Ruben rules
The master of discomfort hits Cannes with The Square

Ravens
Jens Assur's feature debut is set deep in rural Sweden

Borg/McEnroe
Sverrir Gudnason faces Shia LaBeouf in Janus Metz's feature about the greatest tennis match ever played

ALSO IN CANNES
Push It by Julia Thelin and The Burden by Niki Lindroth von Bahr
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Film i Väst congratulates its Co-Productions in Cannes!

**IN COMPETITION: THE SQUARE Ruben Östlund**

That a small nation like Sweden has a film competing for a Palme d’Or in Cannes is quite a feat in itself. But to have two films doing just that, like Sweden has this year, is just unbelievably fantastic.

Ruben Östlund is back after three years. Last time, Force Majuere participated in Un Certain Regard. This time, The Square competes for the Palme d’Or. Ruben is a headstrong person with a highly individu- al voice, a fitting combination when aiming to become one of the very few chosen ones. We all know the importance, both for the filmmaker and the represented country, of “getting there” – it takes deter- mination and talent. It also, unquestion- ably, demands a breadth as far as national production. Our other competing director, Julia Thelin, participates in the official short film competition with Push it. Julia has already been granted production fund- ing for yet another short subject; we await her forthcoming artistic development with great anticipation.

Apart from these main competition entries, Sweden has yet another short film, The Burden, in this year’s Directors’ Fort- night. Director Niki Lindroth von Bahr is a respected and highly interesting anima- tor, and many of us have been looking for- ward to her new film following the suc- cesses of Tord and Tord (2010) and Bath House (2014), both presented in the com- petition sections at both Anency and Sun- dance. Animation is time-consuming and costly, it demands a sizable apparatus in order to deliver. Niki, too, presents an artistic will of steel when accomplishing these filmmakers make topical, innova- tive and interesting cinema.

Those wanting to know more about Ruben returns
Fight the power

There’s a good tradition of Swedish short films in Cannes. After two entries in 2016, yet another Swedish short competes for this year’s Palme d’Or. Among close to 5,000 hopefuls Julia Thelin’s Push It has ended up among the nine in the final line-up. The film takes place during a high school physical education class. Here, we get to witness a showdown between Hedda and Adam, the class favourites. Despite putting all her strength and ingenuity into action, Hedda soon realises that it’s not easy to tamper with hierarchies and fixed social group structures.

“It deals with physical rage and frustration. It’s important to be able to let your emotions loose without inhibition, when you’re young,” says 25-year-old director Julia Thelin. “As a young girl you’re told to hold your own and I’ve often thought about what happens after you’ve got there and then get challenged. Either it’s yourself or others who will do the challenging, which will make things very contradictory.”

What inspires your filmmaking?

“Femininity and how it deals with the world around us. Human bodies and narrative structures. Emotions. And literature – to read is to see the universe open up.”

What’s your first association when you hear the word Cannes?

“Lars von Trier scandals plus movie stars. My grandmother said ‘posh’ when she heard I was going. It’s a bit true, there are dress codes and expenses to tend to. With a little luck there’ll be some good mingling. I’m quite at my forte at festivals.”

Jon Asp

Photo Johan Bergmark

7. News

Swedish shorts continue to make waves as Julia Thelin’s Push It and Wilki Lindin’s von Bahr’s The Burden have been selected for Cannes. Two Swedish minors are also playing at the French riviera festival: Jonas Carpignano’s A Ciambra and Kaouther Ben Hania’s Beauty and the Dogs.

14. A square deal

Ruben Östlund competes in Cannes with The Square, a satirical exploration of social mechanisms and rituals set in the hierarchical international art world.

18. Bird watching

Jens Assur goes deep into the Swedish countryside in his adaptation of the novel The Ravens – which is also his feature debut after a string of successful shorts.

20. In the summertime

Göran Hugo Olssøn continues to make use of existing material. That Summer, a remix of original documentary footage that was shot by ‘photographer, artist, playwright’ Peter Beard in the early 70s, featuring appearances by celebrities such as Andy Warhol, Bianca Jagger and ‘The Edies’ of Grey Gardens fame.

23. New talents

Debutants Sophie Vuković and Olof Spaak draw on their own background, in immigration documentary Shapeshifters and addiction drama Garden Lane respectively. Maria Eriksson shows her way with kids in poetic short Schoolyard Blues, selected for Karlovy Vary.

28. Surreal estate

Måns Månsson and Axel Petersén blur the lines between fact and fiction in their absurd depiction of the housing bubble crisis in Stockholm, their first co-directed project despite being childhood friends.

30. Game, set, match


34. Reverse perspective

Jesper Ganslandt turns the camera on himself and his four-year-old son in Jimmie, an equally personal and well-researched story about today’s refugee crisis.

36. New films

Everything you need to know about 37 feature-length Swedish films...
Dancing in the supermarket

Niki Lindroth von Bahr’s award-winning short
The Burden is an animated musical about poorly paid work and the downfall of humanity.

The nude mimes engage in a tap dance while they clean the burger joint. Two glossy spikes have checked into a long-term room in a working class area, has taken the perspective of the working class from Swedish society.

Stories of the working class from Swedish society. We meet her straight after a served prison sentence, where her hoodlum mates await her with a new plan for a last great break-in. But Miija, whose mother suffers from a severe degree of Chronic Obstructive Pulmonary Disease (COPD), decides to get a hold of herself and applies for a real, honest job. She finds a job as a dishwasher at a hotel and is quickly promoted into a room maid. Keeping in touch with the old gang now proves a bit complicated.

Sekersöz, raised in a similar working class area, has taken inspiration from both her own life and from her mother, who at one point worked as a room maid herself.

“For Miija, it’s really nice that there’s such a great interest in this perspective and that people want to discuss it. At the same time it’s a bit sad that stories like this are seen as somewhat exotic,” Sekersöz reflects.

As the title suggests, the film is about dreams, realistic and unrealistic ones. The Swedish title can also be interpreted in two ways: as the somewhat condescending “dream on” or the more optimistic “don’t let go of your dreams.”

“Kaozhe Ben Hania’s script was excellent, as are her directing skills,” says Latvia producer Andreas Röcknén. “We also feel that we contributed to some important aspects through DoP Johan Holmqvist and Steadicam operator Nestor Salazar—who shot the entire film in a little more than ten setups.”

Beauty and the Dogs was granted development support at the Malmö Arab Film Festival in 2015 and later production funding from the Swedish Film Institute. Film i Väst and Chimney Group are additional Swedish partners in the project.

Over the moon

Hungarian director Kornél Mundruczó’s Jupiter’s Moon has been selected for competition at Cannes. The film, a co-production with Swedish Chimney Group, is a story about a young immigrant who is shot down while illegally crossing the border and suddenly receives mysterious powers while recovering in a refugee camp.

Kornél Mundruczó’s last film White God won the Prix Un Certain Regard at Cannes in 2014.

A class act

Rojda Sekersöz offers new perspectives on Swedish society.

We meet her straight after a served prison sentence, where her hoodlum mates await her with a new plan for a last great break-in. But Miija, whose mother suffers from a severe degree of Chronic Obstructive Pulmonary Disease (COPD), decides to get a hold of herself and applies for a real, honest job. She finds a job as a dishwasher at a hotel and is quickly promoted into a room maid. Keeping in touch with the old gang now proves a bit complicated.

Sekersöz, raised in a similar working class area, has taken inspiration from both her own life and from her mother, who at one point worked as a room maid herself.

“‘I’m proud of what this film depicts, and that it has a clear class perspective. In Sweden, where we’re quite well off, we tend to think that the class gaps disappear as the middle class keeps on growing. In reality, they’re still there, the gaps, and larger than in a long time.’

As the title suggests, the film is about dreams, realistic and unrealistic ones. The Swedish title can also be interpreted in two ways: as the somewhat condescending “dream on” or the more optimistic “don’t let go of your dreams.”

“We mustn’t let go of our dreams; it’s what makes us survive. The only thing, really. We are our dreams, and without them we could just as well put a gun to our heads.”

Per Nyström

Swedish "Beauty" in Cannes

Beauty and the Dogs, an international co-production between Tunisia, France and Sweden, has been picked for Un Certain Regard at Cannes. Kaouther Ben Hania’s third feature deals with a young girl’s struggle for resurrection in a corrupt Tunisia. This is the first full-length feature to be co-produced by Swedish production company Lakka.

“Kaouther Ben Hania’s script was excellent, as are her directing skills,” says Latvia producer Andreas Röcknén. “We also feel that we contributed to some important aspects through DoP Johan Holmqvist and Steadicam operator Nestor Salazar—who shot the entire film in a little more than ten setups.”

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Breaking up

The Ex-Wife is Katja Wik’s first feature. Three women in different stages of a relationship are portrayed with sharpness and empathy. She has a background as casting director with Roy Andersson and Ruben Östlund, and a degree in directing from the Valand Academy Film in Göteborg. In 2010, she directed the prize-winning Victim-Mentality Ashtonik (Ofkomnotriktik). The Ex-Wife is her first feature and also the first feature film from Kjellson & Wik, the production company she has started with producer Marie Kjellson.

"Many relationships emanate from gender-coded norms, for instance the notion that women should have the caring, sacrificing, attractive, capable, understanding role. Many wind up in this corner of things without realising it, which leads to frustration. It’s very limiting and with no forward movement whatsoever. My aim has been to portray this problem. As far as I’m concerned, being able to recognise it is the first step in breaking a pattern and moving on."

What are you doing next?

"I’ve already started developing my next film, Serving a Purpose (Att fylla en funktion). It’s at a very early stage, although I’ve already started out with some outlines and some test footage. I also work alongside director Anna Odel, preparing her next project."

Jenny Damborg

On the red carpet

Originally, artist-filmmaker Axel Petersén had no intention of releasing his short documentary 6 Degrees of Mustafa Arhan officially; it was meant as an entirely private affair, spurred by Petersén’s interest in oriental carpets.

"I’ve been interested in aesthetic movements, how Sweden during the nationalistic 1910s added a fascination for ‘The Orient’ into the mix."

Petersén had other incentives apart from the interest. As a child, he would leaf through his mother’s celebrity magazines, where he would spot a fascinating gentleman among the rich and famous depicted at exhibitions and premières. The man was Mustafa Arhan, local carpet dealer and honorary consul of Turkey. In the film, Petersén approaches Mr Arhan in order to obtain material for his documentary, which is eventually transformed into a meta-documentary.

"My actual motivation was really about forming a relationship with Mustafa Arhan. At first it was damn hard, he was terribly suspicious and I thought I was some con artist trying to get my hands on his carpets. To be fair, he has had several incidents like this; someone even presented himself as his son and as such tried to sell cheap, subpar bootleg copies of his carpets to an unsuspecting public."

A reconstructed scene in the film shows how Arhan uncovers the impostor (played by Petersén himself). As the scene moves on, borders between documentary, art film and fictive construction are blurred.

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Jenny Damborg

Shots to compete at Annecy

The reputable film animation festival in Annecy, this year features no less than two Swedish films in the short competition, Juan Pablo Libossart’s Venice premiered Amalimbo and Niki Lindroth von Bahr’s apocalyptic episode film The Burden (Minn dörr). Previously a winner at Göteborg and also selected to compete at Cannes sidebar Directors’ Fortnight. Moreover, Swedish Film Institute CEO Anna Serner will take part in the jury for feature films. Sweden will also be represented at MIFA (Annecy’s market place) at the Nordic Animation stand. Annecy is the world’s leading film festival on animated film and takes place June 12–17.

Big Swedish line-up at Zlín

Around 25 titles make up a special Swedish focus at the important youth festival in the Czech town of Zlín. Among the selected titles: landmark debuts as Roy Andersson’s A Swedish Love Story (En kärlekshistoria, 1970) and Lukas Mordysson’s Show Me Love (Fucking Ámal, 1998) but also 2017’s Berlinale Grand Generation films: Peter Lennström’s Up in the Sky (Upp i det bill) and Annika and Jessica Karlsson’s Loving Lorna, as well as Emelie Lindblom’s horror drama Room 213 (Rum 213), a recent Swedish box-office success. Zlín Film Festival, also known as the International Film Festival for Children and Youth, is among the oldest and largest events of its kind worldwide. The 57th edition takes place May 26–June 2.

Carpignano at Cannes

Jonas Carpignano’s Italian-Swedish-American co-production A Ciambra has been selected for Directors’ Fortnight in Cannes. The Swedish co-producers are Film i Vast and Filmgate. A Ciambra, a feature length spin-off of his short film of the same name, tells the story of a Romani community in Calabria, Italy, where the 14-year-old boy Pio is in a hurry to grow up and follow his older brother Casimo. Carpignano’s acclaimed debut feature Mediterranea won a Discovery Award at the Critics’ Week in Cannes 2015. The film, about two Burkinan Faso refugees struggling to survive in Italy, opened Stockholm International Film Festival later the same year.
In the evocative short film Shadow Animals (Skuggdjur) we get to meet Marall, a young girl who goes with her two dads to a party where she experiences assorted grown-up rituals through her wide-eyed view. A shadow hovers over the party, but only Marall seems to notice it.

“We wanted to do a study of adult behaviour through a child’s perspective. What’s normal to an adult can be quite surreal to a kid. It’s through this particular gaze that we experience the party,” says director Jerry Carlsson.

Apart from investigating this human behaviour Carlsson also wanted to take a look at the relationship between acting and dance. The cast consists of regular actors as well as dancers from the opera in Göteborg. Through choreographed movements the dancers convey an impression of flock animals rather than human party participants.

“We tried to merge the dance and the acting with the aim of finding a new form of film language.” – Per Nyström

In the spring of 2014, the three friends and filmmakers Mika Gustafsson, Christina Tsiobanlis and Olivia Kastebring decided to make a documentary about Swedish rapper Silvana Imam. During the two years of filming Silvana (Silvana – väck mig när ni vaknat), the artist goes from being relatively unknown to becoming a big star.

“It’s a situation-based account. Both Silvana herself and her undertakings are in a transition phase during the period we’re following her,” explains Mika Gustafsson.

The directors stress that this is not your typical classic music documentary. Instead, the aim has been to paint a lifelike portrait of a multi-faceted artist. That said, it’s Silvana the person rather than the artist who is scrutinised.

“In many ways, it’s a film about being human, not having to wear a special label, being able to be a little of everything. To be allowed to be complex is something I think everyone can relate to,” says Christina Tsiobanelis.

Per Nyström
At the start of *The Square*, a journalist interviews the director of an art museum. The journalist (Elisabeth Moss) asks, ever so innocently, what a cryptic statement on the museum’s website really means. The director (Claes Bang) listens to the thoroughly incomprehensible quote, phrased by his own organisation. Awkwardly, but to the best of his ability, he tries to oblige the journalist – hopefully without losing face.

It’s a rich scene in all its simplicity. We have two people, both adhering to unwritten rules, playing the parts of journalist and museum director. Simultaneously, entirely different things occur under the surface, ranging from primitive impulses to calculation of objectives and goals. It’s revealing, it’s entertaining and it’s very Ruben Östlund.

The contradictive behaviour of human beings has been in focus in all of his previous films: in *The Guitar Mongoloid* (*Gitarrmongot*, 2004), in *Involuntary* (*De ofrivilega*, 2008), in *Play* (2011) and in *Force Majeure* (*Turist*, 2014). Peer pressure, social games, façades – the latter especially in *Force Majeure*, the story about the father who is busy saving his phone over his wife and kids when facing an avalanche in the Alps. The film gained sizeable international recognition and was nominated for a Golden Globe award.

In *The Square* the museum director Christian tries to create attention around a new exhibition on the theme of equality, and in a distracted moment he gives the PR agency a carte blanche when it comes to the marketing campaign. Later, the result literally explodes in his face.

On a private level he is struggling to practice what he preaches when it comes to his high moral standards and how he treats the beggars in the streets, and other people who are obviously less privileged than him.

“We enjoy looking at portrayals of people where we can easily distinguish good acts from bad. But a film like that doesn’t enlighten or bring any deeper knowledge, it will merely maintain a value scale where I’m already at ease. With my films I want to point certain things out: things aren’t supposed to be like..."
Ruben Östlund

Age 43

Background: After his feature debut The Guitar Mongoloid (Gitarmongot, 2004), all Ruben Östlund’s films have been selected for Cannes: Involuntary (De ofrivilliga, 2008), Play (2004), Turist (2011), and Erik Hemmendorff. The Square is Östlund’s first film competing for the Palma d’Or.

Ruben sits in front of the computer at Plattform’s Göteborg office and finds an article about the rejection in one of Sweden’s largest dailies, Aftonbladet. The headline was just what he and producer Erik Hemmendorff had wished for: “Who does the king think he is?” Östlund laughs and admits that he and Hemmendorff, not unlike the PR agency in The Square, are rather skilful when it comes to creating media attention.

Of course you have to be careful not to contribute to the worsening of things

Ruben Östlund

Something organic took over

Danish actor Claes Bang has had parts in successful TV series like The Bridge (Bron) and Borgen. He now plays the lead in The Square.

Who is your character Christian and why did you want to play him?

“Working on The Square, we only discussed the various situations that the film is built around, never how or why Christian is like this or like that. It’s important to sympathise with him, though. His heart is really in the right place, although he’s not entirely in touch with what goes on around him.”

In order to turn him into a believable museum director, I did quite a lot of research. I remembered, for instance, a long interview I found online with the head of Stockholm’s Modern Museum, Daniel Bimbaum. “How did the shoot proceed?”

“We only did one scene per day. Everyday we started out with hours of rehearsal and improvisation and then we did up to 50 different takes. Around take 20–25 the scene started taking on a life of its own and I started to feel that it was out of my hands. Something organic took over. It was very exhausting, but even more exciting.”

Many of the scenes have a humorous undertone. How did you achieve that?

“It’s not screwball comedy, rather a kind of humour that comes out of an embarrassing situation. What’s quite painful about it is that it will remind you of certain things from your own life.”

© Photo: Jörgen Gudmundsson
Jens Assur has had a fresh approach as to what would become his first full-length feature film. "I called a publisher friend and asked him what, in his opinion, would be the best novel right now that was not adapted into a film. His immediate reply was *The Ravens* (Korparna) by Tomas Bannerhed, I picked it up." A few pages later, Assur was smitten. "Damn, this is already like a movie, I thought. An exciting universe, interesting characters, intellectual, multi-layered. I started to sketch a script. When I showed it around, people could see the pictures come to life. I felt I was on to something." In 2006, Jens Assur made his directorial debut with the short subject *The Last Dog in Rwanda* (Den sista hunden i Rwanda), based on his own experiences as a photojournalist covering the 1994 genocide in Rwanda. The film won numerous awards, including Best Short Narrative at Tribeca and the Grand Prix at Clermont-Ferrand. *Killing the Chickens to Scare the Monkeys* (2011), set in the People’s Republic of China, screened at the Directors’ Fortnight at Cannes and from there went on to win more awards, as did *A Society* (2013), featuring Asian and African protagonists. "There’s a lot of Africa and China on my resume, not least through my work trips. From there to a little farm in deepest rural Sweden is a big jump. But to me this is exotic right now, more than anything else. *Bannerhed’s novel was released in 2011 to rave accolades, won the national August prize for best fiction, and got its English-language release in 2014, again receiving splendid reviews (it will soon see the light of day in some ten other languages). It’s a claustrophobic look into a small family farm at the end of the 1970’s through the eyes of Klas, who lives at the farm with his parents and his younger brother. Klas has a natural relationship with the local wildlife, especially the birds, and would clearly make for a fine ornithologist. His father, however, demands that he prepare himself to take over the farm, a truly discouraging prospect to say the least. “The big question is an old one: Who, or what, shapes my life? I decided to make the father, Agne, the main character, because his life is about social heritage, a heritage he now strives to carry on to his son, directly and indirectly.” As profoundly Swedish as this setting may be, Assur does not see it as a typically Swedish film. On the contrary. “I rather find it classically European, in the sense of a ‘foreign’ Europe, outside of Sweden,” deducts Assur, who cites Michael Haneke’s *The White Ribbon*, Andrey Zvyagintsev’s *The Return* and Bela Tarr’s *The Turin Horse* as inspirations for the film. “The *Turin Horse on speed,* he smiles. “There is clearly a classic, conventional if you will, storyline in there, but it’s been important to me to avoid a conventional dramaturgy. It has, I’d like to think, a tone of its own in its dramatic development. My object has been to unsettle the audience, ever so slightly. And, hopefully, to challenge, excite and ultimately reward.”

Jens Assur
Age 46  
Background Award-winning reporter/photographer. Has produced photo essays from Somalia, Rwanda, South Africa and former Yugoslavia. Formed Studio Jens Assur in 1997, devoted to art and film projects.  
Current project Ravens (Korparna), his first feature, is based on Tomas Bannerhed’s novel *The Ravens,* and stars Reina Brynolfsson, Jacob Nordström and Maria Heiskanen.  
Ravens

Tent Jan Lumholdt
Photo Johan Bergmark
Production info p. 44
Göran Hugo Olsson revisits the glorious 70’s in a documentary about filmmaker and photographer Peter Beard and his relationship with the wonderfully weird mother and daughter duo Little and Big Edie Beale in The Hamptons. Also starring: Andy Warhol and Bianca Jagger.

An online description of Peter Beard uses the epithet “Photographer. Artist. Playboy.” Appropriate words indeed; he has documented animal life and shot nude models in the middle of the savannah as well as followed The Rolling Stones on tour. Today he’s 79 and lives in New York. During the 1970’s, his Montauk beach house, situated in the most exclusive part of Long Island, served as a meeting place of the most splendid of artists, writers and politicians of that particular zeitgeist. Andy Warhol hung out on the beach with Jackie Kennedy and Bianca Jagger; Beard brought his camera and immortalised them. Among his neighbours was one Edith Bouvier Beale and her daughter Edith (!), aka Big Edie, and Little Edie, or simply The Edies. This eccentric duo can be seen in the 1975 documentary Grey Gardens, directed by another legendary twosome, Albert and David Maysles. Grey Gardens, a bona fide cult classic, inspired a 2006 Broadway musical and a 2009 HBO film, starring Jessica Lange and Drew Barrymore. However, already before the Maysles film, Beard and his then partner Lee Radziwill worked on a film project of their own about the two women. Through Radziwill, sister of Jackie Kennedy and cousin of Little Edie, there was a special VIP entry into their world. Beard got to follow them during an entire summer. Alas, it was never completed. Beard went on tour with The Rolling Stones and shelved the reels. They’ve been lying around until recently, when Peter Beard suddenly presented the material to Göran Hugo Olsson, Swedish documentary filmmaker. Beard eventually green-lighted Olsson’s documentary filmmaker. Beard got to follow them during an entire summer.

“Nostalgia is an essential element in life, and here we have some in its purest form” – Göran Hugo Olsson

That era was the pinnacle of Western civilisation,” he exclaims from the editing room of production company Story’s office in Stockholm. “I grew up in the punk era, thus I’m too young to have experienced these years myself, when people from all walks of life would get together in galleries and discos and the gay movement really took off. AIDS eradicated everything, not least some of the most fun animals. What does Göran Hugo Olsson, director of accounts of the Black Panther movement (The Black Power Mixtape 1967–1977, 2011) and of anti-colonial revolutionary Frantz Fanon (Concerning Violence, Om våld, 2014), make of these images? “Granted, his gaze is one hundred percent colonial,” Olsson concludes without making any fine point about it. “Kind of Helmut Newton goes to Africa. But he is a highly complex person, a social genius, best friends with Warhol and Francis Bacon. You have to hand it to him, he was also one of the first to notice an ecological imbalance in Africa. He speaks of how the big animals face extinction and he collaborated with environmentalist Karen Blixen in Kenya during the 60’s. First and foremost, his works deal with death and decay.”

That said, there’s clearly a dreamy, even melancholy keynote to That Summer. Through faded Polaroid colours, a relaxed Warhol fools around on the beach while the Bouvier Beales do their best to shut out the outside world from within their Romania mansion. “Yes, the keynote is awfully utopian, even better, helped him to get his hands on some additional material, courtesy of the archives of Andy Warhol as well as avant-garde icon Jonas Mekas. In short, New York’s finest. To Göran Hugo Olsson, who is partial to this very corner of the world during the 70’s, it’s stuff that dreams are made of.

That Summer (Den sommar), starts out with Peter Beard today, leaping through one of his coffee-table editions with shaky, old-man hands. Naked women fill the screen; posing in the company of assorted wild animals. What does Göran Hugo Olsson, director of accounts of the Black Panther movement (The Black Power Mixtape 1967–1977, 2011) and of anti-colonial revolutionary Frantz Fanon (Concerning Violence, Om våld, 2014), make of these images? “Granted, his gaze is one hundred percent colonial,” Olsson concludes without making any fine point about it. “Kind of Helmut Newton goes to Africa. But he is a highly complex person, a social genius, best friends with Warhol and Francis Bacon. You have to hand it to him, he was also one of the first to notice an ecological imbalance in Africa. He speaks of how the big animals face extinction and he collaborated with environmentalist Karen Blixen in Kenya during the 60’s. First and foremost, his works deal with death and decay.”

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Lee. She is tremendously likeable, a perfect human being, who sings with the kids, who chews the fat with the handy men, who shows all her warm ways with the Edies. I’m in love with everyone in this film.”

The creative process has taken on one and a half year. From Olsson’s epiphanies to the finished work. He describes it as a labour of love. “We can’t have epic tales all the time. I wanted to make something clear and simple and I wanted to present the raw material as the main work. I think YouTube has changed the way we perceive cinema: we no longer have to present all the facts, as long as we stimulate the viewer.”

He has also put his own camera to rest – for good, he claims. His recent filmography entirely relies on archive footage, footage that he embellishes, samples, not unlike a hip-hop artist. “I have no interest in filming with my own two hands. I find no reason in doing it anymore. I film my family at times, things that are of no public interest. The one thing the world does not need is yet another documentary filmmaker travelling around the world showing us what life is like in other countries.”

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Göran Hugo Olsson

Some might argue against that. “Then they’re wrong! Being European and filming Africa is nothing less than maintaining imperialistic values. The fact that Concerning Violence mainly contains a colonial gaze lies in the available footage; this is how it was told back then because there were no other perspectives. I can easily juxtapose existing material and get it to an audience: this is what documentary filmmaking will be in the future, when everything that happens all the time is documented through mobile phones.”

Göran Hugo Olsson

Age 51

Background Göran Hugo Olsson was born in the university town of Lund. He got his directorial breakthrough with the documentary Fuck You, Fuck You Very Much (1998) about controversial rap artist Leila K. In 2009, he released a documentary about soul artist Billy Paul with the title Am I Black Enough For You. Themes of race and segregation were further explored in The Black Power Mixtape 1967–1975 (2011) and Concerning Violence (Om våld, 2014).

Current project Hot on the heels of Om våld, Olsson has just finished editing That Summer (Den sommaren), about photographer and filmmaker Peter Beard.

Edith “Big Edie” Bouvier Beale and Lee Bouvier Radziwill.

Peter Beard and Göran Hugo Olsson

Sophie Vuković. Versatile debutant explores immigration and belonging in Shapeshifters.

Is it possible to search for your roots when you don’t really have a starting point? In Shapeshifters, her first full-length feature, Sophie Vuković investigates what she calls “transitood”, a certain state that appears within immigrant children searching both an identity and a natural sense of belonging. “I yearned to see a film about this topic. I wanted to convey the feeling of this ‘transitoodness’ where you find yourself in a gap, and I wanted to get under the surface. To illustrate the condition, rather than tell a story where we follow the destinies of some main protagonists.”

The result is a film in search of an identity of its own; a kind of documentary essay, playing with fiction, shifting in shape and expression when needed. Vuković mixes archive footage with interviews with her parents, adding personal reflections, dream sequences and documentary material into the process. She frames it all with a voiceover, her own, in a conversation with a youth friend she got to know when she arrived in Sweden at the age of ten.

“I’m interested in the type of symbolic relations, the ones that enter our lives when we are still moldable. Relations that live on inside us even when we may have outgrown each other. How easily we idolize and turn these persons into the heroes we constantly strive to become.”

Sophie Vuković was born in former Yugoslavia in 1988. Before the war broke out, her family moved to Australia when she was only a few months young, and then on to China and eventually to Sweden. The title Shapeshifters refer to young, female Japanese manga characters with the ability to turn into boys, wolves or big dragons, who could steal other peoples’ traits, including shape, voice and language. These young super-heroes, of whom Vuković and her friends were great fans, are able to live in several worlds at the same time.

“In a way, the film offers a closure. At the same time, however, I don’t believe in absolute solutions. There are things we will carry around throughout our lives,” she notes. “But I do believe in raising questions, visualizing and sparking discussions.”

Text Camilla Larsson

Photo Johan Bergmark

New talent
Two marginalized brothers live apart for reasons not explained. But on John’s first school day the eleven-year-old Mika still shows up to guide his little brother, providing instructions and admonitions on everything from self-defense to laundry and lunch packing tips. He even brings a mobile phone containing some useful instructional films.

Schoolyard Blues (Skolstartssorg), Eriksson’s graduation film from Stockholm Academy of Dramatic Arts, has been picked for participation at the Karlovy Vary International Film Festival this summer. The Swedish title, meaning roughly “The first day of school and the grief it brings,” is inspired by a short story by a teenager.

“It describes the state of a child having to become the adult,” says Eriksson. “Specifically, when a child is confronted with the great emotional responsibility of having to be a parent. I’m fascinated with how quickly a child can accept and adapt to difficult life situations and find strategies of their own in order to survive.”

What were the greatest challenges working with the children in Schoolyard Blues?

“Showing them the difference between play, reality and acting. Plus, of course, some tricks and lessons in patience and seizing the moment. There are some similarities when it comes to working with adults, but also differences; these actors are, after all, amateurs. But the main difference lies in the preparatory process — you simply need more time to get it right.”

Eriksson, already with several shorts to her resume, worked as first assistant director on Sanna Lenken’s 2015 Berlin winner My Skinny Sister (Min lilla syster) and is already in preparation for her next short subject.

“I look forward to developing my forthcoming projects with the same people who made Schoolyard Blues: scriptwriter Pelle Rådström and producer Farima Karimi. We form a good trio. I believe in long-term relationships and would like to form my own little film family.”

Maria Eriksson. Stockholm graduate and acclaimed short film-maker has found her own way of directing children. Now in Schoolyard Blues.

Name Maria Eriksson
Age 30
Making waves Schoolyard Blues (Skolstartssorg), Eriksson’s graduation film from Stockholm Academy of Dramatic Arts, was selected best film at Aspen Shortsfest in April and has been selected for European Film Promotion’s “Future Frames” at Karlovy Vary Film Festival in July.
Garden Lane (Trädgårdsgatan) is Malmö-based Olof Spaak’s directorial debut. That said, he is hardly new in the business. After a two-year education at the Fridhem Folk High School outside Svalöv in southernmost Sweden, he has worked as video assistant, clapper loader, first assistant director, location manager, production manager and line producer. He knows his ways around, so to speak. A very good advantage now that he’s at the helm.

The film scene in southern Sweden seems quite healthy these days, he’s happy to report. “Some really interesting films are made; Eat Sleep Die (Äta sova dö, 2012), The Yard (Yarden, 2016), My Aunt in Sarajevo (Min faster i Sarajev, 2016), even Garden Lane – a nice little film, they say...”

Garden Lane, starring Karin Franz Körlof and Simon J. Berger, is written by Gunnar Järvstad and produced by Sofie Palage. Together with Spaak, the three own the production company Primodrom and work closely together. Palage herself grew up on the very street of the original title, Trädgårdsgatan in Ystad. “My own parents were drug abusers,” she says. “They got clean when I was three, so I don’t remember it. But I have older siblings who do, and who regard our parents in a different way than I do.”

So, although the film is fiction, it resonates in real-life experiences.

“The fact that we remember things differently is one of those occurrences that really happened, and happens to all of us. It’s evident when you look at police records. Testimonials can differ greatly, and each testimonial will claim this particular version being the definite one,” says Palage. Olof Spaak, too, has experienced drug abuse not too far away.

“But first and foremost we have taken our story from research material. We got to hear some heartbreaking accounts. What we show in the film amounts to only the tip of the iceberg.”

Olof Spaak.

New talent

**Name**: Olof Spaak

**Age**: 40

**Background**: Producer, production manager, scriptwriter and director. Since 2011, he co-owns the Malmö-based production company Primodrom together with Sofie Palage and Gunnar Järvstad. In 2015, he directed the short film *The Beginning of the End*. Primodrom launched a crowdfunding campaign, which resulted in 200,000 Swedish kronor (almost 20,000 Euro). This proved valuable in several ways. When financiers of a more “traditional” ilk became aware of the interest, they quickly turned up with additional monetary support.
Housing problems and the Swedish welfare state made former kindergarten friends Måns Månsson and Axel Petersén come together in their first co-directed project The Real Estate.

Axel Petersen
Age 37
Educated FAMU, Prag, The Royal Institute of Art, Stockholm

Måns Månsson
Age 35
Educated The Royal Institute of Art, Stockholm
Selected filmography The Kinch (Kinchen, short, 2008), Mr. Governor (Mr Landsbygdp, 2008), Roland Hassel (Hassé – Privatpanorama, 2012), Stranded in Cantón (2015), The Yard (Yarden, 2016)

“A fiction non-fiction hybrid about property, memory and the Swedish model taking place in the deeply twisted bubble of the real estate business.” This description of The Real Estate can be read on Cinando, the film industry database/network. Co-directors Axel Petersén and Måns Månsson didn’t write it themselves. As sometimes happens when two strong-minded, experimentalist filmmakers get together, they prefer not to be categorised. At all.

“We attempt neither this nor that, we don’t even consider what’s what;” they state in unison. “Let’s at least settle for some things: it’s exciting, thrilling, unsettling, amusing…”

The Real Estate takes place in Stockholm at the height of the housing bubble crisis. The main character, Nojet, inherits a house property and is sucked into a vortex of shady estate agents, lawyers, greedy investors, and also some tenants, some of them rather shady as well.

Although Petersén and Månsson have worked together before the award-winning Avalon was directed by Petersén and shot by Månsson, and despite the fact that they attended the same kindergarten and have shared an office for ten years now – this is their first time as side-by-side co-helmers.

“The sparkling duo is currently in the process of editing the film. A September premiere is the plan.

“We’re hoping for a tone where you will laugh,” says Månsson. “That same laughter might then get stuck in your throat and you might ask yourself ‘Was this real or false?’. We’ve just leaned back and enjoyed the ride and watched how the lines between fiction and reality have been totally blurred. She’s fantastic; in two seconds she will turn you into her audience. Her performance is outstanding, she’s like an unsecured machine gun. Haywire and truly deadly,” Petersén confirms.

What qualities do the two of you see in each other?

“Axel has a wonderful imagination and a vision that he drives a long way. Very rewarding.”

“Måns has patience and an ability to balance things. He’s also a very good cinematographer. He will always be in the right spot when it comes to portraying things the right way. When we share a commitment, sparks can really fly.”

The sparkling duo is currently in the process of editing the film. A September premiere is the plan.

“We’re hoping for a tone where you will laugh,” says Månsson. “That same laughter might then get stuck in your throat and you might ask yourself ‘Was this real or false?’”
The game

Björn “Iceberg” Borg and hot-tempered John McEnroe are legendary. In the feature *Borg/McEnroe*, director Janus Metz examines their relationship: “It is like a love story between two men who were appointed rivals in a great duel. Out of this, they have created a life-long friendship,” he says.

“I first asked myself why I, as a Dane, should take on the task of directing a film about one of the greatest Swedish icons ever. Then I read Ronnie Sandahl’s script and was very touched. I discovered a thread, a theme, that was related to my earlier work [e.g. the award-winning *Amanita* (2010), about Danish soldiers in Afghanistan]. They all seem to deal with people crossing lines, pushing themselves very far – perhaps too far.”

“I’d never felt any kinship with the enemy, trade blows with him, or anyone else. Of all the films men and women play, tennis is the closest to solitary confinement. The quote is from former world number one player Andre Agassi. Here’s the film that puts his words into images: *Borg/McEnroe*.

It deals with two other world number ones, Björn and John. Two players, with similar inner storms but very different approaches, who would meet, or rather clash, at some classic showdowns at the turn of the 1970’s and 1980’s. Above all it’s the Wimbledon finale of 1980, in arguably the greatest tennis match ever played, that is recreated and is the centrepiece of the film.

“The rivalry between Borg and McEnroe became a sort of prison cell for the audience to peer into. This was deeply interesting to me,” says Metz. “And I discovered a thread, a theme, that was related to my earlier work.”

“I had to dis-regard the usual preparations for a part – they can be hard work in themselves – and actually become a super athlete. Two hours of tennis practice per day plus weight training was on Gudnason’s schedule for a period of six months.

“At first it was incredibly tough. I felt like an old man and it hurt just about everywhere,” he remembers. “I worked out, ate right, refrained from any alcohol, slept well. But what I thought would be a sacrifice that would turn my life into something drab, really was the opposite – I didn’t have a bad thought for eight months. Didn’t worry about a thing. Who would have thought it!” he chuckles.

“Playing Borg has been like walking around town with a pregnant stomach. Everyone has their story, their experience, their ideas. If I go to premieres or industry parties these days I have to leave after one hour. There’s one, and one only, subject that comes up, again and again and again: Björn Borg.”

Gudnason was at first doubtful as to whether he should accept the part. “I’d never felt any kinship with, or likeness to, him. And since I knew that everyone knows

Text Niklas Wahlström
Production info p. 39
him, I also knew it would be tough. On the other hand it’s jobs like these, where you don’t know if you can handle them, that make you grow, right?"

"Another interesting thing was that some of the Borg-McEnroe differences also exist between me and Shia LaBeouf. He is acting out, much more than me, and I’ve learned tons through working with him. Just the way he manages to compress his energy and just detonate at the right moment. I’d like to think that McEnroe was exactly the same."

A fixed entity by Borg’s side through the years, apart from his wife Mariana Simionescu (played by Tuva Novotny), was his coach Lennart Bergelin. Once a top Swedish player himself, though never part of the world elite, Bergelin is played by Stellan Skarsgård in the actor’s first Swedish production in over a decade.

Borg’s patron saint became a legend in his own right. As he passed away in 2008, Skarsgård can approach him somewhat differently compared to the other leading men.

"Besides, I was completely uninterested in sports already in 1980," Skarsgård laughs over the phone. "But of course everyone knew of Bergelin. He was like a shadow of the most famous man from Sweden."

"Portraying real-life persons, living or dead, is always tricky and you can never do them full justice" Stellan Skarsgård who plays Björn Borg’s coach Lennart Bergelin

"Some of the Borg-McEnroe differences also exist between me and Shia LaBeouf. He is acting out, much more than me” Sverrir Gudnason

"Portraying real-life persons, living or dead, is always tricky and you can never do them full justice" Stellan Skarsgård

"Without claiming to know what actually occurred, I’ve seen their relationship as a Salieri/Mozart kind of thing. Salieri was a fine composer and Bergelin was Sweden’s at the time best tennis player ever. Then they run into Mozart, or Borg – who is ten times better. In some ways, this could be very frustrating, but in other ways it can be mesmerising. Lennart loved tennis and Björn was the greatest in tennis so he gave his all to be present at all times."

The presence, yes. During the match the player is alone. Coach advice is strictly against the rules. Bergelin, however, seems to have been in telepathic contact with Borg. Many times, the television camera would zoom in on the coach, on his looks, his facial expressions, sitting there on the stand. Sverrir Gudnason expresses similar thoughts when it comes to communicating with the director.

“That look you get after a take is important to me. I want that look in the eyes. It doesn’t have to mean how well things went, just that you’re on to something, that the director is on your side.”

"Borg/McEnroe is like a love story between two men who were appointed rivals in a great duel," concludes Janus Metz. “Out of this, they created a life-long friendship. There are things to be learned there.”
In late 2006, Jesper Ganslandt got his breakthrough with *Falkenberg Farewell* (*Farväl Falkenberg*), a lyrical small town portrait with himself and many of his childhood friends in front of the camera. Since then, Ganslandt has made a string of films of varying styles and temperaments, including *The Ape* (*Apan*, 2009) and *Blondie* (2012). Next year we will see his international debut, a drug drama called *Beast of Burden*, starring Daniel Radcliffe.

Before that, Ganslandt has shot *Jimmie* as part of the Swedish Film Institute’s *Moving Sweden* project, realising features for different release windows. *Jimmie* will thus be made into a short feature for television as well as a full-length theatrical version.

The refugee situation in current Sweden inspired indie director Jesper Ganslandt to turn the camera towards himself and his four-year-old son in *Jimmie*.

“The perspective of the child gave me exactly what I was looking for in the storytelling.”

Jesper Ganslandt

“A disinterest or a lack of understanding of the situation they’re in. Who is at war here with each other? What has happened? You can’t get answers to those questions when you’re four. So neither, for this very reason, will the audience. Instead, the journey is experienced in fragments; mainly those parts that interest you. It’s not always the most dramatic parts. Instead, you will be part of an experience – his experience. A child’s perspective will allow play and naivety even when things look very dark.”

“I have never stated that I know, for a minute, how it really is to be on the run. I hope I never will. The film tells a story of people escaping something. Their means are limited and their hope is to find a better place. No more and no less.”

The main parts are played by the director himself and his son Hunter, a fact that made the shoot more personal and more exposed. “In order to get him to get it right in front of the camera, I had to be around as his father. It felt right for this subject and for this project not to hide behind the part of the director, as is so often easily the case. My son got to be an actor at the same time as he is my child. And I got to act, to direct and to be a father. Not necessarily in that order.”

How does one portray the refugee crisis as a Swede who knows little about the hell such a situation provides?

“My writing is fully based on research and stories I’ve heard as told by people with first-hand experience. Women who have left men behind, or men without women, those who walked minefields to get on a bus, who have driven through pitch black darkness across borders. Sensitive, contemporary testimonials. I’ve saved them and paid them forward,” says Ganslandt.

The shoot was complicated and had its share of “parallel realities”, something that resulted in a full-blown experience. “It came across well on film,” he says. “The perspective of the child gave me exactly what I was looking for in the storytelling.

Jesper Ganslandt

Age 38

Background: All Jesper Ganslandt’s previous feature films, *Falkenberg Farewell* (2006), *The Ape* (2009) and *Blondie* (2012), have been selected for both Venice and Toronto. *Jimmie* marks Ganslandt’s fourth feature, followed by the director’s international debut *Beast of Burden*, starring Daniel Radcliffe.
A Hustler’s Diary

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

Original title
Måste gitt

Director
Ivica Zubak

Screenwriters
Can Demirtas, Ivica Zubak

Principal cast
Can Demirtas, Jörgen Thorsson, Lena Endre, Toni Prince Tvrtkovic, Selma Caglar, David Nzinga, Keywan Karem, Shebly Niavarani

Produced by
Indian Summer Film/Abbe Hassan

Duration
97 min

National release
January 6, 2017

Sales
TBA

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

Aeterna

Aeterna is a globe-spanning odyssey, steeped in the tempo of the contemplative traditions. Through the eyes of the free-floating witness we observe life, in work and in leisure, play and hardship, from the sandy beaches of Cape Town to the Weza tribe by the Xingu river, through the mist of the Atlas mountains to the coloured night skies of Beijing.

Original title
Aeterna

Directors/screenwriters
Fredrik Wenzel, Jesper Kurlandsky

Produced by
Fredrik Wenzel (born in 1979) is the co-director of Baansang, which premiered in Berlin 2010, and its cinematographer on Rubin-Solberg’s Force Majeure (2014), which won the Jury Prize in Cannes 2014, as well as The Squares, in competition at Cannes 2017. Jesper Kurlandsky (born in 1977) has for instance produced Jesper Gandstål’s The Ape (2009), and the award-winning Avdon (2012), directed by Axel Petersen.

Aeterna

Directors/screenwriters
Fredrik Wenzel, Jesper Kurlandsky

Produced by
Fasad/Erik Gandini, Jesper Kurlandsky, Malin Huber, with support from the Swedish Film Institute/Magdalena Jangard

Duration
approx. 90 min

National release
Spring, 2018

Sales
TBA

Fredrik Wenzel

Karin Ekberg

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

12 Dares

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

Original title
12 bragder

Director/screenwriter
Izer Aliu

Principal cast
Gorgees Khoshaba, John Hanna, Ali Ridha Hussein, Dani Barkho, Elias Majdalany, Gustav Tieleman, Özlem Göghan

Produced by
Zentropa Sweden/Lizette Jonjic, Madeleine Ekman

Duration
100 min

National release
2017

Sales
TBA

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

After Inez

Doc

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

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

Original title
Efter Inez

Director/screenwriter
Karin Ekberg

Participants
Denize Löfgren, Filip Nordin

Produced by
Karin Ekberg, with support from the Swedish Film Institute/Cecilia Lidin, Klara Grunning

Duration
78 min

National release
2017

Sales
TBA

Karin Ekberg

(12 Dares)

(12 Dares)

(12 Dares)

(12 Dares)

(12 Dares)

(12 Dares)

(12 Dares)

(12 Dares)

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(12 Dares)

(12 Dares)

(12 Dares)

(12 Dares)
New films

Aniara
An adaptation of the Nobel Prize-winning author Harry Martinson’s Aniara. Aniara is one of the many spaceships used for transporting Earth’s population to their new home planet Mars. But just as Aniara heads for the stars, it collides with space junk and is forced to return. The ship’s passengers are desperate to return to Earth, but despite their attempts to return via a new route, they are trapped in an empty and cold universe forever.

Original title: Aniara
Director: Laurence Rickard
Written and directed by: Lise Wadeng
Produced by: SF Studios/Jon Nohrstedt, with support from the Swedish Film Institute, Yaba Holst. Sales: SF Studios.

Bamse and the Witch’s Daughter
Calle Marthin, the youngest student ever to be accepted. Sekersöz has a background of acting, spoken word, and directing. She decided to direct Bamse’s witch’s daughter Lova to enchant Bamse. With Bamse gone, it’s up to the gang and their rules. She returns home and confronts new circumstances: she finds out that her mothers very old and suddenly making demands. Mia has to find a job or she’ll be thrown out. In her ambition to handle the situation, Mia begins to lead a double life between the family and the gang.

Original title: Bamse och häxans dotter
Director/screenwriter: Christian Lüthje
Screenwriter: Daniel Westerlund
Principal cast: Emelie Jonsson, Bianca Cruzeiro, Anneli Martini, Emma Broomé, Arvin Kananian, Patrik Leifsson, Ove Ragnar, Elin Ahlen

Becker – Small Town Gangster
Johan Becker, a self-made man and unofficial king in the small town of Tingsryd, walks through life with the feeling that everything he touches turns to gold. His business is going great, but life on the top is dangerous if you’re not aware of the danger. One day everything changes, and to keep his kingdom, Becker has to fight like never before.

Original title: Becker – Kungen av Tingsryd
Director/screenwriter: Henrik Lilliér
Screenwriters: Peter Lorentzon, Estelle Löfgren, Lars Ranthe, Sonja Richter, Torkel Petersson, Helen Sjöholm
Principal cast: Martin Larsson, Rafaelsen, Trine Dyrhol, Pernille Fischer Christensen, Kim Fupz Aakeson
Produced by: SF Studios Production/Jon Nohrstedt, Fredrik Wikström Nicastro, with support from the Swedish Film Institute/Yaba Holst. Sales: SF Studios.

Beyond Dreams
While serving her prison sentence for a failed robbery, Miyå has been away from the gang and its rules. She returns home and confronts new circumstances. She finds out that her mother is very old and suddenly making demands. Miyå has to find a job or she’ll be thrown out. In her ambition to handle the situation, Miyå begins to lead a double life between the family and the gang.

Original title: Dröm, döds, dream
Director/Screenerwriter: Rojda Sekersöz
Screenwriter: Johanna Erman
Principal cast: Lyn Ahmed, Saim Ercileng, Maha Pasa, Sogun Tesfai, Ella Arman, Mattias Petri
Produced by: Zello/Anika Helena, Agneta Pappenheim-Göansson, with support from the Swedish Film Institute/Magdalena Jangard. Duration: 125 min National release: 2015 Sales: TrustNordisk.

Borg/McEnroe
A film about Björn Borg, one of the greatest in tennis history, and his biggest rival, the legendary John McEnroe. The story takes place during the 1980 Wimbledon tournament. It’s a story of two men who are legend, and the price they both pay.

Original title: Borg/McEnroe
Director: Janus Metz
Screenwriter: Ronni Sandel
Principal cast: Siw Broman, Shiloh, Max von Sydow, Tora Novothny
Produced by: SF Studios Production/Avanti Film, with support from the Swedish Film Institute/Magdalena Jangard. Sales: SF Studios.

Evin Ahmad, Gizem Erdogan, Malin Persson, Segen Tesfai, Ella Arman, Mattias Petri
Produced by: Zello/Anika Helena, Agneta Pappenheim-Göansson, with support from the Swedish Film Institute/Magdalena Jangard. Duration: 90 min National release: March 15, 2017 Sales: Filmruin.

Rafaela Segers, Elin Ahlen, Ove Ragnar, Elin Ahlen, Patrik Leifsson, Ove Ragnar, Elin Ahlen
New films

The Boyfriend

The story of a couple over 65 who fall in love for the first time: Mikael and Tarja, for 150 years — from the time they met until long after their relationship has ended. The film centres around the attitudes of sex and love of young adults today, and is a generational tale of intimacy, sexuality, and inner revolution.

Original title: Jag vill inte bli gammal nu. Director/screenwriter: Fanni Metelius

Euphoria

Euphoria tells the story of two (Alicia Vikander) and Emilie (Eva Green), two sisters meeting up again after many years apart — and the profound journey that they undertake together.

Original title: Euforia. Director/screenwriter: Lisa Langseth
Principal cast: Alicia Vikander, Eva Green, Charlotte Rampling, Adrian Lester, Mark Stanley, Charles Dance (Produced by B-Reel Films/Frida Berg, Pericle Andermatt, Vicious Productions/Mykonal. Vikander, Charlotte Coller, with support from the Swedish Film Institute/Baker Film. Järnång Duration TBA). National release Autumn 2011. Sales: Great Point Media

The Ex-Wife

Klara is newly in love and all she wants is to be close to Jacob. Anna times her husband with a stopwatch when he gets their baby’s bottle ready. Vera can’t let go of her former life and is haunted by the loss. He tries to find his way back to her through the game of pétanque with her ex. Rikard, autistic and severely deformed, was separated from his mother at birth and is haunted by the loss. He tries to find his way back to her through the game of pétanque and by the help of a 200 foot giant.

Original title: Jag vill inte bli gammal nu. Director/screenwriter: Fanni Metelius

Gabriela Pichler Untitled

Welcome to the small town of Lafors – Home of the Real Swedish Cowboys.

Original title: TBA. Director: Gabriela Pichler. Screenwriters: Gabriela Pichler, Jonas Hauzen Khane. Principal cast: TBA. Produced by Garagefilm International/Anna-Maria Kantarou, with support from the Swedish Film Institute/Magdalena Järnång. Duration TBA. National release TBA. Sales: TBA

Gabriela Pichler’s (born in 1980) first feature Exit Deep filled its world premiere at the Venice International Film Festival in 2013 and won the Audience Award at Film Critics’ Week before it held film festivals around the world. She is a director and screenwriter who left the comedy factory for the School of Film Directing in Göteborg. Her mix of visual social commentary, combined with an eye for malefactor actions, are her characteristics and also define her upcoming feature.

Garden Lane

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


Olaf Spak (born 1976) started working in the film industry in 2004. He wrote the screenplay for the short film (2015), which has been screened at festivals worldwide, among them TIFF Kids. He wrote and directed the short The End (2013) which was screened at Rome International Film Festival among others. Garden Lane is his feature debut.

The Giant

Rikard, autistic and severely deformed, is separated from his mother at birth and is haunted by the loss. He tries to find his way back to her through the game of pétanque and by the help of a 200 foot giant.


Johannes Nyholm (born in 1974) has had three short films — Pappelträdet (2004), Dream in the Woods (2005) and Los Palmos (2012) — selected for the Directors’ Fortnight at Cannes Film Festival, and has been awarded a number of prizes around the world. The Giant is Nyholm’s first feature film, and it hits its world premiere at Toronto International Film Festival.
New films

The Inertia Variations

Director: Matt Johnson of the British band The The has remained silent for the last 15 years. Conflicted by creative inertia he has observed from the sidelines whilst what he sees as corporate state propaganda has swamped the airwaves. Now he will attempt to challenge the media consensus through his own radio broadcast. But is a radio script a way of making sense of old demons of inertia and exhaustion?

Original title: The Inertia Variations
Director: Matt Johnson
Screenwriters: Matt Johnson, Peter Ristow
Producers: Matt Johnson, Peter Ristow
Produced by: Peter Ristow
with support from the Swedish Film Institute/Cecilia Lundgren, Johanna St Michaels
Duration: 80 min
National release: 2017
Sales: Rise and Shine World Sales

Jimmie

Four-year-old Jimmie and his father decide to leave Sweden to begin a journey to a safer country. Told from a child's perspective, the story shows fragments of the refuge family trip, Jimmie and his dad travel on black video, wandering along railway tracks, and rely on the kindness of strangers to reach their goal: a safe place.

Original title: Jimmie
Director: Jesper Ganslandt
Screenwriter: Jesper Ganslandt
Principal cast: Jesper Ganslandt, Produced by: Jesper Ganslandt, Hedvig Lundgren, Jan-Pablo Libossart, with support from the Swedish Film Institute/Cecilia Lundgren
Duration: approx. 85 min
National release: TBA
Sales: TBA
Jesper Ganslandt (born in 1978) is a director and writer, known for Brev till en seriemördare (2013) and Letters to a Serial Killer (2014).

Letters to a Serial Killer

Doc

One day, eleven-year-old Frank finds a real live monkey in his family’s backyard. The monkey’s name is Monky and her arrival is the beginning of a fun and exciting adventure for the entire family. However, it does not take long before the family realises that she is no ordinary monkey, and it was no coincidence that she showed up in their backyard. Who is Monky? Where does she come from? Will they be able to keep her a secret in the village? A thrilling journey leads the family from Sweden to the deepest jungles of Thailand in search of answers.

Original title: Brev till en seriemördare
Director/screenwriter: Anders Weidemann
Principal cast: Felix Holmberg, Johan Pettersson, Jonas Jönsson, Malin Fors, Alexander Skarsgård
Produced by: Mats Markström, with support from the Swedish Film Institute/Plana/Gunnar Carlsson/Lundgren
Duration: 80 min
National release: 2017
Sales: Rise and Shine World Sales

Loving Lorna

Doc

Three-year-old Casey is living a home life in Ballagrom, outside of Dublin. Lorna and her family are part of it, and have helped them through tough times. Lorna has a dream to become a dancer and she’s practicing during her daily summertime. However, things might not turn out as planned. This is a poetic coming-of-age film, a story of survival, relationships, hopes and dreams.

Original title: Loving Lorna
Directors/screenwriters: Annika Karlsson, Jessica Karlsson
Produced by: Syntypiskaforma/Annika Karlsson, Jessica Karlsson, with support from the Swedish Film Institute/Palma/Running Cecilia Lundgren/Duration 80 min
National release: 2017
Sales: Syntypiskaforma

Money Problem

While rich Swedes spend each weekend bathing in champagne in Stockholm’s hot spots, yearning for cold hard cash advise through the ghosts. Sae and Arinda refuse to get stuck being flat broke, and an idea is born for an adventure. A “booster bag,” a right wing to the stolen clothes, and a smooth Swede take everything coming tumbling down.

Original title: Para knas
Director/screenwriter: Nikolina Anderson
Principal cast: Sofia “Eller” Marklund, Britt Hassel
Produced by: EMtv International, Synnerholm, with support from the Swedish Film Institute/Baker Karim inDuration 80 min
National release: Autumn 2017
Sales: TBA
Nikolina Anderson’s (born in 1990) career started at the age of 16. When Sony Max contacted her after she had produced and filmed a film for the artist Shakira’s campaign “Waka Waka” in Stockholm. In 2011 she started her own production company RAF, where she has produced and directed music videos and commercials for the UEFA Champions League, PFLA and many others. Money Problem is her first feature.

Monky

One day, sixteen-year-old Frank finds a real live monkey in his family’s backyard. The monkey’s name is Monky and her arrival is the beginning of a fun and exciting adventure for the entire family. However, it does not take long before the family realises that she is no ordinary monkey, and it was no coincidence that she showed up in their backyard. Who is Monky? Where does she come from? Will they be able to keep her a secret in the village? A thrilling journey leads the family from Sweden to the deepest jungles of Thailand in search of answers.

Original title: Monky
Director: Maria Blom
Screenwriter: Anders Weidemann
Principal cast: Felix Holmberg, Johan Pettersson, Jonas Jönsson, Malin Fors
Produced by: United Hearts/Paradise Films, with support from the Swedish Film Institute/Magdalena Jangard inDuration 90 min
National release: December 21, 2017
Sales: Unlimited Stories

Maria Blom (born 1977) is a Swedish director, dramatist and cocreator. She is known for Blad Fjärr (2007), Hallå Hallå (2014) and Barne and witches Daughter (2007). For the movie Detektivken (2004) she received a Guldaggro Award for Best Directing.
New films

The Nile Hilton Incident

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

Original title: The Nile Hilton Incident
Director/screenwriter: Tarik Saleh
Principal cast: Fares Fares, Youssef Mohamed, Ahmed Salah, Shireen Cass. Hanis Anis
Produced by: Music/Minna Almqvist, with support from the Swedish Film Institute/Blak Karim
Duration: 130 min
National release: Sep/Oct, 2017
Sales: The Match Factory

Tarik Saleh (born in 1972) is one of the founders of the production company Ame. He started out as a prominent graffiti artist, and after publishing magazines both in Egypt and Sweden he went on to develop award-winning TV concepts, co-direct documentaries, and write films. His graduation film, Taxi Sister (2006), is a coming-of-age story of sisterhood, life choices, and the strife of finding your own path.

Original title: Taxi Sister
Director/screenwriter: Theresa Traore Dahlberg
Produced by: Momento Film/David Herdies, with support from the Swedish Film Institute/Antonio Russo/Moscow
Duration: 82 min
National release: 2017
Sales: TBA

Theresa Traore-Dahlberg (born in 1983) grew up in Sweden and Burkina Faso. She studied film directing at the New School in New York and the Stockholm Academy of Dramatic Arts in Stockholm. Her graduation film, Taxi Sister (2011) has been screened at festivals worldwide. She is now doing her Master’s degree in Art at the Royal Institute of Art in Stockholm. Ouaga Girls is her feature documentary debut.

Ouaga Girls

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

Original title: Ouaga Girls
Director/screenwriter: Theresa Traore Dahlberg
Produced by: Momento Film/David Herdies, with support from the Swedish Film Institute/Antonio Russo/Moscow
Duration: 82 min
National release: 2017
Sales: TBA

Ravens

Ravens is a captivating thriller set on a Swedish farm in the 70’s. In a slowly depopulating village, the farmer Agne is drawn to the world of birds. But as external threats escalate and his inner world of love and death becomes overbearing, he uses anything at hand to help the patients.

Original title: Ravens
Director: Jens Assur
Screenwriters: Jenn Asur, Jenn Asur
Principal cast: Maria Heiskanen, Jacob Nordström
Produced by: Celluloid Dreams/Magnolia/Stockholm
Duration: 109 min
National release: Autumn, 2017
Sales: SVT

Jens Assur (born in 1979) and Mogi Assur (born in 1982) have created hundreds of feature films, shorts and documentaries shown worldwide at film festivals, art institutions and galleries. Their first feature collaboration, Avision premiered at TIFF in 2011, and was awarded the Greek Discovery Award followed by a number of nominations and awards.

Room 213

When twelve-year-old Elvira goes to summer camp, strange things start to happen in her room. Things that can’t be explained – unless you believe in ghosts.

Original title: Room 213
Director: Emelie Lindblom
Screenwriters: Jenn Asur, Jenn Asur
Principal cast: Lena Brynolfsson, Maria Heiskanen, Jacob Nordström
Produced by: Celluloid Dreams/Magnolia/Stockholm
Duration: 82 min
National release: February 24, 2017
Sales: SVT

Emelie Lindblom (born in 1981) graduated from the School of Film Directing at Göteborg University in 2011. Her latest short (2014) was in competition at Göteborg Film Festival and screened at Scandinavian International Women’s Film Festival in 2015. Room 213 is her debut feature film.

The Real Estate

Egypt meets an apartment building. But the building turns on her and she realises that the cash cow was in fact a curse. She takes control of the building by becoming more ruthless than the business around it.

Original title: The Real Estate
Director/screenwriter: Erik Gandini
Produced by: Fascoli/PubliLois/erik, Erik Gandini, with support from the Swedish Film Institute/Stockholm
Duration: 52 min
National release: March, 2017
Sales: SVT


The Rebel Surgeon

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

Original title: The Rebel Surgeon
Director/screenwriter: Erik Gandini
Produced by: Fascoli/PubliLois, Erik Gandini, with support from the Swedish Film Institute/Stockholm
Duration: 82 min
National release: Spring, 2017
Sales: SVT

The Match Factory

Nojet inherits an apartment building. But the building turns on her and she realises that the cash cow was in fact a curse. She takes control of the building by becoming more ruthless than the business around it.

Original title: The Match Factory
Director: Måns Månsson
Screenwriters: Axel Petersén, Måns Månsson
Principal cast: Emelie Lindblom, Lena Brynolfsson, Maria Heiskanen, Jacob Nordström
Produced by: Sweden/Match Factory
Duration: 90 min
National release: Autumn, 2017
Sales: TBA

Måns Månsson (born in 1982) and Axel Petersén (born in 1979) have created hundreds of feature films, shorts and documentaries shown worldwide at film festivals, art institutions and galleries. Their first feature collaboration, Avision premiered at TIFF in 2011, and was awarded the Greek Discovery Award followed by a number of nominations and awards.

Killing the Chickens to Scare the Monkeys

Sacrificio – Who Betrayed Che Guevara?

In 2011 the Swedish Film Institute gave special support to the director Erik Gandini’s film Killing the Chickens to Scare the Monkeys. It is one of his international award-winning documentaries, and was awarded and acclaimed in Cannes, Clermont-Ferrand, Tribeca, Busan, among other prestigious festivals. In 2012, Jenn Asur was given the Sundance/NHK International Filmmakers Award at the Sundance Film Festival.
New films

Sami Blood
Elia Masjedi. Khaled is a ten-year-old hoping to be the first to discover the Sami girl. Exposed to the racism of the 1930s and racial biology examinations after traveling school, she starts dreaming of another life. To achieve this other life she has to become someone else and break all ties with her family and culture.


Amanda Kernell (born in 1986) has directed several acclaimed shorts, one of them being Sami Blood. Khaled premiered at Sundance. Sami Blood is also being nominated for and won several prizes at international festivals like SXSW, Slamdance, Starke Man, Mezipatra Queer Film Festival, Mix Copenhagen LGBT Film Festival and Stockholm International Film Festival.

Shapeshifters Doc
A meeting with a long-lost friend stirs up memories from childhood and experiences of race biology examinations at her boarding school, she starts dreaming of another life. To escape this seemingly restricted life, 15-year-old Wojtek travels to Sweden from Poland with his parents to work on a farm. Egbremedzic. The outside world will never accept the relationship, and they find themselves trapped in an impossible situation. Soviet Russia, 1979."

Original title: Shapeshifters/Doc/director/screenwriter: Sophie Vuković. Produced by Hook, Naturally, Hugo Olsson, Tobias Janson, with support from the Swedish Film Institute/Antonius Russo Memento. Duration 75 min National release 2017. Sales: Storys SA.

Sophie Vuković (born 1988 in Zagreb) has a degree in social anthropology from the University of Edinburgh. Her short film Tsiobanelis (2010) was awarded the Un Certain Regard Jury Prize in Cannes, and won several Best Foreign Film awards, was nominated for a Golden Globe and a BAFTA, shortlisted for an Oscar and has sold more than one million tickets around the world. The Square has its world premiere in Competition at Cannes Film Festival.

Silvana Doc
A revolutionary love story and a journey through the first years of the career of a contemporary feminist icon. With her uncompromising lyrics, Swedish rapper Silvana Imam has taken Scandinavia by storm. This film follows the first turbulent years of her career and her mythical relationship with Swedish pop artist Beatrice Eli.


Mika Gustafsson (born 1988), China Kastlander (born 1987) and Christina Fosse (born 1971) met during film studies at the Fridhem’s Folk High School and have formed a trio that enables them to work on their own innovative style. Previously, they have directed short films and music videos. Silvana is their feature debut.

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


Ruben Östlund (born in 1974) has become well known for his humorous and accurately insightful depictions of human social behavior. His feature Majorn (2014) was awarded with the Un Certain Regard Jury Prize in Cannes, and won several Best Foreign Film awards, was nominated for a Golden Globe and a BAFTA, shortlisted for an Oscar and has sold more than one million tickets around the world. The Square has its world premiere in Competition at Cannes Film Festival.

Strawberry Days
15-year-old Manja travels to Sweden from Poland with her parents to work on a farm picking strawberries. Against all odds she forms a connection with the farmer’s daughter. The outside world will never accept the relationship, and they find themselves trapped on opposite sides when the slowly building conflict between the Swedes and the guest workers erupts in violent confrontation.


Wilko Eriksson (born in 1970) has been the head writer of the TV series Steklenka. Now he makes his feature film debut with the documentary The Square: A Day in Dirty Movies. Strawberry Days is his first fiction feature film.

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

Original title: Stronger than a Bullet/Director/screenwriter: Maryam Ebrahimi. Produced by Worlds in Progress, with support from the Swedish Film Institute/Cecilia Lely, Antonius Russo Memento. Duration approx. 80 min National release TBA. Sales: TBA.

Maryam Ebrahimi (born 1973) in Tehran, Iran. She studied at the Art University of Tehran and continued her education at University College of Arts Craft and Design in Stockholm, where she now lives and works. Ebrahimi has produced the feature documentaries Wise Women (2008), and No Bunia (2011). With her documentaries, the better showing how moral crimes are used to control/ Oppress in post Taliban Afghan-
New films

That Summer Doc

Premieres: A hand-held documentary centered on the film project of Peter Beard initiated together with Lisa Pierson in the summer of 1972, about a therapist's extraordinary life, this huge Blower Blues is this classic documentary, Gori Garage. (1975). Last for decades, this stunning footage re-emerges in Göran Hugo Olsson's documentary with a focus on Peter and his family of friends who formed a creative community in Montauk, Long Island in the 70's.

Original title: Den sommaren Director/screenwriter: Göran Hugo Olsson Participants: Peter Beard/Caroline Lisa Pierson/Beckley, Edith Blower Blake/Produced by: Story/Tojamin, with support from the Swedish Film Institute/Alberto Nocca-Merenda Duration: 75 min National release 2018 Sales Credit Media

Göran Hugo Olsson is the founder of production company Story. His films include "Swedish Film Institute/Antonio Russo Merenda"

New shorts

Up in the Sky

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


Petter Lennström (Born in 1970) trained as an actor/director/puppeteer. Michael Mead was med broadcasting 1960–1985. He has created a number of popular and critically acclaimed children's television shows. It's later work he has developed his own technique, mixing human actors and puppetry. Pottan in the Sky. Lennström's directional feature film debut.

Up in the Sky

Amalimbo

Amalimbo is the story of Tavazaa, a five-year-old girl who experiences “the limits” when he tries to pass to the other side in his desperate urge to mourn the recent death of her beloved father. A short story that takes place in an undefined place in an undefined near future.

Original title: Amalimbo Director/screenwriter: Jean Paul Lib assessed Produced by: Fossos Films 2016 Geneva Animation Duration: 15 min

The Burden

An animal must fight a cosmic war for the fate of his species and his home planet. The story is divided into four episodes varying both in story and mood, and performed as animals, the characters are portrayed as singing and dancing. The story is divided into four episodes.

Original title: In Order to Win Director: Nils Lindahl Produced by: Malo S Kalle Wettre Production 2016 Geneva Animation Duration: 5 min

Because the World Never Stops Dancing

When we tune into a newscast, we expect a reassuring authority, but is what we see altogether different? Göran Hugo Olsson has followed three young girls who every day live with violence and repression. They show their corse and fears of living cent. They fight through their schooled and form a pact to use the extreme methods of their interviews to take control of their lives. A poetic discussion of dream and reality.

Original title: Studio 1 Director: Max van den Meijer Produced by: Platform Production/Mountain of Auntryck, Arjan Derksen Production year 2017 Geneva Animation Duration: 15 min

Fucking girls

In this exploratory visual hybrid between documentary and fiction we get to follow three young girls whose everyday life is filled with violence and repression. They show their corse and fears of living cent. They fight through their schooled and form a pact to use the extreme methods of their interviews to take control of their lives. A poetic discussion of dream and reality.

Original title: Fucking Girls Director: Max van den Meijer Produced by: Pollo Media/Christian Thuwall, Nils Benner Production year 2017 Geneva Animation Duration 10 min

Make a Wish

Anita and Conny have a normal, life. They don't make love anymore, they watch TV. When Anita makes a wish about a baby, she is visited by a young, win show host, the couple is suddenly faced with unexpected changes. In a Wish is a comedy about dreams, and about what happens when you get too much of a good thing.

Original title: Make a Wish Director: Jonas Oscar Screener/Screenwriter: Johanna Nyström Produced by: Grand Slam Productions / Eliza Jones, Markus Waltå Production year 2016 Geneva Animation Duration: 15 min

Killing Grandma

It's 1958. QuakeOn, the gaming company of the year is up. Two young Swedish girls are practicing hard when their dad tells them that they must kill their grandmother and visit their grandmother at some company – at the nursing home, there's nothing to do other than misery and say for afternoon branding. When the girls drag themselves out to buy their grandmother, she gets them to play a new game: “Killing Grandma.”

Original title: Killing Grandma Director: Screenwriter: Lars Nygård Produced by: Björklund Creative/Vaåde/Björklund Production year 2016 Comedy Duration: 27 min

Anatomy

An anatomical PowerPoint presentation about a bitter man and his ailments. From health to the core, the presentation of the medical history gets explained systematically in a dark, yet humorous film about life and its conditions.

Original title: Anatomy Director/screenwriter: Jonatan Taulock Produced by: Pina M Blurred Production year 2016 Geneva Animation Duration: 1 min

The Comet

Two men are hiding behind silence at a border checkpoint. They have just started their escape from oppression and persecution of homosexuals in their home country. Only one of them will arrive in Sweden. It is the comet.

Original title: The Comet Director/screenwriter: Viktor Lindgren Produced by: Radiohus/Petra Hjörning Production year 2017 Geneva Drama Duration 11 min

Jazzoo

Jazzoo is an animated musical adventure for young kids 6-8. Here we meet the Knights who wants to jump as a kangaroo, the over-heated Hippo and the Caterpillar with forgotten little village in the far north of Sweden. He's not welcome anywhere, and the passerby who wants to jump as a kangaroo, the over-heated Hippo and the Caterpillar.

Original title: Jazzoo Director: Adam Marko Assistants: Andreas Marko/Produced by: Aphrodite/Tora Wahlsten Production year 2017 Geneva Animation Duration 5 min

Meet Me in Holmsund

Sabbia has travelled from Romania to Holmsund in northern Sweden to find a job as a car with her brothers. Eli has just finished school and is daydreaming the first day of the summer holidays. That evening they meet, and it’s a meeting that lasts forever.

Original title: Meet Me in Holmsund Director: Screenwriter: Sami Söderén Produced by: Radiotema Productions Production year 2016 Geneva Animation Duration 9 min

I Will Always Love You, Connie

It’s 2070 and 20-year-old Connie walks around like a normal citizen. Hang up, a forgotten little village the far north of Sweden. The women are not welcome anywhere, and the whole community seems to hate them. Yesterday the gentle and his girlfriend when she wasn’t in labour – but now he’s had a change of heart and wants to go back. What does he have to do to make her forgive him? When the girls drag themselves out to buy their grandmother, she gets them to play a new game: “Killing Grandma.”

Original title: I Will Always Love You, Connie Director/Produced by: Johan Bylund Original title: Director/screenwriter: Sara Hultman Produced by: Broad Film Sweden/Rig Starter Production year 2017 Geneva Drama Duration 20 min

6 Degrees of Mustafa

A rich and mysterious man's life is threatened by the arrival of a new family in town.

Original title: 6 Degrees of Mustafa Director/screenwriter: Alex Peterson Produced by: Axel Peterson Production year 2017 Geneva Documentary Duration: 77 min

The War Game

Made in an eleven-year-old timer whose mind is full of complex strategies and game theory. As he suddenly ends up in the middle of a conflict between two courtyards, he

Original title: The War Game Director: Oskar Kåpelenå Production: Jörgensen, Seven Production year 2017 30 min National release 2017 Sales Copenhagen Runt Sales

Norway Kapelenå (Born in 1973) graduated from the Stockholm Academy of Dramatic Arts and had directed several award-winning shorts including "Kinos"-Kapelenå (2012), awarded for Best Short at TFF and shortlisted at the Cannes Film Festival. He won the Guldbagge Award for Best Director with My Aunt in Saxopa.
New Shorts

My Gay Sister
A relationship between two sisters quits to the tasks when a new role model appears for the younger sister. Dina. In the center of attention is the biggest question: How do you know that you're in love and are there any shortcuts to the answer? A drama about the ability to create trust.


Picture World
Model agent Enam gives up a good deal during a shoot about Picture World, with our own judgemental gaze.

Original title: Flexible Director/ screenwriter: Eliz Dargard/Production year: 2017/Genre/Comedy/Drama/Duration 13 min.

Push It
A film about never being able to win, even though you're the best. Hilda tries to approach Adam in every way she can, but everything she does turns sour. She doesn't like the light mood of a teenager girl as she is both strong and more skilled than the boys. Push explores structures, physically, identity and emotions, with the gym hall as its arena.

Original title: Push It/Director/ screenwriter: Eva Jones/Produced by: Gran Slam Filmproduktion/Eva Jones, Markus Waltå/Production year: 2017/Genre/Drama/Duration 8 min.

Schoolyard Blues
It's John's first day at school. Unexpectedly his eleven-year-old big brother Mika shows up to follow him to assembly. But Mika has plans other than just taking John to school. Mika sees it as his mission to teach John the hard facts of the world, starting with the mean in the demands of the schoolyard.

Original title: Schoolyard Blues/Director/ screenwriter: Maria Eriksson/Produced by: Karin Film/Parma Karimi/Production year: 2017/Genre/Drama/Duration 7 min.

Shadow Animals
Mia follows her parents to a party and they want her to dance. As the evening progresses she finds the adult behaviour increasingly strange. Everyone at the party is trying to fit in, but not everyone succeeds. Mia also seems to be finally one seeing the shadow circulating inside the house.

Original title: Shadow Animals/Director/ screenwriter: Karimi Farima/Produced by: Genghishen International/Frida Mörksson/Production year: 2017/Genre/Drama/Duration 9 min.

Trespassers
In a secular world where the supernatural is regarded as a remnant of times gone by, there is a lack of knowledge about what boundaries should be observed. This is a film about a couple who, despite warnings and through their own weaknesses, have passed the forbidden boundary between the living and the dead.

Original title: Trespassers/Director/ screenwriter: Johanna Persson/Produced by: Susanna Karin,/Ostergaard/Production year: 2016/Genre/Drama/Duration 15 min.

The Turk Shop
All in-stock issues in Stockholm, there's a solarium in the middle. Cecilia relates an anecdote from when she was a part of a "Turk Shop" that turned out to be the closest. And, relatively new to the workplace, questions Cecilia's choice of words, and this seriously offends Cecilia.

Original title: Sjafiksakan/Director/ screenwriter: Bahar Pars/Produced by: [sic] Film/Stig Nyberg Wagner/Production year: 2017/Genre/Drama/Duration 7 min.

Oh Deer!
Oh Deer! is a stereoscopic film in virtual reality and an experience where the audience sees things from the perspective of a wounded deer in the forest. It's getting dark, the deer is bleeding. The hunters are closing in around.

Original title: Oh Deer! Director/ screenwriter: Peter Portillo/Produced by: Blackline Films/Patrick Sjöblad/Peter Portillo/Production year: 2017/Genre/Virtual Reality/Duration 4 min.

Paraly
A sleepy Sunday in an apartment. At a man drinks wine on the sofa while she wakes up; she finds herself in a kind of limbs between dream and reality. And somewhere in the periphery something is moving towards her... A realization of the phenomenon of sleep paralysis, where a person wakes up mentally, but is unable to move physically.


The Turk Shop
All in-stock issues in Stockholm, there's an algorithm in a meeting. Cecilia relates an anecdote from when she was a part of a "Turk Shop" that turned out to be the closest. And, relatively new to the workplace, questions Cecilia's choice of words, and this seriously offends Cecilia.

Original title: Sjafiksakan/Director/ screenwriter: Bahar Pars/Produced by: [sic] Film/Stig Nyberg Wagner/Production year: 2017/Genre/Drama/Duration 7 min.
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