Welcome to the world of Swedish docs!

This special edition of Swedish Film presents new and upcoming documentaries ready to hit international festivals and markets. Please visit our website sfi.se for updated information on Swedish features, documentaries and shorts.
A Bastard Child

In 1909, in an undemocratic Sweden, a bastard child is born and given the name Hervor. Her mother is unmarried and driven away from home. Hervor grows up at orphanages, unwanted by society. As an adult she spends her life struggling for social justice. Through hand-painted animated images we get to witness someone being rejected in order to unite others.
After Inez

Denize and Filip have it all prepared: the crib, the pram, the tiny clothes, even the car seat is ready for the baby they’re expecting any day. But at a routine checkup, the midwife’s face suddenly freezes. There’s no heartbeat to be heard. *After Inez* is a film about how to survive grief. It explores individual differences in mourning, as well as gender patterns and taboos in our society. And finally, it leaves us with an unexpected smile.

Original title *Efter Inez*
Director/screenwriter Karin Ekberg
Participants Denize Löfgren, Filip Nordin
Produced by Karin Ekberg, with support from the Swedish Film Institute/Cecilia Lidin
Duration 80 min
National release January 2017
Sales Karin Ekberg

Karin Ekberg (b. 1979, Stockholm) has a BA in Fine Arts and Photography from the Netherlands, and a Master in Journalism from Stockholm University. She has also studied film and documentary. Her debut feature documentary *A Separation*, about the divorce process of her own parents, premiered at CPH:DOX in 2013 and was later nominated for Prix Europa. Ekberg is chair of Independent Filmmakers Association Sweden.
Stockholm 2013. Filmmaker Sophie Vuković runs into a long-lost friend at a demonstration against the growing racism in Sweden. The meeting stirs up memories and feelings that take her on an exploration of her own story of migration and what it means to belong in a globalized world. Told through personal and collective stories from former Yugoslavia via Australia to Sweden today, and blending intimate documentary footage and home videos with fiction, we follow the narrator in a cinematic essay on migration’s psychological mechanisms. A film about rootlessness and feeling nostalgic for something you never experienced. About friendship and how you build new forms of belonging that are not defined by national borders.

**Belonging**

Original title: Belonging
Director/Screenwriter: Sophie Vuković
Produced by: Story/Göran Hugo Olsson, Tobias Janson, with support from the Swedish Film Institute/ Antonio Russo Merenda
Duration: 84 min
National release: 1st Fall, 2017
Sales: Story/TBA

**Sophie Vuković** (b. 1988 in Zagreb) has a degree in social anthropology from the University of Edinburgh. Her short film *09:55–11:05, Ingrid Ekman* (2015) was nominated for and won several prizes at international festivals such as SXSW, Slamdance, Mezipatra Queer Film Festival, Mix Copenhagen, LGBT Film Festival and Stockholm Film Festival. The film got theatrical distribution in Sweden.
The Borneo Case

In The Borneo Case filmmakers Erik Pauser and Dylan Williams spend five years intimately following the trail of an unlikely group of activists made up of an exiled tribesman, a historian, an investigative journalist and a DJ who overcome death threats and intimidation in their efforts to unravel what has been dubbed “the greatest environmental crime in history” by former British Prime Minister Gordon Brown.

Erik Pauser and Dylan Williams founded Amp film together, and the two have worked internationally with the BBC, Channel 4, PBS, VPRO, ZDF ARTE, Bertha BRITDOC, Discovery, Ford Foundation and many others. Productions include Men Who Swim (2010), The Face of the Enemy (2010), Maneuvers in the Dark (2012), Once There Was Love (2012), Palme’s Secret Agent (2015) and Storyboard P – A Stranger in Sweden (2016).
Maud Nycander (b. 1960) has a long experience as a documentary filmmaker. She has made a number of historical documentaries and has acquired a deep understanding of using archive material to best advantage. Her film *The Nun* (2007) was awarded Prix Italia and the national film award Guldbaggen. Her latest film, co-directed with Kristina Lindström, was *Palme* (2012). The documentary about Swedish Prime Minister Olof Palme was seen by a spectacular 240,000 in cinemas around Sweden.

**Citizen Schein**

Harry Schein was a powerful and glamorous player, propelled to media celebrity by marrying Hollywood actress Ingrid Thulin, playing tennis with Prime Minister Olof Palme and inspiring his friend Ingmar Bergman to several characters in Bergman’s films. Harry Schein arrived in Sweden on his own, as a Jewish war refugee, at the age of 14. He became one of Sweden’s most influential cultural and media personalities.
I Called Him Morgan

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

Original title | I Called Him Morgan
Director/Screenwriter | Kasper Collin
Produced by | Kasper Collin Produktion/Kasper Collin, with support from the Swedish Film Institute/Lars G Lindström
Duration | 92 min
National release | TBA
Sales | Submarine

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

Singer/songwriter Matt Johnson of the English band The The has remained silent for the last 15 years. Conflicted by creative inertia he has observed from the sidelines whilst what he sees as corporate state propaganda has swamped the airwaves. Now he will attempt to challenge the media consensus through his own radio broadcast. But a request to write a song soon reveals old demons of inertia and bereavement.
Through a strikingly intimate and visually daring lens, *Kiki* offers a riveting and complex insight into a safe space created and governed by LGBTQ youth of color, who are demanding happiness and political power. An exciting coming-of-age story about agency, resilience and the transformative art form that is voguing.

Original title: *Kiki*
Director: Sara Jordenö
Screenwriters: Sara Jordenö, Twiggy Pucci Garçon
Participants: Twiggy Pucci Garçon, Chi Chi Mizrahi, Ms. Marie Love, Queen Latifah, Lady "Cups", Voki, Christopher Watford, Kenneth "Symsa McGawer" Solar-Rice
Produced by: Story/Annika Rogell, with support from the Swedish Film Institute/Andrònio Russo Merenda
Duration: 95 min
National release: August 19, 2016
Sales: Films Boutique

*Sara Jordenö* (b. 1974) is an NYC and Gothenburg based Swedish visual artist and documentary filmmaker whose stories often concern communities facing different types of marginalization and how they position themselves in the world. Her cinematic projects and commissions have been shown internationally at venues such as the Rotterdam International Film Festival, the Viennale, 5th Berlin Biennale, the Moderna Museet in Stockholm, GIBCA in Gothenburg, the Kitchen and MoMA PS1. *Kiki* is her feature documentary debut, premiered at Sundance in January 2016 and won a Teddy Award for best documentary at the Berlinale.
Ten years ago, on a late November evening, Kamal cycled from his home to football practice. Twenty minutes later he was found bleeding by the side of the road, shot five times, the last bullet fired to the head from close range. The family is convinced that the shooter is the same man who for many years spread fear through Malmö, and whose attacks were racially motivated. *Letters to a Serial Killer* is a terrifying story about Kamal, the killer Peter Mangs, and Sweden. The film is directed by Kamal’s sister, Manal Masri.
Loving Lorna

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

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

The Pearl of Africa captures an intimate struggle for the right to love. Following a Ugandan transgender girl, forced to leave her country, it’s an emotional journey of love, hate and being transgender in one of the world’s most transphobic places. It’s a first hand testament that love conquers all. A documentation of a couple going through their most difficult time.

Original title: The Pearl of Africa
Director: Jonny von Wallström
Participants: Cleopatra Kambugu, Nelson Kasaija
Produced by: Story4change/André Wallström, with support from the Swedish Film Institute/Klara Grunning
Duration: 74 min
National release: TBA
Sales: UR International

Jonny von Wallström’s first feature Zero Silence premiered at Sheffield Doc/Fest 2011, and covered the generation of young people that brought on the Arab Spring by using the Internet to organize, mobilize and fight injustices. Born 1982 in Sandviken, Sweden, von Wallström studied digital post-production and graphic design before making documentaries. The Pearl of Africa is his first feature documentary, and premiered in competition at Hot Docs 2016.
Prison Sisters

Two young women after being released from prison in Afghanistan. Fearing for her life Sara escapes to Sweden, but Najibeh stays behind. While Sara struggles with her newfound freedom, her prison mate Najibeh disappears and soon Sara hears that she was stoned to death. Sara and the filmmaker want to find out the truth, only to encounter a maze of half-truths on the streets of Afghanistan.

Original title Prison Sisters
Director/screenwriter Nima Sarvestani
Produced by Nimafilm/Maryam Ebrahimi, Farima Karimi, with support from the Swedish Film Institute/Klara Grunning
Duration 90 min
National release January 2017
Sales Deckert Distribution

Prison Sisters
Photography Farima Karimi

Nima Sarvestani started his career as a journalist in Iran and has been making documentaries since moving to Sweden in 1984. Focusing on social and political issues, he is inspired by those who fight passionately for their cause. Some of the films he has directed are *Iranian Kidney Bargain Sale* (2006), *I Was Worth 50 Sheep* (2010), *No Burqas Behind Bars* (2012) and *Those Who Said No* (2014).
Reflections

The director takes her mother Karin Broos, a famous Swedish painter, on a seaside trip to Latvia, hoping to close the silent gap between them. Out of this experience came an intimate and poetic film exploring the innermost recesses of the human mind and the complexities of the mother-daughter relationship.

Original title: Spelningar
Director/screenwriter: Sara Broos
Participants: Karin Broos, Sara Broos, Marc Broos, Inga Runius, Sosanna Broos, Stella Broos, with support from the Swedish Film Institute/Cecilia Lidin
Duration: 77 min
National release: September 2, 2016
Sales: First Hand Films

Sara Broos (b. 1977) is based in Sunne, Sweden and Berlin. She has directed and produced short films, video installations and the award-winning feature length documentary For You, Naked (2012). Her style is personal and experimental and she has received several awards as a filmmaker. Broos runs the independent production company Broos Film.
Zahavi Sanjavi (b. 1967 in Arbil, Kurdistan, Iraq) sought asylum in Iran in 1975 as a result of the war in Iraqi Kurdistan. Since 1990 he lives in Sweden. Sanjavi pursued his studies in the field of scriptwriting and filmmaking at All-Russian State University of Cinematography in Moscow. He has worked for TV in Iraqi Kurdistan, and for the last two years Sanjavi has been working in Sweden with documentary and feature films as director, scriptwriter and producer. His filmography includes films like Finding My Father (2012), All My Mothers (2009) and The Border (2005).

The Return

A Yazidi refugee camp in Iraqi Kurdistan is a home for more than 20,000 refugees, many of whom are victims of terrorist attacks by ISIS. Shilan is a young Kurdish nurse who volunteered to take care of them. Every tent in the camp has a story, and Shilan takes the responsibility to hear the refugees out, empathizing with the pain they are suffering. One day Shilan hears about a tent where a woman is refusing to eat her food or have any sort of contact with the outside. She decides to take action.
Stronger than a Bullet

Devoted to the Iranian Revolution, Saeid documented the Iran-Iraq War (1980–1988) from the eye of the event. His dream was to be a martyr, and many of his photos were used to create war propaganda for martyrdom. Today he views himself as being responsible for sending thousands of boys to their graves. A film about war propaganda, manipulation and control.

Original title Stronger than a Bullet
Director/writer Maryam Ebrahimi
Produced by Nimafilm/Nima Sarvestani, with support from the Swedish Film Institute/Cecilia Lidin, Antonio Russo Menanda
Duration 80 min
National release August, 2017
Sales TBA

Maryam Ebrahimi (b. 1976 in Tehran, Iran) studied at the Art University of Tehran and continued her education in Stockholm, where she now lives and works. Ebrahimi has produced the feature documentaries I Was Worth 50 Sheep (2010), a tragic story about the selling of young girls in Afghanistan in the name of marriage, and No Burqas Behind Bars (2012), which showed how moral crimes are used to control women in post-Taliban Afghanistan. The film was shot under a long period of time inside a women’s prison.

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