Glam slam
The 80's are back with a vengeance in David Sandberg's retro fest Kung Fury

Outside the walls
A young criminal tries to return to normal life in Magnus von Horn's The Here After

Ingrid Bergman
Stig Björkman paints a personal portrait of Sweden's iconic movie star
Film Väst Congratulates
Un Certain Regard: ONE FLOOR BELOW by Radu Muntean
Quinzaine des Réalisateurs: THE HERE AFTER by Magnus von Horn
Semaine de la Critique: BOYS by Isabella Carbonell
A glorious year at Cannes

2015 is a big year for Swedish film at the Festival de Cannes.

Ingrid Bergman would have turned 100 years old this year. It’s important for Sweden to celebrate one of our greatest international actors. She not only turned the eyes of the world on Sweden, but also blazed a trail for other Swedes wanting to seek their fortune in Hollywood.

Role models do matter. Ingrid Bergman showed that not only is it possible to make a career in Hollywood, but that it’s possible for a woman. Ingrid Bergman was a strong, independent woman who showed that a career doesn’t need to stand in the way of children and family, nor vice versa. And many other Swedish female actors have followed in her wake. Actors such as Lena Olin, Noomi Rapace and Alicia Vikander, for example.

It’s especially gratifying that the Cannes Film Festival is showcasing Ingrid Bergman’s artistry in her centenary year. And it feels both appropriate and rewarding that they are paying closer attention to the opportunities for women making films. Much has happened since the Swedish Film Institute, during our 50th anniversary two years ago, presented our action plan for increased equality. We can now conclude that this action plan has had an effect. 2014 was the year when Sweden divided its support funding equally between the genders. We believe that this will soon manifest itself in future selections for Cannes.

But naturally we’re also extremely proud of this year’s selections. Stig Björkman’s documentary Ingrid Bergman – In Her Own Words, to be screened as part of Cannes Classics, is joined by four Cannes newcomers. Magnus von Horn with The Here After and David Sandberg’s short Kung Fury screening in Directors’ Fortnight, Isabella Carbonell with her short film Boys in Critics’ Week and Sanna Lenken’s My Skinny Sister, which will screen in Cannes Ecrans Juniors. The Swedish company Chimney is also a co-producer of One Floor Below, directed by Radu Muntean and selected for Un Certain Regard.

This refreshing mix of new and experienced filmmakers demonstrates the value of our efforts both to seek out new voices and to support those who are already established. Kung Fury is also a result of Moving Sweden, a broad partnership between various financing bodies in Sweden (the Swedish Film Institute, Sveriges Television and the regional film funds), which strives to seek out the new and the challenging. It’s reassuring that Cannes has had the courage and curiosity to find this particular film, which managed to secure almost half a million euros through its Kickstarter campaign alone.

Joe Hill is a result of our recently started initiative to digitize Sweden’s film heritage. Our aim is for these digitized films to be screened for the general public, and now they have the chance to see one of the absolute classics at the Cinéma de la Plage. So, if Ingrid Bergman and Stig Björkman have shown us the way to the stars, we also have four newcomers to demonstrate that Swedish film is still on a pathway of the highest quality.

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The Swedish Film Institute's aims include the promotion, support and development of Swedish films, the allocation of grants, and the promotion of Swedish cinema internationally.

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In Ingrid Bergman’s footsteps

Ingrid Bergman’s face may well appear on this year’s Cannes poster, but it’s Alicia Vikander who provides her voice. And it’s not just in Stig Bjorkman’s Cannes Classics film Ingrid Bergman - In Her Own Words (Jag är Ingrid) that Vikander is currently hitting the news. Like Ingrid Bergman, this particular Swede’s international career has really taken off. 2015 will see the US premiere of no fewer than nine of her current films.

“You might well say that I’ve maxed out, and sometimes I’ve only had one day of rest between two films. But there’s also a sort of ‘ketchup effect’ depending on how long certain films take in post-production: suddenly they all come out at once,” says Vikander, who has just finished shooting Tom Hooper’s The Danish Girl with Eddie Redmayne. And whether she’s playing Michael Fassbender’s wife in Derek Cianfrance’s The Light Between Oceans or Ava the artificial intelligence in Alex Garland’s Ex Machina, Alicia Vikander clearly adores her job.

“Getting the chance to work with actors and filmmakers you’ve always admired gives you such amazing energy. When people ask what my dream role is, it’s always the one I’ve just finished, the one I’m currently working on or the one that’s next in line. Right now I’m really excited about my next project, which I hope will start shooting this summer. Who knows, it might just be announced at Cannes!”

Camilla Larsson

Swedish musicians behind Cannes theme

In addition to the films selected, Sweden’s presence at this year’s Cannes festival will be both seen and heard on the celebrated Croisette. With centenarian Ingrid Bergman adorning this year’s poster, Swedish musicians Patrik Andersson and Andreas Söderström have produced a Swedish-style version of the festival’s official theme music, Camille Saint-Saëns’ “Carnival of the Animals.”

Andreas Söderström is best known for his score to Lisa Langseth’s Hotel (2013), and Patrik Andersson is a producer and head of development at the prolific Swedish film production company B-Reel.

How come you were approached for the job?

“We’ve both worked previously with Hervé Chigoni at the Paris-based agency which produced last year’s poster of Marcello Mastroianni. They wanted to complement Ingrid Bergman’s image on the poster, and came up with the notion of arranging the Saint-Saëns in a Swedish style,” says Patrik Andersson.

“We said oui to the challenge straight away and decided to use the Swedish key harp for the theme instead of the rather bright piano of the original. With the addition of a few more traditional instruments, I think we managed to achieve a truly appropriate feeling of Scandinavian melancholy.”

How high up in your career does this rank?

“Definitely top five! It’s amazing to be an official part of the Festival de Cannes, whether as a musician or a film producer. I see this as the first stage in a long and healthy relationship, and I’m counting on being offered the finest suite at the Hotel du Cap during the festival for years to come.”

As producer, Patrik Andersson has recently started shooting Pernilla August’s costume drama The Serious Game, the long-awaited film version of the classic novel by Hjalmar Söderberg. Starring Sverrir Gudnason and Karin Franz Körlof, the film also features Michael Nyqvist. The Swedish premiere is planned for September 2016.

Is Cannes your goal for the world premiere?

“We’ll have to see how that luxury hotel suite works out first.”

Jon Asp
Unleash the fury

With the help of crowd funding, David Sandberg made his dream project come true. 30-minute Kung Fury has been selected for Directors' Fortnight at Cannes.

It’s some coincidence: on the same day a new trailer was released for Star Wars: The Force Awakens, David Hasselhoff’s out-there music video for True Survivor was posted on YouTube. The song is part of the soundtrack for David Sandberg’s retro fest Kung Fury – and one of Sandberg’s all-time favourite films just happens to be The Empire Strikes Back (1980).

After several years of hard graft in celebration of the 80’s and its cop action thrillers, he is close to realising his dream in the form of a 30-minute, action-packed feast for the eyes. Sandberg himself stars as a fully-fledged kung fu cop in a leather jacket and vest. In his hunt for the arch villain Kung Führer he travels through time between neon lit mean city streets and the Stone Age.

Kung Fury is a heady fusion of genre film-loving fantasy and green screen work production with dinosaurs, Norse gods, hacker geeks, Nazis, arcade game aesthetics and wildly exaggerated fights. All set against a backdrop of synthesizers and pulsating hard rock.

With his background in advertising, 29-year-old Sandberg has watched his project grow into an internet phenomenon greatly changed since its inception. His incredible Kickstarter campaign, the most successful in Sweden, produced SEK 1.4 million in 24 hours and an overall total of SEK 4.3 million (USD 630,000). Almost 18,000 people expressed an interest and he was soon getting calls from the likes of Elijah Wood and Seth Rogen.

“Yes indeed, expectations have certainly grown more than I could have imagined when I released the trailer. I was overwhelmed not only by the reaction, but also by the storm of ideas that came from people worldwide. But I’ve never lost sight of why I started doing this, and I’ve tried to stick as close to the original vision as possible,” says David Sandberg.

Eleni Young Karlsson, formerly a freelance motion graphics artist in the advertising industry, and short film producer Linus Andersson, are the film’s producers.

“It’s quite nerve racking. There are so many things we’re doing for the first time that every day feels like some kind of bungee jump. We’re so delighted to get so much support from our partners. Sometimes you just have to jump, otherwise nothing happens,” says Linus Andersson.

Four days after it was uploaded, True Survivor had received over 4 million hits. And if everything goes as planned at Cannes, the next goal awaits – a full-length feature.

“That depends somewhat on how audiences react to Kung Fury, if they love it and want to see more it opens up the possibility for future Kung Fury productions,” says David Sandberg.

Linus Andersson laughs: “But all we can prepare for right now is chaos.”

Martin Frostberg
Joe Hill at the Cannes Plage

The popular Cinéma de la Plage, part of the Cannes Classics’ section, will screen a newly restored version of Bo Widerberg’s film Joe Hill. The biopic about the eponymous Swedish-American labour activist won the Cannes Jury Prize back in 1971. Unavailable for many years, it has now been digitally restored by the Swedish Film Institute.

“This is huge. Not least because seven of Widerberg’s films were screened at Cannes, he sat in a jury and he scooped awards,” says Lars Karlsson, head of digitization at the institute.

Bo Widerberg, who died in 1997, has recently experienced a revival in France, thanks to Malavida Films’ release of many of his titles. In November the French distributor will also bring Joe Hill to cinemas to commemorate the 100th anniversary of Joe Hill’s execution.

Co-production in Official

Romanian Radu Muntean’s One Floor Below (Un etaj mai jos) will compete in the Un Certain Regard section at the Cannes Film Festival. The drama, about the unfortunate witness of a domestic quarrel that turns into a murder, is a co-production between Romania, France, Sweden and Germany. Muntean’s previous feature, the critically acclaimed and Ingmar Bergman-inspired drama Tuesday, After Christmas, was in the same sidebar in 2010.
News

Östlund thinks inside the box

Since Ruben Östlund’s Force Majeure (Turist) won the jury prize in Un Certain Regard at last year’s Cannes festival, the film has been sold to 68 countries and came within a whisker of an Oscar nomination (a YouTube clip with Östlund and his producer Erik Hemmendorff, which shows the two of them receiving the negative news, is already a classic). Östlund has travelled the world and been feted with a retrospective that toured 14 US and Canadian cities. Now he’s concentrating on his next film:

“One fifth of the screenplay is ready. As usual, it’s about a dilemma that people face,” the director says.

The film’s working title is The Square, a symbolic space with both physical and philosophical meaning, within which agreed rights and obligations prevail. In concrete terms everything and everyone inside the square are protected. Philosophically it’s

about setting boundaries and other kinds of limits – such as land ownership and national borders.

In the middle of April Östlund presented his concept in the southern Swedish town of Värnamo, where he installed a “square” in the town centre and explored the subject in its art gallery.

“The film is due to be completed in 2017. In May, when else?” says Östlund.

But this time round his primary aim isn’t Cannes. It’s that elusive Oscar.

Camilla Larsson

Actor on the up: Sebastian Hiort af Ornäs

Coming to Cannes this year is Sebastian Hiort af Ornäs, one of Sweden’s most promising stars. Last seen in Levan Akin’s Berlinale premiered The Circle (Cirkeln, 2015), he is currently making waves in Isabella Carbonell’s short film Boys, screening as part of Critics’ Week, in which he plays a troubled inmate in an institution for young sex offenders.

Despite his short career, 22-year-old Sebastian – grandson of Ingmar Bergman actress Barbro Hiort af Ornäs – already has an imposing track record. All three features he has been in so far have been well received at the Berlinale. And for his first appearance in Babak Najafi’s Sebbe (2010) he was also

nominated for a Guldbagge Award. Hiort af Ornäs also starred in Sofia Norlin’s Broken Hill Blues (Ömheten, 2013) a favourite with audiences and critics alike at last year’s Tribeca festival.

Home alone

Having premiered at the Göteborg Film Festival’s Startslassen, Milad Alami’s latest short Mommy (2015) is now set for the international festival circuit. The film is a low-key, tender portrait of a young woman both struggling to take care of her daughter and partying with her friends. Last year Alami’s Void, co-directed with Aygul Bakanova, was screened in Directors’ Fortnight at Cannes. The Iranian-born Swedish director is currently developing his first feature film The Charmer, a love story about a young Iranian gigolo living in Denmark.

12

million

viewers have watched
the film collective Crazy Pictures’ Swedish-language productions on Youtube.

100

USD is the price of an analogue special edition copy of Kung Fury on Video Home System, better known as VHS.
About love

Renowned short filmmaker Stefan Constantinescu is back with another of his intimate stories about love. The Prologue (Prologen) is the fourth film in a series where couples are caught at critical moments in their lives. It takes place during the first ten minutes after a love relationship appears to have broken down.

“My intention is in some way to explore the gap between ideals and reality and the fictive basis of our daily experiences. I want it to be as raw and unprocessed as possible,” says the Bucharest-born director who lives and works in Stockholm. Constantinescu’s earlier shorts from the series have met with success. In 2012, his Family Dinner was selected for the Critics’ Week at Cannes, and in 2013 Six Big Fish competed at the Locarno Film Festival.

This summer, Constantinescu hopes to start work on The Shower, a short film about a Romanian immigrant who meets a Swedish woman. He’s also working on his first feature, Viking Story Line, produced by Atmo.

Fashion victim

Ninja Thyberg’s Catwalk won the Student Visionary Award shorts competition at the Tribeca Film Festival in April. The film is about nine-year-old Ella who realises the significance of fashion and starts rebelling against her childhood.

Thyberg is known as a filmmaker who explores how stereotypes and hierarchies are reproduced in moving images. In 2013, her Pleasure won the Canal+ Award for best short film in Critics’ Week at Cannes. And last year she scooped the 1 Km Film Scholarship at the Stockholm Film Festival for Hot Chicks.

Currently in post-production of her next short film Girls and Boys, her graduation project from the Stockholm Academy of Dramatic Arts, Thyberg will soon start work on her first feature. Produced by Erik Hemmendorff at Plattform, it centres on a Swedish girl working in the porn industry in Los Angeles.

Jon Asp

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Reversed roles

Last year Lovisa Sirén won the prestigious Startsladden short film award with Pussy Have the Power at the Göteborg Film Festival. This year she returned to compete with another film about inherited power structures, an attempt to reverse the existing gender roles in the film industry. Audition features well-known male actors who are trying out for a woman director’s first feature. The more they lose belief in her methods, the more she pushes the limits in order to objectify them. Already one of Sweden’s most interesting makers of short films, Lovisa Sirén will soon start the shoot of Baby, as a part of the Moving Sweden project.

Jon Asp

Cutting Edge

One fine summer’s day, a bullied boy decides to use a waterslide to get even with his tormentors. Peter Pontikis’ new short Boy Razor is a menacing drama thriller in which pent-up anger reaches boiling point, children are intimidated and adults unaware. In 2008, Pontikis made his feature debut with the low-budget drama Not Like Others (Vampyrer), which starred Ruth Vega Fernandez and featured David Dencik in a minor role.

Sami story to Hamburg

Marja Bål Nango’s O.M.G (Oh Máigon Girl) (Hilbes Biiga) has been selected for the Hamburg Short Film Festival in June. The film centres on two teenage girls who are bored with their small village life and hungry for sexual adventure. With support funding from the Swedish Film Institute, the film screened at the Berlinale in February as part of 7 Sami Stories, the Sami Film Institute’s initiative to promote upcoming Sami filmmakers. O.M.G (Oh Máigon Girl) is Bål Nango’s tenth film to date. Born in Norway in 1988, she was recently honoured with a retrospective at the Tampere Film Festival.
Swedish films on NYC roofs

A special focus on new Swedish films will take place August 5-8 at Rooftop Films in Brooklyn, New York. Cannes-premiered *Kung Fury* provides a sneak early opening to the programme on May 29, with a screening introduced by director David Sandberg. Founded in 1997, Rooftop Films has become known internationally for combining US and world premieres, themed programmes and popular outdoor venues throughout the summer season. The focus, which will also include a live performance by a Swedish artist, is organised by the Swedish Film Institute.

Nordic film rocks São Paulo

A major Nordic focus including some 50 titles is to be held at the 39th São Paulo International Film Festival – the biggest festival in Brazil – October 20 - November 4, 2015. The series will comprise both new feature films and a retrospective, plus industry related events with film professionals from the five Nordic countries meeting the local film industry in Brazil. The event is organised by the Swedish Film Institute together with the Danish Film Institute, Finnish Film Foundation, Icelandic Film Centre and Norwegian Film Institute in partnership with the Brazilian Film Agency ANCINE and the promotion organization Cinema Do Brasil.

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100 years and still animated

Swedish animation is celebrating its centenary, and to mark the event the Swedish Film Institute is heading for MIFA, the market section of the animation festival in Annecy. Festivities kicked off at this year’s Göteborg Film Festival, with a programme of works spanning from 1915 onwards including the first ever Swedish animation – Victor Bergdahl’s intoxicating *Magic Brew* (*Trolldrycken*).

The programme confirmed the ability of animation to unite the abstract and the figurative. And following that tradition are directors Ewa Einhorn and Jeuno Je Kim, whose short film *Sex & Taxes* (2015) was inspired by a series of reports by the award-winning journalist Maciej Zaremba for the Swedish newspaper *Dagens Nyheter*. The film is a colourful satire in which pornography receives generous tax breaks to help cure the population’s winter blues.

“Ultimately we want to create other images of bodies and other forms of visualisation that expand political imaginations around issues such as gender, ethnicity, race and community,” Ewa Einhorn and Jeuno Je Kim explain.

Aimed at a younger audience, Maria Avarova’s début *Lea & the Forest Pirates* (2015) is an adventure set in the Nordic forest in which a seven-year-old girl is looking for her little brother. Part of the Moving Sweden initiative, it’s the first film from start-up company Snowcloud, whose owner and producer Petter Lindblad foresees major potential for Swedish animation: “It’s exciting that so many animated films have come along at once, and I’m hoping to see even more in the future. We have to remember that feature length films are the powerhouse of the industry, creating long term employment opportunities for people working with animation.”

Sebastian Lindvall

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**CORNERSTONES IN SWEDISH ANIMATION**

By Midhat Ajanovic, expert on Swedish animation

1915: *The Magic Brew* by Victor Bergdahl, the first pioneer in Swedish animation.

1924: *Symphonie Diagonale* by avant-garde artist Viking Eggeling, considered as the very pinnacle of experimental animation from the 1920s.

1950: Alongside the former Czechoslovakia, Sweden is one of the European countries with, relatively speaking, most animated feature films, which were almost exclusively produced in the Disney inspired cell animation technology.

1974: International recognition to *Dunderklumpen* by modern Swedish animation pioneer Per Åhlin.


2005: Documentary short *Never Like The First Time* by Jonas Odell became a major international hit and Golden Bear winner at Berlinale.

2008: Annecy’s Grand Prize to documentary *Slaves*, by tandem Hanna Heilborn and David Aronowitsch.

2011: Johannes Nyholm had another great success with short film *Las Patinas*, after his *Puppet boy* (2007) became Sweden’s most award-winning animated film of all time.

235 340 tickets were sold for the two documentaries *A Thousand Pieces* (2014) and *Nice People* (2015) during their first 12 weeks in Swedish cinemas. This can be compared to 52 938 admissions for Academy Award winning *Searching for Sugarman* (2012) in the same time span. However, all three of them fade in comparison to *Palme* (2012) which was seen by 235 767. All these figures underline a positive trend for Swedish docs.

64 is the percentage of female recipients of the Guldbagge Award in the main categories – Best Film, Best Director and Best Screenplay – over the last six years.

5 is the number of languages Ingrid Bergman spoke fluently. She also had acting roles in all of them – Swedish, English, German, French and Italian.
A crowd-funded escape from reality

Given the experience of their first collaboration, *Nasty Old People* (2009), a film financed by a bank loan and premiered on the file sharing website The Pirate Bay, it seemed natural for director Hanna Sköld and producer Helene Granqvist to involve their audience from the outset. Six years ago they started working on *Granny's Dancing on the Table*, a feature film using different media and means of expression to explore a broad narrative universe.

“Hanna started writing about the process on Facebook. ‘Have you ever felt isolated? Have you ever been the victim of a natural disaster? Have you ever had make-believe friends?’ She asked questions on the subjects she wanted to explore and got plenty of responses,” Helene Granqvist explains.

Claymation and conventional film are combined to create the hybrid environment where teenager Amy (played by Blanca Engström from *The Girl* (*Flickan*, 2009) lives with her violent father, cut off from the rest of the world. Fantasies about her grandmother provide her only escape from reality.

The story harks back to Hanna Sköld’s own experiences. It was important not to underplay the depictions of violence, which were in place long before full funding was secured.

“We couldn’t afford animators, so Hanna began to do the animations herself. And straight away the characters started hitting each other. It brings tears to my eyes just thinking about how deep-rooted those issues are for her,” says Helene Granqvist.

Sebastian Lindvall

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- The Sweden Film Commission at The Pavilion of Scandinavian Locations, Le Village International no 217

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New talents

Isabella Carbonell. *Boys* is a short film set in an institution for young sex offenders. “I wanted to create an intimate close-up of real people,” says director Isabella Carbonell.

It all began when Isabella Carbonell read a book by journalist Katarina Wennstam entitled *A Real Rapist (En riktig våldtäktman, 2005)*. Now, some years later, she brings us *Boys (Pojkarna)*, a short film selected for Critics’ Week at Cannes.

“The book made me realise just how dysfunctional our view is of who actually commits rape. The general public tends to imagine some kind of mythical, faceless monster. I wanted to create an intimate close-up of real people to add nuance to that notion which is so dangerously simplified in present day society.” Carbonell was especially fascinated by the most common answer given by rapists of all ages to the question of why they did it: “I don’t know, it just happened.”

“I found that both fascinating and provocative to such an extent that I felt I had to make a film about it.” She wrote the screenplay together with Babak Najafi, the director of films such as *Easy Money II (Snabba Cash II, 2012)* and *Sebbe (2010)*, Sebastian Hiort af Ornäs’ breakthrough film. Hiort af Ornäs also plays the lead as Markus in *Boys*.

Isabella Carbonell has no formal film training, but she has worked in various positions in the industry for ten years or so. Currently concentrating on directing, it’s that role she envisages for herself going forward, and she would relish the challenge of a longer film.

“For some years now I’ve wanted to make a film about the difficulties of arriving in Sweden as a refugee and automatically finding oneself at a disadvantage, however hard one struggles. Such a film would give me the opportunity to create a female role that’s never been seen before in Swedish film.”

*Text Jenny Damberg
Photo Nadja Hallström*
Jerry Carlsson. Central to Jerry Carlsson’s All We Share is a tall and stately sycamore which the owners want chopped down as soon as possible. But just why the tree has to come down, they’re unwilling to say.

The short film All We Share is about tree surgeons Samir and Sara, who quickly realise that the totally healthy sycamore tree they are called in to chop down has an emotionally charged history. “Finding the right tree was essential,” explains director Jerry Carlsson. Having posted flyers through a couple of thousand letterboxes, the crew had got 80 or so responses from house owners who wanted a tree chopped down on their plot, but unfortunately mostly unsuitable pines and firs.

“I didn’t want any old tree, I wanted something special in which we could create a space up in the leaves. With only a week to go before filming was due to start we found the perfect tree. As soon as we got to the house, we could see it would work. The place had a character all of its own, exactly the kind we needed.”

Jerry Carlsson insists that the characters in his films should be well rounded, without necessarily having a clear gender identity. Because in his view, although we live surrounded by images, we suffer in many ways from a lack of images. Citing an example from his own life, he explains how as a young teenager, he happened to put on the television when the romantic comedy The Object of My Affection was being screened. “Right then it struck me. I’d only heard the word ‘gay’ used as an insult or a joke. But that’s what I was, and I hated that part of myself. I lacked an image to relate to, but that evening I gained a new image of what it might mean. I sat there alone with one thought going round and round in my head: ‘I don’t need to be unhappy just because I’m into guys.’ I didn’t have that insight before I saw the film, and my body really needed the feeling it gave me.”

Jenny Damberg

Victor Lindgren. “What you get angry and can’t stop thinking about, the cause of sleepless nights, is the thing that you have to write.” Director Victor Lindgren has finished two new short films, both about 10-year-old girls.

“I don’t really know why I’ve chosen this particular age, but I think in some ways you have to work on things you’ve recently experienced,” says director Victor Lindgren on the subject of the young leading actors in his 2015 short films It’s OK to Eat Fish ’cause They Don’t Have Any Feelings (Fiskar har inga känslor) and I Turn to You (Jag vill nå dig).

“And it’s also fun to work with children and young people since they’re so challenging. Lots of people say it’s so damned difficult.”

Do you agree that it’s difficult?

“Yes, it can be difficult. Especially with youngsters. They have so many notions of how they should behave and how people perceive them. I recognise that from growing up myself.”

Hoping to find the right young people whose own lives match in some ways the stories he wants to tell, Lindgren took great care with the casting process.

“I think it’s so much more fun to use people who can define something themselves and contribute their own experience rather than having to instruct my actors. It provides a completely different authenticity.”

In the on-going project Tiny, Tiny Pieces (Små små bitar), a drama series for young people, the crew ran screen tests on 130 people, first in the city of Umeå, then in the smaller towns of Lycksele and Vihelm. “That’s where we found two real diamonds who can really carry the stories that the series centre on. One of the people in the series drives a Swedish A-tractor*, and so too did one of the actors. That’s not exactly commonplace.”

Jenny Damberg

* a sort of hybrid truck/tractor

Name: Jerry Carlsson
Background: Director and screenwriter.
Degree in Film from the Valand Academy, University of Gothenburg, 2014.
Making waves: All We Share has been selected for Future Frames, a new initiative by European Film Promotion and the Karlovy Vary International Film Festival, July 3-11.

Name: Victor Lindgren
Background: Self-taught screenwriter and director. One of four people behind Bautafilm, based in Umeå and Tärnaby in the north of Sweden.
Making waves: With his short films It’s OK to Eat Fish ’cause They Don’t Have Any Feelings and I Turn to You. Has recently completed a pilot episode of the television series Tiny, Tiny Pieces.
Concerning Annika

Known for her work on Göran Hugo Olsson’s celebrated documentaries, Annika Rogell has now produced her first feature, the Berlinale-awarded drama My Skinny Sister. Meet Sweden’s Producer on the Move.

“There was a time when Annika had to choose between a career as a floorball professional and a film producer. Sport has made her fearless and insanely stubborn, and she’s also one of the least deferential people I know,” says director Sanna Lenken, who has been working with Annika Rogell since they were students together at Stockholm’s Dramatiska Institutet (now Stockholm Academy of Dramatic Arts).

The duo’s first feature My Skinny Sister (Min lilla syste) premiered at this year’s Göteborg Film Festival and then went on to win the prestigious Crystal Bear award for Best Film in the Generation Kplus section at the Berlinale.

In the film a talented 16-year-old figure skater is suffering from an eating disorder, something Lenken and Rogell had already explored in their award-winning 2013 short, Eating Lunch (Äta lunch). The choice of subject, a problem much debated in society, is indicative of the way Annika Rogell selects her projects.

“I can’t work with something just because it’s fun and cool,” Annika Rogell.

As a new graduate from Dramatiska Institutet’s film production course, she was recruited by the documentary film company Story to produce her first feature-length documentary, Göran Hugo Olsson’s The Black Power Mixtape 1967-1975. The film, a study of the American black Civil Rights movement, became a major international success following its premiere at the 2011 Sundance festival.

On working together with Rogell, Göran Hugo Olsson observes:

“Annika has an amazing feel for film. One of my best professional memories to date is of just the two of us sitting in the cutting room putting the finishing touches to the film.”

Annika Rogell was also one of the principal producers for Göran Hugo Olsson’s most recent documentary, Concerning Violence (2014), which also premiered at Sundance. Currently she alternates between documentaries at Story and feature films at her own, newly founded company Tangy. The upcoming projects include a feature film developed in partnership with the documentary filmmaker David Aronowitz, and a documentary directed by artist and filmmaker Sara Jordenö.

“I’m also planning to produce Sanna’s [Lenken] next film. In the future I’d like to make more feature films.”
It was in the late summer of 1968, in the Italian town of Sorrento. Here, not far from Naples, Gian Luigi Rondi, the renowned film critic who would later become president of the Venice Biennale, was in charge of a film week dedicated to a single country each year. This year it was Sweden, and attending were Vilgot Sjöman, Bo Widerberg, Jan Troell, Mai Zetterling and others, including Stig Björkman, then the editor of Sweden’s leading cinema periodical Chaplin as well as a director in his own right.

“Grand affair, red carpets, one of our princesses was there, even Ingmar Bergman was coming, supposedly. He didn’t, eventually. Ingrid Bergman was there, however, as appointed honourable chairperson. On the last day, we were all heading to an opera house in Naples for the grand finale, but when I got on the bus, all the seats were taken. ‘You’ll have to go in the limousine with Ingrid Bergman.’

Ingrid Bergman is the talk of the town in Cannes. Again. Marking her 100th birthday, director Stig Björkman paints a personal portrait of the Swedish Hollywood star.
Björkman picks Bergman

The Count of the Old Town
(Munkbrogreven, 1935, Edvin Adolphson)
Her Swedish films aren’t really very good. She tends to overact quite a bit, not least in her two films with Gösta Ekman, especially Intermezzo (1936), where the two of them ham it up as if it were a competition. But in this one, her first speaking part, there is a nice unaffected quality.

Flash forward to Berlin in February 2011. The Deutsche Kinemathek hosted a grand Ingmar Bergman exhibition and a number of Bergman associates attended. Actresses Liv Ullmann, Gunnel Lindblom and Harriet Andersson were present, as was Björkman, who in print and on film has followed the director through the years.

One evening, Stig Björkman and Harriet Andersson had just sat down in a restaurant for dinner.

“I got a call. Isabella Rossellini, who headed the film festival jury that year, wanted to meet Harriet. She arrived, she brought Guy Maddin and his wife, we sat at a big round table. I had Isabella next to me and after a while and out of the blue she said “Should we make a film about Mamma?” Before that evening, I’d not had any intention of doing a film on Ingrid Bergman. But I was immediately triggered.”

Meetings were arranged to discuss and develop. In Paris, Björkman sat down with Rossellini and her brother Roberto. In New York, he touched base with the two other Bergman siblings Isotta Ingrid Rossellini and Pia Lindström.

“They all gave me carte blanche to the Ingrid Bergman Collection at the Wesleyan University in Middletown, Connecticut. By now, I’ve been there about six times. It’s quite remarkable. She saved her parents’ correspondence with each other, her own personal letters are there, she started writing diaries at the age of nine or ten, they’re there. There are diaries in Swedish that go up to 1945, there’s one in English from 1980, where she writes about the reactions to her then-published biography, My Story. There are report cards and compositions from her school days, there are photos and films. She filmed throughout her life, first 8 mm, later 16. There’s even footage from her 1937 wedding with Petter Aron Lindström. Her father Justus was a photographer and artist, and had a photography shop in Stockholm. He filmed her on occasion, I found footage of little Ingrid at the ages of three, five and eight years old. Tremendously exciting. She would sometimes bring a cine camera to the set. There are ninety minutes from the set of Joan of Arc in 1948. In all, there are some seven or eight hours spanning all the years. And...”

Dr. Jekyll and Mr. Hyde
(1941, Victor Fleming)
Her fourth Hollywood film. She was supposed to play Jekyll’s fiancé. Lana Turner was cast as the bargirl who is caught in Hyde’s claws. She suggested to Victor Fleming that she and Turner did a swap, which was met with great scepticism. “I’m an actress, I can play different parts”, she said. She got her switch and could certainly play the part.

Europa ’51
(1952, Roberto Rossellini)
The films she made with Rossellini were not well received at the time, not at all. Even Ingrid Bergman herself was frustrated, both with the bad reception but also Rossellini’s lack of directing. He would write the script on the set and hand over little pieces of paper. Later the French critics of the New Wave resurrected these films, and she’s very good in them.

“It’s very much told through her, her writings and the films she shot”
Stig Björkman
she was good, none of that shaky, unfocused stuff. Sometimes, she would hand over the camera so we also see quite a bit of her in person. Gradually, I came to use more and more of her private films in the finished work.”

One can safely say that gradually, Ingrid Bergman herself started taking over.

“It’s very much told through her, her writings and the films she shot. Either that or footage from newsreels, television, etc. It’s a rather personal account. The title, Ingrid Bergman – In Her Own Words, is indeed appropriate. In Swedish, I call it Jag är Ingrid – “I am Ingrid”. All in keeping with this unique material.”

Actress Alicia Vikander provides the voice of Ingrid Bergman, again quite appropriately.

“Every time we need to quote something, from, say, a letter, it’s Alicia who is reading. A bit of a new Ingrid, isn’t she? And she speaks a really fine English. We’ve run into each other from time to time and she was really into doing the voiceover. She has completed some eight or nine English and American films in a row. We’ve fought against her schedule – she has sometimes ended one shoot on a Friday and started the next one on the Monday – more or less for two years now. We got a Saturday in London and Sunday in Copenhagen. It has worked out well, really well.”

Michael Nyman has scored the film, his second work for Björkman after their collaboration on the 2012 documentary Fanny, Alexander & I.

“Beautiful score. Quite nostalgic, this one.”

Björkman has also conducted conversations with all of Bergman’s children.

“I like a form where I don’t necessarily ask the questions, rather, I like to gather some people and take it from there. First, I shot at Isabella’s place on Long Island, where she, her twin sister Ingrid and Roberto sit and talk – all the Rossellini children at once. I have also shot them separately in order to get the more individual takes. Ingrid in Rome, Roberto in Paris...”

Notorious! (1946, Alfred Hitchcock)
A difficult part. She is the woman who is used as a pawn to catch some Nazis in South America. Cary Grant is the agent who is supposed to charm her and then throw her to the wolves. The tricky bit is that they fall in love. Her chemistry with Grant is wonderful. She gets to show a full register here. Very, very refined. She also has a great drunk scene.

Autumn Sonata (Höstsonaten, 1978, Ingmar Bergman)
Not an uncomplicated film to make, as you will see in the film. Two great and uncontested artistic temperaments met and some of the sparks that flew were significant. The finished result, the portrait of the concert pianist, is exceptionally moving. Extraordinary, very vulnerable. Some of her performances hold a perfection of style that can create a shell around the character. Here we see cracks in that shell. She managed this with Hitchcock and Rossellini as well.

Born 1938. Swedish film critic and filmmaker. He was editor-in-chief of the Swedish film magazine Chaplin from 1964 to 1972 and has authored books of interviews with Ingmar Bergman, Woody Allen, Lars von Trier, Gena Rowlands, and Joyce Carol Oates. He has directed a number of short films and documentaries and seven feature films, including Georgia, Georgia (1972), The White Wall (Den vita väggen, 1975) and Behind the Shutters (Bakom jalusin, 1984). His debut feature I Love, You Love (Jag älskar, du älskar, 1968) was one of the last films to screen at the 1968 Cannes festival, just before it was called off in solidarity with the ongoing national protests.
Ingrid 

NICENESS FACTOR ★★★★★
Ingrid always knew the names of everyone on set, always came on time and according to most people was the nicest person they had ever met.

LOVE LIFE GOSSIP FACTOR ★★★
Ingrid was married three times and had four children (one with first husband Petter Lindström and three with second husband Roberto Rossellini). She also had a brief but intense relationship with renowned photographer Robert Capa.

SCANDAL FACTOR ★★★★★
Ingrid left a brilliant career in Hollywood to make the movie *Stromboli* (1950) with Italian director Roberto Rossellini, got pregnant by him while they were both still married and stayed in Italy, thus leaving her husband and 12-year-old daughter behind in the US. This sparked a moral outrage that saw her banned from Hollywood for almost a decade.

ACADEMY AWARDS RECOGNITION ★★★★★
Ingrid was nominated for seven Oscars and won three of them, including Best Actress for *Gaslight* (1944) as well as *Anastasia* (1956). She was, however, not nominated for her memorable role in *Casablanca* (1942).

MEMORABLE QUOTE ★★★★★
"Happiness is being healthy and having a bad memory."

Ingmar 

NICENESS FACTOR ★★★★★
Ingmar is always referred to as a "demon director", which pretty much says it all. He was also privately at times quite tricky, for example refusing to let actor Erland Josephson into his house at Fårö island.

LOVE LIFE GOSSIP FACTOR ★★★★★★★
Ingmar was married five times, had nine children (one with a married woman) and pretty much hooked up with all his female protagonists, including Harriet Andersson, Bibi Andersson and Liv Ullmann.

SCANDAL FACTOR ★★★★★★★
In 1976 Ingmar was apprehended by the police in the middle of rehearsals at the Royal Dramatic Theatre in Stockholm for alleged tax evasion, which created enormous attention internationally. He was cleared of all charges in court, but felt so violated that he left the country for Munich where he stayed for five years.

ACADEMY AWARDS RECOGNITION ★★★★★★★
Ingmar was nominated for nine Academy Awards, but won none of them. However, he did receive the honorary Irving G. Thalberg Memorial Award in 1971, which was picked up by actress Liv Ullmann.

MEMORABLE QUOTE ★★★★★
"I hope I never get so old I get religious."

And the winner is: 

**Ingrid Bergman**, for managing to be remembered as a nice person while living a scandalous love life!
Having previously explored Sami, this time round he brings us a road movie in Romani. Somewhere in northern Sweden, three Roma youths jump into a car to deliver an eagerly awaited clock to their grandmother who lives more than 1,000 kilometres to the south.

The director himself describes the film as a comedy drama with a serious undertone. “The main theme, which I can identify with, is one of alienation in welfare Sweden, where the situation of the Roma people is clearly becoming more marginalised and segregated. When examining minorities it’s easy to highlight the exotic (‘look how different we are’), but I’d rather focus on the similarities,” says Selberg Augustsén.

The title The Garbage Helicopter is taken from celebrated Swedish poet, Gunnar Ekelöf, one of the first to write about the downside of the Swedish model. “With a poet’s capacity for anticipating the future, he gently pointed out that things can easily become rather bleak.”

Selberg Augustsén is renowned for his own poetic imagery in works such as the 30-minute, award-winning Autumn Man (Höstmannen, 2010). In 2012, his pitch for The Garbage Helicopter won him the €30,000 Audience Award, voted on by 120 decision makers at the Torino Film Festival. And his producer, Bob Film’s Andreas Emanuelsson, picked up the Post-Production Award.

What is it about minorities in film that interests you?

“It started out on an aesthetic level: I wanted to work with language in an abstract way. For me it’s certainly a learning process. Something always happens in the translation, words and lines are added or altered, changing the meaning in part.”

How did you find the actors for the film, all of them Roma amateurs?

“It was an extensive casting process. We proceeded with care and sensitivity, given that we encountered a certain hesitation and reluctance from the Roma themselves (‘how are you going to present us?’). They were wary of all the usual negative clichés.”

Even more than films by Emir Kusturica or Tony Gatlif, The Garbage Helicopter elicits comparisons with Aki Kaurismäki and Jim Jarmusch, not least in its dry humour, stylishly presented in black and white tableaus. “I can’t hide the fact that Jarmusch and Kaurismäki are my main role models in the cinema, and maybe to a lesser extent Yasujirō Ozu, who I discovered a few years ago when I was starting to feel that films nowadays are becoming increasingly complex in their narrative techniques, working backwards or in fragments. Ozu’s stories appear so amazingly simple, but they’re like icebergs: there’s so much under the surface. I strive for that same simplicity.”

Romani road movie

Award-winning maker of short films Jonas Selberg Augustsén makes his feature debut with The Garbage Helicopter, yet another film in a minority Swedish language.

“Examining minorities it’s easy to highlight the exotic, but I’d rather focus on the similarities”

Jonas Selberg Augustsén
Girls Lost is a film adaptation of Jessica Schiefauer’s 2011 award-winning novel for young readers. The book centers on the friendship between three 14-year-old girls, Kim (Tuva Jagell), Momo (Lolo Nyvall) and Bella (Wilma Holmén), who draw strength from each other in the hostile corridors of their school in an average Swedish town. It’s an environment that bristles with taunts and sexual harassment.

“Reading the book touched something in my heart. I was fascinated by the girls’ strength and sisterhood. There’s a complexity and an existential level to the story,” says director and screenwriter Alexandra-Therese Keining, whose previous films include With Every Heartbeat (Kyss mig, 2011) and Hot Dog (2002).

In Girls Lost the three friends find somewhere to escape in Bella’s greenhouse, a place unique in itself. It’s here the girls plant the seed of an unusual flower with the scent of vanilla and nectar that transforms them into boys.

“As a director it’s my job to create a bubble for my actors, one in which they can live their way into an illusion.”

Alexandra-Therese Keining

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The greenhouse becomes a safe haven where Kim, Momo and Bella can gather their strength and shield themselves from the world outside. There’s also a symbolism in their curiosity about the flower. It represents a shared awakening, an exploration of sexuality and identity that takes place at the interface where the girls are no longer children but not yet adults. That search for identity permeates the entire film,” says Alexandra-Therese Keining.

Filmed in 2014, Girls Lost was mostly shot at night using extensive props, special effects and elaborate scenes of transformation. Even the greenhouse was built from scratch.

“The story would have fallen flat if we hadn’t taken the trouble to create this special world. I knew, for example, that I didn’t want a studio greenhouse. We built a real one instead, with real plants in it for an environment that suits the film. The girls helped to build and plant it,” the director explains.

“As a director it’s my job to create a bubble for my actors, one in which they can live their way into an illusion.”

When Kim, Momo and Bella are changed into boys (then played by Emrik Öhlander, Alexander Gustavsson and Vilgot Ostwald Vesterlund), they experience a rush of freedom. Nobody recognises them.

“It allows them to test out a new identity, to invent themselves anew. They think it’s fantastic not to be objectified any longer. Kim, who feels least at home in her own body, is the one who’s most seduced by this new identity.

Unlike Momo, who has an emotional outlet in her creativity, or Bella, who finds peace among her plants, Kim doesn’t have the same safety valves. Momo and Bella vent out their sorrows and disappointments in creating things, whereas Kim just lies in the bath staring at the ceiling. She doesn’t have the same safety net to fall back into,” says Keining.

To begin with Kim is attracted by the ease of this new world, but when she gets involved with the petty criminal Tony (Mandus Berg), things start to get more complicated.

Girls Lost is imbued with a multi-layered perspective on sex and gender. Whereas Momo is attracted to Kim in both her guises, Kim is attracted by Tony.

It’s queer without making a point of being so.

“I’ve been inspired by Judith Butler’s theory of gender as a social construction. The notion that gender doesn’t exist from the outset but is something that can change and which emerges and is negotiated over time. I’ve also been influenced by Sally Potter’s film version of Virginia Woolf’s Orlando (1992), in which the main character starts out as a man and ends up as a woman. Girls Lost shares the same essential core as Woolf’s novel: a desire for genuine freedom,” says Alexandra-Therese Keining.
“He’s done his time” – just what does that really mean?

In Magnus von Horn’s debut film *The Here After*, 17-year-old John tries to get back into society after serving his sentence for a horrific crime.

Crime and punishment

“Everything will be fine”. Seldom have words of comfort sounded more like the opposite than when they’re spoken in the introduction to Magnus von Horn’s feature debut *The Here After* (Efterskalv).

17-year-old John has just been released from the prison where he has served two years for the murder of his girlfriend. He gets a hug and hears the above words of consolation just before his father drives him home to their family farm in a small village in the west of Sweden. At first things seem as blank as John’s expression, but we soon discover just how little will actually turn out fine.

“I wanted to get up close and personal with a murderer, to be forced to relate and delve into something I couldn’t understand,” is how von Horn explains the motivation behind his film.

The 31-year-old director started writing the screenplay two years ago, having completed his studies at the Polish National Film School in Lodz. He thought it was rather odd that so little is said about the aftermath of juvenile crime. After all, people do get released back into society.

“I put it to von Horn that it feels as if the film leads us by the hand until it can go no further. Every time you look for a way out there’s another cul-de-sac: you can understand the characters, but none of them is beyond reproach.”

In the film, the defence mechanisms start to kick in when John enrols back in his former high school. What’s remarkable, and unusual in a Swedish film, is that no moral judgments or sympathies are ascribed to any of the characters.

“It’s important that the main character isn’t a victim of artificial sympathy. It has to be coldly objective. And I can understand the other characters too. If one teenager murders another there’s a sense of guilt throughout a community: in the school and among those who work in various ways to counter violence and depression. People feel troubled by John’s presence: that’s the reason for the assault,” he explains in respect of one of the film’s most harrowing scenes.

The cool objectivity of the film also stems from its long takes, which help to create distance. In one central scene the action is filmed from inside a car, recording...
“And if there’s one thing a film can do really well, it’s to probe between the lines, to let the gut feelings in organically rather than intellectually”
tle brother, father and a grumpy grandfather. We look in vain for a mother.

“It was a British script doctor who pointed out that a group of men together always spells trouble. It’s true, just look at soldiers and gangs,” says von Horn.

“Above all, the lack of females underlines their unhealthy attitudes towards women.”

von Horn links this to a disturbing scene in which the grandfather shoots an injured dog when his youngest grandchild wants him to call the vet.

“It may be an over-analysis, but for me the murder is something that goes far back into previous generations and is now crystallised in one person. It’s a thought one’s almost ashamed to express, and it stands in contrast to the reaction of the surrounding community: from the grandfather’s perspective it might not be so very strange to kill a girl. Worse things have happened long ago in his life. People die, dogs die. You move on.”

A n uncomfortable scene like that probably won’t be the only thing to make audiences flinch – not in Sweden at least. The film’s main character is played by teenage idol Ulrik Munther, who made his breakthrough at the age of 15 in a popular television singing competition. For the past few years he’s been cultivating a ‘nice boy’ image, not exactly that of a jealous murderer. It’s as if Michael Haneke had cast someone like One Direction’s Niall Horan in Benny’s Video (1992).

“There’s something fascinating about placing someone in an unexpected situation. I’d be lying if I said I wasn’t pleased with the result. But it wasn’t something we’d planned when we were casting the film. We were looking for kids who were amateurs and came from a certain rural background, with pickup trucks and the like. But our original lead was so authentic that he turned the part down because he didn’t want to miss the Swedish elk hunting season!”

Forced to postpone the shoot, von Horn and his Polish producer were sitting in a hotel room in Trollhättan, the centre of the Swedish film industry, when Munther suddenly appeared on their TV screen. They were both struck by his face, handsome and interesting.

“I had no idea who he was, so we googled him. I wasn’t too sure at first, but we did a screen test with him which was really good. Ulrik isn’t a trained actor, but the best thing about him is that he’s totally prepared to put himself on the line. And he has a highly developed emotional intelligence.”

Munther plays his part brilliantly. He’s alarmingly withdrawn and, according to von Horn’s instructions, “a person who has frozen his own heart.”

“But did he have any doubts about playing such a role?”

“Absolutely not! Both he and his managers were delighted. They’d been approached about Disney-like parts, something they really didn’t want to do. They wanted a change for Ulrik’s image. The darker the better.”

“They certainly got what they bargained for, didn’t they?” says von Horn and laughs.

Magnus von Horn’s feature debut The Here After will screen as part of Directors’ Fortnight at the Cannes Film Festival. The Göteborg born director’s previous work includes the award-winning short film Without Snow (Utan snö, 2011). The Here After is a co-production between Poland, Sweden and France, with camerawork by the Academy Award nominated cinematographer of Ida, Lukasz Zal.

“We didn’t want to feel obliged to show everything, the audience have the imagination to fill in what’s missing”
Power play

Lisa Aschan describes *White People (Det vita folket)* as a “horror drama in an isolated world” inspired by *The Shining* (1980). The film is set in a locked, underground unit with no windows and no horizon on which to fix one’s gaze, other than the stone walls where two colours meet in a line. A sort of “make-believe” horizon designed to help people to maintain their sanity.

An illegal alien, Alex (Vera Vitali) is brought here pending deportation. The unit is presided over by security chief Viktoria (Pernilla August) who, like the character Omar in the television series *The Wire*, defies the powers that be and makes up her own rules.

“In *White People* I’ve wanted to observe people who feel uncomfortable with holding power. What happens when someone who has power apologises for exercising it? And what methods do people use to camouflage their positions of power? It’s something that has resulted in a number of highly absurd scenes in the film,” says director Lisa Aschan, who also wrote the screenplay.

The idea for *White People* came to her when she was doing some research at the Swedish Migration Agency’s detention centre. This is where people are locked away awaiting deportation.

“I was there at night. At 3.30 in the morning the police call to say they’re coming in with someone new they’ve taken into custody. The door of the entrance room opens and two plain-clothes police officers come in with a man in his 30’s. He’s tall and trembling from head to toe. The policemen tell him to sit down on the chair opposite me, then they leave. The man looks me straight in the eye and says in fluent Swedish: ‘Why are you locking me up? What have I done?’ I sit in silence. He keeps on staring at me. ‘Just answer me. What have I done? Why am I here?’”

“At that moment I realised that I’m not neutral. That I’m part of this system. I felt that I had to make a stand. Who do I want to be? What do I want to do with my position of power? That’s when I decided to make this film.”

Following that confrontation Lisa Aschan continued her research at the detention centre, a process that continued for 18 months.

“My experiences there form the basis of the screenplay. Almost all the lines and situations are faithfully reproduced from situations I actually witnessed. You could say I’ve been involved in method directing,” says Aschan.

“When I started writing I pared away all the ‘factual’ details. I wanted to free myself from a documentary approach, to create my own world. My aim has been to make a film that’s both visually stylish and exciting.”

“**I felt that I had to make a stand. Who do I want to be? What do I want to do with my position of power? That’s when I decided to make this film**”

Lisa Aschan
In the early 1970’s, social democracy in Sweden enjoyed something of a golden age. The Swedish welfare model was stronger than ever and numerous social reforms were introduced. Partly inspired by the ideas behind the unrest of ’68, there was a desire in the political landscape to make people independent from one another, to turn us into autonomous individuals independent of rich friends or a rich family.

In 1972 a group of Social Democrat politicians produced a manifesto, “The Family of the Future”, in which they spelled out point-by-point the means towards securing a vision in which no adult Swedes would be dependent on their relatives.

“It might sound like a detail, but it was the starting point for a kind of liberation process. The entire western world was influenced by thoughts like these in the seventies, but Sweden is unique in that it took the project further than all other countries,” says director Erik Gandini. His new documentary The Swedish Theory of Love presents us with a critical examination of the way these thoughts of independence have shaped Swedish society.

Having grown up both in Italy and Sweden, Gandini says that he has always been interested in the dysfunctional aspects of any country or culture. In his internationally acclaimed Videocracy (2009) he took the temperature of his other homeland, Italy, focusing on the unabashed love affair between the media and those in power during the Berlusconi years.

In his new film it’s the Swedish ideal that comes under the microscope. In Sweden, almost 50 percent of all households are single-occupancy, and the average age for children to leave home is significantly lower than the world average, two signs of just how valued independence from other people actually is.

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“It has nothing to do with wanting to go back in time, but I draw great inspiration from questioning what’s most obvious, questioning what’s very specifically Swedish.”

Erik Gandini

“Internationally people think of Sweden as a collectivistic country. Even this project was collectivistic from the outset. But the end result was very individualistic,” Erik Gandini explains. As in many of his previous films, in The Swedish Theory of Love Gandini has chosen to work together with the editor Johan Söderberg, something that becomes evident in the highly rhythmic, almost musical editing quality of the film.

“We like to question things around us but we strive to make the film musical at the same time, to enter a world where you see things in a new way.”

Text Per Nyström
Photo Johan Bergmark
Production info p. 58

A phenomenal success in countries all over the world, not least Germany and Australia, Kay Pollak’s 2004 film was one of the most successful in Swedish cinema history.

Here conductor Daniel Daréus (Michael Nyqvist) dies, leaving behind the choir and soprano Lena, the love of his life who’s expecting his child. In *Heaven on Earth* Frida Hallgren returns as Lena, this time in the leading role, taking on the task of revitalising the church in the tiny village.

But not everyone approves of Lena’s methods, including the pastor (played once again by Niklas Falk), who also undergoes a total life change: “He goes from zero to 100, ending up as a man living life to the full,” says Kay Pollak.

Among the new faces in the film, the director singles out for praise the “totally authentic” Norwegian rising star Jacob Oftebro (*Kon-Tiki*, 2012, and TV series *1864*). And this time round, Pollak has collaborated with his wife Carin as his co-writer and assistant director. Once again there’s a strong focus on the choir, but also on the village “musicians” who are forced to drag whatever instruments they possess from their wardrobes, attics and cellars.

Kay Pollak cites Milos Forman and James Cameron as his major sources of inspiration.

“I like to build a rollercoaster: you buy your ticket and when you get off, you should want to get straight back on again. The most fun of all is on the shoot, when you stand there every morning with the actors and crew ready to make something fantastic, a living scene with genuine emotions.”

Ten years on from *As It Is in Heaven*, Kay Pollak is still getting mail from people all around the world who’ve been moved by the film.

*Heaven On Earth* has already been sold to Australia and New Zealand, the German-speaking countries of Europe and to Benelux. Anders Birkeland, one of the film’s producers, has high hopes for the film:

“Ten years on from *As It Is in Heaven*, Kay Pollak is back with a stand-alone followup, *Heaven on Earth*.

“I like to build a rollercoaster: you buy your ticket and when you get off, you should want to get straight back on again”
Kay Pollak

“We have a right to be just as cocky as Roy (Andersson) and Ruben (Östlund). Naturally we’d love to take our revenge at the Oscar’s ceremony...”

The film goes on general release in Sweden on September 4 and in Norway the following week.
His actors refer to Stefan Jarl’s 1979 classic *A Decent Life* (*Ett anständigt liv*) when describing what’s unique about Peter Grönlund’s debut feature *Thieves’ Honour* (working title). The director himself is somewhat more modest, but affirms that Jarl, universally regarded as an institution in Swedish documentary filmmaking, is one of his heroes.

Produced by Frida Bargo and Mattias Nohrborg for B-Reel, *Thieves’ Honour* is a powerful, dense and intensive drama thriller, a chronicle of people on the fringes of society who live from day to day in a struggle for survival, constantly surrounded by addiction and criminality. But while exclusion can create a strong feeling of community, there’s a great risk of suddenly finding oneself absolutely alone.

“I want to highlight both the individual and the group, loneliness and togetherness. What happens when someone doesn’t play by the rules and ends up excluded, how the poison seeps down and destroys lives,” says Peter Grönlund.

Having spent many years working with addicts and homeless people in Stockholm, the director himself has extensive experience of the world he’s portraying.

At the heart of the film are two women, Minna and Katja, played by Malin Levanon (familiar from Beata Gårdeler’s Berlinale-awarded *Flocking*) and Lo Kauppi. But the cast also comprises a large number of amateur actors.

“We had two criteria for casting: firstly we were looking for people with the right type of charisma and experience, and secondly for untested actors with a certain natural and raw presence.”

Grönlund’s first question during casting was: “What does honour among thieves mean to you?” So what does it mean to the director himself?

“Some people think things were better in the old days, that not stealing from your friends was a given, rather like not harming children or the elderly. Maybe that’s true. We live in an age of individualism and egotism, something that’s reflected in the film. But my own belief is that as long as you’re not hungry it’s easy to take a rosy view—but as soon as you get desperate then there’s no honour left.”
A struggling poet hits rock bottom in Måns Månsson’s film adaptation of *The Yard*.

The struggling poet and literary critic Kristian Lundberg, author of *The Yard*, suddenly finds himself unemployed. In an attempt to maintain his position in lower middle class society as the sole provider for a teenage son, he takes a job in Malmö’s transshipment port for new cars: the Yard. Here he’s no longer a name: he’s just his five-digit employment number. As the only native Swede apart from the management, his workmates view him with suspicion and wonder if he’s been sent out from the office as a spy. It’s a cold, unfriendly place filled with iron discipline and informing on colleagues, a place where every minute of turning up late is punished and any damage caused is docked from wages. A desolate place where solidarity between the workers has been eradicated. And a reverse class journey for the poet, not just financially.

“What drew me in most of all was the paradox of the place itself,” director Måns Månsson explains. “This mixture of a prison or a kind of labour camp which, absurdly enough, is a factory for freedom: a place for the distribution of the ultimate symbol of freedom – shiny new cars... I was drawn by the fact that it felt virtually impossible to film, even in the book there’s not exactly a classic narrative. When you adapt a book it’s usually because there’s a strong story that can carry over into a film, but in this case the opposite was true. All there was, in effect, was the place itself. That was my challenge: to make it into a character-driven story.”

Things go from bad to worse for the poet, the downward spiral spinning ever faster. His son is troubled and scornful, the job has its problems, and when he takes the blame for something others have done at the Yard, he gets fired. At his lowest ebb, having sold all he can and lost everything else to the bailiffs, he has an opportunity to get his job back – but at a very high moral price.

“I’ve thought about what value there is in portraying a white middle-aged Swedish artist in the midst of all this, instead of focusing on the immigrants working in the port, those without any documentation even, the people whose situation won’t ever improve,” says Måns Månsson. “But for me this is about taking a more complex view and using the place itself as a mirror of our present-day society. How do we deal with issues like integration, how do prevailing political views measure up?”

Månsson’s latest feature *Stranded in Canton* (2014) was screened at the Tribeca Festival in April.

Måns Månsson
Born 1982 in Stockholm. Director, screenwriter, cinematographer and editor trained at the Royal Institute of Art, Stockholm. Månsson’s breakthrough came with the documentaries *Kinchen* (2005, about a sports commentator) and *Mr Governor* (*H:r Landshövding*, 2008, about a Swedish politician). Both films are made in the cinéma-vérité style of observation without comments, and without any arranged interviews. Månsson’s latest feature *Stranded in Canton* (2014) was screened at the Tribeca Festival in April.
“When you’re faced with an ultimatum you can uncover unpleasant sides of yourself”

Måns Månsson
Flocking (Flocken) is set in and around a typical Swedish school in a rural area. Jennifer and Alexander, two of the pupils, give completely different accounts as to whether what happened on a particular afternoon was consensual or something completely different. The film raises many questions. Who do people believe in such a situation? What factors are involved – clothes, gender, class?

Cases like this do the rounds in the media all the time. Flocking is inspired by real cases, but as director Beata Gårdeler herself points out, “it’s not a debate film.” “Of course it’s interesting if it sparks a debate about these issues, but that was never my aim. Like all art it’s subjective, and I hope that different people will take the film in different ways. As I see it, the film is more an exploration of the mechanisms of society than a study of someone who claims to have been raped. I want to take account of the people in the surroundings.”

One of those people is the pragmatic mother. In Beata Gårdeler’s view, she’s easy to identify with, because surely her son (‘such a nice boy’) can’t possibly be a rapist?

“When we did our research for the film we saw a huge divide between reality and what’s said in the media. The media likes to promote an image of rapists as dirty old men or gangs of immigrants. But the most common rapist is a first-time offender who’s quite… ordinary really.”

So do you think that makes the mother’s reaction quite typical?

“Yes, I do. A common reaction when someone has been convicted is: ‘My god, should he be locked away with all those monsters?’ That’s part of what I wanted to show. There aren’t any psychologically straightforward explanations for such a person. People always create stereotypes of other people, so my psychological job when I make a film is to take away the preconceptions and prejudices that I myself have.”

**How do you do that?**

“When I start working on characters my starting point is that I really want to like them. If this were my brother or my mother, how would I regard them? I think it’s very tedious that American films continue to maintain that there are good people or evil people. That may work in a fairy tale, but it says very little about the world we actually live in.”

Flocking has a visually distinctive tone – something that’s partly achieved by filming at night although it’s actually light – which adds to the feeling of being in an emotional vacuum. Communication is in distinctly short supply, or conversation at least. People hum and ha, talk past each other or in clichés. At times, words are almost like a soundtrack or an incantation. People do talk to each other, but it’s not clear whether they speak a single sentence in which one person really gets through to another.

“I think it’s evident from Flocking that there’s a divide between parents and children. People don’t know how to communicate. It’s true both between Jennifer and Alexander and the different generations. Nobody really speaks. I think it’s something to do with the mass of communication we get from different channels: everything’s so succinct that when it comes to actual speaking we don’t know what to say.”

**Awarded in Berlin**

Beata Gårdeler was born in 1973 near the northern Swedish town of Sundsvall. Flocking, winner of the Crystal Bear at Berlinale, is her second feature, following on from her drama about addiction In Your Veins (I skuggan av värmen, 2009). In 2014 her short film Solitude (Vännerna) won the Swedish Film Institute and pubcaster SVT’s Novella Film Award.
Close your eyes and think of a hotel. What do you see? Somewhere to sleep, to escape, a chateau, paradise, hell, a dream, nightmare, luxury, romance? Different hotels, of course, mean different things to different people, but for everyone they represent a temporary home away from home.

For filmmaker and author Kristian Petri hotels have perhaps had a greater significance than for others. He collects them. As a sort of alternative travel journal, he has photographed every hotel bed he’s ever slept in over the past 30 years. And now he brings us The Hotel, a documentary in which inns and hotels around the world have their stories told either by the people who have stayed or worked in them, or via his own contemplative narrator’s commentary.

“When I was making The Well (Brunnen, 2005), my film about Orson Welles’ life in Spain, I stayed at the Reina Victoria in Madrid, one of my favourite hotels that I’d been visiting regularly for 20 years. When I heard they were about to close for a luxury makeover, I thought to myself: ‘there goes another of my homes.’ So I decided to stay there for the final week, during which time I filmed and interviewed the regular guests and members of staff. The notion gradually came to me that this could be a sort of continuation of my travelogues The Atlantic (Atlanten, 1995) and Lighthouse (Fyren, 2000), but on a more personal and existential level,” Petri explains.

The upshot was The Hotel: just like Petri’s previous films, it’s essentially an essay with poetic undertones. He doesn’t merely present us with hotels one after the other, but rather with places to find or to lose ourselves in, somewhere our dreams can be fulfilled. Or places where a temporary order can be established.

THE FILM BEGINS with images of his recently deceased father’s apartment: “I’ve realised that I’m constantly collecting the pieces of a puzzle, but it’s only when I start piecing them together that I can see the full picture,” he says. “I gradually realised that the footage of my father’s apartment was the document of a lost home, a place I’d made an emotional investment in over a long period. Just like the Reina Victoria.”

Certain hotels and destinations stand out more than others. Symbols of dreams, of complete lifestyles. Palatial hotels from the 19th century, where the growing middle classes could enjoy a taste of the life of the wealthy. Or the Reina Victoria itself, with its proud bullfighting history.

Houshi in Japan, which has been run by the same family since 717 (!), film star hideout Chateau Marmont in Los Angeles, hotels of literary mythology, such as the Grand in Normandy’s Cabourg, the Hotel Danieli in Venice – or the Hotel des Bains in the same city. This is where Thomas Mann stayed in 1911, and where his novella Death in Venice is set, famously made into a film by Luchino Visconti in 1971. Now, 45 years on, the Swedish actor Björn Andrésen wanders through this now empty pile and tells how, at the age of 15, he was thrown into the world of film and celebrity hysteria, inexperienced and unprepared as he was to be declared “the world’s most beautiful boy”. The hotel was also used as Shepheard’s Hotel in Cairo in the film The English Patient (1996) before it was closed in 2010 to be turned into luxury apartments, a project that remains uncompleted.

Is this a verse from the swansong of these grand hotels of yesteryear: quite simply to undergo a luxury makeover, to become an antiseptic clone of a multinational body, or to die?

Kristian Petri laughs: “Both kinds of hotel have always existed: on the one hand efficient roofs over the heads of business travellers, on the other small establishments for romantic travellers who like to think ‘ah… this is where Rilke slept’. Even more so in modern times, I think, there are hotels for every dream: do you want to be a writer, a rock star, or to identify yourself with a brand of clothing?”

Or as Marcel Proust wrote, having checked in to the Grand Hotel Cabourg: “My dreams now have an address.”
Swedish Film: Cannes

Cannes Classics
Ingrid Bergman – In Her Own Words by Stig Björkman
Joe Hill by Bo Widerberg

Quinzaine des Réalisateurs
The Here After by Magnus von Horn
Kung Fury by David Sandberg

Semaine de la Critique
Boys by Isabella Carbonell

Marché du Film
Every Face Has a Name by Magnus Gertten
Flocking by Beata Gärdele
Girls Lost by Alexandra-Therese Keining
The Here After by Magnus von Horn
Ingrid Bergman – In Her Own Words by Stig Björkman
My Skinny Sister by Sanna Lenken

Un Certain Regard
One Floor Below by Radu Muntean [RO/FR/GER/SE]

Cannes Ecrans Juniors
My Skinny Sister by Sanna Lenken

Producer on the Move
Annika Rogell
A brief item in a newspaper announced: "Somalia Bandy Team aims for World Championships in Siberia."

The day after the article appeared, director Karin af Klintberg set off for the central Swedish town of Borlänge together with television and podcast celebrities Filip Hammar and Fredrik Wikingsson, specialists at uncovering unusual stories in everyday Swedish life. Because yes, there in Borlänge, an otherwise sleepy town marked in recent years by segregation, a local entrepreneur had just kicked off his own integration project: from the town's 3,000 Somali refugees, a bandy team was to be set up. Seventeen young men were to learn to skate, to handle bandy sticks, to attack and defend, shoot and save. And to qualify for the World Bandy Championships in Irkutsk. In just seven months. Crazy? Maybe. A story crying out to be told? Absolutely.

"When we set off for Borlänge and sat in on the first training session we had no idea whether the team would qualify for the tournament," says Karin af Klintberg.

WITH A SWEDISH bandy star as coach, the hastily assembled team knuckled down, learning the basics of this rather strange game played on such a treacherous surface. And team founder Patrik Andersson conducted endless conversations with reluctant sponsors, ironing out all the practical and logistical problems. It was a case of two steps forward, one step back. And all the while that clock was ticking away…

**The Somalia National Bandy Team**

The first team of Somali nationals to qualify for a world championship – for bandy in Irkutsk, January 2014. The team also reached the 2015 world championships. Ten of the players are currently studying at one of Sweden's bandy high schools.
Fredrik Wikingsson
and Filip Hammar
Born in 1973 and 1975 respectively.
Journalists, writers, television presenters and comedians, known for their numerous television productions, podcasts and stage performances, especially in infotainment. Among Sweden’s most famous and appreciated (despised by some) media personalities, they have won numerous broadcasting awards since their television debut in 2001. Among their internationally acclaimed projects was a concert which Bob Dylan played for Fredrik Wikingsson as the sole member of the audience at the Academy of Music in Philadelphia in November 2014.

But six months later, with just one month to go, the news came: they’d made it! So the film crew decamped and followed them to Russia…

The upshot is an affectionate film with all the highs and lows that sport involves, the story of a unique integration project, of loyalty and solidarity, tears, laughter and double alienation. It was a big hit at the national box-office.

“What’s amazing,” muses Karin af Klintberg, “is that this is a true and heart-warming story in an age of hype and mistrust.”

“I especially recall two screenings that the Somalia team sat in on. Every improvement in their play on the screen was greeted by standing ovations from the audience. Just how amazing is that?!”

Did you not encounter real difficulties and resistance when you were filming, in Russia for example?

“It has to be said that Filip Hammar and Fredrik Wikingsson are extremely good at opening doors just about anywhere. And my own prejudices were proved wrong. I feared things would be tough in Siberia for an all black team, that the people there would be super racist. But they were received with an amazing warmth and they even got their own team of Siberian cheerleaders!”

In the event, the Somalia Bandy Team were the whipping boys of the tournament, losing all their matches by wide margins. But they’re all winners in the eyes of the world.

Karin af Klintberg
Born in 1972. Film director and television producer. Recipient of the Swedish Grand Journalism Prize, a Guldbagge Award and numerous other awards for her documentaries and quality productions.
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New films

No less than 32 new feature length films and 27 shorts are presented in this section. Please visit our website sfi.se for updated information on Swedish features, documentaries and shorts.
American Jazz Musician Doc

A snowy night in February 1972, jazz musician Lee Morgan was shot dead by his common-law wife during a gig at a club in New York City. “He said to me: Honey, I know you didn’t mean it. I know you didn’t mean to do this . . . and then he was gone.” (The wife in a recorded interview about the moment right after the shot.) American Jazz Musician is a film about music, love and America.

Original title American Jazz Musician
Director/Screenwriter Kasper Collin
Produced by Kasper Collin Produktion/Kasper Collin, with support from the Swedish Film Institute/Lars G Lindström
Duration 92 min
To be released Autumn, 2015
Sales TBA

Kasper Collin is a Swedish filmmaker and producer. He has made films such as the feature documentary My Name is Albert Ayler, theatrically released in the UK and US during 2007 and 2008, praised in Sight and Sound and Variety. 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.

Bikes vs Cars Doc

The bicycle, an amazing tool for change. Activists and cities all over the world are moving towards a new system. But will the economic powers allow it? Climate change and never-ending gridlocks frustrate people more than ever. Instead of whining, people in cities around the world take on the bicycle as a “Do It Yourself” solution. Road rage and poor city planning leads to daily death amongst the cyclists. And now they demand safe lanes.

Original title Bikes vs Cars
Director/Screenwriter Fredrik Gertten
Participants Aline Cavalcante, Dan Koeppel, Raquel Rolnik, Rob Ford
Produced by WG Film/Margarete Jangård and Elin Kamlert, with support from the Swedish Film Institute/Cecilia Lidin
Duration 90 min
Released March 6, 2015
Sales Autlook Filmsales

Fredrik Gertten is a Swedish award-winning director and journalist. His latest works Big Boys Gone Bananas!* (2012) and Bananas!* (2009) have met an audience in over 100 countries and at leading festivals such as Sundance, Berlinale, Hot Docs and IDFA.

Blood Sisters Doc

Julia and Johanna, from the high-rise flats of Rosengård in Malmö, inseparable for as long as they remember. Curled up beside each other at night, carrying equal memories of abduction and abuse in their home country Azerbaijan. In Blood Sisters we follow their journey from twin sisters in symbiosis to young women trying to stand on their own feet.

Original title Bloodsisters
Director/Screenwriter Malin Andersson
Participants Julia and Johanna Yunusova
Produced by Malin Andersson Film/Malin Andersson (co-producers Signe Byrne Sorensen, Cormac Ó Cunn, Sonja Lindén, Hege Dehli, Alexandre Corru) with support from the Swedish Film Institute/Cecilia Lidin
Duration 80 min
To be released Autumn, 2015
Sales TBA

Director and producer Malin Andersson, born in 1972, produces out of Sweden and Ireland and makes documentaries around the world. She is also keen on digging close to home to maybe make us open up our own eyes. Andersson’s debut Belfast Girls (1996) won numerous awards and Blood Sisters is her first international co-production as both producer and director.
**Blowfly Park**

When his bully-like friend Alex goes missing, Kristian, a has-been hockey talent, starts to unravel. Lying about events surrounding the disappearance and acting increasingly irrational, Kristian seems more interested in staying close to his friend’s girlfriend, and their child, than finding Alex.

**Original title** Flygparken  
**Director/Screenwriter** Jens Östberg  
**Principal cast** Sverrir Gudnason, Peter Andersson, Malin Buska, Leonard Terfelt  
**Produced by** Garagefilm International/Rebecka Lafrenz, Mimmi Spång, with support from the Swedish Film Institute/Suzanne Glansborg  
**Duration** 97 min  
**Released** November 28, 2014  
**Sales** Outplay

Jens Östberg has played football at elite level and is a dancer and choreographer as well as a film director. Östberg has produced a number of works for the stage, for which he has won several international awards. His short film *Small Game* (2009) received the honourable mention at the Göteborg International Film Festival 2009. *Blowfly Park* is his feature debut.

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**The Circle**

One night, when a strange red moon fills the sky, six young women find themselves in an abandoned fairground, drawn there by a mysterious force. A student has just been found dead. Everyone suspects suicide. In that deserted fairground an ancient prophecy is revealed. They are ‘The Chosen Ones’, a group of witches, one which could destroy them all. In this gripping drama, a parallel world emerges in which dreams, insanely annoying parents, bullying, revenge, and love collide with dangerous forces and ancient magic.

**Original title** Cirkeln  
**Director** Levan Akin  
**Screenwriters** Sara Bergmark Elfgren, Levan Akin  
**Principal cast** Josefin Asplund, Helena Engström, Miranda Frydman, Irma von Platen, Hanna Asp, Leona Axelsen, Ruth Vega Fernandez, Sverrir Gudnason  
**Produced by** RMV Film/Cecilia Norman Mardell, Benny Andersson, Ludvig Andersson, with support from the Swedish Film Institute/Magdalena Jangard  
**Duration** 144 min  
**Released** February 18, 2015  
**Sales** TBA

*The Circle* is Swedish-born director Levan Akin’s second feature. His first feature *Certain People* premiered at the Stockholm Film Festival in 2011 and subsequently played at the Tribeca Film Festival. He has also directed several well received TV series for pubcaster SVT, among them the international success *Real Humans* (2012).

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**Don Juan Doc**

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

**Original title** Don Juan  
**Director/Screenwriter** Jerzy Sladkowski  
**Produced by** Ginestra Film AB/ Antonio Russo Merenda, Ulla Simonen, with support from the Swedish Film Institute/Cecilia Lidin  
**Duration** 92 min  
**To be released** Autumn, 2015  
**Sales** TBA

Jerzy Sladkowski was born in Poland in 1945. He immigrated to Sweden in 1983. Since then he has worked as a freelance director and producer making over 40 documentaries. Recipient of numerous prizes including the European Film Award for *Vendetta* (1996), the IDA Award for Swedish Tango (*Tango, grål och ledbesvär, 1999*) and the Golden Dove for *Vodka Factory* (*Vodkafabriken*, 2011).
Dyke Hard
A lesbian rock band sets off on a road trip to a ‘Battle of the Bands’ tournament. A mysterious billionaire with an army of ninjas, cyborgs and roller derby girls is doing everything to stop them. Their journey is a whacky adventure filled with motorcycle gangs, prison riots and flamboyant musical numbers.

Original title Dyke Hard Director Bitte Andersson Screenwriters Bitte Andersson, Alexi Carpentieri, Martin Borell, Josephine Wilson Principal cast Afe Eriksson, Peggy Sands, M. Wågensjö, Iki Gonzalez Magnusson, Lina Kurttila, Josephine Wilson
Produced by FilmLance International/Tomas Michaelsson, Bonnie Skoog Feeney, Martin Borell, with support from the Swedish Film Institute/Baker Karim
Duration 95 min Released March 6, 2015 Sales Outplay

Bitte Andersson, born in 1981, is a comic book artist with a background in both D.I.Y. culture and fine arts. She learned about low budget filmmaking by doing special effects for the B-movie company Troma. In 2006 she started a queer bookstore through which she met most of the cast and crew of Dyke Hard.

Flocking
A small Swedish community which seems idyllic on the surface. But when 15-year-old Jennifer claims to have been raped by a schoolmate, everything changes. The rumour rapidly spreads throughout the community and more and more people are convinced that Jennifer is lying. This is the beginning of a stirred up lynch chase in which an entire community turns against a young girl and her family.

Original title Flocken Director Beata Gårdeler Screenwriter Emma Broström Principal cast Fatime Azemi, John Ristu, Eva Melander, Jakob Öhrman, Malin Levanon, Henrik Dorsin, Julia Grönberg, Ayelin Naylin, Ville Virtanen
Produced by 2afilm/Agnetta Fagerström Olsson, Annika Hellström, with support from the Swedish Film Institute/Magdalena Jangard
Duration 105 min
To be released Autumn, 2015 Sales Media Luna New Films

Beata Gårdeler’s feature debut In Your Veins (I skuggan av värmen, 2009) was well received by the critics as well as nominated for a Guldbagge Award. She has directed several TV series such as Spung (2002-2003) and recently, the award-winning 30 Degrees in February (conceptual director, 2012). In 2014 Gårdeler won the Novella Film Award at Göteborg Film Festival with Solitude (Vännerna).

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

Original title Fonko Directors/Screenwriters Göran Hugo Olsson, Lamin Daniel Jadama, Lars Lovén Participants Sista Fa, Wanlov the Kubolor, Nneka, MCK and various artists
Produced by Story/Tobias Janson, Göran Hugo Olsson, with support from the Swedish Film Institute/Cecilia Lidin
Duration 85 min To be released Autumn, 2015 Sales First Hand Films

Göran Hugo Olsson is a Sundance and Berlin award-winning documentary filmmaker. A selection of his films: Concerning Violence (2014), The Black Power Mixtape 1967–1975 (2011), Am I Black Enough For You? (2009). From 1999 to 2002 he was the Documentary Film Commissioner at the Swedish Film Institute. Lamin Daniel Jadama is a music journalist, DJ and musician with his roots in West Africa. He has been a producer and radio host at SR, the Swedish public service radio. Lars Lovén works as a freelance journalist and a music critic at the Swedish newspaper Svenska Dagbladet.
The Garbage Helicopter
A gigantic dumpster breaks loose from a helicopter with a terrible crash. Meanwhile, an old Roma woman wakes up with a tremendous longing for her old wall clock. She calls a grandchild who promises to bring it to her. A journey along Sweden’s long, winding highways begins and it proves to be very rich in content despite the rather trivial purpose.

**Original title** Sophelikoptern  
**Director/Screenwriter** Jonas Selberg Augustsén  
**Principal cast** Christopher Burjanski, Daniel Szoppe, Jessica Szoppe  
**Produced by** Bob Film Sweden/Andreas Emanuelsen, with support from the Swedish Film Institute/Magdalena Jangard  
**Duration** 100 min  
**To be released** Autumn, 2015  
**Sales** TBA

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

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

**Original title** Pojkarna  
**Director/Screenwriter** Alexandra-Therese Keining  
**Principal cast** Tuva Jagell, Emrik Öhlander, Wilma Holmén, Vilgot Westerlund, Louise Nyvall, Alexander Gustavsson, Mandus Berg, Filip Vester  
**Produced by** GötaFilm  
**Duration** 104 min  
**To be released** Autumn, 2015  
**Sales** The Yellow Affair

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

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

**Original title** Granny’s Dancing on the Table  
**Director/Screenwriter** Hanna Sköld  
**Principal cast** Blanca Engström, Lennart Jähkel  
**Produced by** Nordic Factory/Helene Granqvist, Klara Björk, Valeria Richter, with support from the Swedish Film Institute/Baker Karin  
**Duration** 85 min  
**To be released** Autumn, 2015  
**Sales** TBA

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

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

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

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

The Here After

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

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

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

The Hotel Doc

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

Original title: Hotellet  
Director/Screenwriter: Kristian Petri  
Participants: Björn Andrésen, Lars Norén, Åsne Seierstad, Kenneth Anger, Stellan Skarsgård, Simon Casas  
Produced by: B-Reel/Mattias Nohrborg, Cecilia Nessen, with support from the Swedish Film Institute/Peter ‘Piodor’ Gustafsson  
Duration: 90 min  
To be released: Autumn, 2015  
Sales: TBA

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

The film portrays Ahmed who plays a character whose life mirrors his own. He finds himself in limbo. The moment he arrived in Europe he became a so-called Dublin-case, meaning he was deprived of all his rights and deported from country to country. His fingerprint is what decides his future.

Original title: Jag är Dublin
Directors/Screenwriters: Ahmed Abdullahi, David Aronowitsch, Sharmarke Binyusuf, Anna Persson
Participants: Ahmed Hamud Obsiye
Produced by: Story AB/David Aronowitsch and executive producer Annika Rogell, with support from the Swedish Film Institute/Cecilia Lidin
Duration: 80 min
To be released: Spring, 2015
Sales: Story AB

Ahmed Abdullahi was born in Somalia and studied film at the Stockholm Academy of Dramatic Arts where he graduated in 2015. David Aronowitsch studied film directing at the Polish National Film School in Lodz. He has made several feature documentaries and short films. A few examples are: Slaves (Slavar, 2008), Facing Genocide (2010) and Sharaf(2012). Sharmarke Binyusuf was born in Somalia 1989. He has taken film courses at Birkagården and Biskops Ärnp ochkögskola. Anna Persson graduated from the documentary film program at the Stockholm Academy of Dramatic Arts in 2011. She also co-directed the feature documentary Detained (Förvaret, 2015).

Ingrid Bergman – In Her Own Words Doc

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

Original title: Jag är Ingrid
Director/Screenwriter: Stig Björkman
Participants: Isabella Rossellini, Roberto Rossellini, Ingrid Rossellini, Pia Lindström, Liv Ullmann, Sigourney Weaver, Fiorella Mariani, Rosario Tronnolone
Produced by: Mantray Film/Stina Gardell, with support from the Swedish Film Institute
Duration: 114 min
To be released: August 28, 2015
Sales: TrustNordisk

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

Katarina Taikon Doc

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

Original title: Katarina Taikon
Directors/Screenwriters: Lawen Mohtadi, Gellert Tamas
Participants: Rosa Taikon, Angelica Ström, Åsa Moberg
Produced by: Gellert Tamas Filmproduction/Gellert Tamas, with support from the Swedish Film Institute/Cecilia Lidin
Duration: 90 min
To be released: Autumn, 2015
Sales: TBA

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

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

**Original title** Martha & Niki
**Director/Screenwriter** Tora Mårtens
**Participants** Martha Nabwire, Niki Tsappos
**Produced by** Neo Publishing/Tora Mårtens, with support from the Swedish Film Institute/Linus Torell
**Duration** 90 min
**To be released** Autumn, 2015
**Sales** TBA

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

The Master Plan

When the stepfather of mastermind Charles-Ingvar Jönsson gets murdered, he brings together a league consisting of Sweden’s best impostor, an explosives expert and a burglary specialist to finalize his plan for revenge and perform a complicated heist.

**Original title** Jönssonligan - Den perfekta stöten
**Director** Alain Darborg
**Screen-writers** Piotr Marciniaik, Alain Darborg
**Principal cast** Simon J Berger, Alexander Karim, Torkel Petersson, Susanne Thorson, Nicklas Falk
**Produced by** Tre Vänner/Fredrik Wikström Nicastro, with support from the Swedish Film Institute/automatic funding
**Duration** 90 min
**Released** January 16, 2015
**Sales** Svensk Filmindustri International Sales

Alain Darborg, born in 1981, has previously directed thriller comedy Inkognito (2013) as well as the comedy Högklackat (2011), both for television. The Master Plan is his feature debut.

The Modern Project

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

**Original title** Det moderna projekten
**Director** Anton Källrot
**Screenwriters** Anton Källrot, Jonathan Silén, Ylva Olaison
**Principal cast** Jonathan Silén, Ylva Olaison, Eric Stern, Karin Bengtsson, Sally Palmqvist, Procopé, Sigmund Hoving
**Produced by** Ögat Film/Camilla Malmberg, Ylva Olaison, Jonathan Silén, Anton Källrot, with support from the Swedish Film Institute/Magdalena Jangard
**Duration** 81 min
**To be released** Autumn, 2015
**Sales** TBA

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

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

**Original title** MonaLisa Story  
**Director/Screenwriter** Jessica Nettelbladt  
**Produced by** Lejoni Production AB/Jessica Nettelbladt, with support from the Swedish Film Institute/Cecilia Lidin  
**Duration** 90 min  
**To be released** Autumn, 2015  
**Sales** Deckert Distribution

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

**My Skinny Sister**

Just as Stella enters the exciting world of adolescence she discovers that her big sister and role model Katja is hiding an eating disorder. The disease slowly tears the family apart. A story about jealousy, love and betrayal told with warmth, depth and laughter.

**Original title** Min lilla syster  
**Director/Screenwriter** Sanna Lenken  
**Principal cast** Rebecka Josephson, Amy Deasismont, Annika Hellin, Henrik Norlén  
**Produced by** Tangy/Annika Rogell, with support from the Swedish Film Institute/Magdalena Jangard  
**Duration** 95 min  
**To be released** Autumn, 2015  
**Sales** Wide

Sanna Lenken graduated in film directing with a master in screenwriting at Dramatiska institutet, in 2009. She has made several prize winning short films and directed *Double Life* (2010-2012) for pubcaster Swedish Television (SVT). Her latest short film *Eating Lunch* premiered at Göteborg Film Festival in 2013 followed by an international premiere at Berlinale Generation 14plus competition and was later screened at the Tribeca Film Festival.

**Nice People Doc**

A group of young men who fled the war in Somalia have ended up in a rural town in Sweden where integration is tough. Something needs to be done. Local entrepreneur Patrik Andersson gets an idea, why not use sport as a bridge to get people closer to each other? The goal: to create the first ever Somali national team in bandy and make it to the World Championship in Siberia. This is a story about racism and fear, but it’s also about bravery and doing something that hasn’t been done before.

**Original title** Filip & Fredrik presenterar Trevligt folk  
**Directors** Karin af Klintberg, Anders Helgeson  
**Screenwriters** Karin af Klintberg, Anders Helgeson, Filip Hammar, Fredrik Wikingsson  
**Participants** Filip Hammar, Fredrik Wikingsson, Patrik Andersson, Pelle Fosshaug, Ahmed Hussein, Mohamed Abdihakin  
**Produced by** Thelma/Louise, Mexiko Media/Lars Beckung  
**Duration** 92 min  
**Released** January 28, 2015  
**Sales** TBA

Karin af Klintberg is a writer, director and producer. In 2009 she was awarded the Swedish Grand Prize for Journalism as well as the Guldbagge Award for her documentary feature *Ebbe The Movie* (2009). In 2003 Anders Helgeson started the production company Thelma/Louise together with Daniel Moll. Karin af Klintberg is also a partner at the company.
New films

**Stranded in Canton**

Every year tens of thousands of African supercargoes travel to Guangzhou, China, to tie up business transactions with the local manufacturing industry. *Stranded in Canton* follows democracy entrepreneur Lebrun on his increasingly desperate quest for the deal that will take him home to the Congo and get him out of political turmoil.

**Original title** Nakangami na Guangzhou
**Director** Måns Månsson
**Screenwriters** Måns Månsson, Li Hongqi, George Cragg
**Principal cast** Lebrun Iko Isibangi
**Produced by** CPH:LAB/Måns Månsson, Tine Fischer, Patricia Drati, Vanja Kaludjercic, with support from the Swedish Film Institute/Cecilia Lidin
**Duration** 80 min
**To be released** Autumn, 2015

**Sales** Antipode Sales & Distribution

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

**The Swedish Theory of Love** Doc

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

**Original title** The Swedish Theory of Love
**Director/Screenwriter** Erik Gandini
**Produced by** Fasad/Erik Gandini, Juan Pablo Libossart, with support from the Swedish Film Institute/Cecilia Lidin
**Duration** 90 min
**To be released** Autumn, 2015

**Sales** TrustNordisk


**Thieves’ Honour** (working title)

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

**Original title** Tjuvheder
**Director/Screenwriter** Peter Grönlund
**Principal cast** Malin Levanon, Lo Kauppi
**Produced by** B-Reel/Frida Bargo and Mattias Nohrborg, with support from the Swedish Film Institute/Baker Karin
**Duration** 92 min
**To be released** TBA

**Sales** The Match Factory

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

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

Original title Under pyramiden
Director/Screenwriter Axel Petersén
Principal cast Stine Fischer Christensen, Reine Brynolfsson, Johan Rabaeus, Philip Zandén, David Dastmalchian, Kevin Vax, Léonore Ekstrand
Produced by Idyll AB/Erika Wasserman, with support from the Swedish Film Institute/Linus Torell
Duration Approx. 80 min
To be released Autumn, 2015
Sales TBA

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

Underdog

Underdog is a film about love, with political undertones. A raw but tender relationship drama of a young Swedish working class woman, fleeing the unemployment of her home country, who gets hired as a housekeeper by a Norwegian middle class family – and during a few sultry summer weeks, the lives of everyone involved are changed forever.

Original title Svenskjävel
Director/Screenwriter Ronnie Sandahl
Principal cast Bianca Kronlöf, Henrik Rafaelsen, Mona Kristiansen, Emeilie Christensen Beck, Petronella Barker, Kyrre Hellum, Trine Wiggen, Anders T Andersen, Anne Ryg
Produced by Anagram Film & TV and Cinenic Film/Annika Hellström, Martin Persson, with support from the Swedish Film Institute/Suzanne Glansborg
Duration 100 min
Released March 27, 2015
Sales The Yellow Affair

Ronnie Sandahl, born in 1984, is a Swedish director, novelist and journalist. Sandahl has written and directed two short films: the relationship drama Lucky Bastards (2010) and the tragic comedy The Route 43 Miracle (2012). Underdog is his feature film debut.

White People

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

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

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

You are quite healthy and you feel young, but you know death is just around the corner. How do you handle it? In this documentary, you’ll meet four elderly ladies over a cup of tea and a conversation about life’s final chapter – regrets, unwanted signs of aging, death prepping and drastic solutions when life has lost its glory.

Original title Afternoon Tea Director Maria Fredriksson Screenwriter Maria Fredriksson Produced by Barataura/Maria Fredriksson Production year 2015 Genre Documentary Duration 13 min

Agnes

Agnes is six years old and very fond of her older brother. When he brings his girlfriend home, Agnes becomes jealous and does her best to get his attention. A delicate story about a small scale everyday drama, told through the perspective of a little girl.

Original title Agnes Director/Screenwriter Anja Lind Produced by Plain Pictures/ Anja Lind, Simon af Wetterstedt Production year 2014 Genre Drama Duration 15 min

All We Share

Two arborists, Samir and Sara, are hired to cut down a healthy tree in a family’s backyard. Why the family wants the tree removed seems at first quite incomprehensible, yet the wife is determined, while the husband behaves rather strangely. It’s obvious there’s something they don’t want to talk about. While taking the tree down, Samir observes the backyard and the people he meets.

Original title All vi delar Director/Screenwriter Jerry Carlsson Produced by Tjockishjäta Film/Jerry Carlsson Production year 2014 Genre Drama Duration 25 min

New shorts

The Yard

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

Original title Yarden Director Måns Månsson Screenwriter Sara Nameth (based on the novel by Kristian Lundberg) Principal cast Anders Mossling, Hilal Shoman, Axel Roos Produced by Anagram Film & T/V/Emma Åkesdotter Ronge, with support from the Swedish Film Institute/Magdalena Jangard Duration 75 min To be released Autumn, 2015 Sales TBA

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

Young Sophie Bell

After high school graduation, life is finally going to begin for real. At least that’s how best friends Sophie and Alice feel about the upcoming move to Berlin. But their plans are crushed when Alice disappears in Berlin under unclear conditions. Sophie ends up on a life-changing journey that will bring her a taste of the exuberant parts of life.

Original title Unga Sophie Bell Director Amanda Adolfsson Screenwriters Amanda Adolfsson, Josefin Johansson Principal cast Felice Jankell, Hedda Stiernstedt, Iggy Malmborg, Jella Haase, Murat Dikenci, Claes Bang, Pheline Roggan Produced by Breidablick/Gila Bergqvist Ulfung, Anna Knochenhauer, with support from the Swedish Film Institute/Magdalena Jangard Duration 84 min Released January 23, 2015 Sales TBA

Amanda Adolfsson, born in 1979, has a BA in Film directing from Stockholm Academy of Dramatic Arts. In 2006 she won the 1 Km Film Award at the Stockholm International Film Festival, a scholarship that financed her short film Spending the Night (2007) which was screened at the Berlinale in 2008. Young Sophie Bell is Adolfsson’s feature film debut.
**New shorts**

**Audition**
Mika is auditioning male actors for her first feature. The actors are all well-established, and yet Markus proves him wrong. The situation turns more sour as their confidence in him reaches new lows. Mika starts pushing harder, reaching the limits for what's okay in this kind of situation and what is not.

*Original title* Audition
*Director* Lovisa Siren
*Screenwriters* Lovisa Siren, Peter Modestij
*Produced by* Bautafilm AB/Jörgen Andersson, Kjell Åhlund

Duration 20 min

**Catwalk**
Nine-year-old Ella realizes the importance of fashion, and starts revolting against her childhood.

*Original title* Catwalk
*Director/Screenwriter* Ninja Thyberg
*Produced by* Borderline Films/Peter Pontikis, Patrick Sobieski

Production year 2015
Genre Drama
Duration 12 min

**Crisis Document**
Can one get used to everything? 50 per cent youth unemployment. Doctors forced to choose whom to cure, social security disappearing, Public services closing down. Fascism increasing. We ask our friends in Greece to make a list of their images of the crisis. It turns into a warning list for the North.

*Original title* Krisdokument Directors/Screenwriters Elisabeth Marjanović Cronwall, Marta Daulūtė
*Produced by* MDMEC/Elisabeth Marjanović Cronwall, Marta Daulūtė

Production year 2015
Genre Documentary
Duration 14 min

**Dear Director**
In 1980 American jazz pianist Kazzrie Jaxen watches the movie *From the Life of the Marionettes* (1980) by Ingmar Bergman. Afterwards she writes him a 16-page letter, explaining how it came to change her life.

*Original title* Dear Director
*Director/Screenwriter* Marcus Lindeen
*Produced by* Doppelganger AB/Jörgen Andersson, Kjell Åhlund

Production year 2015
Genre Drama
Duration 18 min

**I Turn to You**
Elin and Jennie's parents are separated and have an infected relationship. Depicted from the two sisters' perspective we follow them through their everyday life dealing with parental intriguers.

*Original title* Jag vill nå dig
*Director* Victor Lindgren
*Screenwriter* Jana Bringlov
*Produced by* Bautafilm AB/Therese Högberg

Production year 2015
Genre Drama
Duration 15 min

**Lea and the Forest Pirates**
A girl overcomes her fear of the forest and sets out to find her lost brother. During her journey she encounters remarkable creatures, finds true friends and brings her brother home.

*Original title* Lea och Skogspiraterna
*Director/Screenwriter* Maria Avramova
*Produced by* Snowcloud Films/Petter Lindblad

Production year 2015
Genre Animation for Children
Duration 26 min

**Boy-Razor**
A bullied boy tries to even with his tormentors by sticking a razor blade through a crack in a waterslide. When he realizes his tormentors by sticking a razor blade through a crack in a waterslide. When he realizes his

*Original title* Boy-Razor
*Director/Screenwriter* Peter Pontikis
*Produced by* Borderline Films/Peter Pontikis, Patrick Sobieski

Production year 2015
Genre Drama
Duration 12 min

**Boy Without Direction**
When his car breaks down in the middle of nowhere, Mr O finds himself more lost than ever. He finds a shabby hotel only to discover that it's a place impossible to check out from and exempted from physical laws. A dark, surrealistic journey with black comedy inspired by Dante's Inferno.

*Original title* Man utan riktning
*Directors/Screenwriters* Johannes Stjärne Nilsson, Pelle Öhlund, Nina Jemth
*Produced by* Kost-Film / Katja Brügg, Johannes Stjärne Nilsson

Production year 2015
Genre Drama
Duration 15 min

**Boys**
Marcus is in an institution for young sex offenders. He is a shy boy whose face tells wordless stories. There is no physical intimacy to be found, so the inmates wrestle. It is a place where skinlessness quivers in the intimacy to be found, so the inmates wrestle. Marcus's trial

*Original title* Pojkrarna
*Director* Isabella Carbonell
*Screenwriter* Isabella Carbonell, Babak Najafi
*Produced by* Doppelganger AB/Jörgen Andersson, Kjell Åhlund

Production year 2015
Genre Drama
Duration 18 min

**Catwalk**
Nine-year-old Ella realizes the importance of fashion, and starts revolting against her childhood.

*Original title* Catwalk
*Director* Ninja Thyberg
*Produced by* Borderline Films/Peter Pontikis, Patrick Sobieski

Production year 2015
Genre Drama
Duration 12 min

**Crisis Document**
Can one get used to everything? 50 per cent youth unemployment. Doctors forced to choose whom to cure, social security disappearing, Public services closing down. Fascism increasing. We ask our friends in Greece to make a list of their images of the crisis. It turns into a warning list for the North.

*Original title* Krisdokument Directors/Screenwriters Elisabeth Marjanović Cronwall, Marta Daulūtė
*Produced by* MDMEC/Elisabeth Marjanović Cronwall, Marta Daulūtė

Production year 2015
Genre Documentary
Duration 14 min

**Dear Director**
In 1980 American jazz pianist Kazzrie Jaxen watches the movie *From the Life of the Marionettes* (1980) by Ingmar Bergman. Afterwards she writes him a 16-page letter, explaining how it came to change her life.

*Original title* Dear Director
*Director/Screenwriter* Marcus Lindeen
*Produced by* Doppelganger AB/Jörgen Andersson, Kjell Åhlund

Production year 2015
Genre Drama
Duration 18 min

**It's OK to Eat Fish Cause They Don't Have Any Feelings**
Malilda is home alone with her older brother Peter when his girlfriend Elin comes over. Elin is everything Malilda ever wanted to be. She loves the way she dresses, how she moves, her whole presence. Maybe even more than Peter...

*Original title* Fiskar har inga känslor
*Director/Screenwriter* Victor Lindgren
*Produced by* Bautafilm AB/Therese Högberg

Production year 2015
Genre Drama
Duration 12 min

**Kung Fury**
Kung Fury is a Miami Police Department detective and a martial arts master. In the aftermath of the deaths of his colleague cops – at the hand of Adolf Hitler, a.k.a. "Kung Führer" – he decides to travel back in time from the 1980's to World War II in order to kill the Nazi leader, but an error occurs and the time machine sends him further back to the Viking Age.

*Original title* Kung Fury
*Director/Screenwriter* David Sandberg
*Produced by* Laser Unicorns Productions, Lampay/ Linus Andersson, Elsi Young Karlsson

Production year 2015
Genre Action Comedy
Duration 30 min

**The Moment That Passed**
In a small town in Sweden, twenty-something Niklas meets up with some friends of his for some fun time in the local boxing alley after work. When he's there he sees someone whom he hasn't met for a long time. A film about courage and coming to terms with the past, about chances one once had and never took, chances that, deep inside, one wishes one could have again.

*Original title* Det bor inga bögar i Bollebygd
*Director/Screenwriter* Mikael Bundsen
*Produced by* Plattform Produktion/Erik Hemndemoff

Production year 2015
Genre Drama
Duration 12 min
New shorts

Mommy
A young woman is partying at home with her friends in the presence of her daughter. As the party takes off and the others want to go to the city, the mother struggles to put her daughter to bed so she can join them.

Original title Mommy
Director/Screenwriter Milad Alami
Produced by Garagefilm International, Godd Company Films/Stinna Lassen
Production year 2015
Genre Drama
Duration 12 min

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

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

The Nation
Jonna and Felix are citizens in a despotic future nation. Everyday life is harsh with a shortage of food and daily deportations to the city, the mother struggles to put her daughter to bed so she can join them.

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

O.M.G (Oh Máigon Girl)
The midnight sun is shining; two teenage girls are bored with their small village. They want some adventure, so they decide to hitch hike somewhere else – not without risks.

Original title Hilbes Bigå Director Marja Bål Nango
Screenwriter Marja Bål Nango, Småvut Ingår Bål
Produced by Marja Bål Nango, Marie Lagenqvist, Hans-Olof Utsi
Production year 2015
Genre Drama
Duration 20 min

Play Time
Shopping in a supermarket, 18-year-old Marie gets separated from her 3-year-old child. When she notices a woman who works in the store taking care of her son, she decides to take off and leave him.

Original title Leka färdigt
Director Nanna Hulman
Screenwriter Robert Styrbjörn
Produced by Common Ground Pictures
Production year 2015
Genre Drama
Duration 14 min

Sex & Taxes
In Krabstadt porn is subsidized by the state as a cure for the dreaded winter depression. One day, the Director of Development decides that subsidizing health care is too expensive and things will be much better for Krabstadt if the porn market is opened up. But things don’t work out as planned and it’s up to Schlop Schlop and K.K. to save the town.

Original title Sex & Taxes
Director Ewa Einhorn
Screenwriter Ewa Einhorn, Jeuno Je Kim, Daniel Karlsson
Produced by Monkey Machine Film/Ewa Einhorn, Jeuno Je Kim
Production year 2015
Genre Animation
Duration 12 min

What If...
Animated films for the very youngest. Tales about animals’ lives, mischief and about getting close. A declaration of love to the relationship between little and big, and about the desire to go on wonderful, fantastic adventures.

Original title Tänk om...
Directors Linda Hambäck, Markus Heidebach
Screenwriter Lena Sjöberg
Produced by LEE Film/Linda Hambäck
Production year 2014
Genre Animation for children
Duration 12 min

Shadowland
In the film Shadowland images from the Californian landscape pass by at a very slow pace, reminiscent of Scandinavian film noir. Shot on 16mm, the multifarious environment seems to be a place that functions outside the realm of time. Fragments of recognition and memory are resurrected by revisiting locations that have “played” other parts of the world in early Hollywood films. Echoes of classical films are heard within a collage constructed of audio fragments that were once recorded in the Californian landscape.

Original title Shadowland
Director/Screenwriter John Skoog
Produced by Plattform Produktion/Erik Hemmendorff
Production year 2014
Genre Documentary
Duration 15 min

Security
Victor is new to his job as a security guard. He has some lofty ideals and does not want to be a bad guy. But the job is more complex than he thought.

Original title Väktare
Director Hugo Lilja
Screenwriter Mistre Tesfaye
Produced by Woocha Film/Mistre Tesfaye
Production year 2015
Genre Drama
Duration 13 min

Ture the Dice
Imagine that a small piece of wood can determine such large fortunes for us humans. And a ladybug can even fall in love in a red dice with black spots.

Original title Ture Tärning
Director/Screenwriter Johan Hagelbäck
Produced by Johan Hagelbäck Tecknad Film/Johan Hagelbäck
Production year 2015
Genre Animation for children
Duration 10 min

Ture Shadowland
In the film Shadowland images from the Californian landscape pass by at a very slow pace, reminiscent of Scandinavian film noir. Shot on 16mm, the multifarious environment seems to be a place that functions outside the realm of time. Fragments of recognition and memory are resurrected by revisiting locations that have “played” other parts of the world in early Hollywood films. Echoes of classical films are heard within a collage constructed of audio fragments that were once recorded in the Californian landscape.

Original title Shadowland
Director/Screenwriter John Skoog
Produced by Plattform Produktion/Erik Hemmendorff
Production year 2014
Genre Documentary
Duration 15 min

Ture Security
Victor is new to his job as a security guard. He has some lofty ideals and does not want to be a bad guy. But the job is more complex than he thought.

Original title Väktare
Director Hugo Lilja
Screenwriter Mistre Tesfaye
Produced by Woocha Film/Mistre Tesfaye
Production year 2015
Genre Drama
Duration 13 min

Ture Play Time
Shopping in a supermarket, 18-year-old Marie gets separated from her 3-year-old child. When she notices a woman who works in the store taking care of her son, she decides to take off and leave him.

Original title Leka färdigt
Director Nanna Hulman
Screenwriter Robert Styrbjörn
Produced by Common Ground Pictures
Production year 2015
Genre Drama
Duration 14 min

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

Original title Stoerre Vaerie
Swedish title Nona Stoerre Vaerie
Director/Screenwriter Amanda Kernel
Produced by Nordisk Film Production, Baitalfilm AB/Lars G. Lindström, Oscar Östergren
Production year 2015
Genre Drama
Duration 15 min

Ture Sex & Taxes
In Krabstadt porn is subsidized by the state as a cure for the dreaded winter depression. One day, the Director of Development decides that subsidizing health care is too expensive and things will be much better for Krabstadt if the porn market is opened up. But things don’t work out as planned and it’s up to Schlop Schlop and K.K. to save the town. For help they turn to the Feminist Institute who has their own drastic ideas on how to deal with the situation.

Original title Sex & Taxes
Director Ewa Einhorn
Screenwriter Ewa Einhorn, Jeuno Je Kim, Daniel Karlsson
Produced by Monkey Machine Film/Ewa Einhorn, Jeuno Je Kim
Production year 2015
Genre Animation
Duration 12 min
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