweden. This was followed by Pernilla August’s film version of Hjalmar Söderberg’s 1912 novel about love, A Serious Game (Den allvaramma leken, 2016), which premiered at the Berlinale this February and is set for release in Sweden in September.

“Drifters was such a special project, a debüt about a group of individuals of the type rarely seen in cinema, and with amateur actors in many of the roles. Then moving on from that to a film with a big budget and famous names, and watching one of the world’s best actresses (August) working as a director was really something.”

Looking ahead there will be a new film from Peter Grönlund (“He writes like a god and has just finished his first draft”). Plus two comedies – one a feature film and one a television series (“I want to make things that are really funny and moving at the same time”), both projects directed by Jens Zimmergren and Sura Kadefors respectively. But prior to that it’s Lisa Langseth’s new film Euphoria (Euforia) that she’s focusing on. Bargo and her colleague Patrik Andersson – the two of them also produced Langseth’s Hotel (2013) starring the Oscar-winning Alicia Vikander – are currently putting the funding for the project in place. Filming is set to start early this autumn. “It’s a profound story about two sisters trying to reach out to each other on a trip close to the hardest questions in life. It will be very cinematic, full of both suffering and joy and we will shoot in the extremely beautiful Bavarian region in Germany.”

The film is an international co-production, and the actors, who have yet to be revealed, are all well known. "I first met Lisa when she pitched Hotel at us, and we really hit it off. She has one of the most amazing minds I’ve ever encountered and a very special sense of humour. She also has an ability to choose subjects that really challenge me. With Euphoria we’re aiming for Cannes 2017.”

“Working in film is incredibly tough, so it’s therapeutic to have a laugh now and again” Frida Bargo

Euforia

As a director was really something.”

Currently: Working on Lisa Langseth’s Euphoria (Euforia), selected for European Film Promotion’s Producer on the Move in Cannes.
Ahmed Abdullahi. Sweet dreams meet the harsh reality in migration drama Francis.

“Ten men from West Africa come to Sweden to plant trees, but instead of a promised monthly salary they’re forced to do piecework.”

Ahmed Abdullahi gives his elevator pitch for Francis, his 30-minute graduation film from the Stockholm Academy of Dramatic Arts, which has been selected for Future Frames at Karlovy Vary International Film Festival.

Based on a true story, the film shows how poverty and inhuman working conditions have an oppressive effect on people and lead to desperation.

“I’m something of a channel surfer, and I came across this story as part of a documentary report on SVT,” says Abdullahi.

When I catch up with the director he has a cold, which he picked up in the Greek village of Idomeni, currently home to thousands of refugees. He recently spent ten days there with the documentary filmmaker David Aronowitsch.

“Conditions there are terrible. We were first there eight months ago, when the borders were open. But this time it was like a prison, people were fighting, they just wanted to get away,” he says. Right now Ahmed Abdullahi has several irons in the fire. His primary goal is to develop certain thematic elements of Francis into a feature film, this time about a Nigerian chef who wants to open his country’s first Michelin-starred restaurant. He travels all the way to Sweden, where he falls victim to deceit and seeks redress, all the while missing life with his family back home.

“The desire to be rich, to be famous, the dream of making your mark, leads you into tunnel vision where all you see is the goal, not the things you’re trampling on nor the things you have to give up. He’s like me in that respect, I’ve got tunnel vision too. How far am I prepared to go in order to tell my story?”

Text Jon Asp
Photo Sara Mac Kay
Change is occurring most rapidly in Sweden. EWA, the European Women’s Audiovisual Network, compares developments in seven European countries: Austria, Croatia, France, Germany, Italy, Sweden and the United Kingdom. The proportion of women directors in 2012–2013 averaged at 24.4 per cent. Sweden topped the list with 36.4 per cent. In more recent years, developments in Sweden have accelerated still further. The Swedish Film Institute’s declared aim is that half of feature length films that are granted production funding must have a woman as director. In 2014 this was achieved for fictional features. In 2015 the percentage of women directors fell, but at 43 per cent, still remained high in international terms.

The fact that change has taken place so quickly is down to several factors, according to the Swedish Film Institute’s CEO, Anna Serner:

“My predecessors had been working on this for many years. We also live in a country that prioritises the issue. For example, we have a government that pursues an expressly feminist foreign policy.”

Which individual measures have been most important?

“Two things: firstly that we wrote a plan of action in the context of which I stated that I wasn’t afraid to impose quotas. Now it appears that we don’t need them: clearly stated aim was sufficient. Secondly we constantly monitor the proportion of men and women in key positions. It’s so revealing.”

What’s the biggest challenge?

“Change doesn’t carry on by itself. You need to work for it every day.”

At this year’s Cannes Film Festival Sweden’s Minister for Culture and Democracy, Alice Bah Kuhnke, together with the Swedish Film Institute, will host an international seminar on the subject.

“There’s an enormous upsurge of curiosity, fascination and exhilaration at our results. Every one used to have a feeling of hopelessness, but now they’ve seen that things can be changed,” says Anna Serner.
Amanda Kernell explores Sweden’s colonialist past in her family drama Sámi Blood, which is set in the beautiful landscape of Lapland.

Kristina is smoking and staring intensely at the ground. If she would only look up slightly she’d see the amazing mountain scenery stretching out before her. She would see the world of her childhood. But she doesn’t want to see. Reluctantly, she’s on a short return visit to attend the funeral of her younger sister – the person she left 60 years ago, when as a teenager and still known by her birth name of Elle-Marja, Kristina decided to leave home and to bury away her Sami identity.

“Can you become someone else? Perhaps you can. But as an adult, can you go back to the person you were as a child or feel at home there any longer?” asks Amanda Kernell, herself from Sami roots and the director of Sámi Blood (Sameblod).

“Lots of women in my extended family have made enormous journeys in terms of class, culture, language and identity. They’ve gone into higher education, despite the fact that the Swedish system wasn’t designed for Sami people to do that. Yet they’re still not heroes in anyone’s eyes, despite what is actually an amazingly heroic achievement.”

As in many other places, the story of the indigenous people and those who colonised them is open sore in Sweden. Set for the most part in the 1930s, Sámi Blood lets us follow how Elle-Marja and her younger sister Njenna are sent to Nomad School, where Sami children have to learn how to speak Swedish, and to learn manners. They’re also there to serve as guinea pigs for Sweden’s State Institute for Racial Biology: skulls are measured, teeth are checked, naked bodies are squeezed and photographed. It’s during the course of this humiliation that Elle-Marja starts to cement her resolve. She’s an inquisitive, tough teenager who wants to see beyond the next mountaintop. She wants to be Swedish. At a dance she meets Niklas, and after a while she sets off for his hometown of Uppsala, more than a whole day’s journey south. She burns her kolt (native Sami dress). And she becomes Kristina.

“I didn’t want to make an educational film”

Amanda Kernell

In a way it’s universal for teenagers to want to break free, but what lies behind such a drastic decision? For Kristina, it seems more than just curiosity or desire; it’s both an inner and outer pressure. It’s the brain of a colonised human deciding that it shows strength to break away and weakness to stay.

What I want to show is that there are individual choices and individual actions, coupled with the fact that there are still colonial structures in place that affect both the Sami people and Swedes themselves. This is a problematic area of Swedish history, but basically the same thing could happen to someone in a refugee camp today.

The inexplicable racism that has characterised attitudes towards the Sami people isn’t easy to expunge. The false doctrines of the Institute for Racial Biology permeated teaching and the attitude of the general public, and still do so to a certain extent. “Colonisation has affected all Sami people,” says Amanda Kernell. “If you’ve had people telling you, in blatant or more subtle ways, that you belong to an inferior race, you end up believing it yourself. A sense of inferiority in this case isn’t something individual: it affects everyone. What effect does it have when you’re not allowed to speak your own language, the language you’ve grown up with, the only language you know? What goes through your mind when people tell you that you smell?”

Some might be tempted to summarise Sámi Blood as amazingly beautiful to look at and rock hard on the inside. But Amanda Kernell was clear from the outset that it should neither be a cinematic postcard nor a simplistic story with loyalties that are all too apparent.

“I didn’t want to make an educational film, each image is more concerned with an emotion. In one way it’s a story about going away and coming home, but it’s also about seeing and being seen, being recognised and judged – and about who you have to be to be loved.

It might also be as one Sami woman in the test audience put it: “two different films, one that only the Sami will understand and one for everyone else.” I think that’s good. It doesn’t bother me if some people don’t exactly understand all the details. That’s the way films are,” Amanda Kernell concludes.

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 (Shvreine Vierren), a Sundance premiered short on the same theme as Sámi Blood.
PARDON OUR
SVENSK

When we started out, almost a century ago, it didn’t really matter that the pronunciation of AB Svensk Filmindustri could be tricky for a non-Swede. But the world has changed, and we’re not just Swedish anymore. We’re Nordic, and we have partners in every corner of the world. So maybe we should apologize for making you pronounce a 20 letter long Swedish name for 97 years. Sorry guys!

Although it has been fun to see you squirm, that’s not why we did it. We’ve simply had other things on our mind. Producing 550 feature films for example. Films that have defined the Nordic movie scene and placed us at its forefront.

We are infinitely proud to be part of a film culture that has brought about such a wide range of outstanding films, extending from local blockbusters to international award winners and art house pearls. At the moment, we are in the exciting process of further expanding our own production with both local and international projects.

As the leading distributor of foreign film in the Nordics, we are also the self-evident partner for distributing heavyweight titles like the Bond franchise, the Lord of the Rings-series or last year’s Academy Award-winning The Imitation Game. And we have absolutely no plans of slowing down.

Our gaze remains firmly set on being Europe’s most interesting studio and film partner, and our current ambitions are our greatest ones to date. Going forward, we will keep on opening new doors between the Nordics and the world, enabling dreams and setting magic in motion.

We are your Nordic major.

And yes, this is our new name! Consider your tongue unlimited.
Family guy

Johan Löfstedt turns the camera on his own relatives in Small Town Curtains.

Text: Niklas Wahllöf
Production info p. 50

In Swedish author Vilhelm Moberg’s 1962 novel A Time on Earth (Din stund på jorden) there’s a well-known refrain: “Make the most of your life! Take good care of it! Don’t waste it! Because now is your time on earth!”

The book occupies a special place in Johan Löfstedt’s hypnotic hybrid Small Town Curtains (Småstad). We get to follow a close-knit family (Löfstedt’s own) in a small Swedish town, we sit in on decisions taken or avoided, we’re there when they talk together, when life changes or simply stands still. And everyone plays themselves.

“Why I’ve chosen to point the camera at my own family this time round is because I want to truly reach out to people, and a very effective way to do that is to not make things up entirely, but rather to take reality as far as you can and then put a slight twist on things,” Johan Löfstedt explains.

Löfstedt has previously made a name for himself through exploring the margins between fiction and documentary, as in his mockumentary Conspiracy ’58 (Konspiration ’58, 2002) and his silent film documentary The Comet (Kometen, 2004). This time the focus is on his own family, first and foremost his 55-year-old uncle Björn, who still suffers from severe anxiety when he has to speak in public, even at the funeral of someone close to him. But there’s genuine love between all the siblings. And confident security. They all communicate, stay in touch, help each other out. But they all have their own lives to live and their own decisions to deal with.

“Yes, what has life become, and what could it have become?” Löfstedt reflects. “What choices have you made, and are you satisfied with them? But you might still change things. Or should you? What’s interesting when a book club in the film reads Moberg’s novel – which is about a man looking back on his life – is that the reactions are so different. Some people regard the story as dark, others as uplifting. I hope something similar will apply to this film too, that it will make people reflect on their own lives.”

Looking back is a central theme of Small Town Curtains: via old Super 8 and VHS footage, and not least some digital fragments that a dying relative recently recorded for the family, we encounter a good deal of family history.

“I asked the family for all the moving images they had, around 30 hours’ worth as it turned out, which I’ve been able to use as cement in the story,” says Löfstedt. “And strange things can happen. Archive materials that are 25 years old can find their equivalent in scenes that happen today.”

Why is there so much black and white?

“My brother, Nils Petter, is a cinematographer who specialises in black and white, quite simply: we think it’s beautiful, and that it’s not used in the right way nearly enough in moving images… Black and white makes a real environment slightly more fictional. It’s the opposite of handheld cameras and colour. But we don’t want people to ponder over one or the other. It’s often at the transition point between colour and black and white that something happens in the body.”

●

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THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI
By Juho Kuosmanen
Un Certain Regard

WOLF AND SHEEP
By Shahrbanoo Sadat
Quinzaine des Réalisateurs

FIGHT ON A SWEDISH BEACH
By Simon Vahlne
Cannes Courts Métrages

GIRLS LOST
By Alexandra-Therese Keining
Cannes Écran Juniors
New talent

Katja Wik. It’s high time for the multi-talented director to step into the limelight.

Her first short film Nerves (Offerrollsretorik, 2012) won the audience award at Göteborg Film Festival. Now Katja Wik is putting the finishing touches to her feature debut, a work that explores themes similar to the earlier short and which she presented as a work-in-progress at the Nordic Film Market in Göteborg earlier this year.

With a Masters in Film from the Valand Academy of the University of Göteborg, Katja Wik began ten years ago at Ruben Östlund’s Plattform Produktion. Since then she has also worked for Plattform, Östlund’s Plattform Productions, and eventually Göteborg where she graduated with a masters in directing from the Valand Academy of Film. She makes his living from directing commercials and, increasingly, through making his own films. Fight on a Swedish Beach (Slagsmål på svensk strand) is his third and the first one to be produced by Plattform Produktion, the production company behind Ruben Östlund’s Play (2011) and Force Majeure (2014). It’s based on an experience the director had as a young boy.

“I was six or seven and my mom and dad, my little sister and I were on the beach in my hometown Varberg, a classic summer resort on the Swedish west coast. There were people everywhere, in the water, on the beach and at different tables on the grass above the sand. At one of these tables a group of teenagers were getting increasingly drunk and loud. They also started to shout something that I couldn’t understand. My parents reacted, though. It turned out that they said ‘Sieg Heil!’ and my mom wanted dad to go up there and make them stop. ‘But that’s exactly what they want. Let’s just ignore them’, he replied. The sight of my parents in this unsustainable and hesitant state scared me. I was also a bit angry with mom wanting to send dad up there. I definitely didn’t want to see him in a fight.”

Vahlne never had to witness a fight back then, but he decided to create one for his film.

“I wanted to see what would have happened if some adults actually confronted the teenagers. That led me to YouTube, where I looked at and analysed clips of fights from real life, the kind people film with their cell phones and put up there. We ended up using this aesthetic in the film – the fight is shot by the actors themselves, with their own cell phones.”

The film has been picked for the official short film competition at the 2016 Cannes Film Festival.

“Having our premiere at Cannes feels fantastic. I can’t wait to show the world what a fight on a Swedish beach looks like!”

Sand and blood

A childhood experience inspired Simon Vahlne to direct his short Fight on a Swedish Beach, which will premiere in official competition at Cannes.

**Katja Wik.**

was raised in the theatre by actor parents and has already built up a highly impressive CV. Her career began five years ago at Ruben Östlund’s Plattform Produktion. Since then her many professional responsibilities have included casting director for Involutary (De offrivilliga, 2009) and Play (2011, “the hardest thing I’ve ever done”), and also Roy Andersson’s Golden Lion-winning Pigeon slap on a Branch Reflecting on Existence (En duva satt på en gren och tänkte på existerande saker, 2011). After their years at Plattform, Katja Wik and Marie Kjellson, the producers of Force Majeure (Kris, 2014), decided to start their own production company, Kjellson & Wik.

“We didn’t feel there was room for us to develop our own voices at Plattform,” says Wik. “I’ve been working for a long time to develop my own pictorial language based on the directors who’ve inspired me most like Gaspar Noé, Helma Sanders-Brahms and Ulrich Seidl.”

**Test Jan Aap**

**Photo Emelie Asplund**

**Name:** Katja Wik

**Age:** 28

**Background:** Made her directorial debut with short 4 AM Is the New Midnight (2011). Released short A Picture in the Mind’s Eye (Mindbildet) in 2013.

**Name:** Simon Vahlne

**Age:** 32

**Background:** Directed: TV commercials and directing from the Valand Academy of Film. He makes his living from directing commercials and, increasingly, through making his own films. Fight on a Swedish Beach (Slagsmål på svensk strand) is his third and the first one to be produced by Plattform Produktion, the production company behind Ruben Östlund’s Play (2011) and Force Majeure (2014). It’s based on an experience the director had as a young boy.

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“Having our premiere at Cannes feels fantastic. I can’t wait to show the world what a fight on a Swedish beach looks like!”
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Welcome to Sweden.

Together with the director Ulla Lemberg, producer David Herdies got the idea for the project when they were working on *While No One is Watching* (*När ingen ser*, 2013), a documentary about the child sex trade. Herdies immediately recognised the artistic challenge: how do you make a film about something that nobody wants to watch? They decided to explore this taboo yet highly relevant subject by enabling four unique voices to provide their interpretations.

How did you select the directors?

“To limit our choice we decided to look among directors who had won a section at Cannes over the last ten years. And to get as many angles and starting points on the subject as possible, we opted for directors from quite different parts of the world,” David Herdies explains.

The choice of directors eventually came down to Simón Mesa Soto from Colombia, Iranian Anahita Ghazvinizadeh, Frida Kempff from Sweden and Sonejuhi Sinha, an Indian who lives in the US. Rather than specific stories, Herdies and Lemberg were looking for the right storytellers.

The story told by Mesa Soto is certainly a disturbing one. Set in the Colombian city of Medellin, *Madre* follows the ill-fated journey of a 16-year-old girl, Andrea, from her poverty-stricken village to a casting session for a porn film.

“I found out there is a huge deal with underage girls doing pornography and wanted to target the audiences of those videos by showing the life of one of them, trying to understand what’s behind her and why she does it,” says director Simón Mesa Soto, whose *Leidi* won the Golden Palm for best short at Cannes 2014.

The film highlights the commercial aspects of child sex abuse.

“If something’s profitable the demand will grow, and where there’s poverty and ambition, girls will be more exploited and abused,” says Mesa Soto.

David Herdies is hoping for positive festival experiences for all the films, after which they can reach out to people all over the world via cinema screenings and television broadcasts.

“The next step will come when our partner, Change Attitude, starts promoting screenings targeted at selected groups such as children’s rights organisations, teachers and other people who work with children in various ways. The aim is to spark a debate and to provide new angles on an issue that affects us all.”

Children at risk

Change Attitude has enabled four directors to each make a film as part of the fight against child sex abuse. The project *Break the Silence* is set to launch in a high-profile way when the short film *Madre*, a Swedish-Colombian coproduction directed by Simón Mesa Soto, screens in competition at the 2016 Cannes Film Festival.

Other films in *Break the Silence*

- *Frida Kempff’s Dear Kid* centres on a swimming pool where a mother begins to question the relationship of a swimming teacher towards one of the children. But what proof does she have?

- In *Miles of Sand*, a film with an almost fairytale feel written and directed by Sonejuhi Sinha, a lone mother attempts to repay her debts.

- Anahita Ghazvinizadeh’s *What Remains* is set in Chicago where Iranian Leila is reunited with her uncle whom she hasn’t met since she was a teenager.
Puppet master

He is one of Sweden’s most celebrated and most spectacular short film directors. Now Johannes Nyholm is up for his feature film debut, The Giant.

At the start of The Giant (Jätten), the camera glides over a magnificent mountain landscape of postcard-like beauty. The evening sky glows with rosy clouds and mist gently rolls in the valleys. But wait: what’s this? There on the ground are two huge silver-coloured boules close to a red wooden hut.

There’s only one thing that isn’t surprising about this unusual combination of the mountains and boules. And that’s the fact that Johannes Nyholm is the man behind it.

Throughout his entire career as an artist, animator and film and music video director, Nyholm has been surprising his audiences with his original images and stories, from a claymation about a small boy who’s nervous ahead of a date to his film Las Palmas (2011), in which a one-year-old girl plays a dispossessed tourist breaking social taboos.

The trailer for Las Palmas has notched up more than 19 million hits on YouTube, and Nyholm’s short films have been screened at art museums and film festivals all over the world, including Cannes. The Giant is his first feature-length film.

“I want to mix kitchen sink reality for the film’s main character, Rikard. Passionately interested in playing boules (a.k.a. pétanque), he is disabled and lives in a care home, although he has no defined diagnosis. The friction between Rikard and those around him is shown in dramatic relief when he gets hit on the head by a metal boule. Out of natural concern, the Boules Society committee rules that it is too risky for Rikard to take part in the Nordic Championships.

With few allies, Rikard struggles to take control over his life, just as he might in a fantasy story. One of Nyholm’s acknowledged sources of inspiration is Astrid Lindgren’s timeless novel The Brothers Lionheart (Broderena Lejonhjärta, 1973), in which the fantasy land of Nangijala becomes a place of escape for an ill-fated boy who’s confined to bed.

In The Giant, the mountain landscape represents Rikard’s inner world, one in which he’s a giant with the power to put everything right. The mountains are presented in a glowing palette of colours bordering on the kitsch. Johannes Nyholm jumps up from the chair in the kitchen of the premises in Göteborg that he shares with various other filmmakers and goes to fetch a mass-produced poster. It shows a man and woman embracing in dark silhouette against a colourful sunset.

“If you’ve never seen an image like this before you’d probably think it’s powerful. But the problem with kitsch is that it has been reproduced so many times that it becomes banal. I want to create images that are powerful yet can be taken seriously at the same time. That’s the challenge.”

Christian André, who plays the lead in the film, is present in virtually every scene wearing a mask of a grossly deformed face over his own. It took three and a half hours every day to apply and made heavy demands on Christian André as an actor.

“I’ve worn a mask before when we made Puppetboy (Dockpiken, 2008),” says Nyholm, “so I know how it is when the people around you see something different when they look at you. You have to be secure enough in yourself to handle being invisible. When Christian got out of the mask he just couldn’t stop talking. He made a thank you speech at the wrap party that’s gone down in history,” the director quips.

Nyholm chose the rather unusual settings for the film based on places he knew, and some scenes were also shot in real boules clubs and care homes in and around Göteborg.

“It’s easiest to tell stories about people you’re familiar with. Myself, I’ve played a lot of boules and I’ve also worked in care homes, where you’ll find a collection of people who are very different from each other. It’s a fascinating and dynamic milieu in which anything can happen.”

In the portrayal of people’s diminishing goodwill towards Rikard, or at worst their open contempt, there is a strong case for inferring social criticism. Does Johannes Nyholm regard himself as a political filmmaker?

“Everything’s political. But The Giant is basically more of a film about an individual trying to survive in his environment. I want to present a reality in which people recognise themselves, and also to provide hope that there’s something beyond it all. No matter how terrible things are there’s always a chance of light from another world.”

Johannes Nyholm
Lives in: Göteborg
Background: Filmmaker, artist and music video director, whose short films have been shown at galleries and festivals alike, several of them in Directors’ Fortnight at Cannes Film Festival, including The Tale of Little Puppetboy (Sagan om den lille Puppetyt, 2008), Dreams from the Woods (Drömmar från skogen, 2009) and Las Palmas (2011), the latter which gained him world reputation through a YouTube trailer. The Giant is his first feature film.
The film was shot at Listerlandet in the south of Sweden, where the director himself spent his summers at his parents’ country house. “What’s exciting about Listerlandet is that it’s a little wild, almost mystical. There’s something of the American south about the area that appeals to me. That’s why I chose a composer who lives in Texas to write the score for the film, the amazing Hanan Townshend, who has also written the music for Terrence Malick’s recent films.” Following the completion of Strawberry Days, Wiktor Ericsson is currently working on three feature films in various stages of development. He’s hoping to direct one of them during the summer of 2017. “It’s a completely different story, although now I come to think of it there are some thematic similarities. It’s also about young love. And about the relationship between children and adults.”

Wild strawberries

Wiktor Ericsson’s feature film debut Strawberry Days is an intense drama about young love and the encounter between Swedish farmers and Polish guest workers.

STRAWBERRY DAYS

Text Jenny Damberg
Production info p. 51

New talent

IITA ZBROINIEC-ZAJT.
Polish ace lenser is making waves in Swedish film.

At the Polish National Film School in Łódź, one of the most highly regarded institutions of its kind in Europe, students gather from all over the world, not least from Sweden. Polish cinematographer Iita Zbrowiec-Zajt discovered a fellow cinephile in Janifer Malmqvist, whose graduation film Birthday (Wydziednaly, 2009) led her to Sweden and collaborations with John Skoog and Rutvik Sandahl, Goran Kapetanovic and others. Two other titles stand out in Zbrowiec-Zajt’s CV: Hanna Sköld’s Granny’s Dancing on the Table (2015), which premiered at the Toronto Film Festival, and The Yard (Yorden, 2016) by Måns Månssohn, himself an award-winning cinematographer, which was recently acclaimed at the Berlinale.

“I guess Måns is just aware of what a cinematographer might need from a director to work better and be happier. He gave me a lot of freedom in the process and strong inspiration on how he wanted the film to look.”

Zbrowiec-Zajt’s work on the dark hybrid drama Granny’s Dancing on the Table proved somewhat more complicated. Changes to the screenplay and protracted animation shoots led to a clash with the shooting schedule of Ronnie Sandahl’s uranium story Chełmżański (2014). Zbrowiec-Zajt had to settle for a less proactive role. “I had to give up a lot of control. But Hanna has a really strong drive in her work and this was such an important film, so I trusted her to do everything as best she could.”

So what’s next on the agenda? “I’m currently working on an exciting Icelandic project and, as for Sweden, I’m continuing my on-going collaborations with John Skoog and Jenifer Malmqvist are both getting ready to make their first features.”

Text Sebastian Lindvall
Photo Nadja Hallström
New talent

Nikeisha Andersson. Self-taught music video director wants to give a realistic view of the suburbs.

Nikeisha Andersson was just 16 when she read that the pop artist Shakira was encouraging her fans to organise a flash mob where they would dance to her song Waka Waka in front of a camera. Nikeisha rose to the challenge and managed to get around 700 people to dance in a film that she directed and edited herself. Since then things have been moving fast for the now 23-year-old filmmaker. Self-taught and with a will of iron, she has directed music videos and commercials via her own production company Nikeisha Andersson Film (NAF). In addition to her feature film project Nikeisha has just entered a partnership with the hotel chain Scandic which will open a cinema that will screen short films and documentaries at the Haymarket Hotel in Stockholm. There are lots of talented directors who don’t get to show their films anywhere other than the Internet. This project is about creating space and giving more platforms to documentary and short film directors.

Mean streets

For his second feature film, director Manuel Concha has chosen his home city of Malmö as the starting point for his story. Blind Alley (Den onda vägen) centres on two Serbian brothers who come under fire while sitting in their car. One of them is hit, but for both of them their lives are dramatically changed.

I n 2009 and 2010 the inhabitants of Malmö, Sweden’s third city, were living in fear: those of them, at least, whose skin and hair colour was darker than the Scandinavian norm. Someone was taking shots at people who looked like immigrants.

“The shootings are the origin of the story. But above all, it’s a film about strong brotherly love and a tragedy that draws us into a thriller-like world. An exciting drama that also manages to tell us something important about the time in which we live. The film features people and places never previously seen in Swedish film,” says Manuel Concha.

Although Concha and his wife, the actor and co-screenwriter Claudia Galli Concha, split their time between Malmö and Stockholm, it’s clear that his heart lies in the warmer, flatter and smaller city in the south. It’s a place where you can get around quickly, either on foot or by bicycle, and where immigrant areas are close to the city itself, sometimes just across the street. Concha himself was born and raised in one of those immigrant areas. With his Chilean background, he knows how it feels not to be “fully Swedish”.

As he explains: “In Malmö all kinds of people exist together in a very small area. It’s fascinating: with our different values, we’re so close to each other yet still so segregated. The people who were shot at became objects of suspicion. Some people took it for granted that an immigrant who got shot in a fancy car clearly had to be involved in something criminal.”

A camera given to him by his father when he was twelve clearly had to be involved in something criminal.”

The cast of Blind Alley is largely made up of amateur actors. The two brothers are played by Daniel and Mikael Cvetkovic, brothers in real life who also appeared in Concha’s award-winning short film Batter (2014), a forerunner for this feature.

“This type of genuine film requires new faces to create the right feel. I also decided to shoot the film myself to get really close to the action."

The films that have inspired him include La Haine (1995), Gomorra (2008) and Easy Money (Snabba cash, 2010). And he commissioned Jon Ekstrand, who wrote the score for Easy Money, to write the music for this film. "Blind Alley is a warm, intimate and gripping story infused with action. My intention has been to tell it with the courage, power and tempo that will ensure an intense experience on the big screen,” says Concha. •
A similar rootlessness and seeking can also be discerned in Banjul. The film presents us with Kandia, a lone Gambian woman in her 50’s who lives in Sweden together with her son Ibbe. While Ibbe dreams of making it as a rapper, Kandia’s increasing frustration at her situation eventually leads her to move back to Gambia. Later on, Ibbe also travels back there in search of his mother.

“They’re both searching for themselves. The mother is looking for something she can call home, but when she gets back to Gambia she realises her son may have been right and that Sweden was their home, in spite of everything. Ibbe, on the other hand, wonders how people in Gambia can be so happy and generous when they don’t actually have any money. For him, the journey turns into something of a lesson.”

Prior to becoming a director, Dani Kouyaté had made a name for himself as a “griot” (a kind of history and story narrator) in his former native country. Since Burkina Faso didn’t have a written language before the French arrived, all history was passed on from generation to generation via the griots, who often combine words and music to convey their narratives. Describing these griots as a kind of living library, Kouyaté regards the job of a director as an updated version of this kind of storytelling:

“If the griot tradition is to survive, people need to use new tools to reach out to new listeners. The camera may well be just such a tool...”

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“If the griot tradition is to sur- vive, people need to use new tools to reach out to new listeners. The camera may well be just such a tool...”
Critic, festival programmer and filmmaker Irish cinephile Mark Cousins, best known for his ambitious television series The Story of Film: An Odyssey (2011), is currently adding to his already impressive CV with his feature film debut Stockholm My Love.

Discussions with his friend, the producer Anita Oxburgh, led the two of them to realise that there are very few films that use Stockholm as anything more than a backdrop. So they decided to do something about it.

Stockholm My Love centres on Alva Diop, a 48-year-old architect who has been involved in a road traffic accident some months earlier. Weighed down by guilt, she seeks to take back control of her life during her walks through her beloved city, with which she has now developed a more complex relationship.

Cinematographer for the film is Australian Christopher Doyle, well known for his work with Hong Kong director Wong Kar-wai, and who was recently behind the camera for Cousins’s documentary I Am Belfast (2015). Swedish singer Neneh Cherry plays the lead.

“I wrote Neneh a fan letter and sent her a 30-minute taster of what the film should look like. I’d been shooting in Stockholm here and there for years,” says Cousins.

From essayistic films like A Story of Children and Film (2013) and the more recent Atomic: Living in Dread and Promise (2015), his move into fiction might seem somewhat surprising. Yet Cousins makes no major distinction between the two, as long as he manages to capture moments of truth and to film what he loves: lone wolves in urban landscapes. He recently touched on the subject in an article in the British film magazine Sight & Sound, where he claimed that just as we think of the talkies, we should also consider “walkies”.

“I love Agnes Varda’s Cleo from 5 to 7 (1962) which, like Stockholm My Love, is about a woman walking through a city, carrying a burden. I also love Richard Linklater’s Before films.”

A regular Stockholm tourist since the late 1980’s, Cousins has also been a guest of the Stockholm Film Festival on a number of occasions. So what is it he likes so much about Stockholm?

“ Its topography, its light and the fact that it’s so different from neo-liberal American cities. The social housing in Stockholm, for example, is better than in many other cities.”

Quite understandably it can be exciting for Swedes to see their capital city portrayed by an outsider, as when David Fincher made an English-speaking version of The Girl with the Dragon Tattoo in 2011. But rather than fictional portrayals, Cousins is inspired by the time he himself has spent in the city.

“Especially in winter when it gets dark so early. The city becomes like a film noir!”

No less than 36 new feature length films and 33 shorts are presented in this section. Please visit our website sfi.se for updated information on Swedish features, documentaries and shorts.
New films

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New films

12 Dares

Frustrated 15-year-old twins, the age where nothing matters more to him than his friends. Growing up together in the run-down housing development of southern Ryd, they're the number one victim of bullies. But when Fred breaks the rule he suddenly finds himself alienated by those he holds most dear. Desperate and alone, he's willing to do anything to be accepted back.

Original title: 12 Braecker
Director/Screenwriter: Jesper Asling
Duration: 91 min
National release: 2017


6A

Together with the leader of class 6A, a number of parents have called for a crisis 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. To Guard their reputation, they are determined to make things right.

Original title: 6A
Director/Screenwriter: Peter Modestij
Principal cast: Emma Ösken, Omeu Lunding, Tone Kanpstein, Caroline Stoltenberg, Ellen Nyqvist, Lu Keayad, Mahi Levinson
Produced by: sf AB
Run-time: 90 min
Wit: Morgan Wagner, with support from the Swedish Film Institute
Duration: 60 min
National release: 2016


A Holy Mess

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

Original title: En underbar jävla jul
Director/Screenwriter: Rentia van Otterloo
Edward af Sillén, Daniel Rehn, Helena Bergström
Duration: 60 min
National release: 2017
Sales: TBA


A Man Called Ove

60-year-old Ove is a brisk and quirky man who several years earlier was deposed as president of the condominium association, but keeps looking over the neighborhood with an iron fist. When a pregnant woman moves in, he becomes the house opposite and accidentally moves 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 people.

Original title: En man som heter Ove
Director/Screenwriter: Hansa Holm
Principal cast: Rolf Lassgård, Johan Philip, Pär Pilbäck, Lisa Englund, Charlotte Larsson, Björn Lundburg, Stefan Goldén, Johan Widerberg
Produced by: To Irvine Productions/AB/Anna Elcius Ballerdes Runus, Mikael Wikström Nicasius with support from the Swedish Film Institute/automatic funding
Duration: 115 min
National release: December 25, 2015
Sales: Truthvrundsk

Hansa Holm is one of Sweden's most appreciated and acknowledged directors and has directed films for nearly 30 years starting with Adam & Eva in 1987 (co-directed with Maria Hamgren). Since then Hansa Holm has delivered movies such as Before Blue Skies (premièred July 2017) and the box-office hit franchise about the Anderson family.

A Serious Game

A Serious Game is the story of a young couple, the journalist Avd Sijilmek and Lydia Siliga, who fall in love. They are both driven by the dream of peace, great and untainted love. Yet, the dream demands greater sacrifice than they could ever imagine. A passionate and yes, very love story about the choices we have, the ones we don't. The choices we make and the consequences that follow.

Original title: Dani avancerar
Director: Perrina August
Screenwriter: Con Sim Siller
Produced by: SF Capital Films
Duration: 91 min
National release: September 6, 2016
Sales: TBA

Perrina August is one of Sweden's most prominent actors who won the acting award for Black August Best Performance in Cannes in 1982. Her debut feature Beyond (Sjumilasongs, 2010) was best film in the Critics’ Week of Venice International Film Festival in 2010. It also won the Nordic Council Film Prize that same year.

Banjul (working title)

Kande, an African woman in her thirties who has lived in Sweden for 30 years, decides to move back to Gambia. Her son Ibbe, who dreams of a career in hip hop and is about to make a break through, goes with her. Their encounters with their homeland, however, doesn't turn out the way they imagined. A warm, broad drama comedy about a universal theme: identity.

Original title: Dansa fungerar
Director: Dani Kouyaté
Screenwriters: Dani Kouyaté, Olivier Guerpillon, Yannick Bender
Produced by: DFM AB/Maria Larsson Guerpillon, Julien Sérin, with support from the Swedish Film Institute/Baker Karim
Duration: 91 min
National release: Autumn, 2016
Sales: TBA

Dani Kouyaté, born in 1961, is a French scriptwriter and director and grip from Burkina Faso living in Upplands, Sweden, since 2007. He is the director of award winning movies such as Kele, Héritage du gout (1999) and Six, à nouveau dix (2010). Dani is a Man Called Ove's first Swedish feature film. 
New films

**Becoming Zlatan** Doc

The decisive years of Swedish footballer Zlatan Ibrahimovic. Filmed through rare archival footage where a young Zlatan speaks openly about his life and challenges. The film closely follows Zlatan from his debut in Malmo FF in 1998, through his formative years with Ajax Amsterdam, up to the final breakthrough with Juventus. **Becoming Zlatan** is a journey of self-reflection, depicting the complicated journey of this young, talented and troubled player who finally becomes a superstar in the international football world.

**Original title**: Den enda vägen **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, 2011 **Sales** Autlook Filmsales

Fredrik Gertten is a Swedish award-winning director and journalist. His latest works (Blind Alley (2009) and Bananas! (2010)) 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, among them Long Distance Love (2008) and Every Face Has a Name (2013). He also co-produced Danish documentary AmaMilla, 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. The shockwaves from this one act of violence triggered a whole new universe - and what you’re willing to do for that someone.

**Original title**: Ödöldiga **Director** Manuel Conchis **Screenwriters**: Manuel Conchis, Claudia Bick, Ciechin Principal cast: Daniel Carneiro, Miguel Cattini, Monika Sjöström, Hakan Bengtsson, Peter Bertilsson **Produced by**: Bright Movies Pictures, Swedish AB BV/György Hansen **Duration**: 90 min **National release**: September, 2018 **Sales** TBA

Manuel Conchis was born in 1980 in Sweden by Irishan 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.

**The Boyfriend**

The Boyfriend is the feature film debut of Pami Meteilel. It is a generational tale of intimacy, sexuality, and an inner revolution. We follow a young couple, Mikael and Tisfaya, for 156 weeks — from the first time they met until long after their relationship has ended. The film is centering around attitudes of sex and love of young adults today.

**Original title**: Jag vill inte avgöras **Director/Screenwriter**: Pami Meteilel **Principal cast**: Pami Meteilel, Ahmed Berhan, Leona Akaalasen, Daniel Mr. Suzanne Rauk, Claes Hentzeek, Alexander Salkarenga Malin **Produced by**: Saga Film International **International**/Mimmi Spång, Rebecka Lahera **Duration**: 110 min **National release**: Autumn/2018 **Sales** TBA

Pami Meteilel is a director, screenwriter and actress with a BFA in Film Directing. Pami has directed several award-winning shorts, including Uhly which competed at Berlinale. She was nominated for a Guldbagge Award for Best Supporting Actress in Ruben Östlund’s acclaimed Force Majeure.

**Don Juan** Doc

A fast-food chain崩解, spied with autism awareness and the crises in the Russian city of Nizhny Novgorod. The 20-year-old autistic young man Oleg is seeking approval and love. He is surrounded by many who want to help him, but to no success. Suddenly help comes from an unexpected direction.

**Original title**: Don Juan **Director/Screenwriter**: Jazzy Stadlbekwoski **Produced by**: Genero Film AB/Andreas Russo Merenda, Di Gannon, with support from the Swedish Film Institute/Concezzi and Duran **Duration**: 80 min **National release**: Autumn 2017 **Sales** CAT & Edcon

Jazzy Stadlbekwoski was born in Poland in 1985. 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 Young(1999), the IDA Award for Swedish Tangos (2010), grif och klockern (1999), the Golden Dove for Studio Factory (Radioakterm, 2011) and the IDFA Award for Best Feature Length Documentary to Don Juan in 2015.

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New films

Extra Material Doc

Johannes Nyholm has also gained a remarkable number of followers on online platforms. 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’s work has been shown in over 50 countries and is included in film archives worldwide. He is the founder of Plattform Produktion, a commercial film production company, and has produced a number of short films and TV commercials.

Original title: ExtraMaterial
Director/Screenwriter: Maximilian Van Aertryck
Produced by: Plattform Produktion/Sara Karlsson
with support from the Swedish Film Institute/Cecilia Lüdin
Duration: 58 min
National release: Spring, 2018 Sales: TBA

Maximilian Van Aertryck (1993, Paris) is part of the acclaimed production company Plattform Produktion where he closely collaborates with Axel Danielson. His short film Meter Tower (Högstornet, 2015), co-directed with Axel Danielson, premiered in Berlinale Shorts.

Fonko Doc

Fonko is a feature length documentary about social and political changes in the new African as seen through an avalanche of striking, innovative and visual music. Fonko 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. Since 2016, Fonko has been the Documentary Film Commissioner at the Swedish Film Institute.

Original title: Fonko
Director/Screenwriters: Gian Hugo Olsson, Lars Daniel Jadhem, Lars loos Participates: Sista Förmåga, Webtv, the KebabFikas, MCI, and various artists
Produced by: First Hand Films with support from the Swedish Film Institute/Cecilia Lüdin
Duration: 88 min
National release: April 16, 2018 Sales: First Hand Films

Gian 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), and Am I Bitchin’ Enough For You? (2006). From 1999 to 2002 he was the Documentary Film Commissioner at the Swedish Film Institute. Lamin Daniel Jadhem is a music journalist, DJ and musician with the roots in West Africa. He has been a producer and radio host at SR, the Swedish public service radio. Lars loos works as a freelance journalist and a music critic at the Swedish newspaper Svenska Dagbladet.

The Girl, the Mother and the Demons

Filmmaker Hogir Hirori goes to Iraqi Kurdistan to document the attempts of his fellow Kurds to escape from the grips of the Daesh. During one week, 4.4 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 her life because the helicopter crashes.

Original title: Flickan som räddade mitt liv
Director/Screenwriter: Suzanne Osten
Produced by: AB/Hogir Hirori, with support from the Swedish Film Institute/Antonio Russo Merenda
Duration: 79 min
National release: Spring, 2016 Sales: TBA

Suzanne Osten is a director, filmmaker and writer. In 1975 she founded the world-leading theatre for children and young people Unges Kina, a place for artistic research within drama, focusing on the lives of children and young people. Her best known film, for which she won Guldbagge awards, is: Memory (1982), The Mozart Brothers (Bröderna Mozart, 1986) and The Guardian Angel/Ökänden, (1990) – which was selected for Un Certain Regard in Cannes in 1990.

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 this is not a paradise they have got a serious addiction.

Original title: Flickan, Mamman och Demonerna
Director/Screenwriter: Suzanne Osten
Produced by: Plattform Produktion/Axel Danielson, with support from the Swedish Film Institute/Cecilia Lüdin
Duration: 58 min
National release: April 15, 2016 Sales: TBA

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The Black Power Mixtape

Concerning Violence filmmaker. A selection of his films: Concerning Violence (2014), The Black Power Mixtape (1967–1975) (2011), and Am I Bitchin’ Enough For You? (2006). From 1999 to 2002 he was the Documentary Film Commissioner at the Swedish Film Institute. Lamin Daniel Jadhem is a music journalist, DJ and musician with the roots in West Africa. He has been a producer and radio host at SR, the Swedish public service radio. Lars loos works as a freelance journalist and a music critic at the Swedish newspaper Svenska Dagbladet.

The Girl Who Saved My Life

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New films

Granny’s Dancing on the Table

Elia, 83 years old, grows up isolated from society with her violent father, a man she likens of the world who keeps Elia very close. The brutality that Elia is exposed to pushes her to almost lose her sense of self but through her invisible fantasy, Elia 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 Stjärne
Principal cast: Birgitta Eggeling, Larin Lambert
Produced by: Nordic Factory
Heine Grapard / Rian Björn, Valeria Richies, with support from the Swedish Film Institute / Bakerin i Dunkan
Duration: 85 min
National release: March 25, 2016
Sales: Film Republic

Granny’s Dancing on the Table is Hanna Stjärne’s second feature film. Her short Lady Crush (Göttlinge, 2011) screened 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 a feature project during her online distribution of her first feature film Nasty Old People (2006).

I Called Him Morgan

On a sunny right 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 those who knew the Morgans. This music documentary is a love letter to two unique personalities and the music that brought them together.

Original title: I Called Him Morgan
Director/Screenwriter: Kasper Collin
Produced by: Kasper Collin Production / Kasper Collin, with support from the Swedish Film Institute / Lars Lindström
Duration: 95 min
National release: March 25, 2016
Sales: Film Sales

Kasper Collin is a Swedish filmmaker and producer. He has made films such as the feature documentaries MonaLisa Story and the musical documentary America with cinematography by Bradford Young (DOP). He has for more than a decade used documentary storytelling to portray unique life stories through personal narratives and interviews with the people involved. His films have won awards internationally and been exhibited at venues such as the Rotterdam International Film Festival, The Viennale, 5th Berlin Biennial, Moderna Museet in Stockholm, QAG in Brisbane, the Kitchen and MIMA and a host of others.

MonaLisa Story

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

Original title: MonaLisa Story
Director/Screenwriter: Sara Jordenö
Produced by: Sara Jordenö, Twiggy Pucci Garçon, Doc Miami, Elastico Film, Lady, Izana “Zariya” Vidal, Christopher Waldorf, Kenneth “Symba McQueen” Soler-Rios
Duration: 95 min
National release: March 25, 2016
Sales: Film Sales

Sara Jordenö is a NYC and Gothenburg based Swedish visual artist and documentary filmmaker whose stories often concern communities facing different types of marginalisation 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, Moderna Museet in Stockholm, QAG in Brisbane, the Kitchen and MIMA. 

Kiki Doc

Through a strikingly intimate and visually daring lens, Kiki offers a haunting 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 art form that is voguing.

Original title: Kiki
Director: Sara Jordenö
Screenwriters: Sara Jordenö, Twiggy Pucci Garçon, John Pearcy, Doc Miami, Elastico Film, Lady, Izana “Zariya” Vidal, Christopher Waldorf, Kenneth “Symba McQueen” Soler-Rios
Duration: 95 min
National release: TBA
Sales: Film Sales

I Love You – A Divorce Comedy

Marenne, 44, has been longing to boost her career. Guided by conventional rules marriage for way too long. She wants to get separated, but Gustav won’t settle for that. As Marenne’s mind is being tested, Guido is perplexed by the sudden turn of events and his confusion makes a completely rational action change. But his job is to start writing poetry. Meanwhile, Marenne meets the wild Roadies, the complete opposite of Guido: intangible, emotional, impulsive. And horny.

Original title: Jag älskar dig – en skilsmässokomedi
Director: Johan Brininger
Screenwriters: Johan Brininger, Mikael Stenberg, Martin Hansson
Produced by: Johan Brininger, with support from the Swedish Film Institute / Bakerin i Dunkan
Duration: 90 min
National release: Autumn 2016
Sales: TBA

After a Bachelor’s degree from University of Southern California in 1994, Johan Brininger has a career in both writing and directing. One short and two feature-length films have earned him a Golden Unicorn from the Alpinale, as well as audience awards at the Berlinale and the Guldagge Awards. This is his third feature-length film.
**New films**

**My Aunt in Sarajevo**
A mother and a daughter, projections and memories, dreams and illusions. Symbiosis between past and present, a story that explores the complexities of family and identity. Directed by Ulf Malmros, produced by Broos Film Sweden AB/Jan Blomgren, with support from the Swedish Film Institute/Andra.

**My Future Love**
In 1973, the 20-year-old Svante has a heart condition that the doctors cannot fix. When he steps into a subway car filled with wonder, without knowing that the destination is the future. Svante meets Elisa and together they must solve a problem and figure out how to live together when they are from two different eras. Directed by Ulf Malmros, written and directed several critically acclaimed drama series and feature films, among them God Save the King/Sveriges riksdagen (2000), The Wedding Photographers/Bröllopstogtaren (2009) and My So-Called Father/Zlatan's Swedish daughter Anja, wants to know more about her Bosnian roots and figure out how to live together when they are from two different eras. The pilot for Kiruna-Kigali project for SF International, with support from the Swedish Film Institute/Kulturministeriet.

**Reflections**
A mother’s daughter, projections and memories, dreams and illusions. Symbiosis and distance, self and other. About the film line between life and death and the attempts to hold onto something, when everything is in constant change. Directed by Sara Broos (born 1977), based in Sunne, Sweden and Berlin. She has directed and produced short films, a video installation and a feature documentary For You Naked/För dig naken that premiered at Sundance and has won several awards such as the Audience Award at Göteborg Film Festival and Best Short at the Unapps Short Film Festival.

**Sami Blood**
Eva Maria is a fourteen-year-old Sami girl. Exposed to the racism of the 1970s and the nature biology examinations at her boarding school, she starts dreaming of another life. To achieve this, she has to become someone else and break free with her family and culture. Directed and produced by Amanda Kernell, with support from the Swedish Film Institute/Svenska filminspektionen.

**She’s Wild Again Tonight**
Actor Shira Nawi and musician Gustaf Norén (previously Mando Diao) meet in director Finna Sandlund’s Brooklyn to fathom the awe of the story of a musical interpretation of Strindberg’s Miss Julie. A professional dancer that develops into a passionate Nightingale against patriarchy. Produced by First Hand Films, with support from the Swedish Film Institute/Svenska filminspektionen.

**Siv Sleeps Astray**
Most things seem very strange when Siv, 7, for the first time sleeps over at her new friend Carina. With the help of two talking 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. Produced by Arctic Films with support from the Swedish Film Institute/Statens filmfond.

*For all film details, please visit the official websites of the respective filmmakers.*
**New films**

**Small Town Curtains**

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 triggers a rift between them. As the children each face their own fears, they make the choice to question everything. Director Johan Löfstedt’s extended family play themselves in a heartfelt and unconventional film about life, death and the courage to change.

**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.

**Strawberry Days**

15-year-old Wojtek travels to Sweden from Poland with his parents to work on a farm picking strawberries. Aguirre and rodb is he forms a connection with the farmer’s daughter. The outside world will never accept the relationship, and they find themselves trapped in opposite sides when the slowly brewing conflict between the Swedes and the guest workers erupts in a sudden violent confrontation.

**The Swedish Theory of Love**

Doc

Internationally Scandinavia is seen as the ‘perfect society’, a model, an example of the highest achievements in which 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 face perfect society.

**The Yard**

Anders, a single father and poet, heirs his job as a critic when he writes a review of a book that doesn’t exist. With no educations he ends up at the Yard, a transhipment 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 highest achievements in what humans can achieve... Is this true?

**Tsatsiki, Dad and the Olive War**

Tsatsiki is living for the summer holiday when he will visit his father Yannis 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 father must sell both their family hotel and olive grove. Tsatsiki is heartbroken but his mother has taught him to never give up. Tsatsiki owes to save the hotel and olive grove. Together with the wild and adventurous Rallis, a 12-year old they begin an adventure which turns Tsatsiki’s summer break into a trip filled with discovery, friendship and first love.

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**The Swedish Theory of Love**

Doc

Internationally Scandinavia is seen as the ‘perfect society’, a model, an example of the highest achievements in which 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 face perfect society.

**The Yard**

Anders, a single father and poet, heirs his job as a critic when he writes a review of a book that doesn’t exist. With no educations he ends up at the Yard, a transhipment 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 highest achievements in what humans can achieve... Is this true?

**Tsatsiki, Dad and the Olive War**

Tsatsiki is living for the summer holiday when he will visit his father Yannis 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 father must sell both their family hotel and olive grove. Tsatsiki is heartbroken but his mother has taught him to never give up. Tsatsiki owes to save the hotel and olive grove. Together with the wild and adventurous Rallis, a 12-year old they begin an adventure which turns Tsatsiki’s summer break into a trip filled with discovery, friendship and first love.

**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.

**Strawberry Days**

15-year-old Wojtek travels to Sweden from Poland with his parents to work on a farm picking strawberries. Aguirre and rodb is he forms a connection with the farmer’s daughter. The outside world will never accept the relationship, and they find themselves trapped in opposite sides when the slowly brewing conflict between the Swedes and the guest workers erupts in a sudden violent confrontation.

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Here are 33 new Swedish shorts in all different genres: animations, documentaries, experimental, fiction, and everything in between.

<table>
<thead>
<tr>
<th>Title</th>
<th>Director/Screenwriter</th>
<th>Produced by/Studio</th>
<th>Duration</th>
<th>Genre</th>
<th>Production Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Body is a Lonely Place</td>
<td>Ida Lindgren</td>
<td>Filmstudio Stockholm</td>
<td>14 min</td>
<td>Drama</td>
<td>2016</td>
</tr>
<tr>
<td>Cosmopolitanism Doc</td>
<td>Jonas Odell</td>
<td>Plattform</td>
<td>8 min</td>
<td>Animation</td>
<td>2016</td>
</tr>
<tr>
<td>The Escape</td>
<td>Frida Kempff</td>
<td>Fresh Cut</td>
<td>13 min</td>
<td>Documentary</td>
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</tr>
<tr>
<td>Forgotten Reason</td>
<td>Ellen Hallin</td>
<td>Skjut!</td>
<td>14 min</td>
<td>Animation, Experimental film</td>
<td>2016</td>
</tr>
<tr>
<td>Girls &amp; Boys</td>
<td>Ida Lindgren</td>
<td>Plattform</td>
<td>12 min</td>
<td>Documentary</td>
<td></td>
</tr>
<tr>
<td>Ghetto Swedish</td>
<td>Frida Kempff</td>
<td>Fresh Cut</td>
<td>14 min</td>
<td>Animation, Experimental film</td>
<td>2016</td>
</tr>
<tr>
<td>Karyopites</td>
<td>Emma Lindgren</td>
<td>Plattform</td>
<td>10 min</td>
<td>Drama</td>
<td>2016</td>
</tr>
<tr>
<td>Lone Dads Doc</td>
<td>Nima</td>
<td>Filmside</td>
<td>9 min</td>
<td>Animation</td>
<td>2015</td>
</tr>
<tr>
<td>Meansing Conversations in Beautiful Environments</td>
<td>Jonas Odell</td>
<td>Filmstudio Stockholm</td>
<td>13 min</td>
<td>Documentary</td>
<td>2016</td>
</tr>
<tr>
<td>Midsummer Night</td>
<td>Jonas Odell</td>
<td>Filmstudio Stockholm</td>
<td>9 min</td>
<td>Documentary</td>
<td>2015</td>
</tr>
<tr>
<td>Minds of Sand</td>
<td>Ida Lindgren</td>
<td>Plattform</td>
<td>10 min</td>
<td>Animation</td>
<td>2016</td>
</tr>
<tr>
<td>Moms on Fire</td>
<td>Jonas Odell</td>
<td>Filmstudio Stockholm</td>
<td>10 min</td>
<td>Documentary</td>
<td>2015</td>
</tr>
</tbody>
</table>

**New shorts**

**Dear Kid**

Dear Kid is a dramatic short about a mother who starts to doubt about the coach relation to one of the kids, but has no proof. She faces a dilemma, in making the accusation of the worst kind, or ignore a child who is possibly getting abused.

**The Company**

A Nordic collaboration in a boiling pot. Three delegations from Sweden, Norway and Finland are gathered in a Lapland to decide on an art piece, which is to be placed where the three borders meet geographically. But the committee is a far a surprise. Instead of a sculpture, the commissioned artist presents his absurd ‘Worlds Denied’. The delegations are faced with the true challenges of a democratic, decommissioning process. 

**Cosmopolitanism Doc**

In an image where xenophobia, nationalism and intolerance are daily occurrences, we have gone so sanitised to thinking of the world as divided among winning and losing sides and cultures. Cosmopolitanism challenges us to think about survival beyond that doesn’t continue built by a city, region or national boundary.

**The Escape**

Dear Kid is a dramatic short about a mother who starts to doubt about the coach relation to one of the kids, but has no proof. She faces a dilemma, in making the accusation of the worst kind, or ignore a child who is possibly getting abused.

**Forgotten Reason**

An emotional and light animated film about a group of adult bodies who wander through school, school and expert head. A gathering with an unclear purpose takes place. The story comes alive through the films, textures and atmosphere rather than its traditional storytelling.

**Girls & Boys**

Girls & Boys is a stop motion animated film about a group of adult bodies who wander through school, school and expert head. A gathering with an unclear purpose takes place. The story comes alive through the films, textures and atmosphere rather than its traditional storytelling.

**Lone Dads Doc**

Lone Dads Doc is a dramatic short about a group of adult bodies who wander through school, school and expert head. A gathering with an unclear purpose takes place. The story comes alive through the films, textures and atmosphere rather than its traditional storytelling.

**Meansing Conversations in Beautiful Environments**

Meansing Conversations in Beautiful Environments is a documentary film about a group of adult bodies who wander through school, school and expert head. A gathering with an unclear purpose takes place. The story comes alive through the films, textures and atmosphere rather than its traditional storytelling.

**Midsummer Night**

Midsummer Night is a dramatic short about a group of adult bodies who wander through school, school and expert head. A gathering with an unclear purpose takes place. The story comes alive through the films, textures and atmosphere rather than its traditional storytelling.

**Moms on Fire**

Moms on Fire is a dramatic short about a group of adult bodies who wander through school, school and expert head. A gathering with an unclear purpose takes place. The story comes alive through the films, textures and atmosphere rather than its traditional storytelling.

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New shorts

Mother Knows Best

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

Original title: Mamma vet allt/ Director/Screenwriter: Mikael Sundin/ Produced by Plattfilm Productions/eko Hammerström Production Year 2016/ Genre Drama/ Duration 53min

Of Biblical Proportions

A young man attempts to meet the woman he loves at a conference room in Tubus, Oklahoma. He is there to discuss the origins of myxoma virus discovered 300 metres below the ice of Antarctica.

Original title: Of Biblical Proportions/ Director/Screenwriter: Patrik Enlund/ Produced by FramFästet/Pål Krüger/ Produced Year 2016/ Genre Comedy/Duration 15min

Sleep Incidents

Nisse’s mother in the inner city and at weekends in Göteborg, reads from his diary, bringing revelations that will change their relationship forever.

Original title: Sleep Incidents/ Director: Simon Wendel/ Screenwriter: Max Enlund/ Produced by Garandes Animation/Malin Erixon/ Production Year 2016/ Genre Animation/Duration 13min

What Remains

When moving house to the US, Lola spends a day at the suburban house of her new neighbors, the last day many years ago when she was a young girl. Revises, his daughter, and his colleagues gather together to welcome Lola.

Original title: What Remains/ Director/Screenwriter: Andieh Unnasch/ Produced by Nermeli Films/David Hopston/ Production Year 2016/ Genre Drama/Duration 19min

Showing It All!

A teenage girl performs a show with confidence and grace. But she has an audience that she wants to please.

Original title: Showing It All!/ Director: Lasse Persson/ Produced by Swedish Aktiebolag i Ljudfilm/ Produced Year 2015/ Genre Animation/Drama/Duration 3min

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Nisse’s mother in the inner city and at weekends in Göteborg, reads from his diary, bringing revelations that will change their relationship forever.

Original title: Sleep Incidents/ Director: Simon Wendel/ Screenwriter: Max Enlund/ Produced by Garandes Animation/Malin Erixon/ Production Year 2016/ Genre Animation/Duration 13min

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Original title: What Remains/ Director/Screenwriter: Andieh Unnasch/ Produced by Nermeli Films/David Hopston/ Production Year 2016/ Genre Drama/Duration 19min

The World of Dolores and Gunnel

Dolores and Gunnel live together in a house with a small garden. They need each other to balance their lives. Gunnel’s straightforwardness and curiosity makes Dolores go out of her way to defend her friend. One day, Gunnel says that she wants to see the world. Dolores does not want to go.

Original title: The World of Dolores and Gunnel/ Director: Linus Hambäck/ Screenwriters: Ann Maria Rentfors, Marita Werner/ Produced by LEE FOR LEE/ Produced Year 2016/ Genre Animation for children/Duration 44min

Ten Meter Tower

A ten meter diving course. People who have never been there below have to choose whether to jump or climb down. The situation in itself highlights a dilemma to weight the instinctive fear of taking the step out against the humiliation of going down. Ten Meter Tower is an entertaining study of the human in a vulnerable position.

Original title: Ten Meter Tower/ Director/Screenwriter: Nina Biskop/ Produced by Big Human Productions/Anna Linder Produktion Year 2016/ Genre Experimental/Duration 13min

The Wraith

In a sculptural twilight existence, the personal childhood nightmares and hallucinations of artist AXE Exteme, a witch obsesses with the girl in the age of four and the death of his parents.

Original title: The Wraith/ Director/Screenwriter: AXE Exteme/ Produced by Platform Produktion AB/AXE Exteme 2016/ Genre Documentary/Duration 17min
THE 27TH STOCKHOLM INTERNATIONAL FILM FESTIVAL
NOVEMBER 9-20 2016

We are open for submissions!

DIRECTOR YORGOS LANTHIMOS, RECIPIENT OF THE STOCKHOLM VISIONARY AWARD 2015