



CATALOGUE

35th GÖTEBORG INTERNATIONAL FILM FESTIVAL
JANUARY 27 – FEBRUARY 6, 2012



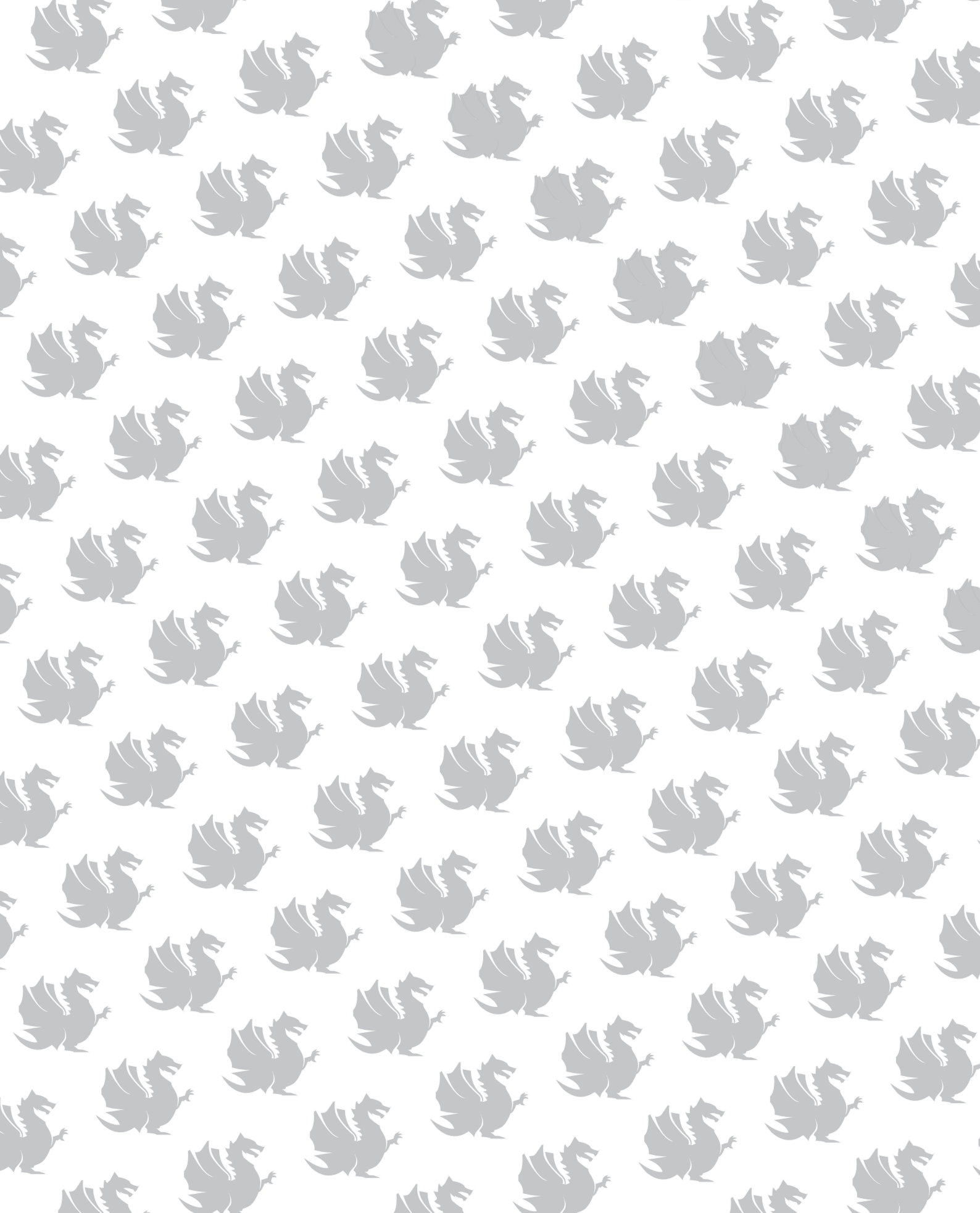


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35th
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International
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Jan 27 – Feb 6
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GRAPHIC DESIGN & LAYOUT Helena Bäckhed, Magnus Bjelkefelt
ADDITIONAL RESEARCH Andreas Degerhammar & Johan Blomqvist
TRANSLATION Anders Lindahl
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Film Festival
Jan 27 – Feb 6
2012

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PREFACE

LET'S DO IT AGAIN!

WHEN YOU PUT together a film festival, the trick is to create a programme that is at the same time both a repetition and something completely new. You want the regulars to find exactly those great things that keeps them returning, year after year. But you also want to excite them and a potential new audience up to the extent that both feel that precisely this edition of the festival is completely unmissable.

Sadly not only great things keep repeating themselves. As I was reading my foreword in last year's catalogue to find inspiration for this one, I got stuck in unproductive brooding about how some things never change.

LAST YEAR, I mentioned a special screening that we organised in 2011 to honour Iranian filmmakers Jafar Panahi and Mohammad Rasoulof. They had just been sentenced to prison for expressing views that the regime did not approve of. One year later Jafar Panahi has had his appeal turned down. The authorities have confirmed the six year prison sentence, as well as the 20 year ban on filmmaking, travelling and talking to the press. In addition to this, the Iranian Culture Ministry recently ordered that the House of Cinema should be shut down. A decision that threatens to silence Iran's last remaining autonomous forum for free expression in the visual arts.

Last year, I noted the empty chair symbolising the absence of Nobel Peace Prize winner, the Chinese dissident Liu Xiaobo, at the award ceremony in Oslo. One year later he is still imprisoned for advocating political reform and fundamental human rights. In addition to this, Chinese artist and political activist Ai Weiwei was arrested in April 2011 and confined without clear charges for almost three

months. He is now prevented from leaving Beijing at least until this summer.

Such dull facts are draining. Colours fade around you, limbs get numb and apathy overcomes you. This does not help anybody. Neither does it make a foreword anybody would like to read.

SOME THINGS IN the world actually have changed for the better in the past year, at least so it seems. During the film festival of 2011, the demonstrations had just broken out on the Tahrir Square in Cairo. One year later, a wave of public protests has led to major changes in several nations in the Arabic speaking world.

I honestly don't have a clue as how to avoid feeling powerless when considering the hardships some people must endure in their struggle for basic human rights. But I do know where to find sources of power.

In the programme of GIFF 2012 we will be screening work by Mohammad Rasoulof, Ai Weiwei and a whole range of independent Chinese filmmakers. We will present an extensive focus on films from the Arabic speaking countries. Filmmakers and film lovers from all over the world will gather in Göteborg, meeting each other, exchanging experiences and opinions.

LET US SET out to repeat the great things once again. This could be the trick that some day will make the world completely new.



Marit Kapla, Artistic Director

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HIDDEN HISTORIES



From *Disturbing the Peace* (2009) by Ai Weiwei

INDEPENDENT CHINESE DOCUMENTARY MAKERS AND THE DOCUMENTARY WORK OF AI WEIWEI

The most independent documentary films coming out of China can hardly be described as political at all. And if any criticism is aimed at those in positions of authority, those targeted are always people on the lower rungs of the power ladder, or from far-flung provinces. The carryings-on of those at the top of the political tree are never discussed – the political decisions taken in Beijing are unassailable. *by Gerwin Tamsma & Gertjan Zuilhof*

THE SITUATION WAS no different 20 years ago, when Wu Wengguang made *Bumming in Beijing: The Last Dreamers* (1990). This documentary portrays five artists, illegally staying in Beijing during the period immediately following the bloodbath around Tiananmen Square in 1989. With this film, Wu laid a foundation for the current generation of independent documentary filmmakers.

The next milestone appeared more than ten years later: Wang Bing's nine-plus-hour masterpiece *Tie Xi Qu: West of the Tracks* – a report, in minute detail, of the consequences for the common man of the macroeconomic course being set by the New China.

THE FILMMAKERS IN this programme also feel a commitment to the lot of the common

man, and the poorest of the poor – people who are usually overlooked, or who don't want to be seen. To film them, it is often necessary to undertake long journeys to places far away from the capital; often, to the provinces where they themselves were born. It is for this reason that their presence can go unremarked: they know the way, and they speak the language.

Several of these filmmakers could be

“The arrest of Ai Weiwei made a big impression in China, in particular on independent documentary makers, whose work exposes them to similar risks. In recent years, many activists and their lawyers have been locked up, or have even disappeared; nevertheless, the fact that such a famous figure as Ai Weiwei could be arrested just like that was an extremely worrying development.”

described as ethnographers or anthropologists in their own country. Filmmaker Cong Feng, for example, spent more than four years in a small community in Gansu province, in the northwest of China. He became so settled there that no one remembered what he had originally come to do.

This allowed him to record everyday life, unaffected by the camera. He finally made two films: *Doctor Ma's Country Clinic* and *The Unfinished History of Life*.

Filmmaker Xu Tong gave rise to controversy by the way he portrays the shadowy dealings in *Shattered* of the flamboyant female brothel keeper and 'entrepreneur' Tang Caifeng. Not only was he accused of being too close to Tang, but – more seriously – he remained completely

aloof from her at times highly dubious moral practices.

Another remarkable aspect of these filmmakers' working methods is the length of time they take to record their subjects. Time that proves an effective judge, jury and executioner: the lies inherent in the propaganda of progress are remorselessly exposed by its passing.

The camera, however, is also trained on Beijing itself: *Born in Beijing* by Ma Li and *When the Bough Breaks* by Ji Dan painstakingly document various homeless communities on the periphery of the city. These films provide irrefutable proof that the economic growth of current China by no means benefits all.

Born in Beijing also tells another story. That

of the petitioners – people in Beijing who have wanted to lodge a complaint against their local authorities. The old women in the film living under bridges were originally petitioners, or in some cases even their children.

The other side of the petitioners' story is revealed in one of the most exceptional films in this programme: Zhang Zhanbo's *The Interceptor from My Hometown*. An interceptor is an official hired by the authorities, authorised to do anything and everything to intercept petitioners from the provinces. He is even authorised to forcibly return them to their place of residence, if necessary. Zhang happened to meet a former classmate of his, who had become an interceptor, and who was prepared to tell his story in front of the camera, allowing Zhang





From *Born in Beijing* (2011) by Ma Li

to expose one of the perverse cogs in the power machine.

ON SUNDAY EVENING, 3 April 2011, world-famous artist Ai Weiwei was arrested at the airport in Beijing. He was confined for 81 days without any clear charge, at a location that was initially kept secret. After being released, he was held under house arrest, suspected of tax evasion and bigamy.

Ai Weiwei is China's best-known political activist after Liu Xiaobo – the writer and human rights activist who received a Nobel Peace Prize in prison in 2010. The Chinese authorities became alarmed when he garnered a huge army of followers on Twitter-style website Weibo. Not only students and activists, but also artists and

filmmakers followed Ai Weiwei's activities on this social network. Ai Weiwei has now been removed from Weibo.

The arrest of Ai Weiwei made a big impression in China, in particular on independent documentary makers, whose work exposes them to similar risks. In recent years, many activists and their lawyers have been locked up, or have even disappeared; nevertheless, the fact that such a famous figure as Ai Weiwei could be arrested just like that was an extremely worrying development.

During the months after his arrest, many less well-known artists and filmmakers came into conflict with the authorities. Film festivals were postponed or forbidden and their organisers advised to leave their jobs or return to their

home towns or villages to reconsider.

Paradoxically, the year in which Ai Weiwei was arrested – a year in the shadow of repression – proved to be a good, productive year for the independent film scene.

NOT ALL INDEPENDENT filmmakers in China have undergone professional film training. Many of the filmmakers included in the Hidden Histories programme are autodidacts. Cong Feng, for example, was a newspaper weatherman, Ji Dan a teacher, He Yuan an anthropologist and Yu Guangyi a wood carver.

Only a few of them realise that versatile artist and architect Ai Weiwei did receive professional film training, at the film academy in Beijing no less, where he was in the same year as Zhang



From *Whose Eyes* (2011) by Tan Tan

Yimou and Chen Kaige. Nevertheless, his films display few academic trademarks; his art videos are far removed from traditional filmmaking and his 'social documentaries' often seem to be more about him than made by him.

It is remarkable for an artist-filmmaker of his status that his works have hardly been available to the public until now. Opportunities for exhibition in China were minimal, and are now completely non-existent. Previously, Ai Weiwei would give out his films on free DVDs at public appearances, but this option is now closed, too.

Ai Weiwei is not a filmmaker in the usual sense of the word. All of his films are part of larger social, architectural or visual art projects.

Some are reports on political activities, such as the entertaining, in fact comical *Disturbing the Peace* – in which Ai Weiwei is plucked from his hotel bed in the pitch darkness one night by the police – and some are art projects. But on a grand scale: in *Ordos 100*, one hundred international architects are invited to realise a huge project in Inner Mongolia; in *Fairytale*, a thousand Chinese attend documenta in Kassel, Germany.

AI WEIWEI IS the artist who had millions of hand-painted porcelain sunflower seeds made and shipped to London, as well as the tireless demonstrator who leaves hundreds of messages

on the internet, night after night (twitter.com/#!/aiww). He is never limited by scale, duration or length.

Of the five documentary films included in this programme (*Fairytale*; *Disturbing the Peace*; *One Recluse*; *Ordos 100*; *So Sorry*), only two had subtitles, and *Ordos 100* and *So Sorry* were not even finished. This has now been taken care of, especially for the screenings at IFFR and GIFF.

The HIDDEN HISTORIES programme is curated by Gerwin Tamsma and Gertjan Zuilhof, International Film Festival Rotterdam (IFFR). It is being screened at both IFFR and GIFF in January-February 2012.

HIDDEN HISTORIES/PERSPECTIVE

INDEPENDENT DOCUMENTARY FILM IN CHINA



From *One Recluse* (2010) by Ai Weiwei

The birth of an independent documentary film industry

Chinese independent documentary film has garnered increasing attention and recognition both domestically and abroad. For those interested in following and understanding the transformation of Chinese society and the issues of today, documentaries provide an eminent window.

by Marina Svensson

THE FIRST CHINESE independent documentary filmmakers started out in the early 1990s, in the context of a more free and dynamic cultural climate. The opening up and commercialisation of the culture market in China that had began in the late 1980s meant that writers, artists, photographers and other cultural workers to a larger extent could make a living without needing to be tied to an organisation/work unit (*danwei*).

Many of them craved greater artistic freedom and explored new means of expression that weren't open to them in their government jobs. Economic reform and the dissolution of the *danwei* system enabled them to work in the cultural

field on a freelance basis. The first documentary directors came from this generation of culture workers, which began to disengage from state-run media and cultural institutions.

Many of the first independent documentary filmmakers worked in state television and started out by borrowing film cameras for their own productions, but since the late 1990s the availability of cheaper film cameras and digital video cameras have opened the door, not just for professionals but for a broader segment of the population, to shooting and editing their own films. Cultural, socio-economical and technological factors have, in short, contributed to enable

documentary filmmakers to work outside the framework of state media, film and television.

A CONSTANTLY RECURRING question in discussions and academic essays is how to characterise Chinese documentaries and the people who make them. Scholars such as Lü Xinyu have coined the phrase "a new documentary movement", pointing out how these films differ from previously made Chinese documentaries in terms of production, subject matter, visual style and distribution. Western critics have often emphasised the alienation and oppositional character of the filmmakers. But the picture is much



From *Disturbing the Peace* (2009) by Ai Weiwei

more complex. These documentary filmmakers form an extremely heterogeneous group representing diverse backgrounds, focus and attitudes towards the role of film in society, thus reflecting China's multi-faceted and dynamic contemporary society. As has been mentioned, some documentary directors come from a background in state-run film and television production. Some retain their employment, making documentaries in their spare time, while others make a living from commercial assignments.

Chinese documentary filmmakers, like their Western counterparts, do not make a living from their films but depend on various jobs in order to be able to make the films they want.

There is no equivalent to the Swedish Film Institute or the Swedish Arts Grants Committee, offering support to independent directors and producers. Some television companies have been known to support independent documentary makers, but the range is selective and limited. Documentary filmmaker Xu Tong,

for example, received some funding from Shanghai Documentary Channel for his latest film, *Shattered* (2011). A few independent filmmakers have also worked with state organisations and authorities for special productions. Jia Zhangke – known for independent feature films like *Little Wu* (1997), *Platform* (2000), and *Unknown Pleasures* (2002) – recently made a semi-documentary film for Shanghai Expo, *I Wish I Knew* (2010), and documentary filmmaker Zhao Liang made *Together* (2011), a film about living with HIV/AIDS, with backing from the Chinese Ministry of Health. Both these films have been shown in commercial movie theatres in China.

Today, filmmakers can also get a certain amount of support from various independent film organisations and funds. There is also the possibility of financing new films with the award money from previous productions and support from foreign film funds. There are a couple of independent organisations working in China,

such as Li Xianting's Film Fund, Fanhall and CNEX, supporting Chinese filmmakers. Li Xianting's Film Fund also organises workshops and, in collaboration with Fanhall, two annual film festivals. CNEX was established in 2007 by Ben Tsiang, born in the US, raised in Taiwan and one of the founders of sina.com – a hugely successful web portal. CNEX has an ambitious programme, supporting about ten films every year. Films that have received backing from CNEX include Du Haibin's *1428* (2009) about the Sichuan earthquake.

PERHAPS "ALTERNATIVE FILM" is a term better suited to describe most of the documentaries, as they are non-mainstream, relatively narrow in appeal and made for a limited audience and alternative, non-commercial platforms. In the beginning, documentary filmmakers mainly found their audience abroad at film festivals and through museum and university screenings.

In recent years, however, a few independent



“Many documentaries tackle sensitive topics that cannot be shown on TV or in commercial feature films. Several of them have, for instance, focused on the Sichuan earthquake.”

film festivals have cropped up in China. The biggest and best-known are Yunfest, held biennially in Kunming since 2003, and DoChina, held in Beijing. Nanjing, Chongqing and Guangzhou are also the scenes of smaller film festivals. Films are also screened in local film clubs, book cafés, museums and universities. Lately, a number of additional venues screening indie films and documentaries have appeared. The art centre UCCA for example, located in Beijing's 798 Art District, regularly screens indie films and documentaries, often with the directors in attendance.

CHINESE DOCUMENTARIES ARE difficult to get hold of, since they are not sold commercially and there is no fully established distribution network. CNEX sells the films that they co-finance, and some filmmakers sell their own films. Chinese Independent Film Archive (CIDFA) also distributes film for institutional use. dGenerate, a New York based company, strives to

spread Chinese documentaries abroad and own the international distribution rights for a growing number of films (but also for institutional use).

The term Chinese independent documentary film entails, in short, that the filmmakers receive no support from the state and that film production, distribution and screening are done outside and independent of both state-run and commercial channels.

Documentaries do not need to go through the State Administration of Radio, Film and Television (SARFT) when not distributed commercially; that is, when they are not to be screened in theatres or shown on TV. They can thus elude censorship. Many documentaries tackle sensitive topics that cannot be shown on TV or in commercial feature films. Several of them have, for instance, focused on the Sichuan earthquake, which will be discussed below. Xu Xin's film *Karamay* (2010) deals with another delicate topic. It is about a fire in a theatre in Urumqi

that left 323 people dead. Several children were trapped inside to die, while state officials received swift help out of the building. Zhao Liang's *Petition* (2009) is about all the people who spend years writing petitions, appealing to the authorities and travelling to Beijing to see justice done, often unsuccessfully. It's not uncommon for them to be harassed and brutally treated by the police and other authorities. Zhang Zhanbo's film *The Interceptor From My Hometown* (2011), on the other hand, shows us the opposite side – how low-ranking civil servants, charged with preventing people from going to Beijing to appeal and protest, live and view their profession.

The fact that the films do not reach a lot of viewers also helps explain the authorities' tendency to look the other way. Sometimes, however, they take action to prevent the screening of a film. In 2007, Yunfest was forced to relocate the festival, supposedly due to a film dealing with the Cultural Revolution. The film in question was Hu Jie's film *Although I'm gone* (2006), which



From *One Old Man* (2011) by Hai Bo

was to be shown at the festival. In the spring of 2011, *DoChina* in Songzhuang (in the outskirts of Beijing) had to be hastily called off a few days before its planned opening.

TODAY'S CHINESE DOCUMENTARY directors have a varied background and view their craft in different ways. Some have studied film production and worked in television or for commercial film companies, while a growing number come from diverse backgrounds; artists, video artists, still photographers, curators, dancers and journalists.

Documentary filmmakers have, in short, become an increasingly heterogeneous group, many of them autodidacts without film school diplomas. Thanks to new technology, a wider group of people are now able to use film as a means to express themselves artistically and record important events of a both private and public nature.

It's hard to calculate the number of

documentary filmmakers in China today. Some of the pioneers from the 1990s, such as Wu Wenguang and Duan Jinchuan, have continued to make films and there seems to be a growing interest in documentary film on the part of the younger generation. Yunfest 2011 received no less than 200 contributions, a marked increase from previous years, when the number was 110–130. CNEX, for their part, receives more than 100 treatments a year.

ONE OF THE best known directors, considered a founder or pioneer in Chinese documentary film, is Wu Wenguang. Wu, born in 1956, was sent to the countryside when he was young and later studied literature at the university, before working for, at first, Yunnan TV in Kunming and, later on, CCTV in Beijing.

Wu decided to document his friends' lives and art in Beijing's growing art district, to which he himself belonged. This resulted in his first film, *Bumming in Beijing* (1990), a low

budget production made while he was working in television. The film consists of interviews with five close friends of his – a couple of artists and writers and a theatre director. It is an intimate portrait of these artists, members of the first generation who tried to live outside the *danwei* system and without a *hukou* (being registered) in Beijing. The film thus shows the emergence of a new lifestyle and another way of life in China, capturing the mood and struggles of the first generation of independent artists and culture workers.

Both the subject matter and the manner in which it was made (without narration, using direct takes) was something new and fresh in a Chinese context. The film garnered a lot of attention because of its topic and artistic form when screened abroad, but the possibilities for domestic screenings were still limited at the time. It was, however, shown in Beijing during an academic symposium along with a few other films of a similar background and type.

WU WENGUANG PORTRAYED the lives of his friends in subsequent films. After that he made a film about his personal experiences during the Cultural Revolution 1966, *My Time in the Red Guards* (1993), a film that was awarded at the Yamagata film festival the same year. In the late 1990s, he developed his personal style while living with and documenting a travelling band of musicians and actors, resulting in the film *Jianghu: On the road* (1999). It was also at this time that he began using a DV camera, which enabled him to be more spontaneous and eliminated the need for a large film crew.

When Wu began making films, he had hardly seen any foreign documentaries, but his technique echoed that of cinema vérité. As he began receiving invitations to international documentary festivals, he came into contact with – and became influenced by – the well-known filmmaker Frederick Wiseman, with whom he had great rapport.

Wu has kept working, honing his personal style in which the camera is an extension of himself, functioning as a diary of sorts. His latest films are *Treating* (2010), dealing with his mother and his own childhood and youth, and *Bare your stuff* (2010), dealing with his relationship with the farmers whom he in 2005 taught how to make their own films, and whom he has followed and supported through the years.

This latter project began with him being contacted by the European Union about making a film about self-government and village elections in the Chinese countryside. Wu suggested that, as a complement, the villagers themselves should be asked to film their home villages. The result was ten short films made by villagers from various parts of China. When the EU wrapped up their involvement in the project, Wu decided to support those villagers who wanted to continue filming. He also has initiated a new project where a group of filmmakers (many of them debutants) return to their native villages in order to document their history. The first films focused on the great famine in the early 1960s and how the villagers recollect this event. This project may be regarded as a form of oral history and has the working title “folk/unofficial memories (minjian jiyi)”.

SEVERAL MEMBERS OF the first generation of filmmakers have, like Wu Wenguang, documented the private sphere, their families and friends. It's tricky to draw decisive conclusions

about trends – most filmmakers address many different topics through the years – but personal matters, one's own life, family and friends are still fairly common topics among documentary makers. In *Home video* (2001), filmmaker Yang Lina interviews her parents to find out why they split up.

In *The Spiral Staircase of Harbin* (2009), Ji Dan documents the dramatically different lives of two childhood friends. Cong Feng's latest, *The Unfinished History of Life* (2011), focuses on a group of friends and acquaintances in the Gansu province. In *Tape* (2010), a film that has garnered a lot of attention and was awarded at Yunfest 2011, dancer and performance artist Li Ning documents his life, his art and his dance troupe in a very experimental way. In several films, artist and filmmaker Qiu Jiongiong has documented his friends and family, most recently his father and grandmother and their life history in *My Mother's Rhapsody* (2011). Among the younger generation one might mention Wei



Documentary filmmakers have, in short, become an increasingly heterogenous group, many of them autodidacts without film school diplomas.

Xiaobo's *The Days* (2010), a highly personal and revealing portrait of his life with his girlfriend, and Li Dong's *Eight-Ingredient Porridge* (2010), about a young man torn between his duties as a husband, father and provider and his search for love. The latter three films were all screened at the Nanjing film festival in October, 2011.

MANY DOCUMENTARIES, HOWEVER, deal with marginalised groups on the outskirts of society, people rarely seen in fiction films or official documentaries. If they are, they are generally portrayed in a paternalistic way, in need of help or enlightenment. In the independent documentary films, on the other hand, this group of people are able to tell their own stories and depicted with great respect in their struggles for dignity and a better life.

Themes of homosexuality have occurred in more independent fiction films not sponsored by the government, such as Zhang Yuan's *East Palace, West Palace* (1996). Cui Zi'en – a writer, film critic, filmmaker and gay activist who has made several fiction films depicting sexuality and different sexual orientations – has also made the documentary *Queer China, Comrade China* (2009), about China's gay movement. Qiu Jiongiong's film *Madame* (2010), which has received much praise, portrays a drag singer and

doesn't just address issues about sexual identity but also this less well-known form of artistic life in China.

Cui has also made a film about the difficulties faced by the children of migrant workers when it comes to education: *We are the ... of Communism* (2007). Many filmmakers have focused on education issues, both in the countryside and among urban migrant workers. More recent noteworthy films include Zhou Hao's *Senior Year* (2005), Liu Heng's *Back to Daxian* (2008), Li Junhu's *Brave Father* (2008), Huang Mei's *The Village Elementary* (2010), and Ji Dan's *When the Bough Breaks* (2010). Ji Dan's film follows three siblings, the children of migrants working at a dump on the outskirts of Beijing, in their quest to get an education.

Drug abuse is the topic of Zhou Hao's noted film *Using* (2008), while Xu Tong has dedicated three films to the lives of people on the margins of society. Xu Tong's first film, *Wheat Harvest* (2008), gave rise to a heated debate because of its portrayal of a prostitute leading a double life, which according to some was too revealing and thus unethical. Others, in turn, appreciated the straightforward and respectful depiction of the life of this young woman.

His following film, *Fortune Teller* (2010), was about a fortune teller and his mentally and physically handicapped wife. The film shows his work and interaction with his clients, many of whom are prostitutes. It reveals his vulnerable position as a victim of police clean-up campaigns and his precarious vagabond life, but also his determination to take care of himself and look after his wife. In his third film, *Shattered* (2011), Xu follows another person from the second film, as she visits her father for the Chinese New Year. The film mainly deals with the life story of her father and the complicated relationship between the family members.

WITH THE SIXTH generation of directors, Chinese fiction film was to abandon the countryside as a subject matter in favour of urban life and settings. A corresponding trend cannot be discerned in the documentary film scene; life in rural areas is still very much in focus. At Yunfest in 2011, a number of films in rural settings or dealing with the relationship between the city and the countryside were screened. One such example is Wang Qingren's *Game Theory* (2010), about land disputes and farmers whose land is expropriated.

Cha Xiaoyuan's *A Village for Two* (2010) and Zhang Xiaodong's *Last Family of Mazui* (2010) both deal with the depopulation of rural areas,



The 2008 earthquake marked a breakthrough in terms of quick and detailed media coverage of a natural disaster in China, even though criticism of poorly built schools and the tragic death of numerous schoolchildren soon became a forbidden topic.

while Guo Hengqi's *New Castle* (2010) documents life for miners and villagers in Shanxi, and how the "new Socialist rural policy" changes village life. *Hometown* (2009), also screened at Yunfest, is an interesting cooperation by a filmmaker and poet, Yu Jian, and an anthropologist, Zhu Xiaoyang. It tackles another highly interesting phenomenon in today's China – how villagers near cities lose their land as they are being turned into suburbs.

Other films about the countryside have documented re-settlements and struggles in the context of dam constructions, such as Li Yifan's and Yan Yu's *Before the Flood* (2005), Yan Yu's *Before the flood II* (2008), Feng Yan's *Bing Ai* (2007), and Dong Jun's *Flood* (2008).

BUT MANY DOCUMENTARIES also focus on city life, of course, and, among other things, how the transformation of cities affects different groups of people. *Ou Ning's Meishi Street* (2005) is about demolitions in Dazhalan in Beijing and the

inhabitants' fight for fair compensation when their homes are being torn down. The film is unique in that it was shot to a large extent by one of the locals who was given a camera by Ou Ning and his production team. Zhao Dayong's *Nanjing Street* (2005) documents a group of migrants who try to make a living by collecting and selling trash near one of Shanghai's central and most prosperous business streets.

A handful of documentaries have also dealt with the judicial system in more specific terms, among them the aforementioned *Petition* (2009) by Zhao Liang. He has also made *Crime and Punishment* (2007), about a police station in a small town in North East China, while Zhao Hao filmed a police station in Guangdong in *Cop shop* (2010).

THE 2008 EARTHQUAKE marked a breakthrough in terms of quick and detailed media coverage of a natural disaster in China, even though criticism of poorly built schools and the tragic death

of numerous schoolchildren soon became a forbidden topic. This has not stopped a number of documentary filmmakers from examining the extent of the disaster and its consequences for individuals and local communities.

Many of the filmmakers spent time living in tents in the makeshift camps that cropped up and followed specific families for years. Their films constitute gripping portraits of families who have lost children and other relatives and who are now trying to rebuild their lives. At the same time, they point to the fundamental inequality, the social tensions and the discontent that is a feature of today's China, and which the earthquake brutally laid bare.

Pan Jianlin's film *Who killed our children* (2008), made in the immediate aftermath of the earthquake, follows a number of families as they desperately search for the bodies of their children, revealing the despair and anger felt by many as it became evident that schools had been damaged to an unusual extent. Du Haibin's *1428*





From *Unfinished History of Life* (2011) by Cong Feng

(2009) was made the following year and shows a few families struggling to process the trauma while trying to make ends meet and get a roof over their heads. The film won the best documentary award at the 2009 Venice film festival.

Two other documentary works have been dedicated to following families over longer periods of time. Ma Zhandong's film *May Day* (2010) is a very sensitive and in-depth portrait of a family who loses their young son and how their lives turn out, first in the tent camp and then in the barracks that they move to. Ma, who moved in with the family and lived with them for long stretches of time, got very close to them. Chen Xinzhong's film *Red White* (2009) follows a number of families in a small town, trying to rebuild their lives.

At the centre of the film is a Daoist priest trying to help the bereft by performing different ceremonies in order to give the spirits of the deceased peace.

Jia Yuchuan has made a touching film named

Tears in the Ashes (2010), consisting of interviews with a group of parents who all lost their children – who attended the same school. The earthquake was an especially hard blow because of China's one-child policy (even though many families in the countryside or in minority areas can have more than one child), and the families who had lost a child were now granted permission to have another one. Jia documents the families' attempts to move on and get past their loss by having a new child, but clearly reveals the unhealed wounds left by the trauma and by the authorities' refusal to admit that the schools were inadequately constructed. Another film addressing the plight of parents struggling with their grief while trying to have another child is Fan Jian's *The Next Life* (2011), following a number of couples torn between hope and despair as they try to get pregnant with the help of IVF.

Other filmmakers who have documented the earthquake have adopted a more pronouncedly critical perspective and purpose. The artist Ai

Weiwei and his team have made several films about the earthquake. *4851* (2009) consists entirely of the names of the 4581 dead children that they had identified. Other films have tackled the inferior school buildings, such as *Dirty Faces* (2009) and activist Tan Zuoren's efforts to record the number of deceased, which led to a trial against him: *Disturbing the Peace* (2009). In 2010, Tan Zuoren was sentenced to five years in prison for his work. The feminist and literary scholar Ai Xiaoming have, in turn, documented the work of Tan Zuoren and Ai Weiwei and Tan's trial in *Why are the flowers so red* (2010).

THE LAST YEARS have seen the rise of a more outspoken group of people with partly different backgrounds and viewpoints who all have realised the impact of film. One of these filmmakers is the aforementioned Ai Xiaoming from Zhongshan University. Her first films dealt with gender issues such as rape and sexuality. She later tackled other social problems such as HIV/



From *So Sorry* (2012) by Ai Weiwei

AIDS, land disputes, the conditions for migrant workers, and, as previously mentioned, the 2008 earthquake and the work of Tan Zuoren and Ai Weiwei.

During the last few years Ai Weiwei has, alongside his artistic work, begun using film as a means of documenting social problems and injustices. He has assembled a large team that has collectively produced a number of films. They include *A lonely man* (2010), about Yang Jia who killed six cops after having been harassed by the police, and *This is what happened* (2010), about the family of a young woman who was hit and killed by a car driven by the son of a chief of police – a highly publicised case.

Activists have also begun using video cameras to document various cases and the struggle of lawyers to see justice done. In 2010, for instance, He Yang made a number of short films. One was about Ni Yulan, a lawyer who helped those

whose houses had been torn down in Beijing, which prompted the police to beat her up and throw her in jail. After her release, she had lost her home and lived in a tent in a park for a time. He Yang also made a film about a case of torture in Chongqing and one about lawyers who had lost their license.

Using the possibilities of new technology, which enables anyone to make a film and upload it on the Internet, many amateurs and human rights activists have begun using film to document abuses of justice and spread information about, for example, violent house demolitions and land grabs. These films are generally short, quickly produced and disseminated through the Internet or human rights organisations. They differ in terms of background, motive, production forms, technology and distribution from the documentaries and filmmakers discussed above.

CHINESE DOCUMENTARY FILM is very dynamic and varied, both in form and content, and has garnered increasing attention and recognition both domestically and abroad. For those interested in following and understanding the transformation of Chinese society and the issues of today, documentaries provide an eminent window. These documentaries and the filmmakers themselves also demonstrate the diversity and complexity of life in China. The production and circulation of these films in China, and the debates and discussions that take place during screenings and film festivals, can be understood as an alternative and dynamic public sphere.

MARINA SVENSSON

is an Associate Professor at the Centre for East and South-East Asian Studies, Lund University. This essay is a revised version of an article originally published in Swedish in *Kinarapport* No. 2, 2011.

VISIONARIES: ANN-SOFI SIDÉN



From *Curtain Callers* (2011) by Ann-Sofi Sidén and Jonathan Bepler

CURTAIN CALLERS: ANN-SOFI SIDÉN & JONATHAN BEPLER

Curtain Callers is a collaboration between the artist Ann-Sofi Sidén and the composer Jonathan Bepler, produced by Mobile Art Production (MAP). The work has been recorded at The Royal Dramatic Theatre in Stockholm. It is edited in two versions, a single channel film, *Curtain Callers*, and a video installation, *Curtain Callers (Entracte)*.

by Magdalena Malm

THE COLLABORATION BETWEEN Jonathan Bepler and Ann-Sofi Sidén goes back to 1996, when he did the musical score for the short film *QM I think I Call Her QM*. After that Bepler has made many scores to Sidén's work. In *Curtain Callers* the collaboration has been extended to include the whole process of the work.

Ann-Sofi, some years ago I invited you to make a new work for MAP. Already when you conceived the idea for *Curtain Callers* it comprised the collaboration between artist and composer, as well as the institutional theater as the scene for the recording. Can you describe how the title *Curtain Callers* came about?

AS: The title came late in the process, after we

had finished the single channel work. The curtain call, that charged moment at the end of the play where the actors are celebrated and called out from behind the curtain, they take their bows. This surface meaning is a springboard to a wealth of sub-meanings that I like. It creates an anticipation for a moment that may or may



From *Curtain Callers* (2011) by Ann-Sofi Sidén and Jonathan Bepler

not come. There is also an inherent ambiguity about who is the main attraction of the event, is it the actor, the stage hand, the makeup artist, tailor or even the audience? Who should take the bow? And then there is the word play in the alteration of the phrase by adding “callers”. Both the actors and the audience are “calling” (singing)! The whole building, with its inner workings and participants forming a walled microcosm of life itself, is ‘calling’ for a release.

Jonathan, you have been working both inside theaters and with choirs before. When Ann-Sofi invited you to this project, what was it that interested you about it? What was there in the set up or situation that you felt was an interesting possibility to develop your practice?

JB: I must say, when we first talked about working at Dramaten, I was excited about the idea of doing a LIVE performance there. I have always had a love for the theater, for the inner workings and the collaborative way very different teams work across disciplines to serve the notion of a Whole (a piece). In fact, I enjoy more watching rehearsals than performances, because one can still clearly see the workings of these ‘behind the scenes’ elements.

When you think of the theater as a kind of big machine, then what about bringing things which happen offstage into a primary focus? I was interested in the idea of activating the areas of the theater which are not usually seen or heard. The places and people used to provide

materials and content leading up to the time of a show. Can these preparatory tasks be put into the same charged light as a moment of theater and music? Could their actions and sounds become as operatic as a presentation of oratory. I loved the possibility that these actions could even be more ‘essential’ than the show, because they are functional as well as artful, and are part of a different kind of language of affect.

All this very real work usually moves towards showing something ‘fake’. This is the moment which is most often understood as theater. So, why don’t we leave this part out and engage with the rest.

We could do this live with an audience. Do we bring these non-performative things to the



Film is derived and developed through the tradition and experience of theater as a point of view, the film frame representing the rectangular space of a stage, the focal point for a mass of expectant onlookers.

audience space, or we take the audience into these offstage sites, and have them witness backstage processes as spectacle?

Ann-Sofi, film is a key medium in your work. In *Curtain Callers* you extend it to also reach into theater. Could you describe your relationship to theater and film?

AS: Ever since I interned at the Uppsala City Theater for a week, as a student, the institutional theater has fascinated me with all its craft and artificiality. And now, with *Curtain Callers*, it has been intriguing to follow how the technical meets the emotional, and to witness the genesis of a vision realized in the shape of a stage play. Film is derived and developed through the tradition and experience of theater as a point of

view, the film frame representing the rectangular space of a stage, the focal point for a mass of expectant onlookers.

The activity on stage and the relationship to the audience ultimately is a modern-day liturgy. In *Curtain Callers* I was interested in whether or not the ritualistic aspects still existed in the national theater, and if I could capture the traces of the production of this ritual, avoiding frontal images of the stage. And ultimately I have been trying to understand the ingredients in the theatrical serum constituting the Royal Dramatic Theater in Stockholm. Studying the balance between the actors, technicians, intellectuals, bureaucrats and audience; the different stages of the making of a play and all the

different locations that come with that, and the tools and props that are like sacraments. Trying to convey the joy and play, the hidden distractions on both sides of the stage and the different levels of hierarchy and find the moments where they possibly take off together.

You have described *Curtain Callers* as departing in the audio-visual narrative, which is surrounding us today. The work is tracing the production of fiction back to its origins in the institutional theater. How do you both think about the relationship between sound and moving image?

JB: In real life, there is no separation between visual and sound. And if we look at early live theater, this is especially true. An actor's voice



From *QM I Think I Call Her QM* (1997) by Ann-Sofi Sidén

is part of the body. And musically, even when an orchestra was hidden, for example, one knew they had to be present, somewhere. These performers were an accepted part of the team – of the machine. I think it is film which introduced the idea of sound being something which is applied from the outside, and at a later time. This was initially mostly a way of dealing with technical problems, noisy cameras, etc.

Later on it led to a de-emphasis of performance in favor of an EDITED experience. The actors voice could be exchanged for another. A 'sound-track' could be introduced from almost anywhere. This has obviously made for some fascinating complexity, especially in non-narrative works. But, even in my years of working with film and visual art, I have been interested in

sound and music as an essential part of 'action', not something to be applied for an effect.

AS: A "hidden orchestra" sounds like a good ingredient to explore. Sound is a crucial part of the viewer's emotional journey. When it works well it works as the unconscious, it puts you in places. The images are waypoints, food for the eye, and in this piece the extended collage of video, still images and sound move roughly through the theater, like a constant change of stage sets, or ideas in a head, no stop. It's similar to the way we experienced it when we recorded, knowing that we capture only a fraction of what really happens, leaving the full experience in the gaps between the frames.

Curtain Callers works as an associative

riddle, suggesting and implying different meaning while turning the theater inside out. The riddle comes with a beat, a rhythm; the punch-line is reduced to the paradox of images and sound, and I especially find that Jonathan has an extraordinary sense for that. He is never cheesy in his scores but yet can be emotional. I'm not quite sure what it is. Maybe restraint... with a guitar slack. We thought it would be interesting to change the order of things around just a bit and let him choose sounds to record and I would follow him with the camera in some scenes, to let the sound dictate the filming and editing, to fulfill its role as an inherent part of the action. We knew this would merge the energy flows and penetrate the logic of the 'theater machine'.

ANIMATOR IN FOCUS: CHRIS LANDRETH



From *The Spine* (2009) by Chris Landreth

“PSYCHOREALISM” VS “THE UNCANNY VALLEY”

This year’s Animator in Focus, Chris Landreth, comes across as a digital animation heir to Norman McLaren.

by Midhat “Ajan” Ajanovic

IN PAINTING WITH LIGHT, a documentary made in the 1960s, Norman McLaren can be seen in Manhattan, studying his animated commercials about Canadian tourist attractions as they are being displayed on a gigantic billboard. What is clearly visible in his gaze is that this “Picasso of animation”, regarded by many as the greatest animation artist in history, is literally looking towards the future.

This, as well as McLaren’s other cinematic works where he presented a world of imagery that was almost musical, provides some of the first glimpses foreshadowing our era, where the constant presence of animated images is a given in our everyday lives. In interviews, he lamented being “born too soon”, which prevented him

from working as much with computer generated imagery as he would have liked. Sadly, McLaren passed away in 1987, when things were really getting started.

Since the 1980s, a process has been going on which is changing the art of moving images so swiftly and dramatically that it might be termed a quiet revolution. Moving images, born in the late nineteenth and early twentieth century, gradually transformed into something completely different. The thing that has brought such radical change to the medium is, of course, the computer.

Today, the term “film” encompasses much more than a strip of celluloid containing photographically registered frames. For a long time

now, there has been precious little film in its literal meaning in what we watch and call “film”. There will be even less in the future. For a long time there was boundless belief in the power of photography and in the camera’s power to depict reality, directly and without any intermediary. The notion that every illusion seen on the screen originates ontologically from some actual event registered with a camera has, from the very beginning, been both the highest ideal and greatest illusion of filmmakers. Animation has constituted an important exception, a form of moving images that always has been candid about its artificial nature, always admitting openly that the imagery is nothing but presentation, even in those cases where animation has

Animators and others working with visual storytelling are tasked with accomplishing something similar by manually creating expressions and emotions for their artificial figures, thus turning them into characters.

taken advantage of its own possibilities for showing a realistic depiction of reality.

TODAY, HOWEVER, A clear line can no longer be drawn between film and animation. Thanks to the swift progress of computer technology, film and animation have definitely merged in the form of the digitised images that are becoming the dominant visual medium of our time. In every aspect, the new images are digital and film as a (solely) mechanical tool is a thing of the past.

Ever since electronic innovations burst into the montage studio, directors are increasingly becoming engineers and computer animators as well, spending most of their time in front of their computers. Instead of filming physical reality, a film scene can now be constructed entirely with the help of digital animation – the limitations of cinematography, with its optical and chemical restraints, no longer apply.

For example, very few newly produced Hollywood films aren't at least in part digitised,

meaning that they are in actuality – digitally animated! Since the 1990s, purely digital films have become par for the course.

After digitisation greatly simplified the depiction of three-dimensional figures and the staging of elaborate imaginary worlds, the term 3D kept appearing with increasing frequency since the late 1980s. In the context of digital animation, the term 3D is used to denote simulated, three-dimensional, moving images created with the help of “Maya”, “Max” or other software applications.

At first, however, an exaggerated emphasis on the technical side of digital 3D films, often resulted in the most important aspects of animation in terms of form and expression being neglected. Hence the plethora of “3D masterpieces” that comes across as very “désà vu”, because they are in fact (poor) repetitions of what practitioners of traditional stop motion like Starewitz, Zeman, Ewald, O'Brien, Moss, Trnka, Pall, Kajer and Kawamoto did decades ago – in some cases an entire century ago.

Several studies have also shown that the main feature of 3D film, the so-called photo realism – meaning the most realistic way of describing the room – contributes to a form of dehumanisation in digital animation. Actors in a live action film or on stage convey emotions through, among other things, believable facial expressions, body language and dialogue. Animators and others working with visual storytelling are tasked with accomplishing something similar by manually creating expressions and emotions for their artificial figures, thus turning them into characters.

The main problem here was a phenomenon called “uncanny valley”, an expression coined in 1970 by robotics professor Masahiro Mori. In this context, the expression means a reduced emotional response to mimetic signs (Mori originally referred to robots) because they tend to approach complete similarity with human beings. Initially we respond in a positive way – we react well to human-like objects or signs. As the similarity increases, however, there is a distinct decrease in our response to these signs and



From *Ryan* (2004) by Chris Landreth

we ultimately end up with a sense of anxiety and uncanniness, like the one that arises from seeing a wax doll or mannequin move.

Research has shown that the human mind is stimulated by evidence of expressive, human warmth, caused by the physical presence of the artist's hand – such as brush strokes and fingerprints. 3D / CGI films become dehumanised through the absence of such qualities, and thus give rise to a feeling of unease.

As a consequence, the visual storyteller should be aware of the fact that accuracy in realistic depictions may not elicit the intended empathetic response, but may in fact cause revulsion in the viewer.

AVOIDING FALLING INTO the “uncanny valley” has thus become a fundamental dilemma in 3D animation, usually addressed in one of two ways by animators.

The first solution is to create characters that are in appearance markedly non-human or non-realistic, as seen in the number of stylised

characters in animated films or TV shows. Here, the approach to character construction and the design of imaginary environments in 3D animated films is based on a tradition inherited from puppet animation. Both computer graphics and virtual “actors” are in essence digitised versions of the so-called “hard puppet” found in the traditional puppet theatre and the Central European stop-motion film tradition. The best-known examples of such digital puppets are, of course, found in films created by John Lasseter's company Pixar.

Another way of tackling the “uncanny valley” problem is to humanise digitally created characters by applying acting methods and techniques. This year's Animator in Focus at GIFF, Chris Landreth, may be the one of all the world's 3D animators who took this concept the furthest.

CHRIS LANDRETH IS an animator who, in his desire to go down new and untried paths, during the 1990s seemed like an heir to McLaren in the digital era. He embarked on his career in 1986 by

graduating with a Master's degree in Theoretical Mechanics from the University of Illinois. He spent the following three years working successfully as a scientist and even had a patent approved for his work on image particles.

In 1989, Landreth began focusing on digital animation and two years later his first film *The Listener* (1991) saw the light of day, and had a successful run on the leading global TV channel of the day – MTV. His work on the film fomented his huge passion for analytical observation and the study of the anatomy of the human face as well as gestures and bodily movement. Collaborating with Computer Science professor Karan Singh, he put a lot of energy and time into improving facial animation and emotional expressions through body language within 3D animation.

His goal was to achieve believable acting from realistically depicted CGI characters and to apply a kind of codex of gestures, the “Action Coding System” developed by computer professor Paul Ekman.

IN 1994, HE started working at Chris Alias INC. (now Autodesk Inc.) as an “in-house” artist. His job was to define and test animation software before it was released. Landreth’s work was one of the driving forces behind Maya, now a leading 3D animation tool. The following year he completed his new film, *The End* (1995), containing some autobiographical references. The film earned him an Academy Award nomination. *Bingo*, his third film, came in 1998 and won awards at several festivals, including the short film award in Canada. CG World Magazine ranked the film as one of the “Most Influential Moments in CG History”.

His first three films constitute cornerstones in the evolution of digitally animated film in the 1990s. His real successes, however, were to come in twenty-first century. Landreth’s best known film is *Ryan* (2004). The film marked the beginning of the trend of combining animated and documentary images and was the first 3D animated documentary to win an Oscar.

AS FILM ENTERED the digital age the so-called animated documentary, formerly an obscure genre, became increasingly popular. Simply put, an animated documentary is the result of making an animated film while adhering to the norms and practices of documentary film making. This mix of genres occurred as a result of filmmakers’ timeless desire to depict in a believable way events that have not been caught on camera – because they happened before the advent of film, because they are unfilmable by virtue of being within the realm of what Jean Mitry calls “fictional reality” or simply because no camera was present at a certain, important event.

The first case includes, for example, an entire sub-genre that might be dubbed “dinosaur movies”, stretching from McCay’s *Gertie, the Trained Dinosaur* (USA 1914) to Spielberg’s *Jurassic Park* (USA 1993) and onward. With his film *The Sinking of the Lusitania* (USA 1918), Winsor McCay made a great contribution to this genre.

The film is a “documentary” consisting of hand-drawn, animated images that very dramatically and convincingly reconstructed an actual event and thus created the illusion of an eye-witness report. In this case, animation compensated for the absence of a camera at a historic event where a German submarine sank the passenger ship “Lusitania”.

ANIMATED DOCUMENTARIES EVOLVED further in the field of education films, where animation is used to make certain theories tangible, or in order to reconstruct historic events. In passing, one might note that the animated documentary is a prominent feature on the Swedish animation scene, eminently represented by Jonas Odell and the duo Hanna Heilborn and David Aronowitsch.

One of the most common devices used in documentaries and the one with the greatest verisimilitude – the interview – has also been adopted in animation. Documentary depictions are often based on documentary material, such as a person’s diary, photos and footage. Often one makes use of interviews where people bear witness about the person at the centre of the film, or interviews with the actual subject of the film. The fact that we are watching a person talking and at the same time hear his or her words



While most animated documentaries come across as a sort of simulacra – a reconstructed copy of a reality never filmed – Landreth’s material turned into a normal film or, more precisely, a series of filmed conversations with the main character Ryan Larkin

lends a high degree of credibility. The interview film evolved with films such as *Housing Problems* (E. Anstey and A. Elton, UK, 1935) where people are talking about their lives on camera, strengthening the notion of moving images as a realistic reflection of life.

This methodology was later adopted by television, becoming the dominant means of expression for TV journalism and documentary programmes. Alongside documentary films and interview films, the genre also evolved within the field of animation – at first as a comical parody wherein sound played a key part. At for example WB’s animation study they used caricatured imagery of a famous person in combination with that person’s recognisable voice – be it authentic or imitated. The method of combining documentary sound with claymation was introduced by Swedish filmmaker Birgitta Jansson in *Semesterhemmet* (1980), screened in retrospective at GIFF 2012, later to be adopted by Nick Park in his breakthrough satire *Creature Comforts* (UK, 1990).

For yet another example of how animation can cut into “the reality of fiction”, see *Abductees* (UK, 1995) by Paul Vester, who uses the combined means of animation and the interview method to visualise real people’s alleged experiences

of alien encounters. The next step in the evolution of the genre was a reworking of the actual photographic cinematic image, made possible thanks to technical innovations in digital media. This is precisely the case with Chris Landreth’s film *Ryan*.

WHILE MOST ANIMATED documentaries come across as a sort of simulacra – a reconstructed copy of a reality never filmed – Landreth’s material turned into a normal film or, more precisely, a series of filmed conversations with the main character Ryan Larkin. The fact that the film dealt with Larkin’s life also makes it seem, in a metaphorical sense, like a bridge joining McLaren and Landreth. Back in his day, McLaren saw a young colleague of his as his natural successor. This was the young artist Ryan Larkin, who in the early 1960s made a swift career within the state-run film company

National Film Board (NFB) in Canada. Unfortunately, Larkin never became a new McLaren. Having made his first two animated films, *Cityscape* (1964) and *Syrinx* (1965), where he used images drawn by hand on paper instead of any of the prevalent techniques – such as cel, cut out or puppet animation – he gained international recognition.

His next film was to be *Walking* (1968), a bold look at big city life, depicting the various ways in which people walk, based on their different gender, age and background. This lovely composition of soft, sweeping lines and rhythmic animation won numerous awards at festivals all around the world, alongside an Academy Award nomination.

AT 26, LARKIN had definitely established himself as one of the leading artists in this art form, which was highly appreciated in Canada: animation. *Street Music* (1972), his following film, made as a harmonious series of moving “stream of consciousness” images, colourised in a psychedelic hippie style, was also a hit. But then Larkin’s life and career suddenly swerved off road. For no apparent reason, he started abusing drugs and alcohol. He spent the following thirty years in complete anonymity in a Montreal homeless shelter. His activities have been limited to begging for petty cash outside the Montreal restaurant “Schwartz” or getting drunk at the same location once he scraped a few bucks together.

Chris Landreth had been interested in Larkin for a long time, wanting to make a film about his tragic life. His idea was to make a short biographical film about Larkin in precisely this genre

From *Ryan* (2004) by Chris Landreth

– the animated documentary. For his project, he managed to assemble a \$1,000,000 budget, which he mainly spent on hyper-realistic computer effects.

The result was a film whose structure simply consists of Larkin telling his life story. Landreth opted for an ambiguous narrative discourse: *Ryan* became a film about alcohol abuse, which at the same time, at a deeper level, emphasised the artist's irreconcilable conflict with society. But what made the film extraordinary is the way in which Landreth processed the images. With the help of digital 3D animation, he chipped off large portions of Larkin's face, turning it into a stripped fragment of his physiognomy.

The idea behind this, of course, was to show how alcohol had destroyed what was once a respected human being and artist. The central aesthetic idea of the film is thus that a person's face and appearance in general can be seen as a reflection of his or her inner qualities, or in other words that the invisible aspects of a person can be reached by the visible and manifest ones.

For a 14 minute long animated film, *Ryan* has enjoyed a rarely seen level of media coverage, becoming one of the most celebrated animated

short films in history. It won the 2005 Academy Award for Best Animated Short Film as well as more than 60 other international awards. The film has also given rise to a row of heated discussions about various aspects, not the least moral ones, of digital animation – which was now definitely a tool that could make any made-up, distorted or altered image seem more credible than traditional “realistic” photography. Our visual environment was definitely transformed into, as the writer Ismail Kadare once wrote, “endless uncertainty”.

IN 2009 LANDRETH completed what may be his most ambitious film, going even further in his quest for “psychorealism”: the animated drama *The Spine*, characterised by existential musings and a profound gravity in its outlook on modern man. The film comes across as both a troubling study of our times and an intensely psychological tale of a marriage in crisis. Landreth invents credible portraits of two characters who live together yet never really connect with one another. People with the hope snuffed out of their eyes who don't understand each other and aren't particularly interested in understanding.

In his use of symbolic imagery intended to visualise the emotional and spiritual states of his characters, he goes even further than in the case of *Ryan*. Besides the physiognomical interpretation of the human face, he reveals a fascinating ability to combine a dramatic depiction of motion and mimicry with surreal deformations and exaggerations. The human body consists as much of emotions and ideas as of flesh and bone, according to Landreth. In his desire to illustrate those ideas he makes an effort to find corresponding visual expressions for the inner lives of his characters.

He creates symbolic body shapes filled with emotions, the body reacts to various forms of stimulation with gestures, poses and grimaces or by transforming into ambiguous symbols. *The Spine* ended up being a study in and dictionary of character traits in various human types, expressed through fertile imagery without equal in the field of digital animation.

EVERYTHING HE HAS accomplished so far in his film work makes Chris Landreth one of the film artists working today whose next step always is cause for curiosity.

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competitiveness. The MEDIA Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing every year almost 100 of them across Europe.

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MEDIA IS PLEASED to support the 35th edition of the Göteborg International Film Festival and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

European Union MEDIA PROGRAMME http://www.ec.europa.eu/information_society/media/index_en.htm



With gratitude to the Embassies and National Institutes
for their generous help and support to the festival,
enabling our guests' visits at the Festival!



COMPETITION & JURIES

DRAGON AWARD BEST NORDIC FILM

Eight films compete for the Dragon Award Best Nordic Film. The award is 1.000.000 SEK and a Dragon Award statuette. The Award is sponsored by the Region of Västra Götaland, City of Gothenburg and Ernströmgruppen.

The Kodak Nordic Vision Award will also be awarded to one of the eight films in the same competition. The award consists of film for a value of 50.000 SEK and goes to the best cinematographer.



City of
Gothenburg



JESSICA HASUNER

Director, Austria. Studied directing at the Filmakademie of Vienna, where she made the shorts *Flora* and *Inter-View*. Has made three feature films: *Lovely Rita* (2001), *Hotel* (2004) and *Lourdes* (2009). Her films have had a major impact on modern cinema.



OMAR SHARGAWI

Director, Denmark. Born in 1974 in Denmark. Started out as a photographer. His feature film debut, *Go In Peace, Jamil* (2008), was nominated to Dragon Award for Best Nordic Film. Lives in Cairo and is working on several film projects.



SOFIA HELIN

Actress, Sweden. Educated at Stockholm Academy of Dramatic Arts. Has worked at Riksteatern, Dramaten and Stockholms Stadsteater. Work in TV and film includes *Masjävlar* (*Dalecarlians*), *Arn* and most recently Swedish/Danish TV drama *Bron/Broen*.



LINDA ZILLIACUS

Actress, Finland. Holds a master degree from the Theatre Academy in Helsinki 1999. Has worked at Svenska Teatern, Viirus, Klockriketeatern and Unga Teatern. Work in TV and film includes *Ondskan* (*Evil*), *Om Saara*, *August* and *Anno 1790*.



JOHN ANDREAS ANDERSEN

Cinematographer, Norway. Has worked on many noted productions, like *Upperdog* (2009) and *Hodejegerne* (*Headhunters*, 2011). In 2011 he won the Kodak Nordic Vision Award at GIFF for his cinematography in *Kongen av Bastøy* (*King of Devil's Island*).



HRÖNN MARINÓSDÓTTIR

Festival Director, Iceland. Director of the Reykjavik International Film Festival from its foundation in 2004. She was previously a journalist and has been giving lectures on cinema at the University of Iceland and other schools.

THE FIPRESCI JURY

The international federation of film critics, FIPRESCI, is present with a jury for the tenth time. The jury gives its prestigious award to a Nordic film in competition. The critics present also participate in Critics' Week with a personal choice of films.



SERGEY ANASHKIN

Born in 1965. Graduated from VGIK (Film Institute), Moscow in 1989. Has worked as film critic free-lance for main Russian film magazines (*Art of Cinema*, etc). Lives in Ekaterinburg (Siberia).



ALISSA SIMON

Has worked as a film curator for more than 25 years. Works as Senior Programmer for the Palm Springs International Film Festival and writes about films and filmmakers for *Variety*. Has served on many international film festival juries.



GUILHEM CAILLARD

Holds diplomas in Film Studies and in Cultural Development. Director of communications and also contributing critic at Canadian magazine *Panorama-cinéma*. Programmer at the Cinéma Francophone Film Festival of Montreal.

BEST SWEDISH SHORT (STARTSLADDEN) JURY

Eight Swedish shorts are nominated for the festival's short film award for Best Swedish short (Startsladden). The award is worth close to 1.000.000 SEK, which makes it the biggest Nordic short film award. The award consists of cash, technical support and equipment – from rough cut to final cut. The Synch Leader is a collaborative award from technical companies in the trade association Resource Companies for Film & TV in Sweden, The Swedish Film Institute, Swedish Television, Film i Väst, Folkets Bio, Filmregion Stockholm – Mälardalen, Filmpool Nord, Film i Skåne, SF and the Swedish Union for Theatre, Artists and Media.

Chairman of the jury is Thomas Roger, Resource – initiator of the Synch Leader.



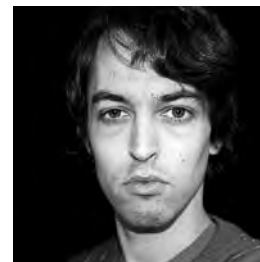
MARIA ESSEN

Maria works as a scriptwriter and director. She has studied film directing at Columbia University in New York and won with her graduation film *Changing Directions* prizes at several international film festivals. Her feature debut, *Som man bäddar...*, was the closing film at GIFF in 2005.



ERIKA WASSERMAN

Born 1978. Filmproducer of films such as *Burrowing* (GIFF 2009) and this year's opening film at GIFF *Avalon* which received prize for Best First Feature in Toronto 2011. She is the producer behind several TV series, TV films and shorts. Is now working on a new film called *Hollows*.



JOHANNES NYHOLM

Born in 1974 in Umeå, Sweden. Director, artist and animator who runs his own production company. His latest short film *Las Palmas* won Startsladden last year and has since then traveled around the world. Its trailer has reached over 13 million viewers on Youtube.



DAG MALMBERG

Born in 1953 in Gävle, Sweden. Swedish actor, educated at the Academy of Music and Drama, University of Gothenburg. Has participated in a number of feature films and TV-series, such as *Glappet* and *Bron/Broen*, since the early 1990s.

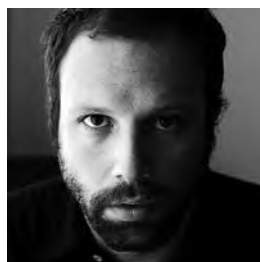
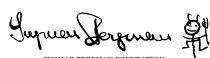


JONAS ALARIK

Cinematographer educated at Dramatiska Institutet. Has among others shot *Hamilton – i nationens intresse*, Danish feature film *Flykten* and the political television trilogy *Kronprinsessan*, *Kungamordet* and *Drottning-offret*.

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD JURY

Eight nominated films. The award goes to "a director making his or her debut with a film dealing with, in a broad sense, existential issues and displaying a dynamic or experimental awareness of the cinematic means of expression". The award consists of one week's stay at the Bergman Week at Fårö during the summer of 2012, an engraved stone from Ingmar Bergman's own beach at Fårö and, from The Ingmar Bergman Foundation, a DVD-box containing 22 of Ingmar Bergman's films.



YORGOS LANTHIMOS

Director, Greece. Born in Athens. Has directed videos for dance-theatre companies, television commercials, music videos, short films and theatre plays. His debut feature *Kinetta* (2005) was followed by Academy Award-nominated *Dogtooth* (2009).



JULIA DUFVENIUS

Actress, Sweden. Had her breakthrough with TV Drama *Glappet* as she was attending Teaterhögskolan in Göteborg. Has worked at The Royal Dramatic Theatre in Stockholm since 2000. Played the part of Karin in Ingmar Bergman's last film, *Saraband* (2003).



KARELOCH

Artistic Director, Czech Republic. Has worked for the Karlovy Vary International Film Festival since 2001. Curated tributes to Sam Peckinpah, John Huston, Michael Powell & Emeric Pressburger and Samuel Fuller. Artistic director of KVIFF since 2010.

DRAGON AWARD BEST SWEDISH DOCUMENTARY JURY

All premières of Swedish documentaries more than 45 minutes in length are nominated to the festival's own Dragon Award for Best Swedish Documentary. Eight feature length and two shorter documentaries are competing for a Dragon Award statuette.



SOFI LAGERGREN

Lives in Stockholm. Member of the board at the Stockholm Film School. Previously head of programme at the Tempo Documentary Festival. Has also worked at SHOOT – Dance for Screen, and as a cultural producer at Lava, Kulturhuset Stockholm.



TOVA MOZARD

Born in 1978 in Linköping, Sweden. An artist whose work is displayed at Moderna museet, Malmö Art Museum and 20th Century Acquisitions. Her film *The Big Scene* premiered at GIFF 2011.



NIMA SARVESTANI

Born in 1958 in Iran. Started his career as a journalist in Iran and has been concentrating on documentary filmmaking since moving to Sweden in 1984. Focusing on social and political issues, he is inspired by those who fight passionately for their cause.

CHURCH OF SWEDEN AWARD JURY

The Church of Sweden has established a special film award of 50.000 SEK. The award goes to a Swedish feature film première with a high artistic quality, that can be seen through the light of the message from the gospel and which deals with social and justice aspects through the use of story and symbols. The film should also have a general impact and not be limited by national or local contexts.

Svenska kyrkan 



HELLE SIHM

Danish actress, film critic and Master in Film Studies.



OLA SIGURDSON

Director of the Centre for Culture and Health and professor of systematic theology at the University of Gothenburg.



MIKAEL RINGLANDER

Reverend & Manager of Church of Sweden's Kultursamverkan. Chairman of the jury, Former press photographer. Also Manager of Church of Sweden's cultural project Se människan.



MIKAEL LARSSON

Theology Doctor and Officer for Cultural Affairs at Church of Sweden's national office in Uppsala. Coordinates the Church of Sweden's programme for film and is member of the board for the European network Interfilm.

DRAGON AWARD BEST NORDIC FILM



SWEDEN 2011

FEATURE, COLOUR, DCP, 76 MIN.

DIRECTOR: AXEL PETERSÉN **PRODUCER:** ERIKA WASSERMAN, JESPER KURLANDSKY
SCREENPLAY: AXEL PETERSÉN **CINEMATOGRAPHY:** MÅNS MÅNSSON **EDITOR:**
 THEIS SCHMIDT **MUSIC:** JULIAN HRUZA **CAST:** JOHANNES BROST, LÉONORE
 EKSTRAND, PETER CARLBERG **WORLD SALES:** TRUSTNORDISK **PRODUCTION:**
 FASAD **SWEDISH DISTRIBUTION:** NORDISK FILM **SUPPORTED BY:** SVENSKA
 FILMINSTITUTET, SVERIGES TELEVISION, FILM I VÄST **NORDIC PREMIÈRE**



AVALON

Axel Petersén's feature film debut is a darkly humorous and visually assured portrait of a decadent generation refusing to grow up. 65-year-old party animal Janne arrives in Båstad, sporting an ankle monitor and accompanied by his faded beauty of a sister Jackie, for something of a new start in life. Their old friend Klas and a posh nightclub called Avalon, which they are supposed to manage together, await them. Now the good old days are here again – La Dolce Vita and all that. But then something happens, something they can't quite shake. Perhaps it really is time for the party to end, when reality finally catches up? Or is it? Johannes Brost puts in a brave and terrific performance as the increasingly harrowed club owner and Leonore Ekstrand is a revelation as his supportive, drink-guzzling sister.

Camilla Larsson

AXEL PETERSÉN. Born in 1979 in Stockholm. Axel is trained at the Czech film school FAMU and the royal Swedish Academy of Arts. *Avalon*, which premiered in Toronto 2011 and won the Fipresci prize for first best feature, is Axel's feature debut. It took shape after he made a filmed pilot with his aunt and several of the actors.

FILMOGRAPHY. 2011 *AVALON*, FIC, FEATURE; 2011 *THE TRACKS OF MY TEARS 2*, FIC, SHORT (GIFF 2012); 2009 *CLOSE TO GOD / FAR FROM HOME* (SOMEWHERE IN BETWEEN POP & CLASSICAL), DOC, SHORT (GIFF 2010); 2009 *A GOOD FRIEND OF MR. WORLD*, FIC, SHORT (GIFF 2009); 2008 *DEEP FRIED DAWN*, DOC, SHORT; 2008 *SLUMBER PAST ZENITH*, FIC, SHORT; 2006 *SÖNDAGSMIDDAG*, DOC, SHORT; 2003 *BROMPTON*, DOC, SHORT



ICELAND 2011

FEATURE, COLOUR, DCP, 84 MIN.

DIRECTOR: HAFSTEINN GUNNAR SIGURÐSSON **PRODUCER:** DAVID OSKAR
 OLAFSSON, ARNI FILIPPUSON, TOBIAS MUNTHE, THEO YOUNGSTEIN **SCREENPLAY:**
 HAFSTEINN GUNNAR SIGURÐSSON **CINEMATOGRAPHY:** ARNI FILIPPUSON
EDITOR: KRISTJÁN LOMÐFJÖRD **CAST:** SVEINN ÓLAFUR GUNNARSSON, HILMAR
 GUDJÓNSSON, THORSTEINN BACHMANN **WORLD SALES:** MYSTERY ISLAND
PRODUCTION: MYSTERY ISLAND, FLICKBOOK FILMS **NORDIC PREMIÈRE**



EITHER WAY Á ANNAN VEG

It's 1980-something, in the midst of the Icelandic nowhere. Two young men have got summer jobs doing road surface marking: Finnbogi who has just moved in with his girlfriend Rannveig in Vienna and Alfred, his younger brother. Finnbogi spends his spare time writing long love letters and learning German by correspondence course. When Alfred goes into town to party, Finnbogi stays in the wilderness to fish – content with being happily off the market. But a surprise awaits him in the mailbag. A low-key, humorous feature film debut with nice cinematography and a fun way of making the era apparent, even though most of the screen is filled with the timeless plains of Iceland.

Marit Kapla

DIRECTOR'S COMMENT. *Either Way* is ultimately a story about solitude, the development of an unlikely friendship and the tragicomic smallness of human existence in the big context of things. A friend of mine said, when he saw the film for the first time: "It's *Kiarostami* meets *Dumb and Dumber*." I first thought, wait a minute, that's an insult, but then I realized: It comes very close to describing the tone. But now I've given you some pre-conceived ideas about what to think when you sit down to watch the film. So please forget what I've said, try to think about nothing and enjoy yourself!

HAFSTEINN GUNNAR SIGURÐSSON. Born in Reykjavik, Iceland, in 1978. An avid skateboarder, his film-work began with a number of skate videos in Iceland in the early 90's. He's worked with film and video ever since. After receiving a BA in Comparative Literature from the University of Iceland, Hafsteinn went to New York and studied directing and screenwriting at the film program at Columbia University's School of the Arts. *Either Way* is his first feature film.

FILMOGRAPHY. 2011 *EITHER WAY*; 2007 *RATTLESNAKES*, SHORT

THE ORHEIM COMPANY KOMPANI ORHEIM

Jarle's mother calls him up in the middle of the night to inform him that his father is dead. This brings back memories of growing up in Stavanger with the pain of living with an increasingly alcoholic and unpredictable father, who finally brings the family apart. But the film is also about Jarle's search for an identity of his own in 1980s Norway, his first love, music and becoming a dedicated anti-racist and activist. *The Orheim Company* is the final part of the trilogy about Jarle Klepp, which began with *The Man Who Loved Yngve* and *I Travel Alone*. You don't need to have seen the previous two parts in order to appreciate this film, however. Though darker than its predecessors, it's also warm, humorous and moving.

Cia Edström

ARILD ANDRESEN. A Norwegian director and screenwriter, he started out making short films and commercials. In 2006, he directed the youth drama miniseries *Boys Will Be Boys*, the first norwegian production nominated for an Emmy. His debut feature *The Liverpool Goalie* premiered in 2010 and has won many international festival awards. This is his second feature.

FILMOGRAPHY. 2012 COMPANY ORHEIM; 2010 THE LIVERPOOL GOALIE; 2006 BOYS WILL BE BOYS, TV; 2003 SITTE STILLE, SHORT; 2000 MARY, SHORT; 1996 DE FINNER OSS ALDRI, SHORT; 1996 POKER FACE, SHORT (GIFF 1997)



NORWAY 2012

FEATURE, COLOUR, DCP, 104 MIN.

DIRECTOR: ARILD ANDRESEN **PRODUCER:** YNGVE SÆTHER, SIGVE ENDRESEN
SCREENPLAY: ARILD ANDRESEN, LARS GUDMESTAD, BASED ON THE NOVEL BY FORE RENBERG **CINEMATOGRAPHY:** PHILIP ØGAARD **EDITOR:** VIDAR FLATAUKAN
MUSIC: ASLAK HARTBERG **CAST:** VEBJØRN ENGER, KRISTOFFER JONER, CECILIE MOSLI, GLENN ANDRE VISTE BØ, EILI HARBOE **WORLD SALES:** THE NORWEGIAN FILM INSTITUTE **PRODUCTION:** MOTLYS AS **WORLD PREMIÈRE**



SONS OF NORWAY SØNNER AV NORGE

14-year-old Nikolaj (namesake of script-writer Nicolas Frobenius, whose novel "Teori og praksis" forms the basis for this film) moves with his mother, father and younger brother to a housing project designed by the idealist, architect father. It's 1978 and optimism and hope for the future abound. Unexpected grief befalls the family, however. Nikolaj is left to his own devices and finds something to hold on to in the newly born punk scene. When his father regains his lust for life, he unfortunately also discovers punk rock, something that complicates Nikolaj's teenage rebellion considerably. Jens Lien (*The Bothered Man*, GIFF 2007) is once more in competition for Dragon Award Best Nordic Film with this funny and moving coming-of-age film, boasting brilliant acting from Sven Nordin as the father and Åsmund Høeg as Nikolaj.

Marit Kapla

DIRECTOR'S COMMENT. *I became fascinated by the father and felt a bond with him, perhaps because I have children of the same age. I am interested in what being a father is about. The role of a grown-up can be boring – it seems more fun to be the child. (...) But perhaps the children do not need a playmate? Perhaps they need a figure to fight with in order to become something of their own.*

JENS LIEN. Born in 1967, he went to London in 1990 – to play rock'n'roll. Three years later he returned as a filmmaker educated at the London International Film School, with his graduation film *Montana* to be screened at several international film festivals. After returning to Norway in 1993 Lien made his living primarily directing commercials and documentaries for television, in addition to directing several short films. His feature debut was *Jonny Vang* (2003). This is his third feature.

FILMOGRAPHY. (SELECT) 2011 REVOLT; 2006 THE BOTHERSOME MAN (GIFF 2007); 2003 JONNY VANG; 2001 NATURAL GLASSES, SHORT (GIFF 2002); 2000 SHUT THE DOOR, SHORT (GIFF 2001)



NORWAY 2011

FEATURE, COLOUR, DCP, 87 MIN.

DIRECTOR: JENS LIEN **PRODUCER:** ASLE VATN, CHRISTIAN FREDRIK MARTIN
SCREENPLAY: NIKOLAJ FROBENIUS **CINEMATOGRAPHY:** MORTEN SØBORG
EDITOR: VIDAR FLATAUKAN **MUSIC:** JAN INGE **CAST:** ÅSMUND HØEG, SVEN NORDIN, SONJA RICHTER **WORLD SALES:** THE NORWEGIAN FILM INSTITUTE
PRODUCTION: FRILAND PRODUKSJON **SWEDISH DISTRIBUTION:** TRIART **SWEDISH PREMIÈRE**





SWEDEN 2012

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: PATRIK EKLUND **PRODUCER:** JAN BLOMGREN, MATHIAS FJELLSTRÖM
SCREENPLAY: PATRIK EKLUND **CINEMATOGRAPHY:** DAVID GREHN **EDITOR:** PATRIK EKLUND, STEFAN SUNDLÖF **MUSIC:** JOHN ERIK KAADA **CAST:** KJELL BERGQVIST, ALLAN SVENSSON, JACOB NORDENSON, ANKI LARSSON, OLLE SARRI, JIMMY LINDSTRÖM, SAGA GÄRDE, LOTTI TÖRNROS, ANNIKA HALLIN, SVEN WOLLTER **WORLD SALES:** TRUSTNORDISK APS **PRODUCTION:** BOB FILM **SWEDISH DISTRIBUTION:** NORDISK FILM **SUPPORTED BY:** BOB FILM SWEDEN AB, FILMPOOL NORD AB, NORDISK FILM, SVERIGES TELEVISION AB, 4 1/2 FIKSJON AS, BOTHNIA INVEST, FRAMESTATION, DIREKTÖRN & FABRIKÖRN, MASSARIN KULTURPRODUKTION, DAVID GREHN, NORSK FILMINSTITUTT, SVENSKA FILMINSTITUTET **WORLD PREMIERE**



FLICKER FLIMMER

In his feature film debut, Patrik Eklund builds on his gift for comedy evident in his short films, such as *Instead of Abracadabra*, winner of the short film award Startsladden at GIFF 2008. The story kicks off in the absurd kind of work environment documented by photographer Lars Tunbjörk and parodied by "The Office". Telecom company Unicom is in a slump and its CEO (Kjell Bergqvist) is struggling with obvious authority issues. Eklund's story swiftly somersaults to dizzying heights, hurling amusing details and quirky characters at the viewer: a desk jockey looking for love on the Internet (Jacob Nordenson), an arachnophobic cleaning woman (Anki Larsson), a militant electrosensitive person (Gerhard Hoberstorfer). At the same time, the film offers a gentle social satire that feels entirely its own.

Marit Kapla

DIRECTOR'S COMMENT. *I had an idea ... or rather, a couple of ideas that I felt I had to get out of my system. Some of these ideas were similar, having to do with people who in various ways have ended up in a rut. People who were going someplace, but simply got stuck; maybe because it was convenient, maybe things just turned out that way. So I thought: what if I invited all these people to a party, gathering them in one place? Would it be a fun party, or merely a tragic one? Funny hats or fights and deep conversations? I think it landed somewhere in between; a tragic comedy about our need to feel needed.*

PATRIK EKLUND. Born in 1978 in Arvidsjaur, Sweden. Studied film-making at Kulturama. His short films have garnered awards at film festivals such as Cannes and Sundance and *Instead of Abracadabra* was nominated for a short film Academy Award. He also directed *Den ryska dörren* for SVT. *Flimmer* is his feature film debut.

FILMOGRAPHY. 2012 FLIMMER, FIC, FEATURE; 2010 DEN RYSKA DÖRREN, TV-FILM; 2009 SLITAGE, FIC, SHORT (GIFF 2010) 2008 ISTÄLLET FÖR ABRACADABRA, FIC, SHORT (GIFF 2008) 2007 SITUATION FRANK, FIC, SHORT (GIFF 2007) 2003 ONE CHRISTMAS MORNING, FIC, SHORT



DENMARK 2011

FEATURE, COLOUR, DCP, 92 MIN.

DIRECTOR: MADDS MATTHIESEN **PRODUCER:** MORTEN KJEMS JUHL **SCREENPLAY:** MADDS MATTHIESEN, MARTIN P. ZANDVLIT **CINEMATOGRAPHY:** LAUST TRIER **MØRK EDITOR:** ADAM NIELSEN **MUSIC:** SUNE MARTIN **CAST:** KIM KOLD, ELSEBETH STEENTOF, LAMIAPORN S. HOUGAARD **WORLD SALES:** THE DANISH FILM INSTITUTE **PRODUCTION:** SF FILM PRODUCTION APS **SWEDISH PREMIERE**



TEDDY BEAR 10 TIMER TIL PARADIS

Dennis is a 38-year-old bodybuilder who still lives with his demanding and overbearing mother. In a desperate attempt at breaking free, he travels to Thailand to seek his fortune. But in the bars catering to sex tourists, where a night with a future spouse will set you back €100, it's not easy to nourish one's dreams of true love. Mads Matthiesen's short films have garnered attention in Venice, at Sundance and in Berlin, including *Dennis*, the precursor to *Teddy Bear*, which is being screened this year at GIFF under "Danish short film favourites". The screenplay, co-written by Martin Zandvliet (*Applause*, GIFF 2010, *Superclásico*, GIFF 2012), elegantly and incisively highlights both the contemporary challenges men face and universal themes of loneliness and greed.

Marit Kapla

his mother is very close and very unhealthy. There's also in his attempt to break free a direct link to the desire of being understood and accepted by the outside world. An outside world that Dennis feels alienated from. The separation process from his mother is for Dennis even harder because he is 38 years old and because of his mental age not matching his real age. He is a little boy on the inside and a huge muscular bodybuilder on the outside.

MADS MATTHIESEN. Born 1976 in Denmark. Has a BA in comparative literature and rhetoric from 2005 and an MA in modern cultural studies from 2009 – both from Copenhagen University. Trained in film direction at the film talent school Super16. Has directed several short and feature films. The script for *Teddy Bear* was co-written with Martin Pieter Zandvliet, award-winning director of *Applause* (GIFF 2009).

FILMOGRAPHY. (SELECT) 2012 TEDDY BEAR; 2009 CATHRINE, SHORT (GIFF 2010); 2007 DENNIS, SHORT (GIFF 2012); 2006 MUM, SHORT; 2005 WHEN YOU WAKE, SHORT; 2003 DESCENT, SHORT

DIRECTOR'S COMMENT. *Teddy Bear is the story about one man's quest for love. It is a story about the existential conflict that the main character Dennis has to face in that context because of a strong mother-binding. It's a kind of "Coming of age" story, where Dennis makes his first real attempt to make his own decisions and stand on his own feet. As a teenager growing up, the love from his mother is no longer sufficient and Dennis has to seek out to find it in another like-minded person. In Dennis' case the relationship to*

STARS ABOVE TÄHTITAIVAS TALON YLLÄ

Three generations of women spend the autumn in the same cabin in the Finnish countryside, under the same clear, starry sky, but in different decades: 1942, 1978 and present day. Through their individual fates, director and script-writer Saara Cantell (*Heartbeats*, GIFF 2010) manages to tell a large portion of Finland's contemporary history from an interesting, female perspective in this well-composed and finely acted film. The school teacher in the WWII era (Irina Björklund) struggles with her guilt over not loving her husband, who is risking his life for Finland in the army. Her independent daughter (Meri Nenonen) lives in an open relationship but realises that it is at her expense. Her daughter (Elin Petersdottir), in turn, have the most options available to her, and yet has trouble finding happiness.

Marit Kapla

SAARA CANTELL. Screenwriter and film director Saara Cantell graduated from the University of Art & Design Helsinki in 1996. She has written and directed several feature-length and short films – both fiction and documentary. In addition to directing, she has a Doctorate in the arts, and has just finished her thesis on narrative short films. She lives in Helsinki with her husband and three sons.

FILMOGRAPHY. (SELECT) 2011 STARS ABOVE; 2009 HEARTBEATS (GIFF 2010); 2007 VERY OWN, DOC; 2006 UNNA & NUUK; 2005 THE GREAT JOURNEY, SHORT (GIFF 2006); 2005 WHAT IF, SHORT; 2004 RAJAMETSÄN TARINOITA, TV SERIES; 2003 PORTRAIT, SHORT; 2001 THE MOMENT WHEN, SHORT (GIFF 2002)



FINLAND 2012

FEATURE, COLOUR, DCP, 95 MIN.

DIRECTOR: SAARA CANTELL **PRODUCER:** OUTI ROUSU **SCREENPLAY:** SAARA CANTELL **CINEMATOGRAPHY:** MARITA HÄLLFORS **EDITOR:** SAEVAR GUDMUNDSSON **MUSIC:** SID HILLE **CAST:** IRINA BJÖRKLUND, MERI NENONEN, ELIN PETERSDOTTIR **WORLD SALES:** FINNISH FILM FOUNDATION **PRODUCTION:** PYSTYMETSÄ OY **WORLD PREMIÈRE**



SHE MALE SNAILS POJKTANTEN

When Ester Martin saw Eli from a distance, he recognised himself in someone else for the first time. A long time later they meet, become friends, lovers and soul mates, and Ester Martin adopts Eli's term for describing himself: pojktant (roughly 'old lady boy'). Here, Ester Martin Bergsmark (*Maggie vaknar på balkongen*, GIFF 2008) builds on his distinctive visual style: colour and beauty collides with unvarnished ugliness, as in the work of Swiss artist Pipilotti Rist. By intercutting between a documentary bath tub conversation between Ester Martin and Eli and episodes from the childhood of a 'pojktant', the film manages to tell a profoundly personal, yet universal, story. It's about being categorised and about categorising other – about what happens when people claim to be something else, to be more.

Marit Kapla

ESTER MARTIN BERGSMARK. Born in 1982 in Högdalen, Stockholm. Studied documentary filmmaking at Biskops-Arnö FHSK 2002–2005. Is currently taking a break from art studies at Konstfack. Has also taken courses in, among other things social anthropology.

FILMOGRAPHY. 2012 POJKTANTEN, DOC, FEATURE; 2009 FRUITCAKE, SHORT; 2008 MAGGIE VAKNAR PÅ BALKONGEN, DOC, FEATURE (GIFF 2008); 2007 SVÄLJ, EXP, SHORT



SWEDEN/DENMARK 2012

DOCUMENTARY, COLOUR, DCP, 75 MIN.

DIRECTOR: ESTER MARTIN BERGSMARK **PRODUCER:** ANNA-MARIA KANTARIUS **SCREENPLAY:** ESTER MARTIN BERGSMARK **CINEMATOGRAPHY:** MINKA **CAST:** ELI LEVÉN **WORLD SALES:** UPFRONT FILMS **PRODUCTION:** UPFRONT FILMS **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVT, DANSKA FILMINSTITUTET, YLE, NORDISK FILM OCH TV FOND, FILM I SKÅNE **WORLD PREMIÈRE**

DIRECTOR'S COMMENT. I want to make a film based to a large degree on dreams and visions. About the things that keep you alive. Eli and I both daydream a lot, creating our own fantasy worlds. Worlds that help you cope with reality. I want to show the fantasy world you have to live in if you're not normal. It's going to be a beautiful journey, but also a painful one.



**THE INGMAR BERGMAN
INTERNATIONAL DEBUT AWARD**



USA 2011

FEATURE, COLOUR, DCP, 97 MIN.

DIRECTOR: LIZA JOHNSON **PRODUCER:** 2.1 FILMS, TRUE ENOUGH PRODUCTIONS
SCREENPLAY: LIZA JOHNSON **CINEMATOGRAPHY:** ANNE ETHERIDGE **EDITOR:**
PAUL ZUCKER **MUSIC:** JOE RUDGE **CAST:** LINDA CARDELLINI, MICHAEL SHANNON
WORLD SALES: REZO **PRODUCTION:** 2.1 FILMS, TRUE ENOUGH PRODUCTIONS
SWEDISH PREMIÈRE



RETURN RETURN

Artist Liza Johnson has a keen interest in people's everyday life, and that is where she has set the story of her feature film debut. Private Kelli returns from military service in the Middle East and finds it hard to deal with the day-to-day life she so longed for while in the army. Her experiences in the line of duty have scarred her soul, but she is neither willing nor able to talk to anyone about it. When she starts self-medicating with alcohol, things quickly go downhill. Without resorting to grand gestures, Liza Johnson has created a harrowing depiction of a woman's struggle to regain purpose in life, with the help of amazing actors, mainly Linda Cardellini as Kelli, Michael Shannon (Oscar nominated for *Revolutionary Road*) and John Slattery (Roger Sterling in "Mad Men").

Marit Kapla

DIRECTOR'S COMMENT. *In all my work, I'm interested in the ongoing present, in the atmosphere and texture of everyday life. That is where I've set Kelli's story as she comes home from her military deployment. There are good reasons that the story of the soldier coming home from war is usually marked by traumatic flashback and by heightened psychological crisis – it*

can be good storytelling, and it also reflects a lot of people's real experience. But for Return, I felt that it was most interesting to narrate the blunt textures of how a crisis feels when it's played out in the everyday. Kelli feels the joys and comforts of home, but they now include a measure of distance because they also seem so strange. The place she returns to holds within it no more or less sense of purpose than before she left. (...) Return is not a political argument, or at least it is not one in the pro-and-con polemical style that dominates American political conversation. The film doesn't make moral judgments about war or the homeland – it walks a line that makes those judgments difficult, or at least beside the point. Instead it demands empathetic engagement with a woman in an extreme state of being, grounded in a very particular community, place and time.

LIZA JOHNSON. Liza Johnson is a filmmaker, artist and writer. Her short films have been screened in international festivals and in fine arts venues. This is her feature film debut.

FILMOGRAPHY. 2011 RETURN; 2009 IN THE AIR, SHORT; 2006 SOUTH OF TEN, SHORT; 2005 DESERT MOTEL, SHORT; 2004 FALLING, SHORT; 2000 FERNWEH – THE OPPOSITE OF HOMESICK, SHORT; 1998 GIFTWRAP, SHORT



BELGIUM 2011

FEATURE, COLOUR, DCP, 86 MIN.

DIRECTOR: GUST VAN DEN BERGHE **SCREENPLAY:** GUST VAN DEN BERGHE
CINEMATOGRAPHY: HANS BRUCH JR. **EDITOR:** DAVID VERDURME **CAST:** TÉNÉ & BAFIOKADÉ POTEY **WORLD SALES:** COPRODUCTION OFFICE **PRODUCTION:** MINDSMEET **SWEDISH PREMIÈRE**



BLUE BIRD BLUE BIRD

A refreshingly simple – naive even – tale about two children who lose a bird and spend a day looking for it on the savannahs of Togo. The film is inspired by a more than a century old play by Belgian symbolist and Nobel laureate Maurice Maeterlinck. The children's search for the bird becomes a quietly humorous road movie in which they encounter the enticing but puzzling adult world that awaits them. A folk tale atmosphere is mingled with contemporary issues both specifically relevant to the African society where the story is set and universal matters of life and death. At times the whole thing brings French animator Michel Ocelot's lovely films about Kirikou to mind. The entire film is tinted in blue, a brilliant touch that elevates the images from realism to rich fairytale and dream.

Marit Kapla

DIRECTOR'S COMMENT. *I know only one thing and that is that I know nothing and that life only has meaning if I persist in searching for its meaning. Filming is the product of this search, made of intuition and contemplation. Throughout the shoot, all I am doing is capturing with my camera what is happening just beyond our peripheral vision. The invisible is fascinating. It asks a question that is more interesting than its eventual response: that of knowing what motivates*

us and nourishes our imagination and our dreams. Analysis comes later, when, in the editing phase, everything must become factual and conform to the story. With Blue Bird, I wanted to do what a painter does, even more in method than in form, by considering my gestures as being as irreversible as the ones that take away a canvas's virginity. A painter is not concerned with mirroring when he paints; he trusts his impulses and follows his instinct, he becomes one with line, surface and color. It is only once the painting is complete that he can get some distance. And once again just be an artist, intrigued by what he has created.

GUST VAN DEN BERGHE. Passionate about music, Gust Van den Berghe got involved in dance at an early age and performed among others with Praga Khan, the Ballet Royal of Flanders, and Marc Bogaerts. Gust then joined the School of Audiovisual Art of Brussels where he directed his first full-length feature film *Little Baby Jesus of Flandr*. *Blue Bird* is his second feature film.

FILMOGRAPHY. 2011 BLUE BIRD; 2010 LITTLE BABY JESUS OF FLANDR; 2008 TEGENPOLEN, DOC; 2007 LES PETITS ROIS, SHORT DOC; 2007 CUM*SHOT, DOC; 2007 ON THE SURFACE, SHORT; 2006 CUT, SHORT; 2006 MY DADDY AND ME, SHORT

ARTIFICIAL PARADISES PARAÍSOS ARTIFICIALES

Yulene Olaizola has brought the documentary style of *Shakespeare and Victor Hugo's Intimacies* (GIFF 2009) along for her fiction feature film debut – a gem boasting exquisite cinematography and an intensity that increases by the minute. A string of meticulously crafted scenes introduces us to young Lisa in a deserted, paradise landscape on the coast of Mexico. The illusory nature of her idyllic existence is evident when we shortly after see her smoking heroin in her simple hotel room. She forms an unlikely friendship with the elderly Salomon, who toils in the fields around the resort and gets through the day with the help of marijuana. In the evenings, they indulge their respective addictions together. But the drugs are taking their toll on Luisa and Salomon is faced with a choice.

Marit Kapla

DIRECTOR'S COMMENT. *Human beings have always had the need and desire to erase our worries. One of the eldest practices we have turned to is intoxication; the experience of altering our consciousness in order to find peace, liberation and change, or to simply appreciate new hues of life which are normally neutralized by daily routine. At a personal level, I understand the love for intoxication as a way to come closer to paradise. Artificial Paradises tells about the encounter between two people that discover in drugs a way to break free from reality to which they feel anchored. Through the encounter and mutual exchange of life stories between Luisa and Salomon, this film reflects on the natural need to search for those paradises which make us feel better, and the consequences this entails.*

YULENE OLAIZOLA. Born in Mexico City in 1983. She graduated from the Centro de Capacitación Cinematográfica (CCC) in June 2009 receiving the Suma Cum Laude distinction for her documentary *Shakespeare and Victor Hugo's Intimacies*, which was finished in 2008 and has been awarded in many festivals across the globe.

FILMOGRAPHY. 2011 THE ARTIFICIAL PARADISES; 2008 SHAKESPEARE AND VICTOR HUGOS INTIMACIES, DOC (GIFF 2009)



MEXICO/THE NETHERLANDS/USA 2011

FEATURE, COLOUR, DCP, 83 MIN.

DIRECTOR: YULENE OLAIZOLA **PRODUCER:** YULENE OLAIZOLA, SANDRA GOMEZ, MAXIMILIANO CRUZ **SCREENPLAY:** FERNANDO DEL RAZO, YULENE OLAIZOLA, WITH THE COLLABORATION OF LUISA PARDO **CINEMATOGRAPHY:** LISA TILLINGER **EDITOR:** RUBÉN IMAZ **MUSIC:** EMILIANO MOTTA, EMILIANO GONZÁLEZ DE LEÓN **CAST:** LUISA PARDO, SALOMÓN HERNÁNDEZ **WORLD SALES:** INTERIOR 13 **PRODUCTION:** INTERIOR13 CINE



CHICKEN WITH PLUMS POULET AUX PRUNES

Marjane Satrapi has a unique gift for storytelling, seemingly effortlessly applicable to different means of expression. After her brilliant animated feature film debut *Persepolis*, based on her autobiographical graphic novel and co-directed by cartoonist and film-maker Vincent Paronnaud, she's back with a variation on the same hit concept. *Chicken With Plums* is based on another graphic novel of Satrapi's. Paronnaud is still co-director, but animation has given way to a fairytale-ish live action style. The spellbinding story of how and why violinist Nasser Ali Khan (Mathieu Amalric) suddenly loses his desire to live combines humour and charm with an undercurrent of pain – the very trademarks of Satrapi's mastery.

Marit Kapla

DIRECTOR'S COMMENT. *Marjane Satrapi: One, because the movie's protagonist, this musician broken by love, is the brother of my grandfather, the revolutionary communist prisoner I spoke of in Persepolis. Here, we rediscover the jasmine flowers that floated in Persepolis, and the movie theatre in Teheran is called Persepolis... Two, because neither Vincent nor I can forget the medium we come from. We are illustrators, so there are obviously certain things that it's normal for us to use. (...) And finally, because we both have absolute faith in film as a means of exploring the imaginary and estheticism. Realism doesn't interest*

us very much. Vincent Paronnaud: The idea of telling an old-fashioned love story, with its mix of exuberant feelings, and even a touch of burlesque, intrigued me. I wondered how we could draw the audience into the story by playing with different styles, how we could sweep them off, make them empathize with the characters while permanently shifting the narrative, how we could create emotion while remaining playful, and how far we could go... It was an exciting tightrope-balancing act.

MARJANE SATRAPI. Born in Iran. Having studied at the French lycée in Teheran, she furthered her studies in Vienna before settling in France in 1994. Her comic-book albums, that include "Persepolis" 1-4, "Embroideries" and "Chicken with Plums" have all been met with great critical acclaim.

VINCENT PARONNAUD. (alias Winshluss) Born in La Rochelle. He's a key figure in underground comic books. *Chicken with Plums* is the second full-length movie that Paronnaud co-directed with Marjane Satrapi after *Persopolis*

FILMOGRAPHY. **MARJANE SATRAPI:** 2011 CHICKEN WITH PLUMS; 2007 PERSEPOLIS. **VINCENT PARONNAUD.** 2011 CHICKEN WITH PLUMS; 2010 IL ÉTAIT UNE FOIS L'HUILE, SHORT; 2009 VILLEMOLLE 81; 2007 PERSEPOLIS; 2004 O'BOY, WHAT NICE LEGS!, SHORT; 2003 RAGING BLUES, SHORT; 2002 HOLLYWOOD SUPERSTARS AVEC MR FERRAILLE – LA BIOGRAPHIE NON AUTORISÉE DE MR FERRAILLE, SHORT



FRANCE/BELGIUM/GERMANY 2011

FEATURE, COLOUR, DCP, 91 MIN.

DIRECTOR: MARJANE SATRAPI, VINCENT PARONNAUD **PRODUCER:** HENGAMEH PANAH **SCREENPLAY:** MARJANE SATRAPI, VINCENT PARONNAUD **CINEMATOGRAPHY:** CHRISTOPHE BEAUCARNE **EDITOR:** STÉPHANE ROCHE **MUSIC:** OLIVIER BERNET **CAST:** MATHIEU AMALRIC, EDOUARD BAER, MARIA DE MEDEIROS **WORLD SALES:** CELLULOID DREAMS **PRODUCTION:** CELLULOID DREAMS





ITALY/SWITZERLAND/France 2011

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: ALICE ROHRWACHER **PRODUCER:** CARLO CRESTO **SCREENPLAY:** ALICE ROHRWACHER **CINEMATOGRAPHY:** ALICE ROHRWACHER **EDITOR:** MARCO SPOLETINI **MUSIC:** PIERO CRUCITTI **CAST:** YILE VIANELLO (MARTA) SALVATORE CANTALUPO (DON MARIO) PASQUALINA SCUNCIA (SANTA) ANITA CAPRIOLI (RITA) RENATO CARPENTIERI (DON LORENZO) **WORLD SALES:** RAI - RADIOTELEVISIONE ITALIANA **SWEDISH PREMIÈRE**



CORPO CELESTE

13-year-old Marta (Yile Vianello) moves from Switzerland to a small village in the south of Italy. Everything seems alien to her. Her mother suggests she make friends among the children in the church where she takes catechism, but she has a hard time adjusting. Alice Rohrwacher's feature film debut is a different sort of coming-of-age story about a thoughtful young girl's encounter with a society where the church wields great influence, and with the double standards of adults. The sense of intimacy and authenticity has brought comparisons to the incisive everyday stories of the Dardenne brothers, but Rohrwacher adds both humorous and a poetic eye for life's little absurdities to the mix. This is great cinematic art, with a feel for the unspoken and the unexpectedly beautiful.

Eva Novrup Redvall

DIRECTOR'S COMMENT. *During early research on the film, I found myself in Reggio Calabria at election time. There were posters everywhere, loudspeakers, propaganda. It was then that I had the idea for a scene in the film: a priest, a "prime elector", gathering the signatures of people who pledge to vote for a certain candidate. In exchange the politician, once elected, will "help the neighbourhood a lot". The priest I saw was important, an owner of property, restaurants and old people's homes. But what struck me was the void I saw round him, his anxiety and his boredom. It seemed like the right cue to work on the second main character in the film. I went to see this priest and discovered that in the morning he recited the rosary on a treadmill to keep fit. I realized how difficult it is to keep a spiritual quest alive within an organizational routine, without any direction, lost in a network of relations and hierarchies.*

ALICE ROHRWACHER. Born in Tuscany, Italy. She graduated from Torino University in Literature and Philosophy. At 27 years old, *Corpo Celeste* is her feature length writing and directing debut.

FILMOGRAPHY. 2011 CORPO CELESTE



UNITED KINGDOM 2011

FEATURE, COLOUR, HDCAM, 96 MIN.

DIRECTOR: ANDREW HAIGH **PRODUCER:** TRISTAN GOLIGHER **SCREENPLAY:** ANDREW HAIGH **CINEMATOGRAPHY:** URSZULA PONTIKOS **EDITOR:** ANDREW HAIGH **CAST:** TOM CULLEN AND CHRIS NEW **WORLD SALES:** NEW AMERICAN VISION **SWEDISH DISTRIBUTION:** FOLKETS BIO **NORDIC PREMIÈRE**



WEEKEND

It's Friday. After a merry dinner with his straight friends, Russell (Tom Cullen) goes to a gay club where he meets Glen (Chris New), an outgoing guy with artistic ambitions. Over the following 48 hours, they exchange ideas and confessions, have sex, smoke weed, eat and form an unbreakable bond between themselves. A bond that is to affect their future lives. In this brilliant portrayal of an amorous encounter everything clicks, everywhere, on every level. There is a rare authenticity in its tone and a sharp perceptiveness here – the interaction between the actors is astounding. *Weekend*, directed by Andrew Haigh, is the most pitch-perfect depiction of love seen in ages, and the best between two men since *Brokeback Mountain*.

Niclas Goldberg

DIRECTOR'S COMMENT. *I wanted to tell an honest, intimate and authentic love story. I wanted to express that feeling of both fear and excitement that comes with the possibility of something new. (...) I wanted to capture those moments that two people share when they truly start to engage with one another, gently focusing in on the struggles at the core of their characters. Russell and Glen are two people navigating through life in very different ways but both are looking for same thing – to*

*find their place within the world around them. They are trying to work out who they are, what they want and how they should define themselves, in private as well as in public. Obviously when dealing with two gay characters many of these issues become especially pertinent and it was important to me that I tried to say something truthful about the complexities of the modern gay experience. However, just as there are many ways to define a person, the same can be said of a film. I hope that rather than narrowing the resonance of the story, the gay context helps to amplify the themes felt at the heart of *Weekend* – those struggles we all face regardless of sexuality.*

ANDREW HAIGH. After working in editing for many years with credits on a diverse range of films: from Ridley Scott's *Gladiator* to Harmony Korine's *Mister Lonely*, Andrew concentrated on writing and directing.

FILMOGRAPHY. 2011 WEEKEND; 2009 GREEK PETE; 2009 FIVE MILES OUT, SHORT; 2005 CAHUENGA BLVD, SHORT; 2005 MARKINGS SHORT; 2003 OIL, SHORT

SIBERIA. MONAMOUR SIBIR'. MONAMUR

In a deserted Siberian village, whose name Monamour seems a sheer mockery, a stubborn, devout grandfather lingers on with his grandson. The boy's father left the village a few years ago, never to come back. In this godforsaken setting, a pack of wild dogs run around, devouring most living things. One of these dogs is the best friend of the boy. Around Monamour soldiers, prostitutes, drunkards and drifters roam. They all strive for something better. Tension arises from their vulnerability and into their grim reality, hope shines like a thin ray of light. There is a harsh, down-to-earth authenticity here, and in that there is also beauty to be found. This majestic drama is co-produced by French director Luc Besson (*Nikita*, *The Big Blue*).

Niclas Goldberg

DIRECTOR'S COMMENT. *In autumn 2008, in 10 days after we had left to Krasnoyarsk taiga & had started shooting, the world finance crisis broke out – it had an effect on us immediately. 60 people of the shooting crew stayed in taiga with equipment, technics, a fresh-built village, a pack of trained dogs, but without money. We kept on shooting. (...) Little by little a part of the crew began rebelling & sabotaging the shootings. (...) We had only some film, a camera & a tripod. By*

that moment from the 60 crew people 40 people had left. (...) Once the last shooting day came – far in the Sayan Mountains, in the middle of the huge snowy hills, we were shooting the old man passing through taiga. It was an unforgettable day. Unity & brotherhood were in the atmosphere of the shooting area. Everyone felt it to be more than just film shooting. The ideas, which my story was filled with, sprouted into life – after the endless tiredness, doubts & disappointments there came a second wind – wind of love. This shooting day was over. We hadn't the opportunity to shoot more. We were leaving without finishing the film shooting, but we may have changed a bit inside & may have become a bit better. We didn't know if the second shooting year would come. But it came.

SLAVA ROSS. Member of the Director's Guild of Russia. He was a lead actor in the Novosibirsk Red Torch theatre in 1989-1996. Then he entered the directing faculty at the Russian State Institute of Cinematography. In 2003 Slava founded Tundra Film, which produced his first feature film – the sad comedy *Fat Stupid Rabbit* (2007). This is his second full-length film, the result of ten years of work.

FILMOGRAPHY. 2011 SIBERIA. MONAMOUR; 2007 FAT STUPID RABBIT; 2002 MEET, SHORT



RUSSIA 2011

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: SLAVA ROSS **PRODUCER:** PAVEL SKURIKHIN, VADIM ZHUK, IGOR CHEKALIN, SLAVA ROSS **SCREENPLAY:** SLAVA ROSS **CINEMATOGRAPHY:** YURY RAYSKIY **EDITOR:** IGOR LITONINSKIY **MUSIC:** AYDAR GAYNULLIN **CAST:** PETR ZAICHENKO, MISHA PROTSKO, NIKOLAY KOZAK **WORLD SALES:** EUROPA CORP **NORDIC PREMIERE**



THE INVADER THE INVADER

Award-winning short film director and video artist Nicolas Provost makes his feature debut with a bewitching drama spanning multiple genres and themes like class, race and gender; from a Swedish viewpoint an interesting pendant to Ruben Östlund's *Play*. In the opening scene, Amadou (Issaka Sawadogo) floats ashore on the coast of Belgium; we then cut to Brussels where a drama about the exploitation of paperless immigrants ensue. Amadou refuses to be a victim, however, and *The Invader* gradually evolves into a thriller as he lies about his identity and begins an affair with a rich businesswoman. When the truth comes out, she wants nothing to do with him, but Amadou has no intentions of forsaking the good life and the balance of power in their unequal relationship is about to shift. Memorize the name Nicolas Provost. One of the finest and most original debuts of the year!

Andreas Degerhammar

DIRECTOR'S COMMENT. *At the centre of The Invader is a strong, determined man whose life-force and desire for a better existence drive him to self-destruction. Like many cinema anti-heroes, he is an outsider looking for his place in the world. Alongside this simple but universal story, I wanted The Invader to say something about the times in which we live, when Western society is confronted by migrating populations and challenged by other cultures. Yet as a visual artist my primary goal has been to create a work of cinema, not simply to make a political statement. There are no slogans here, but rather a man's character, his journey and (I hope) the poetry of images.*

NICOLAS PROVOST. Born 1969, he is a visual artist living and working in Brussels, Belgium. Graduated from the Royal Academy of Fine Arts in Gent, Belgium in 1994 but spent the last two years of his studies as an exchange student experimenting with video at the academy in Bergen, Norway. He has directed several short films. This is his feature debut.

FILMOGRAPHY. 2011 THE INVADER; 2011 MOVING STORIES, SHORT; 2010 STARDUST, SHORT; 2010 STORYTELLER, SHORT; 2009 LONG LIVE THE NEW FLESH, SHORT; 2007 PLOT POINT, SHORT; 2007 GRAVITY, SHORT; 2007 SUSPENSION, SHORT; 2006 INDUCTION, SHORT; 2006 THE DIVERS, SHORT; 2004 EXOTICORE, SHORT; PAPIILLON D'AMOUR, 2003



BELGIUM/SWEDEN 2011

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: NICOLAS PROVOST **PRODUCER:** HELENA DANIELSSON, JACQUES HENRI BRONCKART, OLIVIER BRONCKART, NINO LOMBARDO **SCREENPLAY:** NICOLAS PROVOST, GIORDANO GEDERLINI, FRANÇOIS PIROT **CINEMATOGRAPHY:** FRANCK VAN DEN EEDEN **EDITOR:** NICO LEUNEN **MUSIC:** SACHA AND EVGUENI GALPERINE **CAST:** AMADOU ISSAKA SAWADOGO AGNÈS STEFANIA ROCCA JEAN-PIERRE SERGE RIABOUKINE OMAR DIEUDONNÉ KABONGO CHRIS TIBO VANDENBORRE NATURIST WOMAN HANNELORE KNUTS **WORLD SALES:** BAC FILMS **SWEDISH PREMIERE**



SWEDISH SHORTS COMPETITION 2012 (STARTSLADDEN)



SWEDEN 2012

FEATURE, COLOUR, DCP, 8 MIN.

DIRECTOR: ANDERS HAZELIUS **PRODUCER:** LIZETTE JONJIC **SCREENPLAY:** ANDERS HAZELIUS **CINEMATOGRAPHY:** ANTON AHRELMALM **EDITOR:** ANDERS HAZELIUS **CAST:** FREDDY ÅSBLOM, MÅNS ASK, ANTON AHRELMALM **WORLD SALES:** MIGMA FILM **PRODUCTION:** MIGMA FILM **WORLD PREMIÈRE**



BAGGY

With the help of a camera phone, we tag along to a New Year's party at Greven's place. Baggy quickly gets drunk, enlivening the party with zany stunts, but as the stroke of midnight approaches, he brutally learns that the other guests don't accept him.

Tobias Åkesson

DIRECTOR'S COMMENT. *I daily consume a lot of video clips online. The best ones, the ones showing real situations, offer an utterly uncensored and unvarnished glimpse into people's lives. It's funny, horrible, sad. I rarely stop to consider the consequences that these clips might have for the subjects. Baggy is an attempt to make it painfully obvious to the viewer that there might be consequences to these films – a victim, whose pain continues even after the clip.*

ANDERS HAZELIUS. Born in 1984 in Sigtuna, Sweden. Lives in Stockholm. Started out as FAD and clapper loader on commercials and TV series, then worked as a script supervisor. Studied Film theory, Philosophy and Art theory. Studied script-writing at Manuspilöterna. Graduated from the School of Film Directing in Göteborg in 2010. Also works with casting at Next Generation Casting.

FILMOGRAPHY. 2012 PRINSEN, FIC, SHORT (GIFF 2012) 2011 BAGGY, FIC, SHORT; 2011 PURA VIDA, FIC, SHORT (GIFF 2011) 2010 FRÄMMANDE LAND, FIC, FEATURE; 2009 DAGEN EFTER, FIC, SHORT; 2008 MAJA, SHORT



SWEDEN 2012

EXPERIMENTAL, COLOUR, DCP, 8 MIN.

DIRECTOR: MACIEJ KALYMON **PRODUCER:** CAMILLA MALMBERG **SCREENPLAY:** MACIEJ KALYMON **CINEMATOGRAPHY:** MACIEJ KALYMON **EDITOR:** MACIEJ KALYMON **MUSIC:** ERIK LEVANDER **CAST:** AGNES STAHLMAN **WORLD SALES:** IMPERIUMFILM **PRODUCTION:** IMPERIUMFILM **SUPPORTED BY:** FILM I SKÅNE, SFI **WORLD PREMIÈRE**



THE WHEEL IS SPINNING BUT THE HAMSTER IS DEAD: PREQUEL

HJULET SNURRAR MEN HAMSTERN ÄR DÖD: PREQUEL

A girl is making faces at the camera. Then we see her kissing a window and embracing a pillow. She caresses herself, longing to be touched, but is acutely aware of her loneliness.

Tobias Åkesson

DIRECTOR'S COMMENT. *I am very grateful and humbled towards Lovisa and her parents for their open welcome.*

MACIEJ KALYMON. Born in 1977 in Poland. Maciej Kalymon studied at the University of Skövde and University of New Mexico, USA.

FILMOGRAPHY. 2012 HJULET SNURRAR MEN HAMSTERN ÄR DÖD: PREQUEL, EXP, SHORT; 2011 MUHAMMED, FIC, SHORT (GIFF 2011); 2006 PRESSURE, FIC, SHORT (GIFF 2006)

FAMILY DINNER MIDDAG MED FAMILJEN

Being a career woman, mother, wife and lover while maintaining an immaculate home and appearance is a lifestyle hard to pull off. A cell phone cable that is too short and a family dinner ultimately shatters the facade.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Family Dinner addresses the right to deviate from the part you are expected to play in society. Another aspect that I find interesting is the way people who live together may still be strangers to one another. The message of the film is that we live in a world where day-to-day routine and our fantasies are nothing more than a made-up reality.*

STEFAN CONSTANTINESCU. Born in 1968 in Bucharest, Romania. Artist and film director, with a Master of Fine Arts from Royal Academy of Arts, Stockholm (1998) and a Bachelor of Arts, Romanian Art Academy, Bucharest (1996). He works in both Bucharest and Stockholm.

FILMOGRAPHY. 2011 MIDDAG MED FAMILJEN, FIC, SHORT; 2009 MY BEAUTIFUL DACIA (CO-DIR JULIO SOTO), SHORT; 2009 TROLEIBUZUL 92, SHORT (GIFF 2011)



SWEDEN 2012

FEATURE, COLOUR, DCP, 14 MIN.

DIRECTOR: STEFAN CONSTANTINESCU **PRODUCER:** HELENE LINDHOLM
SCREENPLAY: XANDRA POPESCU, STEFAN CONSTANTINESCU **CINEMATOGRAPHY:**
ALEXANDRU TIMOSCA **EDITOR:** RASMUS OHLANDER **CAST:** FANNY RISBERG
WORLD SALES: ATMO MEDIA NETWORK **PRODUCTION:** ATMO **SUPPORTED BY:**
SFI, FILM I VÄST, ATMO MEDIA NETWORK AB **WORLD PREMIÈRE**



THE PHOTOGRAPHER FOTOGRAFEN

A group of people are sitting around a table. The writer Stig Larsson is waiting for a question. Nameless people sneak glances at the camera at Stockholm Central Station. In the space between deception and depiction, the camera tries to capture that which we call life.

DIRECTOR'S COMMENT. *The presence of the camera makes us aware of the image that is to represent us. By creating situations where both I and the person being filmed is put in a state of insecurity, I try to examine what it is that we think we're capturing when we raise the camera.*

VANJA SANDELL BILLSTRÖM. Born in 1983 in Stockholm. Film-maker currently studying at KKH, Stockholm. Studied at Skurups FHSK. Co-founder of Tangram Films, in 2007, together with Andrea Kåberg, Hanna Sköld and Jenifer Malmqvist. Also works as a set designer and props master.

FILMOGRAPHY. (SELECT): 2012 FOTOGRAFEN, EXP, SHORT; 2010 NOTES ON A ROOM #2, EXP, SHORT; 2009 NOTES ON A ROOM #1, EXP, SHORT; 2009 DELTAGAREN, FIC, SHORT; 2006 HEMMAFRUN & KONTROLLANTEN, FIC, SHORT; 2005 SAMVARO, FIC, SHORT



SWEDEN 2012

EXPERIMENTAL, COLOUR, DCP, 14 MIN.

DIRECTOR: VANJA SANDELL BILLSTRÖM **PRODUCER:** VANJA SANDELL BILLSTRÖM
SCREENPLAY: VANJA SANDELL BILLSTRÖM **CINEMATOGRAPHY:** VANJA SANDELL
BILLSTRÖM **EDITOR:** VANJA SANDELL BILLSTRÖM **CAST:** KERSTIN BILLSTRÖM,
NIKLAS BILLSTRÖM, SUSANNA BILLSTRÖM, PATRIK ERIKSSON, CECILIA FRANK,
NIKOLAUS FRANK, STIG LARSSON, STEN SANDELL, VANJA SANDELL BILLSTRÖM,
M.F.L. **WORLD SALES:** TANGRAM FILM **PRODUCTION:** TANGRAM FILM **WORLD
PREMIÈRE**





SWEDEN 2012

ANIMATION, COLOUR, DCP, 14 MIN.

DIRECTOR: SASCHA FÜLSCHER **PRODUCER:** SASCHA FÜLSCHER, PEÅ HOLMQUIST
SCREENPLAY: VANJA ALEXANDERSSON **CINEMATOGRAPHY:** SASCHA FÜLSCHER **EDITOR:** SASCHA FÜLSCHER **MUSIC:** CHRISTINE HALS **CAST:** LILJA: OLIVIA MALMQVIST SANDRA: SHAHIN REZAYI MELITTA: SARA JAFFAR MOTHER: EVA FÜLSCHER FATHER: MÅRTEN CINTHIO **WORLD SALES:** SASCHA FÜLSCHER
SUPPORTED BY: STOCKHOLMS DRAMATISKA HÖGSKOLA **WORLD PREMIÈRE**



NEXT DOOR LETTERS NEXT DOOR LETTERS

What begins as a mean prank between three girls in the same neighbourhood, involving a made-up love letter, leads to a warm correspondence and ends up in a healthy awakening. An animated love treat, holding both painful alienation and hope for the future.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I was so moved when I heard this story! It is about a form of alienation yet to be formulated or made the subject of theories. Everything has happened for real, but I had to guess the details.*

SASCHA FÜLSCHER. Born in 1983 in Basel, Switzerland. Sascha is a member of the film collective RåFILM. She has a background in documentary films. *Next Door Letters* is her graduation film from Stockholm Academy of Dramatic Arts.

FILMOGRAPHY. 2011 NEXT DOOR LETTERS, ANI, SHORT; 2010, BELGRADE BOUND, DOC, SHORT; 2007, HITMUSIK – KONSTEN ATT SÄTTA RYTM TILL REVOLT, DOC, SHORT



SVERIGE 2012

FEATURE, COLOUR, DCP, 9 MIN.

DIRECTOR: JOHAN JONASON **PRODUCER:** ANNA BYVALD **SCREENPLAY:** JOHAN JONASON **CINEMATOGRAPHY:** MARTIN NISSER **EDITOR:** ANDREAS NILSSON
MUSIC: AXEL BOMAN & PETTER NORDQVIST **CAST:** DOMINIK HENZEL, JOHAN JONASON **WORLD SALES:** SILVEROSA FILM **PRODUCTION:** SILVEROSA FILM
SUPPORTED BY: SOFIE BJÖRKLUND, FILM I VÄST **WORLD PREMIÈRE**



DANCE MUSIC NOW DANCE MUSIC NOW

A neurotic singer fails to deliver. He vents his frustration on those nearest at hand, capsizing an entire studio session. That good art arises from a certain amount of friction is well known, but this very entertaining film makes it comically apparent.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Today, anyone can make dance music. Avant-garde has dissolved into mainstream and a new type of musicians – with new issues – have claimed the stage.*

JOHAN JONASON. Born in 1970 in Stockholm. He has a BA in Fine Arts from Chelsea College of Art, London, and an MA from KKH, Stockholm. His work includes the Guldbagge nominated short film *Terrible Boy*. Feature film debut in 2009 with *Guidance*.

FILMOGRAPHY. 2012 DANCE MUSIC NOW, FIC, SHORT; 2009 BEHANDLINGEN, FIC, FEATURE (GIFF 2009); 2006 NYHETER I SKÄRGÅRDEN, SHORT (GIFF 2006); 2004 TERRIBLE BOY, EXP, SHORT (GIFF 2004); 2004 MELLAN KNORR OCH TRYNE, SHORT (GIFF 2005); 2002 THAT'S LOW, EXP, SHORT; 2004 AUDITION IN AN AMERICAN GARAGE, EXP, SHORT

ASTRID

Astrid has had enough of not being allowed to do as she likes. As an 11-year-old you are capable of more than some silly mothers seem to think. In borderland between childhood and youth, freedom and responsibility collide. The ability to solve problems may be creative, but by no means perfected.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Something fun suddenly turns into something scary. With Astrid, I wanted to explore what shame makes us capable of. How far we are prepared to go to avoid feeling it. Astrid knows she has done a bad thing, but her fear of owning up to it makes her do something even worse.*

FIJONA JONUZI. Born in 1977 in Eslöv. Director and script-writer. Studied at the School of Film Directing in Göteborg.

FILMOGRAPHY. 2012 ASTRID, FIC, SHORT; 2010 GIRL, FIC, SHORT (GIFF 2011); 2008 KÄNSLAN SOM INTE GÅR ÖVER, FIC, SHORT; 2007 JUNI, FIC, SHORT (GIFF 2007)



SWEDEN 2012

FEATURE, COLOUR, DCP, 14 MIN.

DIRECTOR: FIJONA JONUZI **PRODUCER:** EMMA KJELLANDER **SCREENPLAY:** FIJONA JONUZI **CINEMATOGRAPHY:** LISABI FRIDELL **EDITOR:** GURO BRUUSGAARD **CAST:** VERA VITALI, FRIDA ARGENTO, MIRA GROSIN, ALEJANDRA HENSGENS. **WORLD SALES:** PLATTFORM PRODUKTION **PRODUCTION:** PLATTFORM PRODUKTION **SUPPORTED BY:** SFI, SVT, DAGSLJUS, THE LINE. **WORLD PREMIÈRE**



SHIVERS EN SKÄLVNING

Whether at home in front of the mirror or out clubbing, he is constantly exploring and testing the terms of his new life. An inner drama unfolds as a young man both embraces and rejects his new role as a father.

Tobias Åkesson

DIRECTOR'S COMMENT. *Film is not text.*

JONAS ESKILSSON. Born in 1982 in Helsingborg, Sweden. Studied at the School of Film Directing in Göteborg, graduating in 2008. His latest claim to fame is being threatened to have his ass kicked by Kiefer Sutherland on the *Melancholia* shoot.

FILMOGRAPHY. 2012 EN SKÄLVNING, FIC, SHORT; 2008 MAXIM, FIC, SHORT (GIFF 2009); 2007 GIRLFRIENDS FOREVER, SHORT; 2006 PETER OCH MALEK, DOC, SHORT



SWEDEN 2012

FEATURE, COLOUR, DCP, 11 MIN.

DIRECTOR: JONAS ESKILSSON **PRODUCER:** JONATHAN PERSSON **SCREENPLAY:** JONAS ESKILSSON **CINEMATOGRAPHY:** JONAS ESKILSSON **EDITOR:** JONAS ESKILSSON **CAST:** JONATHAN PERSSON, ANNA-RUNA KAX **WORLD SALES:** JONAS ESKILSSON **WORLD PREMIÈRE**



SWEDISH NOVELLA FILMS COMPETITION 2012



SWEDEN 2012

FEATURE, COLOUR, HDCAM, 27 MIN.

DIRECTOR: MÅRTEN KLINGBERG **PRODUCER:** REBECCA LAFRENTZ, MIMMI SPÅNG **SCREENPLAY:** ANTONIA PYK **CINEMATOGRAPHY:** IGA MIKLER **EDITOR:** MARGARETA LAGERQVIST **MUSIC:** UNO HELMERSSON **CAST:** ELISABET CARLSSON, MALENA ENGSTRÖM, HENRIK NORLÉN. **WORLD SALES:** GARAGEFILM INTERNATIONAL **PRODUCTION:** GARAGEFILM INTERNATIONAL **SUPPORTED BY:** SFI, SVT. **WORLD PREMIÈRE**



LOVED ONES DE NÄRMASTE

A complex triangle drama comes to a head around the deathbed of a mother. Emotions hang heavily over this well-acted drama where grief and betrayal abounds. When regret will no longer do, everyone becomes a victim.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I am very proud of Loved Ones. Dedicated actors, a gifted cinematographer and, not least, an amazing screenplay, made the shoot a pleasure. I hope the viewers will like the film as much as I do.*

MÅRTEN KLINGBERG. Born in 1968. An actor, script-writer and director who studied at Teaterhögskolan and DI.

FILMOGRAPHY. 2011 DE NÄRMASTE, FIC, SHORT; 2011 COCKPIT, FIC, FEATURE; 2007 HIMLEN RUNT HÖRNEN, TV-SERIES (PILOT); 2005 OFFSIDE, FIC, FEATURE; 2003 SKEPPSHOLMEN, TV-SERIES; 2002 UTAN DIG, FIC, SHORT (GIFF 2003); 2001 VIKTOR OCH HANS BRÖDER, FIC, SHORT (GIFF 2002); 2000 ALLA VILL HEM, TV-SERIE.



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 29 MIN.

DIRECTOR: DAVID ARONOWITSCH **PRODUCER:** ANNIKA ROGELL **SCREENPLAY:** DAVID ARONOWITSCH, SHARMARKE BINYUSUF **CINEMATOGRAPHY:** GÖRAN HUGO OLSSON **EDITOR:** DAVID ARONOWITSCH, DOMINIKA DAUBENBUCHER **MUSIC:** MICHEL WENZER **CAST:** AHMED OBSIYE, EVA MELANDER, PER BURELL, MIRJA BURLIN, LEILA HAJI, PIERRE TAFVELIN, JOSEFIN ANKARBERG, MOHAMOUD SAEED TIMAWAYNE, ZAKI BAGHERI **MF WORLD SALES:** STORY AB **PRODUCTION:** STORY AB **SUPPORTED BY:** SVERIGES TELEVISION, SVENSKA FILMINSTITUTET **WORLD PREMIÈRE**



DUBLIN DUBLIN

Daoud has lost control of his own life. According to the Dublin Accord, he is to be sent back to Italy and now his only hope resides in a bone X-ray. In a naked and harrowing narrative, we meet a tough and cold reality unfortunately shared by many.

Tobias Åkesson

DIRECTOR'S COMMENT. *Erich Maria Remarque wrote the book "Flotsamin" 1939. It is about stateless refugees tossed between countries during the interwar period. Today, we are facing a similar situation in Europe. Dublin is an attempt at trying to provide an insight into the life of the main character in Sweden. He has lost control of his own life.*

DAVID ARONOWITSCH. Born in 1964 in Stockholm. David has been working in documentary film for 20 years. He studied film directing at the National Film School in Łódź, Poland. One of the founders of film company Story AB. He has also worked as a producer on documentary magazine "Ikon", made for SVT.

FILMOGRAPHY. (SELECT) 2012 DUBLIN, FIC, SHORT; 2010 FACING GENOCIDE - KHIEU SAMPHAN AND POL POT (CO-DIR STAFFAN LINDBERG), DOC, FEATURE (GIFF 2010) 2008 SLAVES - AN ANIMATED DOCUMENTARY (CO-DIR HANNA HEILBORN), DOC, SHORT; 2003 STOCKHOLM-75, THE STORY OF A FORMER RAF-TERRORIST, DOC, SHORT; 2002 HIDDEN - AN ANIMATED DOCUMENTARY (CO-DIR HANNA HEILBORN), DOC, SHORT (GIFF 2002); 1997 NATALIA AND THE FUTURE, DOC, SHORT (GIFF 1998)

THE CONSERVATORY ORANGERIET

Liv returns to her childhood residence after the death of her father. For long, she has stayed away from the dilapidated mansion; there is something wrong with both the house and the family. A creepy family horror drama about lack of trust or the need to relax.

Mirja Hildbrand

DIRECTOR'S COMMENT. The Conservatory is set in a universe characterised by paranoia, claustrophobia and a chafing atmosphere. At heart, it is a story about the symbiotic madness and twisted view of reality that can arise within families. Dark secrets, which no one ever talks about, sucks the oxygene out of the rooms. How does the supposed safe harbour instead become a prison? And how can the people closest to us in fact be our worst enemies?

LOVISA INSERRA. Born in 1975 in Stockholm. A member of Governess Films, she also works with graphic design. Currently working on a feature film named *Betty Bangkok*.

FILMOGRAPHY. (SELECT) 2011 ORANGERIET, FIC, SHORT; 2011 WELCOME TO CALIGOLA, FIC, SHORT; 2009 DRONEA, ANI; 2009 LION'S GATE – MUSEUM OF STONE, EXP; 2008 BUSTER, EXP, FEATURE



SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 30 MIN.

DIRECTOR: LOVISA INSERRA **PRODUCER:** EMMA K DIXGÅRD, PATRICK SOBIESKI
SCREENPLAY: SARA BERGMARK ELFGREN **CINEMATOGRAPHY:** LINDA KÄLLERUS
EDITOR: LOVISA INSERRA **MUSIC:** MIKAEL KARLSSON **CAST:** JULIA DUFVENIUS, BJORN ANDERSSON, PETER EGGERS, MARIA FAHL VIKANDER, FELICIA TRUEDSSON
WORLD SALES: RED SISTER **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION **WORLD PREMIERE**



JUST LIKE ZORRO SOM EN ZORRO

Zorro and Kevin are the ultimate dreamteam. Betrayed by the world of grown-ups, they take comfort in each other and in spite of their huge differences, they become each other's support and equals. A touching story about youth, friendship and alienation.

Mirja Hildbrand

DIRECTOR'S COMMENT. I have tried to depict reality in a way as to make the viewer identify with the situation, feel an affinity and understanding for the characters in the film, even though the setting may not be familiar to the viewer.

LINDA-MARIA BIRBECK. Born in 1974 in Karlstad, Sweden. Studied documentary photography at Konstfack in Holland. She has been working as a photographer since 2005, with exhibitions in Holland, other parts of Europe and New York. Nominated for World Press Master Class for her book "Bijou Angel".

FILMOGRAPHY. 2012 SOM EN ZORRO, FIC, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 29 MIN.

DIRECTOR: LINDA-MARIA BIRBECK **PRODUCER:** HELENE MOHLIN, LEIF MOHLIN
SCREENPLAY: LINDA-MARIA BIRBECK **CINEMATOGRAPHY:** KLAS KARTERUD
EDITOR: ULRIKA RANG **MUSIC:** JENS, PETTER LINDGÅRD, LINDGÅRD **CAST:** HARRY THORFINN, OSVALD HARRYSSON, ANNIKA HALLIN, FREDRIK GUNNARSSON, AMANDA DAVIN, PETRA FRANSSON, BIBI LENHOFF, FELICIA LJUNGBERG, EBBA EVEN PIEKAAR, YOSEF LAHAM, HARALD LEANDER, MAGNUS SCHMITZ, JAN RUSCH, ÅKE STRÖM, TONY HULTQVIST **WORLD SALES:** MINT AB **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, FILM I SKÅNE, WAY CREATIVE AB, FILMGEAR AS **WORLD PREMIERE**





SWEDEN 2012

FEATURE, COLOUR, DCP/HDCAM, 28 MIN.

DIRECTOR: MARIA ENG **PRODUCER:** CHRISTINA OLOFSON **SCREENPLAY:** ARVID UNSGAARD **CINEMATOGRAPHY:** MARTIN ENG PÅLSHEDEN **EDITOR:** KRISTINA MEITON **MUSIC:** LISA PEDERSEN **CAST:** PÅL LENNBLAD, FELICIA LÖWERDAHL, LARS ANDERSSON **WORLD SALES:** CO-FILM **PRODUCTION:** CO-FILM **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, CO.FILM, FILM PÅ GOTLAND **WORLD PREMIÈRE**



I NEED YOU MORE THAN I LOVE YOU AND I LOVE YOU TO BITS

JAG BEHÖVER DIG MER ÄN JAG ÄLSKAR DIG OCH JAG ÄLSKAR DIG SÅ HIMLA MYCKET

Betty and Morris meet at a party and begin a relationship as fragile as it is intense. Through glimpses of their love affair, we follow their futile struggle to keep the outside world at bay. Sensitive cinematography in a film that takes first love seriously.

Tobias Åkesson

DIRECTOR'S COMMENT. *I wanted to capture the twists and turns of being in love for the first time. The way you are tossed between hope and despair, power and submission. And the way that love, once so intense, suddenly can wither away.*

MARIA ENG. Born in 1977 in Alingsås, Sweden. Currently residing in Göteborg. Studied at The School of Film Directing in Göteborg, graduating in 2006. Previously studied at Skurups FHSK.

FILMOGRAPHY. 2012 JAG BEHÖVER DIG MER ÄN JAG ÄLSKAR DIG OCH JAG ÄLSKAR DIG SÅ HIMLA MYCKET, FIC, SHORT; 2011 APELSINEN, FICTION, SHORT; 2008 REP, FICTION, SHORT (GIFF 2008); 2005 DEN SOM SPAR ..., FICTION, SHORT (GIFF 2006); 2004 FÖRSTA PLATS, FICTION, SHORT; 2003 MARGARETA, DOC, SHORT; 2003 STANNA HOS MIG, FICTION, SHORT; 2002 FYRA TRÄPPOR NER, FICTION, SHORT; 2001 BARA VATTNET VÄRMER, FICTION, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 29 MIN.

DIRECTOR: LISA JAMES-LARSSON **PRODUCER:** ANDREAS EMANUELSSON **SCREENPLAY:** LISA JAMES LARSSON **CINEMATOGRAPHY:** FRIDA WENDEL **EDITOR:** ROBERTH NORDH **MUSIC:** DANIEL ANDREASSON, PETER ARRHENIUS **CAST:** JOSEPHINE BORNEBUSCH, JOEL SPIRA, ANJA LUNDQVIST, GUSTAF HAMMARSTEN, ANKI LIDÉN, MARIA SELBING, HANNA ASP, BISSE UNGER **WORLD SALES:** BOB FILM SWEDEN **PRODUCTION:** BOB FILM SWEDEN **SUPPORTED BY:** SVERIGES TELEVISION, SVENSKA FILMINSTITUTET **WORLD PREMIÈRE**



LIFE, LUST & LONGING

LIV, LUST & LÄNGTAN

On the way to the gynecologist, Kristin's sexual life flashes before her eyes. From the time at the age of four when she named her doll Vagina, past sex ed and condom tests in school up till today, a day on which she is bracing herself for bad news.

Tobias Åkesson

DIRECTOR'S COMMENT. *I wrote the first draft of Life, Lust & Longing in January 2010. The weather outside was -10 when I sat in my office and purged this story from the recesses of my mind. As I wrote it I both laughed and I cried. This was my therapy, I was Kristin and this was my story.*

LISA JAMES-LARSSON. Born in 1978 in Potsdam, Germany. Grew up in London. Studied Film & TV at Brunel University and subsequently worked as an editor and cinematographer. In 2005 she began directing studies at DI.

FILMOGRAPHY. (SELECT) 2012 LIV, LUST & LÄNGTAN, FIC, SHORT; 2010 SMÅ BARN, STORA ORD, FIC, SHORT; 2008 PUSSYFOOTING, FIC, SHORT (GIFF 2009); 2008 GÖRA SOM VI VILL, FIC, SHORT; 2008 EN LÅDA FULL AV MINNEN, FIC, SHORT (GIFF 2008)

SWEDISH FILMS

SWEDISH PREMIÈRES



SWEDEN 2012

FEATURE, COLOUR, 35 MM, 77 MIN.

DIRECTOR: MARTIN HÖGDAHL **PRODUCER:** PETER HILTUNEN **SCREENPLAY:** PETRA REVENUE **CINEMATOGRAPHY:** TROND HØINES **EDITOR:** FREDRIK MORHEDEN **MUSIC:** FREDRIK VIKLUND, JESPER STRÖMBLAD, DANIEL FLORES **CAST:** PHILIP OLSSON, MALIN MORGAN, FELINE ANDERSSON, HANS ALFREDSON, HAMPUS ANDERSSON, WILLIAM NORDBERG **WORLD SALES:** DELPHIS FILMS INC **PRODUCTION:** ILLUSION FILM **SWEDISH DISTRIBUTION:** NORDISK FILM **SUPPORTED BY:** FILMPOOL NORD, SVERIGES TELEVISION, FILM I VÄST, DAGSLJUS, CLOUDBERRY SOUND, FILMGATE, NORDISK FILM & TV FOND, SVENSKA FILMINSTITUTET (SUZANNE GLANSBORG), CANAL+ **WORLD PREMIÈRE**



THE ICE DRAGON ISDRAKEN

The closing film at GIFF 2012 is a première based on an August Award winning youth novel by Mikael Engström. 11-year-old Mik leads a tough life with his alcoholic father. His big brother is his only source of stability and when he suddenly disappears, the authorities have to intervene. While waiting to be assigned a place in a foster home, Mik reluctantly has to go and live with his aunt in northern Sweden. The quiet, snowy plains in a sparsely populated nowhere is hardly his idea of fun; nevertheless, he gets settled in, makes friends and falls in love for the first time in his life. Together, the friends form a dream team set to tackle the conformism of society. Dispensing both humour and happiness, *The Ice Dragon* is a grand adventure full of love and challenges.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I want to awaken courage, hope and the belief that you can find your way home. To all children and all the grown-up survivors who keep on fighting.*

MARTIN HÖGDAHL. Born in 1975 in Göteborg. Studied at the School of Photography and Film Directing at the University of Gothenburg. He has directed over 40 short films. *The Ice Dragon* is his feature debut.

FILMOGRAPHY. (SELECT) 2012 ISDRAKEN, FIC, FEATURE; 2005 UTTAGNINGEN, FIC, SHORT (GIFF 2005); 2004 ORKA! ORKA!, TV-SERIES; 2003 TILLTRÄDE FÖRBJUDET, FIC, SHORT (GIFF 2004).



SWEDEN 2012

FEATURE, COLOUR, DCP, 81 MIN.

DIRECTOR: GORKI GLASER-MÜLLER **PRODUCER:** KRISTOFER HENELL, ERIKA MALMGREN **SCREENPLAY:** GORKI GLASER-MÜLLER **CINEMATOGRAPHY:** CARL P. RASMUSSEN **EDITOR:** ANDREAS NILSSON **MUSIC:** KRISTIAN MATTSO, AMANDA BERGMAN **CAST:** GUNILLA RÖÖR, MICHALIS KOUTSOGIANNAKIS **WORLD SALES:** ONE NIGHT PICTURE **PRODUCTION:** ONE NIGHT PICTURE **SUPPORTED BY:** FILM I VÄST, ZENTROPA INTERNATIONAL SWEDEN **WORLD PREMIÈRE**



ONCE A YEAR EN GÅNG OM ÅRET

Maria (Gunilla Röör) and Mikael (Michalis Koutsogiannakis) are both married to other people, but once a year for the last thirty years they have met in different hotel rooms. Inside the sheltering walls of the hotel, they live in their own miniverse, keeping reality at bay and the premise simple – unconditioned passion. But this year, something has changed. Real life suddenly seeps in, putting their relationship to the test. When they allow themselves to feel something, they are just one step away from hurting and betraying each other. In his feature film debut, Gorki Glaser-Müller – a recurring GIFF favourite with his short films – skillfully delivers an intimate chamber play, borne up by brilliant acting.

Mirja Hildbrand

DIRECTOR'S COMMENT. *We all have secret love stories inside us. Nothing is as tidy as our own image of passion and love. What may be the love of your life may also be a lie that you're living – within that tension, the film takes place.*

GORKI GLASER-MÜLLER. Born in 1973 in Santiago, Chile. Studied at The School of Film Directing in Göteborg at the University of Gothenburg. Also has an acting degree from Teaterhögskolan in Malmö. Freelancing writer, film-maker and video artist.

FILMOGRAPHY. (SELECT) 2012 EN GÅNG OM ÅRET, FIC, FEATURE; 2012 9/11 MY NAME WAS MANUEL, EXP, SHORT (GIFF 2012); 2011 REKONSTRUKTION, EXP, SHORT; 2008 KURT OCH OVES BILSERVICE, DOC, SHORT (GIFF 2008); 2006 VAT-TENMELONEN, FIC, SHORT (GIFF 2006); 2004 TJEJEN MED VIDEOKAMERAN, FIC, SHORT (GIFF 2005); 2004 VIVA MAM!, DOC (GIFF 2004); 2003 ÄGGET, SHORT (GIFF 2003)

MUTUAL MATTERS EN ÖMSESIDIG SAK

An impressive and solid feat by actress Cecilia Nilsson, who interprets seven different characters in a film consisting of staged interviews, based on direct transcriptions of authentic situations. The approach is effective and hearing activists and volunteers speak with the same voice as politicians and Israeli settlers definitely has a fascinating effect. The conversations mainly deal with how the political left in Western Europe relates to the Israeli-Palestine conflict. We get an insight into the political games that go on alongside the concrete tragedy that affects a lot of people in the area. Is it possible to formulate a new political vision to break the deadlock?

Tobias Åkesson

DIRECTOR'S COMMENT. *This film stems from discussions about the state of Western Social Democracy and the political left today. We have interviewed a number of people active in various parts of the political spectrum – from those on the autonomous left to Social Democratic parliamentarians. In order to examine more closely what drives, or sometimes hinders, their political commitment, we have reenacted the interviews with the help of actors.*

MARIUS DYBWAD BRANDRUD. Born in 1976.

KIM EINARSSON. Born in 1973.

PETRA BAUER. Born in 1970.

They are all working in art and film.

FILMOGRAPHY. MARIUS DYBWAD BRANDRUD: 2012 EN ÖMSESIDIG SAK, DOC, FEATURE; 2010 1987-1993, DOC, SHORT (GIFF 2010); 2007 ALVA, FIC, SHORT (GIFF 2007); **PETRA BAUER:** 2012 EN ÖMSESIDIG SAK, DOC, FEATURE; 2010 READ THE MASKS, TRADITION IS NOT GIVEN, EXP, FEATURE **KIM EINARSSON:** 2012 EN ÖMSESIDIG SAK, DOC, FEATURE



SWEDEN 2012

EXPERIMENTAL, COLOUR, HDCAM PAL, 89 MIN.

DIRECTOR: MARIUS DYBWAD BRANDRUD, PETRA BAUER, KIM EINARSSON
PRODUCER: MARIUS DYBWAD BRANDRUD, PETRA BAUER, KIM EINARSSON
SCREENPLAY: PETRA BAUER, KIM EINARSSON, MARIUS DYBWAD BRANDRUD
CINEMATOGRAPHY: MARIUS DYBWAD BRANDRUD **EDITOR:** MARIUS DYBWAD BRANDRUD **CAST:** CECILIA NILSSON, LOUISE LÖWENBERG, EVA JOHANSSON
WORLD SALES: SKOGEN PRODUKTION HB **SUPPORTED BY:** SFI **WORLD PREMIÈRE**



WHERE THERE WAS LOVE VI SOM ÄLSKADE

When Anya still was in hospital with their newborn daughter, Xenya used to ride his bike past the building and shout from the street that he loved them. A couple of years later, he was doing time for assaulting her. Her sister's take on it reveals the almost shocking inequality in the family. "He beat his wife? Big deal, that happens in all families, doesn't it?" This chronicle, spanning twelve years of live for a poor Russian family, is not a happy tale but it speaks volumes about a contemporary Russia that has proven unable to provide a safe and dignified life for its citizens. Even in the darkest hours, though, people will find moments of genuine joy and warmth, touching the viewer and offering hope for the future.

Tobias Åkesson

DIRECTOR'S COMMENT. *A unique film chronicling a Russian family struggling through a disorienting era, where hard-edged capitalism places entirely new expectations on people. Values once axiomatic are now tossed out the window. Through "our" Russian family, we get access to a close-knit sphere that rarely is the subject of film. A story spanning both intimate family life and history's unconditional demand that you keep up.*

HÅKAN PIENIOWSKI. Håkan Pieniowski was born in 1948 in Mariefred, Sweden. Studied still photography. Has produced / shot 30-plus documentaries, the first of which in 1989.

KÅGE JONSSON. Kåge Jonsson was born in 1935 in Gräninge, Sweden. Works as a director.

FILMOGRAPHY. (SELECT) 2012 VI SOM ÄLSKADE, DOC, FEATURE; 2005 ATT VANDRA I GLÖMSKAN..., DOC, SHORT; 2004 NUNNORNA OCH DAMERNA I BAGARMOSEN, DOC, SHORT; 2001 JAG ÄLSKAR DIG MITT BARN, DOC, SHORT; 1999 JAG ÄLSKAR DIG NATASJAI, DOC, SHORT



SWEDEN/RUSSIA 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 75 MIN.

DIRECTOR: HÅKAN PIENIOWSKI, KÅGE JONSSON **PRODUCER:** DYLAN WILLIAMS
SCREENPLAY: HÅKAN PIENIOWSKI, KÅGE JONSSON **CINEMATOGRAPHY:** HÅKAN PIENIOWSKI **EDITOR:** HÅKAN PIENIOWSKI **MUSIC:** LINUS WIKLUND **WORLD SALES:** AMP FILM **SUPPORTED BY:** SVT, SFI, YLE, NRK **WORLD PREMIÈRE**





SWEDEN 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 74 MIN.

DIRECTOR: SARA BROOS **PRODUCER:** SARA BROOS **SCREENPLAY:** SARA BROOS
CINEMATOGRAPHY: SARA BROOS **EDITOR:** SARA BROOS **CAST:** LARS LERIN,
MANOEL MARQUES **WORLD SALES:** SARA BROOS **SUPPORTED BY:** SVT, SFI,
KONSTNÄRSNÄMNDEN, FILM I VÄRMLAND **WORLD PREMIÈRE**



FOR YOU NAKED FÖR DIG NAKEN

Artist Lars Lerin – the creator of the 2011 GIFF poster – has enjoyed great success with his watercolours, but his personal life has occasionally been rather stormy. Now he longs for a relationship and meets an interesting man online; Junior, who comes to Värmland, Sweden, from Brasil. Director Sara Broos is Lars Lerin's goddaughter and manages to get relatively close to the withdrawn artist without exploiting their personal relationship. At a calm and steady pace, the story of Lars and Junior is told, a story where both parties put a lot on the line for the dream of love. "Can you really order happiness?" Lars asks himself. Yes or no – the film shows in a low-key, yet hopeful and moving way, how a measure of happiness can be allotted even to someone who has seen precious little of that commodity in his lifetime.

Marit Kapla

DIRECTOR'S COMMENT. *Lars Lerin is counted among Scandinavia's premier aquarelle artists. He is my godfather. When he connects with Manoel, everything feels right. I follow Lars to Arlanda to film their first encounter. Ever since that, I have followed them through several years, closely. The result is an intimate love story between two men from different worlds, dependent on one another, for good and bad.*

SARA BROOS. Born in 1977 in Hagfors, Sweden. Film-maker working with short films, documentaries and video installations, and artistic director at Broby Grafiska. Studied Literature, Film Theory, Journalism, Film directing and script-writing.

FILMOGRAPHY. (SELECT) 2012 FÖR DIG NAKEN, DOC, FEATURE; 2009 SCENES FROM THE COUNTRYSIDE, DOC, SHORT; 2007 ROADSIDE, FIC, SHORT (GIFF 2007); 2006 TIME TO GO, FIC, SHORT; 2005 I DON'T KNOW MUCH, FIC, SHORT; 2005 SHOOTING STAR, FIC/DOC, SHORT; 2004 ONE MORE, FIC, SHORT; 2003 TIME TO BE, FIC, SHORT; 2001 THE ICELAND PROJECT, DOC, SHORT; 1999 ALMA LÖV OF EXP & UNEXPT ART, DOC, SHORT



SWEDEN/FINLAND 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 90 MIN.

DIRECTOR: TORA MÅRTENS **PRODUCER:** ANTONIO RUSSO MERENDA
SCREENPLAY: TORA MÅRTENS **CINEMATOGRAPHY:** ERIK VALLSTEN **EDITOR:** TORA
MÅRTENS **CAST:** OLGA VIDAL, PABLO VIDAL, FERNANDO VIDAL **WORLD SALES:**
HYSTERIA FILM AB **PRODUCTION:** HYSTERIA FILM AB **WORLD PREMIÈRE**



COLOMBIANOS COLOMBIANOS

Fernando is addicted to drugs, pills and alcohol, fuelling an accelerating desperation on the part of his mother Olga. Emotional ties run deep in this colombian family and on his family's recommendation, Fernando leaves Stockholm for Colombia where his brother is to help him deal with his addiction. A desperate struggle ensues. The effect of codependency become painfully obvious as the once so enthusiastic older brother slowly comes to realise how impossible his task is. A skillfully told family drama that gets very close to its subjects. It is touching and incredibly sad, but the film simultaneously overflows with love, warmth and hope – in the midst of all hopelessness.

Mirja Hildbrand

DIRECTOR'S COMMENT. *My goal with this film is for people to remember it because of its imagery. I want the feel of the images and the form to linger with you when you leave the theatre or turn off the TV. From the very first frame, I want the viewer to enter Pablo's, Fernando's and Olga's unique visual world, which is devoted entirely to them. An imagery meant to symbolise their existence and frame of mind. The main thing is to bring out their emotions and dreams through the images. I also believe that the "original" imagery of the film will make it easier for the viewer to understand the brothers and their mother.*

TORA MÅRTENS. Born in 1978 in Stockholm. She has a background in still photography. In 2007, she graduated from DI's TV production program. Her graduation film, *Tommy*, was selected for the Berlinale and has been screened at festivals worldwide.

FILMOGRAPHY. 2012 COLOMBIANOS, DOC, FEATURE; 2010 FOR MARIA, SHORT; 2008 BYE BYE C'EST FINI, SHORT; 2007 TOMMY, SHORT; 2006 DOLCE VITA WITH BACON, SHORT

THE HUMAN DETERMINENT – BI GOES TO FUKUSHIMA DEN MÄNSKLIGA FAKTORN – BI ÅKER TILL FUKUSHIMA

As a consequence of the earthquake and tsunami on March 11 last year, the nuclear plant in Fukushima in northern Japan broke down. In the following days, footage of powerful explosions were broadcast across the whole world but TEPCO, the company in charge, only provided information about a hydrogen gas explosion. They only admitted to the extent of the disaster later on. When Bi travels to Japan, it is with the ambition of finding out why people still live in areas that, according to experts, ought to be evacuated. We also meet a former security guard at the Swedish nuclear power plant Ringhals, openly critical about how safety has been handled at Swedish plants. With unflinching pathos, Maj Wechseltmann always tackles current topics. Now she has crafted a documentary that calls the nuclear-friendly rhetoric that has dominated the discourse in recent years into serious question.

Tobias Åkesson

DIRECTOR'S COMMENT. *When the Fukushima power plant suffered three meltdowns, the news talked about hydrogen gas explosions. What everyone else had seen with their own eyes, they hadn't seen. It was incredibly provocative.*

MAJ WECHSELMANN. Born in 1942 in Copenhagen. Studied Economics and Medicine. Studied documentary film-making at DI. Since her first film *Flickorna på Marabou* (1969) she has received numerous awards for her work. Her company Produktionsgruppen Wechseltmann AB has produced 57 documentaries since the 70s, many of which have seen cinema distribution.

FILMOGRAPHY. (SELECT) 2011 DET ÄR UPP TILL DIGI, DOC (GIFF 2011); 2010 KVINNORNA OCH GENERALERNA, DOC (GIFF 2010); 2009 PENGARNA OCH PANIKEN - EN FILM OM GIRIGHETEN, DOC (GIFF 2009); 2008 BANG OCH VÄRLDSHISTORIEN, DOC (GIFF 2008); 2007 BARN AV SIN TID, DOC (GIFF 2007); 2006 DET HELIGA LANDET, DOC (GIFF 2006); 2005 HUMAN BEINGS ARE DANCING STARS, DOC (GIFF 2005); 2002 DU SKALL ÄLSKA DIN NÄSTA SOM DIG SJÄLV, DOC (GIFF 2002); 1997 HITLER OCH VI PÅ KLAMPAREGATAN, DOC (GIFF 1997)



SWEDEN/JAPAN 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 68 MIN.

DIRECTOR: MAJ WECHSELMANN **PRODUCER:** MAJ WECHSELMANN **SCREENPLAY:** MAJ WECHSELMANN **MUSIC:** JON, ALLAN LEIFS, PETTERSSON **CAST:** BEATRICE DEKHORDI MARTINEZ, ROGER WINDAHL, LARS OLOF HÖGLUND, HIDEKO HIDEMUSU, TOSHIHIITO ONO, HIDEKO KIMURA, SHOICHI KIDA, AZUSA YOSHOUA, KEIKO KOSHIDA, EMIKO YOSHIDA, YASUHISA SUZUKI, YOSHIDA IZUMI **WORLD SALES:** PRODUKTIONSGRUPPEN WECHSELMANN AB **SUPPORTED BY:** PRODUKTIONSGRUPPEN WECHSELMANN AB. FILM I HALLAND SFI/CECILIA LIDIN **WORLD PREMIÈRE**



ROOM 1112 RUM 1112

A global, technical paradigm shift is going on in the world of film. After celluloid, used since the dawn of the medium, digital formats are now taking over. In light of this, film-maker Jonas Selberg Augustsén mounted a camera in hotel room #1112 at Hotel Riverton during GIFF 2011 (à la Wim Wenders *Room 666*, which used the same concept during the Cannes film festival in 1982) and asked a number of Swedish film notables what this change meant for the moving image. The result is an interesting array of different attitudes, often presented in a very entertaining way by people such as Stellan Skarsgård, Amanda Ooms and Maj Wechseltmann. The film also captures an era, including the revelations from both Roy Andersson and Jan Troell that they have opted for digital cameras on their next projects.

Marit Kapla

DIRECTOR'S COMMENT. *In room 1112 at the Riverton hotel during Göteborg International Film Festival 2011, director Jonas Selberg Augustsén gathers some of the biggest names in Swedish film to ask them a question: "Is celluloid film dying out and, if so, what do you think that means to the moving image?" Room 1112 is a remake of Wim Wenders's 1982 documentary and like the original, it ponders in what way technical innovation within the medium may also affect the appearance and subject matter of films.*

JONAS SELBERG AUGUSTSÉN. Born in 1974 in Boden, Sweden. Studied Film and TV production at Kalix FHSK and The School of Film Directing in Göteborg.

FILMOGRAPHY. (SELECT) 2012 RUM 1112, DOC, FEATURE; 2012 THE DESERT; 2011 MYRLANDET, FIC, SHORT (GIFF 2011); 2010 HÖSTMANNEN, FICTION, SHORT (GIFF 2010); 2008 TRÄDÄLSKAREN, DOC (GIFF 2008); 2007 PROCESSEN, FICTION, SHORT; 2006 KALVEN OCH FRIHETEN, FICTION, SHORT (GIFF 2005); 2003 HUS, TORN, STENMURAR OCH EN OCH ANNAN DRAKE, DOC, SHORT (GIFF 2004)



SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 90 MIN.

DIRECTOR: JONAS SELBERG AUGUSTSÉN **PRODUCER:** JONAS SELBERG AUGUSTSÉN **SCREENPLAY:** JONAS SELBERG AUGUSTSÉN **CINEMATOGRAPHY:** HARRY TUVANEN **EDITOR:** ALBERTO HERSKOVITS **MUSIC:** EMIL SVANÅNGEN **CAST:** KALLE BOMAN, JANNIKE ÅHLUND, PATRIK EKLUND, ALEXANDRA DAHLSTRÖM, ROY ANDERSSON, JENS FISCHER, FIJONA JONUZI, EMIL LARSSON, MARTIN JERN, FREDDY OLSSON, PETRA REVENUE, ANDREAS ÖHMAN, HELENA SANDERMARK, STELLAN SKARSGÅRD, CHARLOTTA TENGROTH, JAN TROELL, MAJ WECHSELMANN, RUBEN ÖSTLUND, AMANDA OOMS **WORLD SALES:** FIRMA JONAS SELBERG AUGUSTSEN **WORLD PREMIÈRE**





SWEDEN 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 86 MIN.

DIRECTOR: BIRGITTA HALD-SVENSSON **PRODUCER:** BIRGITTA HALD-SVENSSON
SCREENPLAY: BIRGITTA HALD-SVENSSON **CINEMATOGRAPHY:** BIRGITTA HALD-SVENSSON
EDITOR: LASSE SUMMANEN **MUSIC:** LASSE SUMMANEN **CAST:** LAMIN DUMBUYA, BABU DUMBUYA, KINNEH DUMBUYA, MOMODOU DUMBUYA, PAMODOU BADJIE, MEDINA, LORIZAY S, LÄRJE/ANGEREDS FOTBOLLSKLUBB **WORLD SALES:** BISON FILM PRODUCTION **SUPPORTED BY:** BISON FILM PRODUCTION SFI **WORLD PREMIÈRE**



DREAMS DRÖMMAR

Lamin and Babu are two brothers from Länsmansgården, Göteborg, whose entire lives revolve around football. They talk, practice and play football every waking minute. They are going to become pros in the best series in the world. The word failure is not in their vocabulary, the kids are pumped-up about it in a way that feels both refreshing and borderline foolhardy. When Lamin is suddenly struck with severe illness, his priorities in life have to change. But a dreamer will always be a dreamer and in this uncompromising pick-me-up, heedless of future limitations, we're not just treated to something as singular as an utterly positive look at youth, the suburbs and culture clashes, but also a reminder of the fact that what we dream about is less important than that we dare to do so.

Mirja Hildbrand

DIRECTOR'S COMMENT. *A film that I simply couldn't refrain from making, even though no one wanted to finance it. I shot it myself over three years. I wanted to make a warm film about a family in the projects, facing many problems but fighting for their dreams to the last. I have known the Dumbuyas since 1993, hence the closeness.*

BIRGITTA HALD-SVENSSON. Born in 1945 in Norrköping, Sweden. Studied Linguistics, Pedagogy and Social Anthropology at the University. Studied film editing 1967–68, followed by various other in-house courses at, SVT where she has worked for 43 years. Founded her own company Bisonfilm Production in 2008.

FILMOGRAPHY. (SELECT) 2011 DREAMS, DOC, FEATURE; 2010 DOC; 2009 I EMIRENS TJÄNST, DOC; 2008 GÖTEBORG - EN HOTAD STAD, DOC; 2007 BRÖDERNA BAH, DOC; 2007 KINESISKA RELATIONER, DOC; 2006 HIMMELRIKET NÄSTA, DOC; 2005 KAMPEN MOT KRYPEN, DOC; 2004 I KAXIGA POETERS SÄLLSKAP, DOC; 2001 FLAMENCOKVINNAN, DOC; 2001 STANDBY HOS PRESIDENTEN, DOC; 1993 LEJONEN FRÅN KAMERUN, DOC



SWEDEN 2012

FEATURE, COLOUR, DCP, 90 MIN.

DIRECTOR: ROBERT LILLHONGA **PRODUCER:** ROBERT MILO, BRITTA JONASSON, ROBERT LILLHONGA **SCREENPLAY:** OLA THUFVESSON, ROBERT LILLHONGA
CINEMATOGRAPHY: JAN BLENNERUP **EDITOR:** LUDVIG HEDLUND **CAST:** JEJO PERKOVIĆ, JOHANNA TSCHIG, ARTUR MOUSTAFA, MIKAEL JEPSON, NICKLAS BENGTSSON, FREDRIK DOLK, BIRGITTA KILLANDER M.F.L. **SUPPORTED BY:** HELSINGBORGS STAD, HÖGANÄS KOMMUN, FILM I SKÅNE, SVENSKA KYRKAN I HELSINGBORG, ALLER MEDIA, SFI **WORLD SALES:** ROBERT LILLHONGA



VILLA THALASSA – HELGEN VECKA 48 VILLA THALASSA – HELGEN VECKA 48

The members of rock band North America have been chasing the dream for 17 years. Their big break has yet to appear, however, and perhaps it's time to call it quits. But at the point where everything seems lost, they suddenly get an invitation to a strange talent hunt weekend in a grand building near Öresund. With his new film, Robert Lillhonga (*Hata Göteborg*, GIFF 2007) have really broken the mold in terms of production conditions and the creative framework. In a work process with manifest-like features, the entire feature film has been shot over the course of three days (the titular weekend) and the editing process is going on at the time of writing, involving five different teams with a maximum of thirty days to complete the film. The end result will be presented at GIFF 2012.

Mirja Hildbrand

DIRECTOR'S COMMENT. *For many years I have been longing to make a film about people that fights for attention in society of today.*

ROBERT LILLHONGA. Born in 1977 in Lund. Studied English in Dublin and philosophy in Lund. Has worked as a stage actor and construction worker. Founder and manager of theatre group Teater Inkompetent.

FILMOGRAPHY. 2012 VILLA THALASSA - HELGEN VECKA 48; 2007 HATA GÖTEBORG (GIFF 2007); 2007 STUMPEN - VÄRLDENS MEST FLEXIBLA TEATERGRUPP, DOC; 2005 BESTÄM DIG JIMMY, SHORT; 2003 SKETCHER, SHORT; 2000 ANTI SNIFF FILM, SHORT.

30 GRADER I FEBRUARI

30 GRADER I FEBRUARI

Cheap flights have made Thailand the favourite winter abode of Swedes over the last few decades, a fact that Swedish Television has embraced in its new drama series. Anders Weidemann, the script-writer behind *Leende guldbruna ögon* and *Sanningen om Marika* has penned an entertaining and moving story about a handful of people who all leave Sweden behind in search of a better life. Some of Sweden's top actors make the most of their ample screen time – such as Maria Lundqvist as a workaholic single mother of two, Kjell Bergqvist and Lotta Tejle as a married couple that should have split up long ago and Kjell Wilhelmsen as a construction worker looking for love online. The series will span ten episodes. This screening marks the world premiere of the first two of them.

Marit Kapla

BEATA GÄRDELER. Beata Gärdeleer was born 1973 in Solna. Director who studied at Kalix FHSK.

ANDREA ÖSTLUND. Andrea Östlund was born in 1971 in Malmö. Director and script-writer who studied at The School of Film Directing in Göteborg.

PETER SCHILDT. Peter Schildt was born in 1951 in Stockholm. Director, script-writer and actor.

EMILIANO GOESSENS. Emiliano Goessens was born in 1973 in Santiago, Chile. Director.

FILMOGRAPHY. **BEATA GÄRDELER** (SELECT): 2009 I SKUGGAN AV VÄRMEN, FIC, FEATURE (GIFF 2009); 2005 2010, FIC, SHORT (GIFF 2005) **ANDREA ÖSTLUND** (SELECT): 2008 MAJKEN, FIC, SHORT (GIFF 2008) **PETER SCHILDT** (SELECT): 2010 TUSEN GÅNGER STARKARE, FIC, FEATURE; 2002 SUXCESS, FIC, FEATURE (GIFF 2003); **EMILIANO GOESSENS** (SELECT): 2007 LEENDE GULDBRUNA ÖGON, FIC, FEATURE, TV (GIFF 2007)



SWEDEN 2012

FEATURE, COLOUR, DCP, 120 MIN.

DIRECTOR: BEATA GÄRDELER, ANDREA ÖSTLUND, PETER SCHILDT, EMILIANO GOESSENS **PRODUCER:** HÅKAN HAMMARÉN **SCREENPLAY:** ANDERS WEIDEMANN **CAST:** KJELL BERGQVIST, LOTTA TEJLE, MARIA LUNDQVIST, KJELL WILLHELMSÉN, TORKEL PETERSSON MFL **WORLD SALES:** FUNDAMENT FILM **PRODUCTION:** FUNDAMENTFILM, SVT **SWEDISH DISTRIBUTION:** SVERIGES TELEVISION **SUPPORTED BY:** EU MEDIA PROJEKTUTVECKLING, DR, YLE, PAN VISION **WORLD PREMIÈRE**



SWEDISH SHORTS PREMIÈRES



SWEDEN 2012

FEATURE, COLOUR, DCP, 14 MIN.

DIRECTOR: CAROLINA HELLSGÅRD **PRODUCER:** CAROLINA HELLSGÅRD, NICKLAS WEDIN **SCREENPLAY:** CAROLINA HELLSGÅRD **CINEMATOGRAPHY:** KATHRIN KROTTENTHALER **EDITOR:** CAROLINA HELLSGÅRD **MUSIC:** STEFFEN SCHOLZ **CAST:** IDA ÅSLUND, MICHAELA ARVIDSSON **SUPPORTED BY:** KONSTNÄRSNÄMNDEN, SFI **WORLD SALES:** FLICKFILM GBR **WORLD PREMIÈRE**



HEROES HJÄLTAR

On the threshold between childhood and youth, the two friends Linnea and Jenny are moving in separate directions. Whereas Linnea wants to go on riding and tending to horses, Jenny has found other things to interest her. A lovely, low-key portrait of friendship during a delicate period in life.

Tobias Åkesson

DIRECTOR'S COMMENT. *Heroes is based on my experiences of being a young horse-loving girl, and of how the stable played the role of a sanctuary of sorts, removed from the worries of everyday life. It was a shock to me, how this world radically changed when I entered my teens. Suddenly completely different interests and priorities applied: boys, going out, parties. Heroes is about all of this, and about the sometimes painful transition between childhood and youth.*

CAROLINA HELLSGÅRD. Born in 1977 in Stockholm. Art studies in Berlin and script-writing and directing at Cal Arts in Los Angeles. She has made several award-winning short films that have shown internationally.

FILMOGRAPHY. 2011 HJÄLTAR, FIC, SHORT; 2010 HIDDEN, EXP, SHORT; 2009 HUNGER, FIC, SHORT; 2008 KARAOKE, FIC, SHORT; 2008 TÖRST, FIC, SHORT



SVERIGE 2012

FEATURE, COLOUR, DIGIBETA PAL, 7 MIN.

DIRECTOR: JOHAN JAKOB MÁRKY **PRODUCER:** KIM BUISSON **SCREENPLAY:** JOHAN JAKOB MÁRKY **CINEMATOGRAPHY:** THOMAS WITTMAN **EDITOR:** HENRIK HANSSON **CAST:** VICTOR BJÖRKMAN, HJALMAR EKSTRÖM **WORLD SALES:** FOLKE FILM **SUPPORTED BY:** FILMBASEN **WORLD PREMIÈRE**



SEE HOF KVITT

A young boy is getting pushed around by an older and bigger kid, constantly forced to prove his courage. One dark and rainy night, the other kid dares him to enter a fenced-in dockside area. This will dramatically change the balance of power between them.

Tobias Åkesson

DIRECTOR'S COMMENT. *The main theme of the film is how the two boys deal with growing up, and how this changes their internal relationship. In other words, a matter of external pressure causing internal change.*

JOHAN JAKOB MÁRKY. Born in 1978 in Göteborg. Studied directing at APA International Film School, Sydney, graduating in 2002. Works as a director at Academy Films in London.

FILMOGRAPHY. 2011, KVITT, FIC, SHORT; 2011 SALLE 2:118 SIRI, EXP

YES YES

Through anecdotes and reflections, three characters talk about their broken relationship to their recently deceased father. Big gestures, anger and grief – but however they express themselves, it's too late.

Tobias Åkesson

DIRECTOR'S COMMENT. *Yes is a completely improvised project. There was no written screenplay; instead the story takes its cue from different actual events, which are very personal to the actors and the film crew. The film is in the monologue form, where the stories of the various characters are intercut with different perspectives of the same event.*

PER HANEFJORD. Born in 1978 in Lycksele, Sweden. Currently living in Stockholm. Studied film production at Kalix FHSK (2000–2001) and directing at Dramatiska Institutet (2005–2008). Has worked as a reporter, editor and cameraman for SVT/UR. Besides TV, fiction and documentaries, he has also worked on commercials and corporation presentations.

FILMOGRAPHY. (SELECT): 2012 YES, FIC, SHORT; 2008 ELKLAND, FIC, SHORT (GIFF 2009) 2007 MELLAN OSS, FIC, SHORT (GIFF 2008); 2007 ANITA OF SWEDEN, DOC, SHORT (GIFF 2007); 2007 FORECHECKING MORFAR, FIC, SHORT (GIFF 2007); 2006 ALLT MAN VILL, SHORT; 2005 EN GOD DAG, FIC, SHORT (GIFF 2005) 2002 BARN LEKER UTE, FIC, SHORT (GIFF 2003)



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 17 MIN.

DIRECTOR: PER HANEFJORD **PRODUCER:** ADEL KJELLSTRÖM, PER HANEFJORD
SCREENPLAY: PER HANEFJORD **CINEMATOGRAPHY:** LINUS EKLUND **EDITOR:**
PER HANEFJORD **CAST:** JIMMY LINDSTRÖM **WORLD SALES:** RÖDE ORM FILM
SUPPORTED BY: FILMBASEN/BOTKYRKA/STOCKHOLM **WORLD PREMIÈRE**



THE PARAGRAPH MAN PUNKT.MANNEN

From the manifest: "15: The immigrant hates what Sweden has turned him into." In merciless opposition to our contemporary Swedish society, we present four scenes and a manifest in one of the most powerful and important films of the festival.

Tobias Åkesson

DIRECTOR'S COMMENT. *The Paragraph Man poses provocative questions of Immigrant blackness and Swedish whiteness, the immigrant experience of mental alienation and inferiority, and questions such as identity, stereotypes, xenophobia and fear.*

FOAD ARAM. Born in 1981 in Mahabad, Iran. Since completing his studies at Dramatiska Institutet (DI), University College of Film and Television in Stockholm in 2007, Foad Aram has worked extensively as a producer and director of television, music videos and shorts.

FILMOGRAPHY. 2011 PUNKT.MANNEN, FIC, SHORT; 2007 TALBOKSMANNEN, FIC, SHORT; 2006, TARIK, DOC



SWEDEN 2011

FEATURE, COLOUR, HDCAM PAL, 23 MIN.

DIRECTOR: FOAD ARAM **PRODUCER:** FOAD ARAM, LEWEND TASIN **SCREENPLAY:**
LEWEND TASIN **CINEMATOGRAPHY:** BOKAN YIGIT **EDITOR:** FOAD ARAM **CAST:**
ALLAN ABDI, ARYAN BATTI, TARIK GUMUS, ARI MUSER, KALLE WINDÉN, FOAD
ARAM, NATHALIE SÖDERQVIST, DASHA NIKIFOROVA, RONI HACO, REWEND
HACO **WORLD SALES:** FOAD ARAM **SUPPORTED BY:** FILMBASEN STOCKHOLM,
FILMCENTRUM STOCKHOLM **WORLD PREMIÈRE**





SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 8 MIN.

DIRECTOR: JOHANNA BERNHARDSON **PRODUCER:** JOHANNA BERNHARDSON
SCREENPLAY: JOHANNA BERNHARDSON **CINEMATOGRAPHY:** JOHANNA BERNHARDSON
GORKI GLASER-MÜLLER **EDITOR:** JOHANNA BERNHARDSON **CAST:** MAY BERNHARDSON, ULRIKA BRNHARDSON, JOHANNA BERNHARDSON, INTI GLASER-BERNHARDSON **WORLD SALES:** SUBJEKTOBJEKT **WORLD PREMIÈRE**



THEIR EXPERIENCE IS PART OF MY REALITY DERAS ERFARENHET ÄR EN DEL AV MIN VERKLIGHET

A woman is in labour and in a lot of pain, but we don't hear her. Instead, we hear older generations of women talking about their experiences of giving birth. Suddenly, we both hear and see a new life being born. Intimate and brave and a female fellowship spanning the generations.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Several generations of women. Mutual experiences. There is nothing that is at once as ugly and as beautiful as the birth of a child.*

JOHANNA BERNHARDSON. Born in 1974 in Göteborg. Born and raised on Hisingen. Began working with Roy Andersson in 1996, doing set design on *Songs From the Second Floor*. MA in Design MFA from HDK (2001–2003). Since 2003, she has been working as a documentary film-maker and film pedagogue.

FILMOGRAPHY. 2011 DERAS ERFARENHET ÄR EN DEL AV MIN VERKLIGHET, DOC, SHORT; 2008 DAGEN LÅNG, DOC, SHORT; 2006 GRÄTER OCH STÖR DE ANDRA, DOC, SHORT (GIFF 2007); 2005 MINA VÄNNER, DOC, SHORT (GIFF 2005); 2004 DET SVARTA FÅRET, DOC, SHORT (GIFF 2004)



SWEDEN 2011

FEATURE, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: AXEL PETERSÉN **PRODUCER:** GEORGIE MATHEW, AXEL PETERSÉN
SCREENPLAY: AXEL PETERSÉN **CINEMATOGRAPHY:** AXEL PETERSÉN **EDITOR:** AXEL PETERSÉN
MUSIC: SAMIR NABIL **CAST:** MINA TALAAT, OMAR EL HAMY, SAMIR NABIL, MR GOOGLE **WORLD SALES:** SVENSKA FILMINSTITUTET **SUPPORTED BY:** SVENSKA FILMINSTITUTET, FILMBASEN, CINEPOST STUDIOS AB, KUNGLIGA KONSTHÖGSKOLAN **SWEDISH PREMIÈRE**



THE TRACKS OF MY TEARS 2 THE TRACKS OF MY TEARS 2

A man shows its tracks in the desert. Once he came close, he says, but he lost sight of it. Mr Google and his friends in the game shop are also looking for it; the paragon of the dream of the new age.

Tobias Åkesson

DIRECTOR'S COMMENT. *The Tracks of my Tears 2 is an existential drama, political and poetic, post-apocalypse and childhood nostalgia at once.*

AXEL PETERSÉN. Born in 1979 in Stockholm. Studied at FAMU Academy of Performing Arts, Prague (2004) and KKH, Stockholm (2010).

FILMOGRAPHY. 2011 AVALON, FIC, FEATURE (GIFF 2012); 2011 THE TRACKS OF MY TEARS 2, FIC, SHORT; 2009 CLOSE TO GOD / FAR FROM HOME (SOMEWHERE IN BETWEEN POP & CLASSICAL), DOC, SHORT (GIFF 2010); 2009 A GOOD FRIEND OF MR. WORLD, FIC, SHORT (GIFF 2009); 2008 DEEP FRIED DAWN, DOC, SHORT; 2008 SLUMBER PAST ZENITH, FIC, SHORT; 2006 SÖNDAGSMIDDAG, DOC, SHORT; 2003 BROMPTON, DOC, SHORT

I WANT IT ALL JAG VILL HA ALLT

Philip and Minna, in a tight embrace, facing a bright future. But they want different things. We see what has been and what could have been, had things only been different. An emotional depiction of the ambivalence of youth about the future, the endless choices and the vacuum caused by being able to become anything.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I Want it All reflects how a young person might be affected by society's boundless possibilities. We all want to be able to choose what to do with our lives, but when the options become too many, they might paralyse you instead. So what to do when you don't know what path to choose? When you don't know where to go?*

MARIA ERIKSSON. Born in 1986 in Göteborg. Currently in her final year at Stockholm Academy of Dramatic Arts. She has previously worked with casting, studied television production at IHTV, Göteborg, and studied documentary filmmaking at Angered FHSK.

FILMOGRAPHY. 2012 JAG VILL HA ALLT, FIC, SHORT; 2011 ELSA OCH TANDFEN, FIC, SHORT; 2010 KOM NÄRMARE, FIC, SHORT; 2009 HÅLL OM MIG, FIC, SHORT (GIFF 2009); 2008 JAG HAR ALDRIG, FIC, SHORT; 2008 BESLUTET, FIC, SHORT (GIFF 2008); 2006 LJUSET HAR SLOCKNAT, DOC, SHORT



SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 24 MIN.

DIRECTOR: MARIA ERIKSSON **PRODUCER:** MALIN IDEVALL **SCREENPLAY:** GUNNAR NILSSON **CINEMATOGRAPHY:** GABRIEL MKRTTCHIAN **EDITOR:** ALEXANDRA LITÉN **MUSIC:** CHRISTINE HALS **CAST:** MYLAINE HEDREUL, ADAM PÅLSSON, KAUSA ERNST, CESAREO SARACHU, HAPPY JANKELL, DISA ÖSTRAND, PHILIP BENKO. **WORLD SALES:** STOCKHOLMS DRAMATISKA HÖGSKOLA **SUPPORTED BY:** STOCKHOLMS DRAMATISKA HÖGSKOLA **WORLD PREMIÈRE**



MY FATHER, THE BLACKBIRD MEN PAPPA DÅ!

A little over ten years ago, Finn's father committed suicide. Fearing that he will forget, Finns opens the doors to his own and his family's grief process in a sensitive and intimate study of all the phases of unimaginable loss. The tears, the sadness and the longing are next door to laughter and joy in this film, sure to leave no one unmoved.

Mirja Hildbrand

DIRECTOR'S COMMENT. *The shoot was a sometimes difficult, but necessary, process. The result is an honest portrait of human behaviour.*

KRISTINA LEVIN. Kristina Levin was born in 1983. She is a film-maker and producer at Åt Skogen produktion. Studied media production at the University of Linköping.

FINN VINTER. Finn Vinter was born in 1979. Studied documentary filmmaking at the University of Linköping. Works as a storeman, and as a film-maker at Åt skogen.

FILMOGRAPHY. KRISTINA LEVIN: 2012 MEN PAPPA DÅ!, DOC, SHORT; 2011 FLAGGVIFTARNA, SHORT; 2010 SKOLPROJEKTET MILJÖRESAN, SHORT **FINN VINTER:** 2012 MEN PAPPA DÅ!, DOC, SHORT; 2010 SKOLPROJEKTET MILJÖRESAN, SHORT



SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 28 MIN.

DIRECTOR: KRISTINA LEVIN, FINN VINTER **PRODUCER:** FINN VINTER, KRISTINA LEVIN **SCREENPLAY:** KRISTINA LEVIN, FINN VINTER **CINEMATOGRAPHY:** KRISTINA LEVIN **EDITOR:** KRISTINA, FINN LEVIN, VINTER **MUSIC:** KENNY, NICLAS, TOM KARLSSON, PETERSSON, LINDSTRÖM **CAST:** FINN VINTER, TILDE VINTER, MARGARETA VINTER **WORLD SALES:** ÅT SKOGEN PRODUKTION **SUPPORTED BY:** ÅT SKOGEN PRODUKTION, EASTWOOD, FILM I ÖST, LINKÖPINGS UNIVERSITET **WORLD PREMIÈRE**





SWEDEN 2012

EXPERIMENTAL, COLOUR, DIGIBETA PAL, 4 MIN.

DIRECTOR: MARTIN KLEVEGÅRD **PRODUCER:** MARTIN KLEVEGÅRD **SCREENPLAY:** MARTIN KLEVEGÅRD **CINEMATOGRAPHY:** MARTIN KLEVEGÅRD **EDITOR:** MARTIN KLEVEGÅRD **CAST:** MARCUS GUSTAFSSON PER SVENSSON THOMAS LEEK PETER KNUTSSON **WORLD SALES:** MARTIN KLEVEGÅRD **WORLD PREMIÈRE**

ON THE WAY HOME
PÅ VÄGEN HEM

Knutsson is the victim of a practical joke after a night of drinking with his buddies. What's funny to a drunken mind, turns into something unexpectedly unpleasant and things get serious. Distressing authenticity in a film about when jokes go too far.

Mirja Hildbrand

DIRECTOR'S COMMENT. *A situation that my friends experienced about a year ago. About what happens when a situation meant as a joke can take the form of abuse.*

MARTIN KLEVEGÅRD. Born in 1983 in Vislanda, Sweden. Previously worked as a photographer's assistant. Studied script-writing and drama at Runö FHSK and Biskops-Arnö FHSK.

FILMOGRAPHY. 2012 PÅ VÄGEN HEM, FIC, SHORT; 2011 ATT KÖPA EN BIL, FIC, SHORT (GIFF 2011); SPELFILM, 2011 EN RIKTIGT GOD JUL, FIC, SHORT; 2007 EN BERÄTTELSE OM STORMEN GUDRUN, DOC, SHORT



SWEDEN 2012

EXPERIMENTAL, COLOUR, HDCAM PAL, 3 MIN.

DIRECTOR: GORKI GLASER-MÜLLER **PRODUCER:** GORKI GLASER-MÜLLER, JOSEF PALLAS **SCREENPLAY:** GORKI GLASER-MÜLLER **CINEMATOGRAPHY:** GORKI GLASER-MÜLLER **EDITOR:** GORKI GLASER-MÜLLER **CAST:** INTI GLASER-BERNHARDSON **WORLD SALES:** GORKI GLASER-MÜLLER **SUPPORTED BY:** KONSTNÄRSNÄMNDEN, J. PALLAS MEDIA AB **WORLD PREMIÈRE**

9/11 MY CODE NAME WAS MANUEL
9/11 MY CODE NAME WAS MANUEL

Some secrets are so secret they have to be whispered. Gorki was born in Chile in 1973, during the dictatorship. His parents gave him revolutionary and symbol-laden names as an act of resistance and the young boy received code names to avoid torture and threats.

Mirja Hildbrand

DIRECTOR'S COMMENT. *The Arab spring reminded me of my parents' struggle against the dictatorship in Chile, but along with those memories, the fear also returns. I worry that what happened in Europe in the 30s will happen again. I really do.*

GORKI GLASER-MÜLLER. Born in 1973 in Santiago, Chile. Studied acting at The Malmö Theatre Academy and directing at the School of Film Directing in Göteborg. Freelancing writer, film-maker and video artist.

FILMOGRAPHY. (SELECT) 2012 EN GÅNG OM ÅRET, FIC, FEATURE (GIFF 2012); 2012 9/11 MY NAME WAS MANUEL, EXP, SHORT; 2011 REKONSTRUKTION, EXP, SHORT; 2008 KURT OCH OVES BILSERVICE, DOC, SHORT (GIFF 2008); 2006 VATTENMELONEN, FIC, SHORT (GIFF 2006); 2004 TJEJEN MED VIDEOKAMERAN, FIC, SHORT (GIFF 2005); 2004 VIVA MAMA!, DOC (GIFF 2004); 2003 ÅGGET, SHORT (GIFF 2003)



EARTH SAVERS

EARTH SAVERS: DEN INDISKA TIGERPOJKEN

Madhav is an unusually industrious boy, yearning to save the endangered tigers of India. In this hopeful animated documentary, he talks about his struggle and manages to give inspiration and hope for a better future.

Tobias Åkesson

DIRECTORS' COMMENT. *The fun thing about Earth Savers was being able to illustrate the thoughts and emotions of our main characters. Their stories are amazing enough in their own right, but the animation really brings them to life.*

DAVID SANDBERG. Born in 1981 in Jönköping, Sweden. Autodidact jack-of-all-trades living in Göteborg. Works with animation, documentaries and short films.

CLAES LUNDIN. Born in 1983. Script writer, director and producer.

FILMOGRAPHY. 2011 EARTH SAVERS, DOC, SHORT; 2010 ANIMERA = GÖRA LIVLIG, DOC, SHORT; 2007 ANIMERADE MINNEN, DOC, SHORT; 2006 VAD TYST DET BLEV, ANI SHORT



SWEDEN 2011

ANIMATION, COLOUR, HDCAM PAL, 8 MIN.

DIRECTOR: DAVID SANDBERG, CLAES LUNDIN **PRODUCER:** CLAES LUNDIN
SCREENPLAY: CLAES LUNDIN **CINEMATOGRAPHY:** DAVID SANDBERG **EDITOR:** CLAES LUNDIN **MUSIC:** DAVID SANDBERG **CAST:** SYLVIA EARLE, EMMANUEL DE MERODE, KRIS & DOUGLAS TOMPKINS, SUZAN BAPTISTE, MADHAV SUBRAHMANYAM, MIKE REYNOLDS **WORLD SALES:** CL FILM **SUPPORTED BY:** SVENSKA FILMINSTITUTET, FILM I VÄST, FILM I SKÅNE, CL FILM, BOOST HBG. **WORLD PREMIÈRE**



LITTLE SISTER'S CONDOMS

LILLASYSTER FIXAR KONDOMER

Harriet finds out that her older sister hasn't done it yet. Now the wheels get turning in order to adjust this shameful state of affairs. This wonderful play on gender roles and identities aims a jab at our contemporary preoccupation with sex.

Tobias Åkesson

DIRECTOR'S COMMENT. *Real-life crooks and female losers are a rarity in film. I have often wondered why. These characters work very well, provided you have a good premise in a cinematic theme.*

JOHANNA PYYKKÖ. Born in 1984 in Borås. Currently studying script-writing at Broby Grafiska. Also studied at Fridhems FHSK and KV Konstskola and attended a script-writing course at the National Film School of Denmark.

FILMOGRAPHY. 2011 LILLASYSTER FIXAR KONDOMER, FIC, SHORT; VI SKA PLOCKA PASCAL I NATT, FIC, SHORT; 2010 LÖGNARJÄVEL, SHORT



SWEDEN 2011

FEATURE, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: JOHANNA PYYKKÖ **PRODUCER:** JOHANNA PYYKKÖ **SCREENPLAY:** JOHANNA PYYKKÖ **CINEMATOGRAPHY:** FREDRIK SELLERGREN **EDITOR:** PATRIK FORSELL **CAST:** ALICE ÖLVEBORN, GEORGIA WARTEL COLLINS, ALICE STORM, ADAM DAHLGREN, ÅSA-LENA HJELM, JÄEL ALMÉN, ELIAS WIREBY **WORLD SALES:** PYYKTURIES FILMPRODUKTION **SUPPORTED BY:** FILM I VÄST **WORLD PREMIÈRE**





SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 13 MIN.

DIRECTOR: NINJA THYBERG **PRODUCER:** MARCUS OVNELL **SCREENPLAY:** NINJA THYBERG **CINEMATOGRAPHY:** ANNIKA BUSCH **EDITOR:** PATRIK FORSELL **MUSIC:** ERIK LÖDERSTEDT **CAST:** DAVID NZINGA, ADAM LUNDGREN, ALEXANDRA DROTZ RUHN, NORMAN ZULU, KRISTINA WEJSTÄHL, MOA MYRÉN **WORLD SALES:** NINJA THYBERG **SUPPORTED BY:** FILM I VÄST, FILM I SKÅNE, KULTUR UNGDOM, SOLID ENTERTAINMENT **WORLD PREMIÈRE**



AFRO
AFRO

For the evening class in African dancing, two "real" Africans have been invited to play the drums, wearing "traditional" clothes. This sets off a fierce debate with unexpected twists. Insightful and very funny, as political correctness ends up in the crosshairs from several directions.

Tobias Åkesson

DIRECTOR'S COMMENT. *I had the idea for the film during an "Afro" class. Through the way the dance was described and the way in which the participants adopted the moves, I got an unpleasant feeling that we (white women) were standing there, "playing Africans", and these Africans whom we were trying to emulate were supposedly more natural and free than us. The idea of non-whites being more primitive, less civilised (which is sometimes deemed a negative and sometimes a positive - something "we lack") is something that keeps cropping up when other cultures are to be interpreted.*

NINJA THYBERG. Born in 1984 in Göteborg. Currently studying script-writing at Broby Grafiska. Previously studied filmmaking at Fridhems FHSK and Film theory, Gender sciences, Sociology and History of ideas at the University. Participant in Flickstarter.

FILMOGRAPHY. 2011 AFRO, FIC, SHORT; 2011 PIRAT, FIC, SHORT; 2010 MAMMA PAPPÄ BARN, FIC, SHORT (GIFF 2011); 2010 R.O.V, FIC, SHORT; 2010 JOJA, DOC, SHORT; 2010 MEL-LAN MINA LAKAN, EXP, SHORT; 2009 VÄT, EXP, SHORT (GIFF 2010); 2009 VI TVÄ, FIC, SHORT; 2009 EGALIAS HIGHSCHOOL, FIC, SHORT; 2008 MASKERADEN, FIC, SHORT



SWEDEN 2012

EXPERIMENTAL, COLOUR, HDCAM, 1 MIN.

DIRECTOR: HELENA ALVESALO **PRODUCER:** HELENA ALVESALO **SCREENPLAY:** HELENA ALVESALO **CINEMATOGRAPHY:** HELENA ALVESALO **EDITOR:** HELENA ALVESALO **MUSIC:** ANNA JADÉUS **CAST:** HELENA ALVESALO **SUPPORTED BY:** FILM I SKÅNE **WORLD SALES:** OMNIA MINIMA **WORLD PREMIÈRE**



MICROFILM 4
MIKROFILM 4

A hopeful film set in a rapeseed field.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Finally.*

HELENA ALVESALO. Born in 1969 in Helsingborg, Sweden. Autodidact film-maker and Jill-of-all-trades.

FILMOGRAPHY. 2011 MIKROFILM 5, EXP, SHORT; 2011 MIKROFILM 4, EXP, SHORT; 2010 BROCCOLI 14, EXP, SHORT (GIFF 2010) 2009 MIKROFILM 3, EXP, SHORT; 2008 MIKROFILM 2, EXP, SHORT; 2007 MIKROFILM 1, EXP, SHORT; 2006 RITSCH RATSCH FILIBOMBOMBOM, DOC, SHORT

FOREVER YOUNG EVIGT UNGA

Ethel lives through her grandchildren. Back home on the kitchen couch, her husband is sulking. One day, coincidence brings another man in sight of her and from that moment on, nothing is the same. A refreshing look at about an elderly woman's desire and sexuality and about guilt, doubt and passion.

Mirja Hildbrand

DIRECTOR'S COMMENT. *A few years back, me and a colleague invited women between 65 and 80 to ask them questions about their lives, desires, longings and secrets. The answers surprised and embarrassed me, but also gave me hope, and inspired me to make these invisible women visible.*

ANNIKA APPELIN. Born in 1963 in Hässleholm, Sweden. She has many years experience as a script supervisor, AD and FAD. Besides often working with Lars Molin she has, among other things, worked on *The New Country*, *Simon Staho's Day and Night* and Kristian Petri's *Details*.

FILMOGRAPHY. 2012 EVIGT UNGA, FIC, SHORT; 2009 ATT BLI MED BARN, SHORT (GIFF 2010); 2005 VI SKA JU INTE LIGGA MED HONOM, SHORT (GIFF 2005)



SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: ANNIKA APPELIN **PRODUCER:** MAGDALENA JANGARD **SCREENPLAY:** AINO TROSELL **CINEMATOGRAPHY:** CHARLOTTE BRUUS CHRISTENSEN **EDITOR:** STEFAN MORK **MUSIC:** FRANS BAK OCH MATS MADESTAM **CAST:** ULLA LYTTKENS, HÅKAN RUDEHILL, JARL LINDBLAD **WORLD SALES:** CINEMACHO AB **SUPPORTED BY:** FILMPOOL NORD, SVENSKA FILMINSTITUTET **WORLD PREMIÈRE**



POSTCARD FROM SCOTLAND POSTCARD FROM SCOTLAND

A couple on vacation are unable to find both the hotel and each other. In spite of persistent and creative efforts, something between them is lost. A poetic, sad and well-acted film where the deserted landscape functions as a direct reflection of the characters' inner emotions.

Tobias Åkesson

DIRECTOR'S COMMENT. *This film was an attempt at summarising my emotions and observations after three years in Scotland. My idea was to show a stylised portrait of Scotland by depicting the landscapes and characters through various evocative images.*

DAVID BORBÁS. Born in 1986 in Stockholm. In-house training at Studio 24 and Nordic Post Production. Studied Art Theory, Philosophy and Film Theory. In 2008 he enrolled in Screen Academy Scotland's three-year Film program. Works on commercials and information film.

FILMOGRAPHY. 2011 POSTCARD FROM SCOTLAND, FIC, SHORT; 2010 TWO GALLANTS, SHORT; 2009 AN OPPORTUNITY, FIC; 2007 (CO-DIR) MÄNNEN SOM SKULLE BADA, FIC, SHORT; 2004 DÖDEN - SÅ SOM VI UPPFATTAR DEN, DOC, SHORT



SCOTLAND

FEATURE, COLOUR, HDCAM PAL, 26 MIN.

DIRECTOR: DAVID BORBÁS **PRODUCER:** EDGAR WITTEK, DAVID BORBÁS **SCREENPLAY:** ELENÍ DASKALAKÍ **CINEMATOGRAPHY:** EDGAR WITTEK **EDITOR:** RUT BRIONES **MUSIC:** JAROSLAW SIEMIENOWICZ **CAST:** ISHBEL MCFARLANE, MARCO FEDERICI, JOHN SOMMERVILLE, TONY SEHGAL **WORLD SALES:** BORIS FILM **SUPPORTED BY:** EDINBURGH NAPIER UNI. **WORLD PREMIÈRE**





SWEDEN/ARGENTINA 2012

EXPERIMENTAL, COLOUR, HDCAM PAL, 10 MIN.

DIRECTOR: PAULA URBANO **PRODUCER:** PAULA URBANO **SCREENPLAY:** PAULA URBANO **CINEMATOGRAPHY:** PAULA URBANO **EDITOR:** PAULA URBANO **MUSIC:** DAVID ÖSTBERG **CAST:** MARIA EUGENIA SAMPALLO BARRAGÁN **WORLD SALES:** FIRMA PAULA URBANO **SUPPORTED BY:** KONSTNÄRSNÄMNDEN FILM KONSTNÄRSNÄMNDEN **WORLD PREMIÈRE**



LIFE AS A LIE LIVET SOM LÖGN

Did her mother marry Henrique or was Henrique the one who found her on the steps, where her mother left her as an infant? In different interviews, Eugenia retells the made-up stories she was told as a child growing up in Argentina during the reign of the military junta.

Tobias Åkesson

DIRECTOR'S COMMENT. *Out of the 400 children born during the imprisonment of their parents under the military dictatorship in Argentina, Eugenia is the first to take her case to court. I was fascinated by her double identity.*

PAULA URBANO. Born in 1980 in Huddinge, Sweden. She has an MA in Art from Konstfack (2008). She is an artist working in Stockholm, Buenos Aires and Miami.

FILMOGRAPHY. (SELECT) 2011 HÄR OCH DÄR, EXP, SHORT; 2011 LIVET SOM LÖGN, EXP, SHORT; 2008 HER LIFE, EXP, SHORT; 2008 ENTERING YOU, EXP, SHORT; 2007 MINDFUL ANGELNESS, EXP, SHORT; 2005 ANIMAGRAM, ANI, SHORT



SWEDEN/FINLAND 2011

EXPERIMENTAL, COLOUR, HDCAM PAL, 17 MIN.

DIRECTOR: MAGDALENA DZIURLIKOWSKA, NIKLAS RYDÉN **PRODUCER:** MAGDALENA DZIURLIKOWSKA **SCREENPLAY:** MAGDALENA DZIURLIKOWSKA **CINEMATOGRAPHY:** NIKLAS RYDÉN **EDITOR:** MAGDALENA DZIURLIKOWSKA **MUSIC:** NIKLAS RYDÉN **CAST:** MAGDALENA DZIURLIKOWSKA **WORLD SALES:** MAGDALENA DZIURLIKOWSKA **WORLD PREMIÈRE**



FAVOURITE THINGS FAVOURITE THINGS

Accompanied by passages from *Sound of Music*, she walks around in a worn-down castle, explaining what the items mean to her. It is poetic, clever and "... it's just a matter of accepting the fact that silly things cheer you up".

Tobias Åkesson

DIRECTOR'S COMMENT. *The film was shot during an Artist in Residence stay at Eckerö Post- och Tullhus.*

MAGDALENA DZIURLIKOWSKA. Born in 1975 in Warsaw, Poland. B.A. in Art theory at Stockholm University (1997), M.A. in Art at Konstfack (2008). Works as an artist and art critic. Her art centers on reenacted documentaries and filmed narratives.

NIKLAS RYDÉN. Born in 1957 in Göteborg.

FILMOGRAPHY. 2011 DON'T MENTION THE MUSIC, EXP, SHORT; 2011 MY SECRET LIFE, EXP, SHORT; 2010 FAVOURITE THINGS, EXP, SHORT; 2010 DEN HELIGA GRAAL, EXP, SHORT; 2009 KRITIK, EXP; 2009 SJÄLVPLÄGERI, EXP; 2009 ATTENTION WHORE, EXP; 2008 REGLERNA, EXP; 2007 DET FINNS INGA GRÄNSER FÖR VAD JAG KAN GÖRA, EXP; 2007 JAG HAR INTE BETT OM DET HÄR, EXP; 2006 HOME STYLING, EXP; 2003 VISNING, EXP.

SIRI SIRI

Siri counts to one hundred, she is out playing with two other children in an autumnal garden. Siri calls the shots, assuming the right to get the others in line as they play. In stunningly beautiful imagery, a story is told about a cracked facade and a child's struggle to forget.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Siri is a story about a child's strategies to protect those closest to her.*

LINA ROSENGREN. Born in 1978 in Stockholm. Studied at Biskops-Arnö FHSK and Stockholm Film School.

FILMOGRAPHY. 2012 SIRI, FIC, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM, 12 MIN.

DIRECTOR: LINA ROSENGREN **PRODUCER:** LINA ROSENGREN **SCREENPLAY:** LINA ROSENGREN **CINEMATOGRAPHY:** ANNIKA ASCHBERG **MUSIC:** DEJAN GRABUS, LINUS MANNERFORS **CAST:** MIRA NILSSON, AXEL ANDERSSON, IDUN SCHÖLDSTRÖM **WORLD SALES:** LINA ROSENGREN **SUPPORTED BY:** NIKON **WORLD PREMIÈRE**



THE STUDENT BLOCK STUDENTKOMPLEXET

In a student block in the snowy, empty wastes of Northern Sweden, students from all over the world reside. In a harmonious culture clash, over the noise of kitchen utensils amid the smoking pots and pans, we are granted a visit, and realise that a year in a student dorm ought to be mandatory for everyone.

Mirja Hildbrand

DIRECTORS' COMMENT. *For the entire shoot, spanning more than two months, the film-makers lived with the students in the dorm. 2011 was the last year during which international students could study for free at Swedish universities.*

SOPHIA JOSEPHSON. Sophia Josephson was born in 1985 in Nordmaling, Sweden.

LISA JOSEPHSON. Lisa Josephson was born in 1988 in Nordmaling, Sweden.

They are both freelancing film-makers, who have studied drama, theatre and film.

FILMOGRAPHY. **SOPHIA JOSEPHSON:** 2012 THE STUDENT BLOCK, DOC, SHORT; 2011 DANCING WITH CHAINSAW, EXP, SHORT; 2011 LÅNGE LEVE HISTORIEN, DOC, SHORT **LISA JOSEPHSON:** 2012 THE STUDENT BLOCK, DOC, SHORT; 2011 LÅNGE LEVE HISTORIEN, SOC, SHORT



SWEDEN 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 34 MIN.

DIRECTOR: SOPHIA JOSEPHSON, LISA JOSEPHSON **PRODUCER:** BAUTAFILM **SCREENPLAY:** SOPHIA JOSEPHSON, LISA JOSEPHSON **CINEMATOGRAPHY:** LISA JOSEPHSON **EDITOR:** SOPHIA/LISA JOSEPHSON **CAST:** SHIBBIR AHMED, KASHIF ALI, ASHER GILL, GOSHA GALITSKY, BERTA GOMEZ GALLEGO, FANG YUN, ELLEN EKBOM, REUBEN NYONG, MARTIN MARS, ET AL. **WORLD SALES:** SOPHIA JOSEPHSON **SUPPORTED BY:** FILM I VÄSTERBOTTEN, REGION VÄSTERBOTTEN, STUDIEFÖRBUNDET VUXENSKOLAN **WORLD PREMIÈRE**





SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 10 MIN.

DIRECTOR: ANNA AZCARÁTE **PRODUCER:** SUSANNE KARLSSON **SCREENPLAY:** ANNA AZCARÁTE **CINEMATOGRAPHY:** ANDERS BOHMAN **EDITOR:** LISA ANDERSSON, LASSE LUNDBERG **MUSIC:** LARS PAULIN **CAST:** SARA ARNIA, VIVEKA RAUSTI, JONATAN LUNDBERG **WORLD SALES:** SWEDISH LAPLAND PRODUCTION & LOCATION SERVICE **SUPPORTED BY:** FILMPOOL NORD, SWEDISH LAPLAND PRODUCTION & LOCATION SERVICE **SWEDISH PREMIÈRE**



SATURDAY COLLECTORS VÅGRA DÖ SLÖ

Vera and Bitten are downtown, watching people doing their Saturday shopping. From their strategic spot by the handicap parking space, they're smoking, spying and shooting the breeze. They are foul-mouthed and stone-cold tacticians. Refreshing and mischievous.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Saturday Collectors is a static road movie.*

ANNA AZCARÁTE. Born in 1961 in Eskilstuna, Sweden. Studied acting at Statens Scenskola in Malmö (1979–1981). She has written and directed stage productions and radio theatre and been the head of the Theatre Academy at LTU, and worked as an actor at Norrbottensteatern. Freelance since 2006.

FILMOGRAPHY. VÅGRA DÖ SLÖ, FIC, SHORT



SWEDEN 2012

EXPERIMENTAL, COLOUR, HDCAM PAL, 10 MIN.

DIRECTOR: CLARA BODÉN **PRODUCER:** CLARA BODÉN **SCREENPLAY:** CLARA BODÉN **CINEMATOGRAPHY:** CLARA BODÉN **EDITOR:** CLARA BODÉN **MUSIC:** CICELY IRVINE **WORLD SALES:** VAPEN OCH DRAMATIK **SUPPORTED BY:** FILMPOOL JÄMTLAND **SWEDISH PREMIÈRE**



I'M LEAVING ON WEDNESDAY I'M LEAVING ON WEDNESDAY

They lived together for a year in a small house on the outskirts of a Serbian town. When they went their separate ways, the feelings remained. A melancholy film whose delicate cinematography makes us want to recall our best moments in the company of people who once were close to us.

Tobias Åkesson

DIRECTOR'S COMMENT. *I go to visit Cicely and her girlfriend. The idea is to film their vagabond life on the roads of eastern Europe, extending from their base in a small house / shed in Serbia. But their love is about to change. I get to be there during the last week, while they are working in the garden, and I ask them a few questions about departure, and love.*

CLARA BODÉN. Born in 1983 in Östersund, Sweden. Studied script-writing, documentary filmmaking, photography and performance at Umeå University. Studied digital cinematography at The School of Film Directing in Göteborg. Runs the company Vapen och Dramatik AS together with director Mariken Halle.

FILMOGRAPHY. (SELECT) 2011 I'M LEAVING ON WEDNESDAY, EXP, SHORT; 2010 DRIVING UNDER THE INFLUENCE OF, EXP, SHORT; 2009 SLÅSS, EXP, SHORT; 2009 ALLT SKA JAG MISTA LITE I TAGET, EXP, SHORT; 2008 JAG HAR ALDRIG VARIT VI MED DOM, EXP, SHORT

TRANSIT TRANSIT

In this short and humorous stop-motion film, a strand of spaghetti undergoes a transformation as mundane as unexpected.

Tobias Åkesson

DIRECTORS' COMMENT. *The task was to make a material the purpose of a film, thus this film about pasta. The actors are subordinate to the pasta, which is the actual main character of the film.*

ISABELLA RODRIGUEZ. Isabella Rodriguez was born in 1986 in Stockholm.

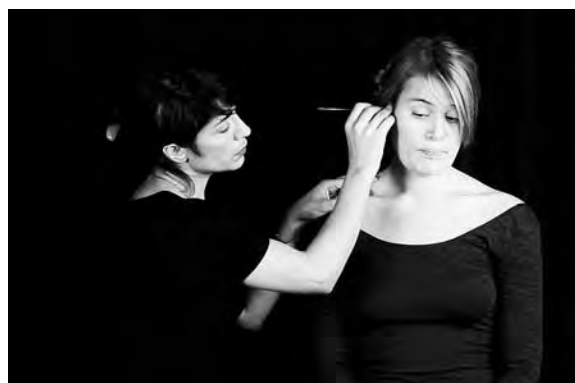
JULIA HELANDER. Julia Helander was born in 1991 in Lund.

SHABNAM FARAE. Shabnam Faraee was born in 1981 in Stockholm.

KARIN DRAKE. Karin Drake was born in 1972 in Iran.

They all studied animation at Stockholm Academy of Dramatic Arts.

FILMOGRAPHY. 2012 TRANSIT, ANI, SHORT



SWEDEN 2012

ANIMATION, BLACK AND WHITE, HDCAM PAL, 1 MIN.

DIRECTOR: ISABELLA RODRIGUEZ, JULIA HELANDER, SHABNAM FARAE, KARIN DRAKE **PRODUCER:** ISABELLA RODRIGUEZ **SCREENPLAY:** SHAMNAM FARAE, JULIA HELANDER, KARIN DRAKE **CINEMATOGRAPHY:** JULIA HELANDER **EDITOR:** KARIN DRAKE **CAST:** SHABNAM FARAE, KARIN DRAKE, ISABELLA RODRIGUEZ **WORLD SALES:** ISABELLA RODRIGUEZ **WORLD PREMIÈRE**



HEAT WAVE REKORDSOMMAR

It's summer and a heat wave has descended on the city. Vera lives with her egocentric husband. Next door, Tove lives with her mother who collects sounds. In a wordless drama with quirky characters, we follow a budding romance sure to leave a wonderful sense of hopefulness behind.

Tobias Åkesson

DIRECTOR'S COMMENT. *Through Heat Wave, we want to find a new way to use the medium of film to tell a story, exploring what we are actually saying to each other when we're not talking.*

ADINA BELIN. Born in 1989 in Stockholm. Studied filmmaking at Fridhems FHSK (2009–2011) and is one of the participants of Flickstarter, a Film i Väst project to support young female film-makers.

FILMOGRAPHY. 2011 REKORDSOMMAR, FIC, SHORT; 2010 GÖRA SLUT, FIC, SHORT; 2010 MIN STORA LILLA FLICKA, FIC, SHORT; 2009 OROSMOLN, FIC, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 15 MIN.

DIRECTOR: ADINA BELIN **PRODUCER:** JONAS SÖRENSSON **SCREENPLAY:** ADINA BELIN **CINEMATOGRAPHY:** ANTON HOLM **EDITOR:** DANIELA DAHL **MUSIC:** NADJA ERIXON **CAST:** GIZEM ERDOGAN, ISABELLE WARDEUS, STAFFAN KOLHAMMAR, ULLRICA BELIN **WORLD SALES:** WAY CREATIVE FILMS AB **SUPPORTED BY:** FILM I SKÅNE, REAKTOR SYDOST **WORLD PREMIÈRE**





SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 10 MIN.

DIRECTOR: KARIN FAHLÉN **PRODUCER:** MARTINA STÖHR **SCREENPLAY:** KARIN FAHLÉN **CINEMATOGRAPHY:** CRILLE FORSBERG **EDITOR:** GREGER DOHN **MUSIC:** MAGNUS FRYKBERG **CAST:** MARIKA LAGERCRANTZ, NIKLAS FALK, VERA VITALI, RICHARD ULFSÄTER, SIMON J BERGER **WORLD SALES:** CHAMDIN & STÖHR FILM **SUPPORTED BY:** SFI, CHAMDIN & STÖHR FILM, THE CHIMNEY POT SVERIGE AB, DAGSLJUS AB, NOSTROMO AB **WORLD PREMIÈRE**



SOFA EXPERIENCE SOFFAN

A birthday celebration and the reluctant focus of it affects the life of a couch. The couch, never a cause of rejoicement for anyone, keeps changing hands. A string of well-known actors magnificently portray the unhappy characters who get in the way of this shunned piece of furniture.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I wanted to explore how things or emotions we reject and deny always catch up with us in the end.*

KARIN FAHLÉN. Born in 1961 in Stockholm. Studied at Cambridge College of Arts and Technology and completed DI's three-year make-up programme. Freelancing director working closely with Chamdin & Stöhr.

FILMOGRAPHY. (SELECT) 2012 SOFFAN, FIC, SHORT; 2001 BRUDLOPP, FIC, SHORT



SWEDEN 2011

FEATURE, COLOUR, HDCAM PAL, 26 MIN.

DIRECTOR: ANDERS HAZELIUS **PRODUCER:** ANDERS HAZELIUS **SCREENPLAY:** ANDERS HAZELIUS **CINEMATOGRAPHY:** SEBASTIAN DANNEBORN **EDITOR:** ANDERS HAZELIUS **CAST:** CELIE SPARRE, ADAM PÅLSSON **WORLD SALES:** ANDERS HAZELIUS **SUPPORTED BY:** FILMBASEN STOCKHOLM, ABF STOCKHOLM **WORLD PREMIÈRE**



MY PRINCE PRINSEN

Celie has already scheduled an abortion when she tells her boyfriend of her pregnancy. His reaction is the expected one, but as the date for the abortion approaches, she begins to question her decision. With a fine eye for detail, a story about finding the courage to stand up for yourself is told.

Tobias Åkesson

DIRECTOR'S COMMENT. *With My Prince I wanted to highlight something that many face but rarely talk about – abortion. Not from a political perspective but from a human one. How such a choice portrays something mundane and life changing at the same time.*

ANDERS HAZELIUS. Born in 1984 in Sigtuna, Sweden. Lives in Stockholm. Started out as FAD and clapper loader on commercials and TV series, then worked as a script supervisor. Studied Film theory, Philosophy and Art theory. Studied script-writing at Manuspilotererna. Graduated from the School of Film Directing in Göteborg in 2010. Also works with casting at Next Generation Casting.

FILMOGRAPHY. 2012 PRINSEN, FIC, SHORT; 2011 BAGGY, FIC, SHORT (GIFF 2012); 2011 PURA VIDA, FIC, SHORT (GIFF 2011) 2010 FRÄMMANDE LAND, FIC, FEATURE; 2009 DAGEN EFTER, FIC, SHORT; 2008 MAJA, SHORT

THE MILL BRUKET

The drug addicts are scavenging for copper cables to help finance their abuse. Following a lead, they head for a deserted industrial premises, whose walls are covered with untouched cables. In the dark innards of the building, however, something is hiding. A taut horror film in the classic mold.

Tobias Åkesson

DIRECTORS' COMMENT. *Having spent many fruitless years trying to adapt the script to suit the tastes of the film commissioners, we did what we ought to have done from the start – shot the film with no budget but completely on our own terms. With no electricity, and a couple of gas lanterns as our only source of lighting.*

MARTIN KJELLBERG. Born in 1980 in Lund, Sweden. Horror film enthusiast, currently studying medicine. Studied TV and video production in Gamleby 2001–2003 and script-writing at Biskops-Arnö FHSK (2007–2008). Has worked as an editor in television since 2003.

NILS WÄHLIN. Born in 1975 in Vendel, Sweden. Editor working in television. Hobbyist painter and filmmaker. Studied video production at Høla (1995–96) and in Gamleby (2002–2004), and script-writing at Biskops-Arnö FHSK (2007–2008)

FILMOGRAPHY. MARTIN KJELLBERG (SELECT): 2006 DARK FLOORS, FIC, SHORT (GIFF 2007); 2005 LISA, FIC, SHORT; 2003 DYSMORPHO, FIC, SHORT (GIFF 2004); 2002 HUSET VID VÄGENS ÄNDE, FIC, FEATURE (GIFF 2003); 2002 VERKSTADSMASSAKERN, FIC, SHORT; **NILS WÄHLIN** (SELECT): 2008 DÖDENS SKOG 3, FIC, SHORT; 2008 VIGILANTE 2, FIC, SHORT; 2007 DÖDENS SKOG 2, FIC, SHORT; 2006 DARK FLOORS, FIC, SHORT (GIFF 2007); 2005 JOEL OCH JAG 4, FIC, SHORT; 2004 JOEL OCH JAG 3, FIC, SHORT; 2003 BOSSE 2, FIC, SHORT; 2002 HUSET VID VÄGENS ÄNDE, FIC, FEATURE (GIFF 2003)



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 16 MIN.

DIRECTOR: MARTIN KJELLBERG, NILS WÄHLIN **PRODUCER:** THOMAS ALLERCRANTZ
SCREENPLAY: MARTIN KJELLBERG, NILS WÄHLIN **CINEMATOGRAPHY:** OLLE LUNDIN **EDITOR:** MARTIN KJELLBERG NILS WÄHLIN **MUSIC:** DAVID CLAUSSEN
CAST: OSCAR SKAGERBERG, ANGELICA RADLOFF, ANDERS RÖNNQVIST **WORLD SALES:** RÖDE ORM FILM **WORLD PREMIÈRE**



TAKE TO THE WOODS SKOGSTOKIG

An exuberant animation where the omnipresent traffic turns into an utterly uncontrollable chaos. A woman goes berserk, climbing a building in King Kong fashion to fight the airplanes in a fit of rage brought on by the pace of our times.

Mirja Hildbrand

DIRECTOR'S COMMENT. *This animation began one spring when I had had enough of the city. I took my camera and headed for the woods. I planted my camera, programmed to do a series of still shots. I felt like a trapper every time I brought the camera back to see what I had caught.*

KRISTINA FRANK. Born in 1967 in Vännäs, Sweden. Studied animation and experimental film in Gotland. Freelancing animator and model builder.

FILMOGRAPHY. 2012 SKOGSTOKIG, ANI, SHORT; 2010 BLANCO, ANI, SHORT (GIFF 2010); 2008 CIO, ANI, SHORT; 2008 AFTONLANDET, ANI, SHORT (GIFF 2008)



SWEDEN 2012

ANIMATION, COLOUR, DIGIBETA PAL, 6 MIN.

DIRECTOR: KRISTINA FRANK **PRODUCER:** KRISTINA FRANK **SCREENPLAY:** KRISTINA FRANK **CINEMATOGRAPHY:** KRISTINA FRANK, JOSEFIN HASELBERG **EDITOR:** KRISTINA FRANK **MUSIC:** KLAS HJORTSTAM **CAST:** KRISTINA FRANK **WORLD SALES:** KRISTINA FRANK **SUPPORTED BY:** FILM PÅ GOTLAND **WORLD PREMIÈRE**





SWEDEN/FRANCE 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 15 MIN.

DIRECTOR: MAXIMILIEN VAN AERTRYCK **PRODUCER:** MAXIMILIEN VAN AERTRYCK
SCREENPLAY: MAXIMILIEN VAN AERTRYCK **CINEMATOGRAPHY:** VINCENT BITAUD
EDITOR: MAXIMILIEN VAN AERTRYCK **CAST:** ENRI TEEDLA, KARL GRIFFEL, TANYA POPOVA **WORLD SALES:** JAGÖN PICTURES **WORLD PREMIÈRE**



ICEBREAKERS

The setting is a huge cruise ship crossing the icy Baltic Sea. On board, the volume is high, the elevators glitter with chrome and the neon lights illuminate the many passengers. Like a floating amusement park, both enticing and revolting.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I am fascinated by spaces and their relation to film. Capturing an empty room with a camera can give us access to a multitude of invisible stories that are hidden in the objects and forms that compose it. Passenger ferries are pompous vessels with an undeniable aura. Cruises like the one in Icebreakers invite everybody to perform and dream, yet target a certain class. By embarking on them I wanted to explore our desires and cravings.*

MAXIMILIEN VAN AERTRYCK. Born in 1989 in Paris, France. Studied documentary filmmaking at Biskops-Arnö FHSK. Currently attending the Laboratorium course at The School of Film Directing in Göteborg.

FILMOGRAPHY. 2011 ICEBREAKERS, DOC, SHORT; 2010 PAESAGGIO E FIGURE, DOC, SHORT; 2010 AUTO PORTRAIT, DOC, SHORT.



SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 10 MIN.

DIRECTOR: JIMMY OLSSON **PRODUCER:** ANNA G MAGNUSDOTTIR, ANDERS GRANSTRÖM **SCREENPLAY:** JIMMY OLSSON **CINEMATOGRAPHY:** CHRISTIAN HAAG
EDITOR: SIMON PONTÉN **MUSIC:** JOHAN T KARLSSON **CAST:** ANN PETRÉN, HARALD LÖNNBRO **WORLD SALES:** LITTLEBIG PRODUCTIONS AB **SUPPORTED BY:** SVENSKA FILMINSTITUET, FILM STOCKHOLM/FILMBASEN **WORLD PREMIÈRE**



IN YOUR INTEREST

BÄTTRE RÄNTA

Come to think of it, a loan may be better than a robbery. In this quirky comedy, sporting sensational art design, Ann Petré plays a resourceful bank teller faced with an attempted armed robbery by a pitiful perpetrator with wavering confidence.

Tobias Åkesson

DIRECTOR'S COMMENT. *The story is inspired by an actual event. I wanted to make the film because it's a nice story, showing both human warmth and courage. Normally, this would be a terrifying situation, but the teller manages to see the person behind the threatening gun and turn a hopeless situation into a more positive outcome. I love the analogue way of working with film and prefer special effects to happen in camera.*

JIMMY OLSSON. Born in 1980 in Hässleholm, Sweden. Has worked with film since 2002, in almost every capacity behind the camera. He usually writes comedy or dark comic drama.

FILMOGRAPHY. (SELECT) 2012 BÄTTRE RÄNTA, FIC, SHORT; 2011 FÖRTRÄNGD, FIC, SHORT (GIFF 2011); 2007 KONTROLLANTEN, FICTION, SHORT; 2005 LINJER, FICTION, SHORT; 2004 LEVA LEVA LEVA, FICTION, SHORT

THE STRONGER DEN STARKARE

Two friends on a night out happen to check out the same girl. The unexpected triangle drama intensifies as she takes her time making her choice. A delicately told story about jealousy, humiliation and about being the emotionally weaker party.

Tobias Åkesson

DIRECTOR'S COMMENT. *The film is about the razor thin line between sex and love during a brief nocturnal encounter. It's also a study in social interaction, investigating how far a person can be willing to go to avoid losing face and appearing weak.*

OLOF LETH. Born in 1985 in Stockholm. Currently in his final year studying directing at the Stockholm Academy of Dramatic Arts. Previously studied Psychology and Literature and attended Stockholm Film School.

FILMOGRAPHY. 2011 DEN STARKARE, FIC, SHORT; 2010 RIDDARVÄGEN 26, FIC, SHORT; 2009 PÅ BAR GÄRNING, FIC, SHORT; 2008 AVSLÖJAD!, FIC, SHORT



SWEDEN 2011

FEATURE, COLOUR, DIGIBETA PAL, 15 MIN.

DIRECTOR: OLOF LETH **PRODUCER:** ANTON STRANDBERG **SCREENPLAY:** MALIN MARMGREN **CINEMATOGRAPHY:** ALEXANDER WESTERGÄRDH **EDITOR:** HANNA STORBY **MUSIC:** WEIWEI JIN **CAST:** ANDREAS CHENARDIERE, HANNA NORMANN, OSCAR TÖRINGE, JOSEFIN LJUNGMAN **WORLD SALES:** STOCKHOLMS DRAMATISKA HÖGSKOLA **SUPPORTED BY:** STOCKHOLMS DRAMATISKA HÖGSKOLA **WORLD PREMIÈRE**



THE QUIET ONE THE QUIET ONE

Six-year-old Maryam barely speaks a word of Swedish. Now she is about to start school and adjust to a completely new environment. An unvarnished look at the world of children, where unabashed meanness coexists with charming short-sightedness and touching loyalty.

Tobias Åkesson

INA HOLMQVIST. Born in 1982. Studied documentary directing at DI (2008–11), Film theory at the University of Stockholm (2008), documentary production at Birkagårdens FHSK (2007–08) and film production at the Stockholm Film School, 2006–07.

EMELIE WALLGREN. Born in 1979. Studied documentary directing at DI (2008–11) and Film and Art theory at the University of Stockholm (2007) Also studied documentary production at Biskops-Arnö, (2004–05).

FILMOGRAPHY. INA HOLMQVIST: 2011 THE QUIET ONE, DOC, SHORT; 2009 SÅ NÄRA, DOC, SHORT (GIFF 2011); 2009 TUNNLARNA, SHORT; 2008 FJORTON, SHORT; 2007 FAMILJEN POLY, SHORT; 2006 EL ALTO, SHORT **EMELIE WALLGREN:** 2011 THE QUIET ONE, DOC, SHORT; 2009 SÅ NÄRA, DOC, SHORT (GIFF 2011); 2009 TUNNLARNA, SHORT; 2008 ESMERALDA OCH CIRKUSEN, SHORT; 2007 SOM ETT FRITT LITAUEN, SHORT



SWEDEN 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 29 MIN.

DIRECTOR: INA HOLMQVIST, EMELIE WALLGREN **PRODUCER:** INA HOLMQVIST, EMELIE WALLGREN **SCREENPLAY:** INA HOLMQVIST, EMELIE WALLGREN **CINEMATOGRAPHY:** CAMILLA SKAGERSTRÖM **EDITOR:** ALICE ILLMENSKA **MUSIC:** TOMAS JANSSON **CAST:** MARYAM, VICTORIA, MUSTAFA, MAJA MFL **WORLD SALES:** MYCELIUM **SUPPORTED BY:** STOCKHOLMS DRAMATISKA HÖGSKOLA **SWEDISH PREMIÈRE**





SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 12 MIN.

DIRECTOR: JEAN-PASCAL STRÜWER **PRODUCER:** HEND AROAL, PETER GUSTAFSSON **SCREENPLAY:** JEAN-PASCAL STRÜWER **CINEMATOGRAPHY:** PAUL EVANS **EDITOR:** JEAN-PASCAL STRÜWER **MUSIC:** CAST: TORKEL PETERSSON LARS LIND ANITA WALL LIVIA MILLHAGEN **WORLD SALES:** JEAN-PASCAL STRÜWER **SUPPORTED BY:** SFI **WORLD PREMIÈRE**



AUTUMN LEAVES HÖSTMINNEN

A sad and heavy gloom hangs over a tea party in a villa. A man wakes up in his bachelor pad, starting the day as in a trance. They all leave their homes. They meet at Katarinavägen, tears streaming down their cheeks, but it is already too late.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I wanted to get as close to reality as possible, because it is then that film is the most powerful. Hence my interest in telling a story that feels realistic. Leaving a few questions unanswered in the film creates interest, afterthought and aftertaste in the viewer. I wanted to move people emotionally without being overt, but rather let each and every one make their own interpretation about what had happened in the film, and then take it all in, feel and ponder.*

JEAN-PASCAL STRÜWER. Born in 1977 in Stockholm. Studied Film Theory at Stockholm University. Has directed numerous music videos, commercials and skateboard movies. Worked as assistant director for, among others, Stefan Larsson at Dramaten and Johan Brisinger on the feature film *Among Us*.

FILMOGRAPHY. (SELECT) 2011 HÖSTMINNEN, FIC, SHORT; 2010 ÄNGLAVAKT BAKOM KULISSERNA, DOC; 2010 NEW BALANCE, DOC; 2009 IKEA, DOC; 2007 YEAH BANANEN SÅ-SONG 2, DOC; 2006 YEAH BANANEN SÅ-SONG 1 DOC; 2004 U.S.A. 105, SHORT; 2004 NYC 1998, DOC; 2000 WESC, DOC



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 6 MIN.

DIRECTOR: MARTIN LARSSON **PRODUCER:** MARIA KARLSSON THÖRNKVIST **SCREENPLAY:** MARTIN LARSSON **CINEMATOGRAPHY:** MARCO PADOAN **EDITOR:** MARTIN LARSSON **MUSIC:** ATANAS VALKOV **CAST:** SHANTI RONEY MALIN CRÉPIN **WORLD SALES:** VITAMIN FILM **SUPPORTED BY:** SVENSKA FILMINSTITUTET FILM I SKÅNE **WORLD PREMIÈRE**



JOHN'S ROOM JOHNS RUM

In a car in a snowy street in a residential area, Pernilla and Jonas are waiting for something to happen, for a decision to be made. The mood is tense, the acting brilliant. She is nervous, he is impatient. The claustrophobic car cannot keep reality outside long enough.

Mirja Hildbrand

DIRECTOR'S COMMENT. *The goal and vision was to create a tense situation, a drama with small means. The nuances are what propel the story onward. The faces of the actors were, and are, important – that's where the tension lies. The film was shot on a snowy day in a residential area in Staffanstorp, Skåne.*

MARTIN LARSSON. Born in 1974 in Lund, Sweden. Studied at IHTV, the Theatre Academy in Malmö and Skurups FHSK. He has written the screenplays for SVT productions such as "Stormen", "Starke man", "Sjätte Dagen" and "Familjen".

FILMOGRAPHY. 2011 JOHNS RUM, FIC, SHORT; 2006 ÅNGÅENDE OVE HALLINS KVARTETT; 2002 NINA, FRANS OCH ANNKA; 2011 SYRENERNAS TID

NUMB CEREMONY NUMB CEREMONY

Something can be glimpsed amid the veils of smoke and the heavy snowfall. We witness a sad, ritual dance where strange, birdlike figures herald approaching change.

Tobias Åkesson

NINJA MIORI. Born in 1975 in Lund. She has a BA in Contemporary Media Practice from University of Westminster and has also studied production of film, TV, video and art at the Stockholm Film School and Art direction at Berghs School of Communication, Stockholm.

HANNES HAGSTRAND. Born in 1973 in Stockholm. He is a visual artist, editor and lecturer in visual effects. Hannes has studied cinematology at Stockholm University and film production at Stockholm Film School. He has worked on features, animations, corporate films, documentaries and shorts.

FILMOGRAPHY. 2011 NUMB CEREMONY, EXP, SHORT; 2011 EXTINGUISHED TIME, EXP, SHORT; 2010 WEIGHTS OF SORROW, EXP, SHORT



SWEDEN 2011

EXPERIMENTAL, COLOUR, DIGIBETA PAL, 5 MIN.

DIRECTOR: NINJA MIORI, HANNES HAGSTRAND **PRODUCER:** NINJA MIORI
SCREENPLAY: NINJA MIORI **CINEMATOGRAPHY:** TOBIAS HÖIEM-FLYCKT **EDITOR:**
HANNES HAGSTRAND **MUSIC:** AUDIO DAS POLY **CAST:** DANSARE: MARYM
NIKANDISH **WORLD SALES:** NINJA MIORI FILM **SWEDISH PREMIÈRE**



COFFEEGIRL KAFFETJEJEN

Malin manages the coffee table during a film shoot and is constantly made aware of the firm hierarchy in play. Power struggles and intrigues abound in this scathing comedy, which no one who has ever worked at a film production ought to miss.

Tobias Åkesson

DIRECTOR'S COMMENT. *The film is called Coffeegirl – unfortunately based on oh, so true stories, and that's just what it is. Everything in the screenplay is culled from real-life situations, experienced by young people in the film business. Even though they may seem comical in the context of the film, I also find it frightening, as a director, that this is a depiction of reality, one so twisted that in narrative form it becomes comedy. Reality is comedy.*

FRIDA SPÅNG. Born in 1985 in Umeå, Sweden. Learned the trade through Film i Västerbotten and studied acting at Stockholms Elementära Teaterskola. She worked on a number of productions between 2004 and 2006, mainly in a technical capacity. In 2006 she switched to the theatre, acting in and directing. In 2009, she returned to making short films.

FILMOGRAPHY. 2011 KAFFETJEJEN, FIC, SHORT; 2010 SUGAR, SILENCE, RAIN AND MITTENS, FIC, SHORT (GIFF 2011); 2007 BREVET, FIC, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM, 19 MIN.

DIRECTOR: FRIDA SPÅNG **PRODUCER:** ALEXANDRA MALMQVIST **SCREENPLAY:**
FRIDA SPÅNG **CINEMATOGRAPHY:** SARA HERMANSSON **EDITOR:** FRIDA SPÅNG
MUSIC: FRIDA SPÅNG **CAST:** MAJA FRYKBERG, MAJA CHRISTENSSON, LEIF
SANDOVIST, RASMUS GISBY, CAROLINE ILEA, HENRIK JIBER, HENRIC GUSTAVSSON,
OLGA HENRIKSSON MF. **WORLD SALES:** ALEXANDRA MALMQVIST **SUPPORTED**
BY: FILM I VÄSTERBOTTEN, FILMBASEN STOCKHOLM, FILM PÅ GOTLAND,
STUDIEFRÄMJEDET STOCKHOLM, DRÖMDEG - BOTKYRKA KOMMUN **WORLD**
PREMIÈRE





SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 15 MIN.

DIRECTOR: HANNA ANDERSSON **PRODUCER:** KLARA BJÖRK **SCREENPLAY:** HANNA ANDERSSON **CINEMATOGRAPHY:** RAGNA JORMING **EDITOR:** ERLEND KRISTOFFERSEN **MUSIC:** ALEXANDRA NILSSON **CAST:** ÅSA WIDÉEN, MARIA ALM NORELL, GUNNEL FRED, CHATARINA LARSSON, PERNILLA GÖST, IDA WAHLUND **SUPPORTED BY:** SVENSKA FILMINSTITUTET, KONSTNÄRSNÄMNDEN, BERGMAN STIFTELSEN (AFTER BERGMAN AWARD - MANUS) **WORLD SALES:** FILMKREATÖRERNA **WORLD PREMIÈRE**



ERIKA & SALLY

When their alcoholic mother ends up in intensive care, the relationship between the sisters comes to a head. Erika is the typical big sister, always assuming responsibility, whereas Sally has been able to do whatever she likes. A well-acted drama about daring to break with accustomed habits and patterns.

Tobias Åkesson

DIRECTOR'S COMMENT. *Once you're cast in the role of a family member, chances are that you're stuck for life. Or can family roles be negotiated? Reversed? This is the question that troubled sisters Erika and Sally do battle over, at dawn outside their mother's hospital room.*

HANNA ANDERSSON. Born in 1975 in Ljungby, Sweden. Hanna Andersson is a freelance filmmaker who studied film directing 2001-2004 at the University of Film, Television, Radio and Theatre in Stockholm. Hanna Andersson made the shorts *The Staircase* and *The Bonfire* during film school and graduated with *The Imposter*. She joined Swedish Television as an assistant director before directing the novella *The Postman's Secret*.

FILMOGRAPHY. 2012 ERIKA & SALLY, FIC, SHORT; 2010 NATURAL LIGHTENING – A FILM ABOUT JÖRGEN PERSSON, DOC, SHORT; 2008 THE STAIRCASE, FIC, SHORT; 2006 THE POSTMAN'S SECRET, FIC, SHORT (GIFF 2006); 2004 THE IMPOSTER, FIC, SHORT (GIFF 2005); 2003 THE BONFIRE, FIC, SHORT (GIFF 2004); 2003 THE KING, DOC, SHORT; 2003 JUDAS, FIC, SHORT; 2002 MEMENTO MORI, FIC, SHORT; 2000 ITALIAN IMAGES, DOC, SHORT; 1999 ON THE ART OF..., FIC, SHORT



SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 12 MIN.

DIRECTOR: ÅSE FOUGNER **PRODUCER:** ÅSE FOUGNER **SCREENPLAY:** ÅSE FOUGNER **CINEMATOGRAPHY:** MALIN KORKEASALO, ÅSE FOUGNER **EDITOR:** ÅSE FOUGNER, KAJSA GRANDELL **CAST:** OLLE LALIN, BIRGITTA LALIN, MAJA LARSSON, STIG NILSSON, ALVAR ÖSTERBERG, GÖRAN MURVALL **WORLD SALES:** FOUGNER FILM **SUPPORTED BY:** SVERIGES TELEVISION/DOKUMENTÄR, KULTURBRYGGAN **WORLD PREMIÈRE**



GYM GROUP FOR 90-YEAR-OLDS

ALDRIG FÖR SENT – GYMPAGRUPP 90+

A life-affirming documentary about the members of a very exclusive fitness group. In order to participate, you have to have lived a whole life and still feel the urge to keep moving and stay fit. Hilarious gallows humour and lots of great scenes.

Tobias Åkesson

DIRECTOR'S COMMENT. *To me, this project is about the need to part of a bigger context and knowing that there are people waiting for you. About daring to challenge yourself, even though at the age of 90 it might feel unnecessary. There's a difference between staying alive and living, someone said.*

ÅSE FOUGNER. Born in 1975 in Gnarp, Sweden. Studied documentary directing at DI (2001–2004). Has been working as freelance film-maker on documentary projects since 2004.

FILMOGRAPHY. 2012 ALDRIG FÖR SENT - GYMPAGRUPP 90+, DOC, SHORT; 2008 RYSSVIKEN, DOC, 2004 HELA MITT HJÄRTA, DOC, SHORT (GIFF 2005)

... AND ALL THAT WAS LEFT BEHIND ... OCH ALLT DET VI LÄMNAT BAKOM OSS

Crossed-out photographs. She is smoking, showering and sleeping. A voice is whispering in the background. It tells her about moments and observations during her childhood, about possibilities she once had, which are now gone.

Tobias Åkesson

EMIL GUSTAFSSON RYDERUP. Born in 1984 in Trollhättan, Sweden. Script-writer, director and animator. His studies include Film theory at Halmstad University, script-writing at Broby Grafiska and film and video production at Molkoms FHSK. Currently studying documentary filmmaking at Ölands FHSK.

FILMOGRAPHY. 2012 ... OCH ALLT DET VI LÄMNAT BAKOM OSS, EXP, SHORT; 2010 FRIEND OF FLIES, ANI, SHORT (GIFF 2011); 2010 DET ÄR INTE DIG DET ÄR FEL PÅ..., FIC, ANI, SHORT; 2010 BALLADEN OM DE OLYCKSALIGA, FIC, SHORT; 2009 POJKEHJÄRTAFlickA, ANI, SHORT; 2008 DRAWN TO YOU, ANI, SHORT; 2007 THE MAN WHO WANTED TO DIE, ANI, SHORT



SWEDEN 2012

EXPERIMENTAL, COLOUR, HDCAM PAL, 4 MIN.

DIRECTOR: EMIL GUSTAFSSON RYDERUP **PRODUCER:** EMIL GUSTAFSSON RYDERUP **SCREENPLAY:** EMIL GUSTAFSSON RYDERUP **CINEMATOGRAPHY:** EMIL GUSTAFSSON RYDERUP **EDITOR:** EMIL GUSTAFSSON RYDERUP **MUSIC:** JOHN STRÖM BÅTELSSON **CAST:** ISA ANDERSSON **WORLD SALES:** EMIL GUSTAFSSON RYDERUP **WORLD PREMIÈRE**



SOMETHING BAD NÅGOT HEMSKT

A body on the ground, its head bloodied. Two perpetrators on the run – one bursting with adrenaline, the other quiet and hard-set. While awaiting transportation from their temporary hideaway, their opinions diverge and conflict looms between the two – entirely dependent on one another.

Mirja Hildbrand

DIRECTOR'S COMMENT. *An attempt at telling a claustrophobic and exciting story with the smallest of means.*

PAOLO NOBIS SANDÉN. Born in 1989 in Lund, Sweden. Studied Film theory at Lund University and film production at Fridhems FHSK. Currently working as a script-writer, living in Göteborg.

FILMOGRAPHY. 2011 NÅGOT HEMSKT, FIC, SHORT; 2011 FEELGOOD, FIC, SHORT; 2011 PRECIS SOM FÖRRA ÅRET, FIC, SHORT; 2010 JÄVLA JOCKE HANSSON, FIC, SHORT; 2010 EN LITEN GREJ BARA..., FIC, SHORT; 2009 BRÅK, FIC, SHORT (GIFF 2010)



SWEDEN 2011

FEATURE, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: PAOLO NOBIS SANDÉN **PRODUCER:** PAOLO NOBIS SANDÉN **SCREENPLAY:** PAOLO NOBIS SANDÉN **CINEMATOGRAPHY:** NIKLAS BECKMAN LARSSON **EDITOR:** PAOLO NOBIS SANDÉN **MUSIC:** CAST: JESPER SÖDERBLÖM, MAX ENDERFORS **WORLD SALES:** PAOLO NOBIS SANDÉN **WORLD PREMIÈRE**





SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 8 MIN.

DIRECTOR: JULIA LINDSTRÖM **PRODUCER:** JOANNA KARLBERG **SCREENPLAY:** JULIA LINDSTRÖM **CINEMATOGRAPHY:** JOANNA KARLBERG **EDITOR:** JULIA LINDSTRÖM **MUSIC:** ANDREAS STELLAN **CAST:** NICOLE GRÅNGSHEM HELENA LJUNGROS **WORLD SALES:** KOMMUNEN FILM **WORLD PREMIÈRE**



WITHOUT YOU UTAN DIG

Jonna is watching afternoon TV when she gets her period. In another room, her mother is sleeping. In an implicit portrait of contemporary poverty, we glimpse both teenage boredom and teenage rebellion.

Tobias Åkesson

DIRECTOR'S COMMENT. *Without You is my first short film, made in a brief, concentrated period as a means of trying out how to transfer ideas to film, thus developing my directorial skills.*

JULIA LINDSTRÖM. Born in 1983 in Stockholm. Grew up in Örnsköldsvik and Trosa. Studied documentary filmmaking at Birkagårdens FHSK.

FILMOGRAPHY. 2012 VINNARE, DOC, SHORT (GIFF 2012); 2012 UTAN DIG, FIC, SHORT; 2009, DIETEN, DOC, SHORT; 2008 LIVE AND LEARN, DOC, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM, 23 MIN.

DIRECTOR: JOSÉPHINE ADAMS **PRODUCER:** JUDITH KATZEFF **SCREENPLAY:** JOSÉPHINE ADAMS **CINEMATOGRAPHY:** SARA SVÄRDSÉN **EDITOR:** ALEXANDRA LITÉN **CAST:** LINE BILLA LJØSTAD, JULIE MARIE LINDVIK **WORLD SALES:** ILLUSION FILM AB **SUPPORTED BY:** SFI, FILM I VÄST, KULTUR UNGDOM **WORLD PREMIÈRE**



ONE NIGHT EN NATTS FORHOLD

The first tentative hours of a relationship. The future is irrelevant, it's the here and now that matters. One moment there's doubt, next the pace is high. Uncomfortable tension and exciting passion are skillfully alternated in this portrait of two people and their first night together.

Mirja Hildbrand

DIRECTOR'S COMMENT. *The film is about how you are expected to behave in a certain way. About what happens when you play along, and the facade suddenly shatters.*

JOSÉPHINE ADAMS. Born in 1987 in Södertälje. Currently in her final year at The School of Film Directing in Göteborg. Studied at Fridhems FHSK (2007–2009).

FILMOGRAPHY. 2011 ONE NIGHT, FIC, SHORT; 2009 TÄTT INTILL, FIC, SHORT; 2009 PÅ GENOMRESA - EN INTERVJU MED ROY ANDERSSON, DOC, SHORT; 2008 KOMMA IKAPP, FIC, SHORT; 2008 BERLIN, BABY, FIC, SHORT

TAXIDANCING TAXIDANCING

Every winter, Susan travels to Buenos Aires for some tango dancing and the embrace of a man. The man whom she pays to dance with her, tells her that he has lost whatever it was that first drew him to the dance. An analytical film puncturing the established, romantic conception of the tango and the culture surrounding it.

Tobias Åkesson

DIRECTORS' COMMENT. *We wanted to highlight the downside of the traditional power structure inherent in the tango, that's why we made Taxidancing. We had the chance of meeting amazing people who opened up to us.*

JESSICA KARLSSON. Born in 1984 in Stockholm. She works with casting.

EMILIA RAMSIN BARLAS. Born in 1984 in Stockholm. She is a pedagogue who also works as cultural projekt manager.

ANNIKA KARLSSON. Born in 1984 in Stockholm. She is a film pedagogue who also freelances in casting.

FILMOGRAPHY. JESSICA KARLSSON: 2011 JAG HAR EN ÄLSKARE SOM HETER TANGO, DOC EMILIA RAMSIN BARLAS: 2011 JAG HAR EN ÄLSKARE SOM HETER TANGO, DOC; ANNIKA KARLSSON: 2011 JAG HAR EN ÄLSKARE SOM HETER TANGO, DOC; MUSIKIDIOTEN, DOC



SWEDEN/ARGENTINA 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 14 MIN.

DIRECTOR: JESSICA KARLSSON, ANNIKA KARLSSON, EMILIA RAMSIN BARLAS
PRODUCER: JESSICA KARLSSON, ANNIKA KARLSSON, EMILIA RAMSIN BARLAS
SCREENPLAY: ANNIKA KARLSSON, JESSICA KARLSSON, EMILIA RAMSIN BARLAS
CINEMATOGRAPHY: JESSICA, ANNIKA, EMILIA KARLSSON, KARLSSON, RAMSIN BARLAS
EDITOR: TORA MÄRTENS
MUSIC: IVO SAINT
CAST: SUSAN, JUAN-CARLOS
WORLD SALES: JESSICA KARLSSON
SUPPORTED BY: SFI, FILMBASEN, ABF, FILMCENTRUM
WORLD PREMIÈRE



WINNERS VINNARE

In a summery suburb, children and adults alike are running around with balls and water pistols. They have just won a lot of money betting on horses. It's nostalgic and idyllic, but also a bit paltry.

Tobias Åkesson

DIRECTOR'S COMMENT. *I found the footage on a dusty old VHS tape. I remembered that day immediately, the day that the unexpected happened – mom and dad won a lot of money. The mood became unreal, fantastic; my normally worried parents started playing and dad got out the video camera.*

JULIA LINDSTRÖM. Born in 1983 in Stockholm. Works as a director and producer at KOMMUNEN Film in Stockholm. Studied photography and documentary filmmaking at Birkagårdens FHSK.

FILMOGRAPHY. 2012 VINNARE, DOC, SHORT; 2012 UTAN DIG, FIC, SHORT (GIFF 2012); 2009, DIETEN, DOC, SHORT; 2008 LIVE AND LEARN, DOC, SHORT



SWEDEN 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 3 MIN.

DIRECTOR: JULIA LINDSTRÖM
PRODUCER: JULIA LINDSTRÖM
SCREENPLAY: JULIA LINDSTRÖM
CINEMATOGRAPHY: ROGER LINDSTRÖM
EDITOR: JULIA LINDSTRÖM
MUSIC: ANDREAS STELLAN
CAST: LISA LINDSTRÖM, OSKAR LINDSTRÖM, VIKTOR LINDSTRÖM, KASPER LINDSTRÖM, JULIA LINDSTRÖM
WORLD SALES: KOMMUNEN FILM
WORLD PREMIÈRE





SWEDEN/CROATIA 2011

EXPERIMENTAL, COLOUR, HDCAM PAL, 14 MIN.

DIRECTOR: SIMEON FROHM **PRODUCER:** MICHEL ÖSTLUND **SCREENPLAY:** FILIPPE GILLO, SIMEON FROHM **CINEMATOGRAPHY:** SIMEON FROHM **EDITOR:** SIMEON FROHM **MUSIC:** ANDREAS RUNESSON, KRISTOFFER BYSTRÖM **CAST:** GABRIEL LÖFGREN LOBO, NEO SLATER, LISA LÄCKGREN, ARNE NORDH, SIXTEN STENSJÖ, EMINA ROSTAAN, DOMINIK TRAKJOVICH, ANTONI ZABOK, IVO MIHAJLOVIC, DINA PECKINPAH **WORLD SALES:** HERA **SUPPORTED BY:** MICHEL ÖSTLUND, HERA **WORLD PREMIÈRE**



RAFAEL, REMEMBER YOUR LIFE RAFAEL, MEMENTO VITAE

Is it in the brief moments, the seemingly irrelevant conversations, that life is at its most tangible? As we follow Rafael through some of life's phases, the film tries to capture moods and emotions, rather than tell a story.

Tobias Åkesson

DIRECTOR'S COMMENT. *I have worked a lot on the texts, the photos and the acting. The goal was to glue documentary and fiction together. A life as a collage. Rafael as an actor and spectator, not following any particular form, like life itself, no one form is the correct one.*

SIMEON FROHM. Born in 1987 in Helsingborg, Sweden. Has been familiar with the stage and TV since childhood. Studied at Stockholms konstskola. Was an apprentice under the tutelage of Jörund Fjösne and Michel Östlund. Works as a graphic designer since 2007.

FILMOGRAPHY. 2011 RAFAEL, REMEMBER YOUR LIFE, EXP, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 24 MIN.

DIRECTOR: JOHANNA PAULSDOTTER **PRODUCER:** JOHANNA PAULSDOTTER, JOSEFINE BÖTTKER **SCREENPLAY:** JOHANNA PAULSDOTTER **CINEMATOGRAPHY:** ALEXANDER WESTERGÄRDH **EDITOR:** PHILIP BERGSTRÖM **MUSIC:** OLLE SJÖSTRÖM **CAST:** FANNY KLEFELT, CHARLIE GUSTAFSSON, ELISE MATTISSON **WORLD SALES:** TJOCKISHJÄRTA FILM **SUPPORTED BY:** DFM, SVENSKA FILMINSTITUTET, FILMBASEN / FILM STOCKHOLM, ABF STOCKHOLM **WORLD PREMIÈRE**



DAMAGED ONES ÅRHUNDRADETS BROTT

Undeniably, the film collective Tjockishjärta is behind several of the most interesting short films in recent years. Here, the first love and sexual curiosity are skillfully portrayed, but also the ease with which things may get out of hand and the subsequent risk of revenge.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I wanted to base this story in the world of young people, using their own sets of references where they have to deal with their experiences – without grown-up involvement. With this story, I have no intention of moralising or making you "root" for any character. We follow Bella, her reactions and actions. Some will agree with what she does, others will find it wrong.*

JOHANNA PAULSDOTTER. Born in 1985 in Stockholm. She is one of the founding owners of Tjockishjärta Film, where she is a director, script-writer and producer. She has studied Film Theory / Censorship at Stockholm University and completed a film course at Stockholm Academy of Dramatic Arts.

FILMOGRAPHY. 2012 ÅRHUNDRADETS BROTT, FIC, SHORT; 2011 HÅLTIMMEN, FIC, SHORT; 2010 HARDSHIP, FIC, SHORT; 2010 HELLO BEAUTY, FIC, SHORT; 2009 LEISURE SUITE, FIC, SHORT; 2007 LIVILL, FIC, SHORT; 2005 VILL HA, EXP, SHORT

MANKÓ MANKÓ

This is the conspiracy to end all conspiracies. The victim is a cow. The gracing animal has malicious intent and the old man in the house next door plans a dreadful revenge, involving traps and a death most foul. A lonely, twisted and sad world, lending new meaning to the term pet.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Mankó is a portrait of countryside eccentric and his less than normal life, depicted from his perspective.*

ERIK LÖFGREN. Born i 1984 in Delsbo, Sweden. Studied Media and Communication in upper secondary school and Film theory and Music at the University.

FILMOGRAPHY. 2012 MANKO, FIC, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 13 MIN.

DIRECTOR: ERIK LÖFGREN **PRODUCER:** ERIK LÖFGREN, HENRIK NORMAN
SCREENPLAY: ERIK LÖFGREN **CINEMATOGRAPHY:** JOHAN LÖÖV **EDITOR:** ERIK LÖFGREN **MUSIC:** PATRIK ÖBERG **CAST:** ROLAND HEDLUND GÖRAN FORSMARK
WORLD SALES: DIMENSION MAGIC **SUPPORTED BY:** FILM I VÄSTERBOTTEN
WORLD PREMIÈRE



THE FAMOUS JAFAR HASAN ABOUD DEN BERÖMDE JAFAR HASAN ABOUD

"You know that music is forbidden. Leave the country or die", the note said that finally made him flee. Now he leads an anonymous life in the streets of Malmö, longing for his family and his native country. He still has the gift of music, though, and he Swedish national anthem has never been more beautifully rendered.

Tobias Åkesson

DIRECTOR'S COMMENT. *For many years, we have followed Jafar. We have finally condensed the material into this film. Through short fragments, we try to provide a different picture of an immigrant in today's Sweden.*

CARL MOBERG. Born in 1982 in Ystad, Sweden. Studied film production at Skurups FHSK, graduating in 2008. He lives and works in Malmö and during the last few years he has written and directed a number of short films. Worked as SAD on Pernilla August's *Svinalängorna* (*Beyond*).

FILMOGRAPHY. 2011 DEN BERÖMDE JAFAR HASAN ABOUD, DOC, SHORT; 2010 OM FEM ÅR, FIC, SHORT; 2008(INGEN VILL KOMMA PÅ) JERRY'S BARNKALAS, FIC, SHORT; 2008 BRÖLLOP VID VÄRLDENS ÄNDE, FIC, SHORT; 2007 BUGGA MED BOJOR, DOC, SHORT



SWEDEN 2011

DOCUMENTARY, COLOUR, HDCAM PAL, 15 MIN.

DIRECTOR: CARL MOBERG **PRODUCER:** CARL MOBERG **SCREENPLAY:** CARL MOBERG, ARVID SIGVARDSSON **CINEMATOGRAPHY:** ARVID SIGVARDSSON
EDITOR: CARL MOBERG **CAST:** JAFAR HASAN ABOUD **WORLD SALES:** NORMALFILM
SWEDISH PREMIÈRE

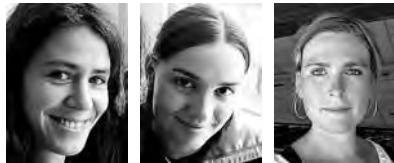




SWEDEN 2011

ANIMATION, COLOUR, DIGIBETA PAL, 9 MIN.

DIRECTOR: LINDA STERNÖ, MIA HULTERSTAM, CECILIA ACTIS **PRODUCER:** LINDA STERNÖ **SCREENPLAY:** LINDA STERNÖ **CINEMATOGRAPHY:** MIA HULTERSTAM **EDITOR:** LINDA STERNÖ **MUSIC:** RICHARD EKRE SUZZI **CAST:** ISA FRANKLIN, PETER LORENTZON, VICTORIA BRATTSTRÖM, GUJE PALM **WORLD SALES:** PIRAYA FILM **SUPPORTED BY:** SVERIGES TELEVISION AB, FILM I SKÅNE, SVENSKA FILMINSTITUTET, KONSTNÄRSNÄMNDEN **SWEDISH PREMIÈRE**



SALLY AND THE HEDGEHOG IGELKOTTSRESAN

Sally has stopped laughing. Nothing is fun anymore, since the horrible thing that happened at grandma's place. She runs away into the woods, where she meets a magic hedgehog who takes her on a dizzying journey, making the grief lighter and taking away the guilt.

Tobias Åkesson

DIRECTOR'S COMMENT. Sally and the Hedgehog is a short claymation on the topic of grief. It was produced by Piraya Film with the award-winning animators Mia Hulterstam and Cecilia Actis, from a script by Linda Sternö.

LINDA STERNÖ. Born in 1976 in Linköping, Sweden. Studied at The School of Film Directing (2003).

MIA HULTERSTAM. Born in 1976 in Linköping, Sweden. Studied animation at University of the West of England (2006).

CECILIA ACTIS. Born in 1976 in Malmö, Sweden. She works with lighting and set design at the Copenhagen Opera,

FILMOGRAPHY. LINDA STERNÖ: (SELECT) 2005 TVÄTTA MED MIG, FIC, SHORT (GIFF 2006); 2005 GREVINNAN AV DANMARK, FIC, SHORT (GIFF 2006) **MIA HULTERSTAM & CECILIA ACTIS:** (SELECT) 2009 FÄST VID DIG, ANI, SHORT (GIFF 2009); 2006 BLUE KARMA TIGER, ANI, SHORT (GIFF 2006)



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 9 MIN.

DIRECTOR: PIA TJÄDER **PRODUCER:** PIA TJÄDER **SCREENPLAY:** PIA TJÄDER **CINEMATOGRAPHY:** CECILIA TORQUATO **EDITOR:** ERIKA GONZALES **MUSIC:** IDA ARVIDSSON **CAST:** VILLE ARRHED, JULIA TOLL, JENNIE RYDÉN **WORLD SALES:** CAPERCAILZIE FILM **SUPPORTED BY:** LÅNGMANSKA KULTURFONDEN WILHELM OCH MARTINA LUNDGREN'S UNDERSTÖDSFOND. **WORLD PREMIÈRE**



LIKE A DREAM SOM EN DRÖM

Jonny and his sister Leia live in a seemingly normal flat, but when Leia wants to go to the kitchen to eat, Jonny tries to stop her. About two children who use fairytales and fantasies to try to keep an incomprehensible and tragic reality at bay.

Tobias Åkesson

DIRECTOR'S COMMENT. I myself have always used my imagination to escape difficult things while growing up, and therefore wanted to tell a story about the power to be found in one's inner world. I also wanted to show how sad it is that there are children in Sweden without grand dreams – who just wish for a safe home.

PIA TJÄDER. Born in 1982 in Växjö, Sweden. Script-writer and director who studied at Nordland Kunst- og Filmskole and attended various courses at the Oslo University and the School of Film Directing in Göteborg. Since 2006, she runs her own production company, Capercailzie Film.

FILMOGRAPHY. 2012 SOM EN DRÖM, FIC, SHORT; 2008 DEN SVARTA, EXP, SHORT; 2007 VARGDANSEN, EXP, SHORT (GIFF 2008); 2006 INGEN RIKTIG TJEJ, FIC, SHORT; 2006 ATT SKJUTA EN MÅS, FIC, SHORT; 2004 MEN SNILLE MAJAJ!, FIC, SHORT; 2003 LITET UPPROR I RÖTT, EXP, SHORT; 2003 IT IS NOT LIKE I AM SUICIDAL, EXP, SHORT; 2003 DÅR DE HÄRLIGA LAGRÄRNA GRO, FIC, SHORT; 2003 BAGAGE, FIC, SHORT; 2001 ÄLSKADE PAPPA, SPELFILM KORTFILM

THE GIRL AND THE SIREN FLICKAN OCH SIRENEN

In a time gone by, a girl dreams of becoming a pirate but everybody just laughs at her. Instead she is forced to toil for her master, until the day she finds his secret. A somewhat scary animation, set in a magical world.

Tobias Åkesson

DIRECTORS' COMMENT. *Our goal was to create a well-made, detailed film with a unique style and mood. Inspiration came from, among other things, classic fairytales and historic stop-motion. We wanted an old fashioned feel with as few digital effects as possible, opting instead for painted backdrops and mechanical effects, more reminiscent of theatre.*

JACOB PETERSSON. Born in 1989 i Löttorp. Having worked as a cabinet-maker, he recently finished a prop-making programme in Skellefteå. He has worked on several music videos.

CRISTOFFER ÅLUND. Born in 1986 in Sundsvall. Studied painting, illustration and photography in Sundsvall. Also studied set design and prop-making at LTU.

FILMOGRAPHY. 2012 FLICKAN OCH SIRENEN, FIC, SHORT



SWEDEN 2012

ANIMATION, COLOUR, DIGIBETA PAL, 17 MIN.

DIRECTOR: JACOB PETERSSON, CRISTOFFER ÅLUND **PRODUCER:** JAKOB AREVÄRN
SCREENPLAY: JACOB PETERSSON, CRISTOFFER ÅLUND **CINEMATOGRAPHY:**
JACOB PETERSSON CRISTOFFER ÅLUND **EDITOR:** JAKOB AREVÄRN **MUSIC:** PATRIK
ÖBERG **CAST:** CARL ENGLÉN **WORLD SALES:** JAKOB AREVÄRN FILMPRODUKTION
SUPPORTED BY: FILM I VÄSTERBOTTEN **WORLD PREMIÈRE**



A BAT IN PARIS A BAT IN PARIS

A bat returns from his vacation in Paris. His best friend, the fox, full of ideas about life in Paris, is eager to see all the holiday pics. A wonderful and funny animation, whose dialogue is also performed with the help of images.

Tobias Åkesson

DIRECTOR'S COMMENT. *A film for everyone who stayed at home when their friend went off to see the world. My last film, Night Sounds, was nominated for the music and film awards at the Annecy festival. One week's stay at a hotel was included, and then me and bat stopped off in Paris and walked around for a few days.*

JACOB STÅLHAMMAR. Born in 1967 in Halmstad, Sweden. Studied English and Psychology. Has worked as a sound engineer for various independent bands in Göteborg. He now works with stand-up comedy, illustration and animation while getting his doctor's degree in Neuropsychology.

FILMOGRAPHY. (SELECT) 2012 A BAT IN PARIS, ANI, SHORT; 2011 NIGHT SOUNDS, ANI, SHORT (GIFF 2011); 2010 THE CATS OF MARS MEET THE TOY CAR, ANI, SHORT (GIFF 2010); 2009 RALPH & JIMMY, ANI, SHORT (GIFF 2009); 2008 A HIGH SCHOOL LOVE STORY, ANI, SHORT; 2006 KULLABERG (MUSIC FILM WITH JENS LEKMAN); 2005 THEY CALL US FANS, DOC, SHORT (GIFF 2005)



SWEDEN 2012

ANIMATION, COLOUR, DCP, 7 MIN.

DIRECTOR: JACOB STÅLHAMMAR **PRODUCER:** JACOB STÅLHAMMAR **SCREENPLAY:**
JACOB STÅLHAMMAR **CINEMATOGRAPHY:** **EDITOR:** JACOB STÅLHAMMAR **MUSIC:**
JACOB STÅLHAMMAR **WORLD SALES:** JACOB STÅLHAMMAR **WORLD PREMIÈRE**





SWEDEN 2012

ANIMATION, COLOUR, DIGIBETA PAL, 13 MIN.

DIRECTOR: LOWE HAAK **PRODUCER:** LOWE HAAK, SILVIA HARASZTI **SCREENPLAY:** LOWE HAAK **CINEMATOGRAPHY:** LOWE HAAK **EDITOR:** LOWE HAAK **CAST:** ROGER STORM, STEN LJUNGGREN **WORLD SALES:** HAAK PRODUKTION **SUPPORTED BY:** REAKTOR SYDOST **WORLD PREMIÈRE**



THE GARDEN PLOT MORD, MIN TUSENSKÖNA

Business is slow for private detective Johnny Rose. He hasn't had a case in weeks and is moping in his flowerpot. Then the phone rings; a dog rose has been found murdered. Rose follows the clues straight into the political centre of the garden.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I had the idea for the film ten years ago, but the time to realise it didn't come until now. My starting point in all my projects is to make a film I myself would like to watch.*

LOWE HAAK. Born in 1983 in Kalmar, Sweden. Studied filmmaking at Skurups FHSK (2008). Works as director and animator with his own company: Haak Produktion in Malmö.

FILMOGRAPHY. 2012 MORD, MIN TUSENSKÖNA, ANI, SHORT; 2010 BERÄTTELSEN OM ROMEO JONSSON, FIC, SHORT; 2008 7 MIN KVAR, FIC, SHORT; 2002 23:57, FIC, SHORT; 2001 MARDRÖMMEN, ANI, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 9 MIN.

DIRECTOR: MARK AMBERVILL **PRODUCER:** KEVIN AMBERVILL **SCREENPLAY:** MARK AMBERVILL **CINEMATOGRAPHY:** ERIK HASSEL **EDITOR:** HENRIC BRANDT RASMUS TIRZITIS **MUSIC:** MARK AMBERVILL **CAST:** OSCAR MORRIS, BELLE WEIHS **WORLD SALES:** AMBERVILL FILM HB **SUPPORTED BY:** FILM STOCKHOLM/FILMBASEN, FILM PÅ GOTLAND, HANINGE KOMMUN, BOTKYRKA KOMMUN, DAGSLJUS FILMEQUIPMENT AB **WORLD PREMIÈRE**



FAREWELL TEDDY FAREWELL TEDDY

Patiently, silently waiting for the sky to open and the storm clouds to vanish, a boy is treating his teddybear to milk and cookies. As soon as the sun is back, they are heading off on a real teddy mission. A real teddy leaves no stone unturned when it comes to being there for someone who needs him.

Mirja Hildbrand

DIRECTOR'S COMMENT. *For a film composer and director, it was obvious that the film should be told through music and images. A small tribute to silent films.*

MARK AMBERVILL. Born in 1983 in Cluj-Napoca, Romania. Studied at Gotland School of Music Composition and has since been working with film music both in Sweden and abroad. Through his company Ambervill Film he is now also working as a director.

FILMOGRAPHY. 2011 FAREWELL TEDDY, FIC, SHORT; 2011 MUSIC SAVED MY LIFE, FIC, SHORT; 2010 THE SELF PORTRAIT, FIC, SHORT; 2009 BUS 173, FIC, SHORT

CARS AND CROCS AMAZONER OCH FOPPATOFFLOR

A little girl spends her days among old cars and motorcycles together with her big brother and her father. A film about a quiet farewell in a delicate film, focusing on moods and emotions rather than the events themselves.

Tobias Åkesson

DIRECTOR'S COMMENT. *Shot with a small crew in my native Jämtland. In this film, I wanted to capture a feeling, working with the details, rather than focus on the actual event.*

CAMILLAS HALVARSSON. Born in 1990 in Östersund, Sweden. Studied filmmaking at Sundbybergs FHSK. Aesthetic focus during his upper secondary school studies.

FILMOGRAPHY. 2011 AMAZONER OCH FOPPATOFFLOR, FIC, SHORT; 2009 DET DU ÖNSKAR, FIC, SHORT



SWEDEN 2011

FEATURE, COLOUR, DIGIBETA PAL, 9 MIN.

DIRECTOR: CAMILLA S. HALVARSSON **PRODUCER:** CAMILLA S. HALVARSSON
SCREENPLAY: CAMILLA S. HALVARSSON **CINEMATOGRAPHY:** JOSEF SAMUELSSON
EDITOR: CAMILLA S. HALVARSSON **MUSIC:** ANDREAS CARLSSON, LEIF CARLSSON
JOSEF SAMUELSSON **CAST:** LINN OLSSON, TONY CROSSLER, JAKOB HÅKANSSON
WORLD SALES: CAMILLA S. HALVARSSON



WITHOUT SNOW UTAN SNÖ

In desperation, a father shoots the boys who torment his son. The event made the headlines in Sweden. This is the story up till the shots. A moving story where everyone is a victim and no one is left untouched. A selected film from Uppsala short film festival.

Mirja Hildbrand

DIRECTOR'S COMMENT. *It is important to make films about people we call evil. Taking a closer look and perhaps realising that the difference between us and them may not exist.*

MAGNUS VON HORN. Born in 1983 in Göteborg. Graduated with an MA in directing from the National Film School in Łódź, Poland. Currently in post-production of his first feature film, which is to be a Swedish-Polish co-production.

FILMOGRAPHY. 2011 WITHOUT SNOW, FIC, SHORT; 2009 ECHO, FIC, SHORT (GIFF 2010); 2008 ODLOT, DOC, SHORT; 2006 MILK TEETH, FIC, SHORT; 2006 RADEK, DOC, SHORT



SWEDEN/POLAND 2011

FEATURE, COLOUR, 35 MM, 35 MIN.

DIRECTOR: MAGNUS VON HORN **PRODUCER:** MARIUSZ WŁODARSKI **SCREENPLAY:** MAGNUS VON HORN **CINEMATOGRAPHY:** MAGNUS BORGE **EDITOR:** MAX AREHN
MUSIC: CHRISTOPHER ANDERSON-BAZZOLI **CAST:** ERIK LENNBLAD, LOUISE WEHLIN, IVAR SVENSSON, HAMPUS SIKSTRÖM, OSKAR CREUTZ, ANNA WALLANDER, CLAES LJUNGMARK, LINDA HELSTRÖM **WORLD SALES:** LAVA FILMS





SWEDEN 2012

FEATURE, COLOUR, DIGIBETA PAL, 14 MIN.

DIRECTOR: EMMA THORSANDER, MIKA GUSTAFSON **PRODUCER:** EMMA THORSANDER, MIKA GUSTAFSON **SCREENPLAY:** MIKA GUSTAFSON, EMMA THORSANDER **CINEMATOGRAPHY:** EMMA THORSANDER, MIKA GUSTAFSON **EDITOR:** EMMA THORSANDER, MIKA GUSTAFSON **MUSIC:** EMIL OSKAR, LUDVIG BLOMGREN **CAST:** ISKRA KOSTIC, JESPER SÖDERBLOM, MARIA NILSSON, LOVE TÖRNGREN **WORLD SALES:** MIKA GUSTAFSON **SUPPORTED BY:** REAKTOR SYDOST



WITHOUT DEFINITION UTAN DEFINITION

In its own context, where documentary scenes meets dramatised ones, this film tries to dissolve our traditional conceptions about gender and sexuality. A brilliant example of form and content collaborating to reach one step further. Selected from Novemberfestivalen.

Mirja Hildbrand

DIRECTORS' COMMENT. *Our goal was not to make a film. We wanted to explore working in a process together with a reference group and to, based on conversations, create a screenplay about real people and events. The basic idea was to create irregular characters that challenge gender roles and heterosexual norms without turning into stereotypes. To create a film that question definitions and staticity, that allows people to change, change, and change again – that allows them to do!*

MIKA GUSTAFSON. Born in 1988 in Linköping. Her studies include Gender Science, Culture and Media at Lund University. Currently studying film at Fridhems FHSK.

EMMA THORSANDER. Born in 1987 in Böda. She has studied documentary filmmaking and script development. Currently studying film at Fridhems FHSK.

FILMOGRAPHY. MIKA GUSTAFSON: 2011 UTAN DEFINITION, FIC, SHORT; 2011 EN NOMBRE DEL AMOR, FIC, SHORT; 2010 NY TEXT DELUX, RAPPORT FRÅN EN SEMESTERORT, EXP, SHORT; 2010/2012 STAD SOLIDAR, DOC, FEATURE; 2010 BRÖDER, FIC, SHORT **EMMA THORSANDER (SELECT):** 2011 UTAN DEFINITION, FIC, SHORT; 2010 DET KOMMER BLI BRA MAMMA, FIC, SHORT; 2010 VÅRDAREN, FIC, SHORT; 2010/2012 STAD SOLIDAR, DOC, FEATURE; 2010 NY TEXT, DELUX RAPPORT FRÅN EN SEMESTERORT. EXP, SHORT; 2008 EN DEL AV MIG, DOC, SHORT



SWEDEN 2011

EXPERIMENTAL, COLOUR, HDCAM PAL, 3 MIN.

DIRECTOR: MÅRTEN NILSSON **PRODUCER:** MÅRTEN NILSSON **SCREENPLAY:** MÅRTEN NILSSON **CINEMATOGRAPHY:** MÅRTEN NILSSON **EDITOR:** MÅRTEN NILSSON **WORLD SALES:** GNUFILM



BIRD HIGH UP FÅGEL DÄRUPPE

"The little bird flies from left to right once more. And I want you to do that thing with your arms." "Authentic" reality shows are so passé; it's much more fun to direct the lives of others for real. Amusingly ironic and extremely uplifting. Selected from Uppsala International Short Film Festival.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I was reminded of an old John Smith movie and realised what to do with these few frames of film, originally shot at Grimstad Film Festival. It was in line with my current ideas about how everything doesn't have to be so darn original. I think it's neat even if you mimic something good that already has been done.*

MÅRTEN NILSSON. Born in 1962 in Palma de Mallorca. He has made numerous short films. He also works as a cinematographer.

FILMOGRAPHY. (SELECT) 2011 FÅGEL DÄRUPPE, FIC, SHORT; 2009 THIS IS ALASKA (CO-DIR GUNILLA HEILBORN), FIC, SHORT; 2007 HUR MAN GÖR (CO-DIR GUNILLA HEILBORN & KIM HIORTHØY) 2006 WHO IS NIC?; 2005 SPORTSTUGAN (CO-DIR GUNILLA HEILBORN) 2003 REWIND (CO-DIR GUNILLA HEILBORN) (GIFF 2004) 2000 SVITJOD 2000+ (CO-DIR DAVID FLAMHOLC)

SEAWEED SEAWEED

The seaweed reaches from the bottom of the lake like arms. They catch her, refusing to let go, and she is unable to breathe. We enter a beautifully rendered metaphor for a young woman's inner fears. Selected from Novemberfestivalen.

Tobias Åkesson

DIRECTOR'S COMMENT. *The film was inspired by my phobia of seaweed and filmed at the beach I fear the most.*

IDA SVENONIUS. Born in 1994 in Stockholm. She is currently taking a year off from upper secondary school in order to focus on filmmaking, both as director and as colorist at The Chimney Pot. *Seaweed* is her international debut.

FILMOGRAPHY. 2010 SEAWEED, FIC, SHORT



SWEDEN 2011

FEATURE, COLOUR, HDCAM PAL, 5 MIN.

DIRECTOR: IDA SVENONIUS **PRODUCER:** IDA SVENONIUS **SCREENPLAY:** IDA SVENONIUS **CINEMATOGRAPHY:** AMUND LIE **EDITOR:** KATHARINA DUSKE **MUSIC:** JUHANA LEHTINIEMI **CAST:** TINA POURDAVOY, HANNES ERIKSSON, FANNY KLEFELT **WORLD SALES:** IDA SVENONIUS **SUPPORTED BY:** FILMBASEN, FILM STOCKHOLM



ONE ONE

An apocalyptic musical in four acts about a murder committed in the form of a show, where everyone except the main character knows the ending. The end of the world was never more beautiful than when accompanied by Ane Brun.

Henric Strahl

DIRECTOR'S COMMENT. *It's fun when people pretend something, especially when it's really happening. It's even more fun with music.*

MAGNUS RENFORS. Born in 1978 in Floda, Sverige. Worked for many years with Roy Andersson at Studio 24, for example on *You, the Living*. Subsequently, he has directed numerous music videos and commercials.

FILMOGRAPHY. 2011 ONE, FIC, SHORT



SWEDEN 2011

FEATURE, COLOUR, DCP, 19 MIN.

DIRECTOR: MAGNUS RENFORS **PRODUCER:** FRIDA LINDIN **SCREENPLAY:** MAGNUS RENFORS **CINEMATOGRAPHY:** GUSTAV DANIELSSON **EDITOR:** GREGER DOHN **MUSIC:** ANE BRUN **CAST:** IWAR WIKLANDER, PER ENGZELL, ANE BRUN **WORLD SALES:** HOBBYFILM STOCKHOLM **SUPPORTED BY:** BALLOON RANGER RECORDINGS **WORLD PREMIÈRE**





SWEDEN 2012

DOCUMENTARY, COLOUR, 50 MIN.

DIRECTOR: FRIDA ERIKSSON EDWARDS **PRODUCER:** FRIDA ERIKSSON EDWARDS
SCREENPLAY: FRIDA ERIKSSON EDWARDS **EDITOR:** NICKLAS ESTBERG **MUSIC:**
 CICELY IRVINE, LARS CARLSSON **CAST:** FOLKE EDWARDS, ANDREA EDWARDS, FRIDA
 EDWARDS **WORLD SALES:** BASEMENT PICTURES HB **WORLD PREMIÈRE**



FREE YOURSELF FROM ME BEFRIA DIG FRÅN MIG

The legendary 82-year-old arts professor Folke Edwards moves in with his youngest daughter Frida Edwards, after the collapse of his fourth marriage. Frida has been trying to connect with him for a long time; now, when both his career and his marriage are over, she gets a chance to confront him.

FRIDA ERIKSSON EDWARDS. Born in 1975 in Göteborg. A cartoonist published in GöteborgsPosten since 2003. She has an MA in Storytelling from Konstfack. Makes a living from children's cartoon classes and hotel cleaning.

FILMOGRAPHY. 2010 HATTIFNATT, DOC, SHORT; 2005 MARKO MÄKINEN, ANI, SHORT; 1997 BREVBÄRAREN, FIC, SHORT

DIRECTOR'S COMMENT. *A road movie through a relationship between a father and a daughter.*



SWEDEN 2011

DOCUMENTARY, COLOUR, 59 MIN.

DIRECTOR: PEHR ARTE **PRODUCER:** PEHR ARTE, JOHAN CARLSSON **SCREENPLAY:**
 PEHR ARTE, JOHAN CARLSSON **CINEMATOGRAPHY:** PEHR ARTE **EDITOR:** PEHR
 ARTE, JOHAN CARLSSON **CAST:** ROY ANDERSSON, MAGNUS RENFORS, GUSTAV
 DANIELSSON **WORLD SALES:** SEVEN FRAMES **PRODUCTION:** SEVEN FRAMES
SUPPORTED BY: SEVEN FRAMES & PROJEKTOR FILMPRODUKTION SFI **WORLD
 PREMIÈRE**



LIVE HUMAN ... AS LONG AS YOU POSSIBLY CAN! LEV MÄNNISKA ... FÖR HELVETE SÅ LÄNGE DU KAN

A documentary about Roy Andersson, following him and his crew closely from 2003 to 2007 during the production of *You, the Living*. Without narration, the film shows this journey and creative process. The film also provides answers about Roy himself, who he is politically and philosophically, and what drives him to make the films he does.

PEHR ARTE. Born in 1962 in Ängelholm, Sweden. Autodidact film-maker who founded Cameleont Film in 1986.

FILMOGRAPHY. 2011 LEV MÄNNISKA...FÖR HELVETE... SÅ LÄNGE DU KAN!, DOC, SHORT; 1989 NEXT STOP SOVIET, DOC; 1987 DEN EVIGA ORSAKEN, SHORT; 1986 CAMELEON-TERNA I UNDERJORDEN, DOC; 1986 EN TANKE, TVÅ VILJOR, SHORT (CO-DIR THOMAS HANZON)

DIRECTOR'S COMMENT. *I have personally always been fascinated by Roy's meticulousness and meandering testing process, as well as his insecurity and doubts when it comes to choosing both scenes and actors. But what has always fascinated me the most is Roy's outlook and his political and philosophical stance, his unbending sense of justice and his fight for the common man. This has given me the fuel and energy to follow Roy through all these years.*

FUCK THIS – ABOUT HAKE AND THE PRESENT NU SKITER VI I DET HÄR – OM HAKE OCH SAMTIDEN

Internationally renowned artist Claes Hake is a proud and headstrong man. He grew up in a working-class environment. At age twelve, he lost his father. At eighteen, he enrolled at The Valand School of Fine Arts, one of its youngest pupils ever. For his own part, he has described his first years there this way: "I didn't have a damn clue what they were doing." After Valand, he received his first public assignments. Many of them caused a stir and quite a bit of debate. A Norwegian colleague once said: "He has a staggering eye for form." In the 1970s, he worked extensively as a set designer for the radical theatre ensemble (later rock group) Nationalteatern. We follow Göteborg-based artist Claes Hake during his work on a memorial for the victims of the Backa fire. Through flashbacks and reflections we also get a deeper insight into his work and personality.

DIRECTOR'S COMMENT. *Johan Bergström: We began filming this documentary in May 2007. The work was put on hold when, in June 2008, I suffered a near-fatal knife wound in Berlin, which also caused nerve damage in my right arm. Work on the film was resumed in the spring of 2010, but cut short when my oldest son, Jori Isak, was killed while trying to protect another person who has been threatened. Jori was murdered by a stab in the back. Our film is dedicated to the memory of Jori.*

JOHAN BERGSTRÖM. Johan Bergström is a writer, playwright and director.

SORAYA KENT. Soraya Kent is a musician, theatre producer, cinematographer and director.

BO HARRINGER. Bo Harringer was born in 1947 in Eksjö, Sweden. Documentary filmmaker, photographer and producer.

FILMOGRAPHY. SORAYA KENT: 2011 NU SKITER VI I DET HÄR; 2007 NO CONDITION IS PERMANENT; 2006 MED HOPPET SOM INSATS; 2005 KULTURHINDER **BO HARRINGER:** 2011 NU SKITER VI I DET HÄR; 2010 FÖR ALLTID PATRIOT; 2009 JAG VILL INTE LEVA DETTA LIVET; 2009 GRAVEN; 2006 ISLAM'S BARN I FOLKHEMMET; 2004 UNDER EN BLÅGUL HIMMEL. **JOHAN BERGSTRÖM:** 2011 NU SKITER VI I DET HÄR; 2009 BORTOM FÖNSTRENN; 2007 NO CONDITION IS PERMANENT; 2006 MED HOPPET SOM INSATS; 2006 ÄLVENS RÖST.



SWEDEN 2012

DOCUMENTARY, COLOUR, 58 MIN.

DIRECTOR: JOHAN BERGSTRÖM, BO HARRINGER, SORAYA KENT **PRODUCER:** JOHAN BERGSTRÖM **SCREENPLAY:** JOHAN BERGSTRÖM **CINEMATOGRAPHY:** BO HARRINGER, SORAYA KENT **EDITOR:** JOSEF HARRINGER **MUSIC:** SALOMON HELPERIN **CAST:** CLEAS HAKE, LARS JANSSON, LENA BOETHIUS, HÅKAN WETTRE, LENNART MARTINSSON, PAUL THOMASSEN, FOLKE EDWARDS, OLLE LANGERT, BO SAMUELSSON, LENNART PETTERSSON, ÖVIND JOHANSEN, NORA JOHANSEN, CECILIA BORGSTRÖM-FÄLT, SHEILA DE VAUGHN. **WORLD SALES:** MAGNETICA FILM **SUPPORTED BY:** SVT K-SPECIAL, FILM I VÄST **WORLD PREMIÈRE**



KONSTNÄREN SOM FÖRSVANN KONSTNÄREN SOM FÖRSVANN

In May, 1969, s/s Birger Jarl docked in the Stockholm harbour. Göteborg artist Nils-Olof Bonnier had been to the Soviet Union with his course mates, but never stepped ashore. What happened in cabin 175? Did political strife cost him his life? Or did he have a dark secret?

DIRECTOR'S COMMENT. *I first heard about the fate of Nils Olof Bonnier in passing mention in a radio programme, around three years ago. There was almost no information online, something that really got me going. I soon learned that he had been one of Sweden's most promising artists, and that his almost mythical disappearance had affected a lot of people. Even though it has been 42 years since Nils Olof disappeared off s/s Birger Jarl, for many people the scars still haven't healed. I have interviewed more than thirty people and I think I have come as close as possible to establishing a plausible explanation.*

JOHAN VON SYDOW. A journalist and producer at SVT Stockholm. He has studied Russian, photography and acting. His work for SVT has spanned most areas: news, children's television, drama, documentaries and culture.

FILMOGRAPHY. 2012 KONSTNÄREN SOM FÖRSVANN, DOC, SHORT; 2011 SAGAN OM JUSSI, DOC; 2009 MARE KANDRE - DET ÄR JAG SOM ÄR ETT GENI, DOC.



SWEDEN 2011

DOCUMENTARY, COLOUR, 67 MIN.

DIRECTOR: JOHAN VON SYDOW **PRODUCER:** JOHAN VON SYDOW **SCREENPLAY:** JOHAN VON SYDOW **CINEMATOGRAPHY:** JOHAN VON SYDOW **EDITOR:** THOMAS TÖVE **MUSIC:** THOMAS TÖVE, TORBJÖRN CARLSSON **WORLD SALES:** JOHAN VON SYDOW





SWEDEN 2012

FEATURE, COLOUR, HDCAM, 48 MIN.

DIRECTOR: SANNA LENKEN **WORLD SALES:** SVT **PRODUCTION:** SVT BARNKANALEN



DUBBELLIV DUBBELLIV

In the first season of this drama series produced for Barnkanalen, we got to know Amanda and Alex. Now, here's the long-awaited second season. Amanda and Alex are now 14 years old and we get to follow them on their journey into adulthood, a journey filled with new acquaintances, broken promises and love. The series is chiefly aimed at children between the ages of 10 and 15.

SANNA LENKEN. Born in 1978 in Göteborg. Studied and worked with theatre in London and Malmö before turning to film. After working as an SAD and FAD on various feature films, she enrolled at DI in 2005, graduating in 2008.

FILMOGRAPHY. 2009 YOGHURT, SHORT (GIFF 2010); 2009 DUBBELLIV, TV-SERIE; 2008 TRAVEMUNDE-TRELLEBORG, SHORT (GIFF 2009); 2007 MORÖTTER OCH POTATISMOS, SHORT; 2007 VALBORG, SHORT (GIFF 2008); 2006 MELLAN 11 OCH 12, MINI-SERIE (GIFF 2008); 2004 SKALLGÅNG, SHORT; 2004 FIVE TO SIX, SHORT



SWEDEN 2012

FEATURE, COLOUR, HDCAM PAL, 28 MIN.

DIRECTOR: HANS APPELQVIST **PRODUCER:** HANS APPELQVIST **SCREENPLAY:** HANS APPELQVIST **CINEMATOGRAPHY:** FABIAN SVENSSON, JENS KLEVJE **EDITOR:** HANS APPELQVIST **MUSIC:** HANS APPELQVIST **CAST:** DANTE NELSON-RÅDQVIST, BODIL MÅRTENSSON, SIMON OHLSON **WORLD SALES:** SIFANTIN FILM **SUPPORTED BY:** FILM I SKÅNE **WORLD PREMIÈRE**



SING THE END NOW SJUNGA SLUTET NU

A singular film about an elderly woman, a young boy and a flying, singing orb. The undertones are mystical: trolls and other creatures coexist with man, creating a poetic drama about the encounter with death.

Tobias Åkesson

DIRECTOR'S COMMENT. *Sing the end now is an eccentric depiction of death ... I usually say if somebody asks me.*

HANS APPELQVIST. Born in 1977 in Höör, Sweden. He has mainly worked as a musician and composer, releasing a string of albums, including Bremort – winner of the P3 Guld pop album debut award. Sing the end now is his first film.

FILMOGRAPHY. 2012 SJUNGA SLUTET NU, FIC, SHORT

THE VIDEOBLOGGER VIDEOBLOGGAREN

He is unemployed, having earned loads of academic degrees that no employer is interested in. He makes grand schemes that usually come to nought. With self-mockery and a large dose of dark humour, Henrik video blogs to keep his spirits up.

Tobias Åkesson

DIRECTOR'S COMMENT. *This film is an experiment made in the borderland between the documentary and the video blog. The narrative, in the traditional sense, isn't entirely relevant. The focus is on expression and emotion. I love the humour in the film and celebrate Henrik's way of making serious jokes about everything, including himself. It's one way of dealing with the pain.*

DANIEL AF WÄHLBERG. Born in 1974 in Örebro, Sweden. Film director.

FILMOGRAPHY. 2011 VIDEOBLOGGAREN, DOC, SHORT; 2011 FARMOR MÅLADE TAVLOR, DOC, SHORT; 2011 JÄRN-ÅLDER, DOC; 2010 FÄGELSKÅDAREN, SHORT; 2007 STEN 16:30, SHORT



SWEDEN 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: DANIEL AF WÄHLBERG **PRODUCER:** DANIEL AF WÄHLBERG
SCREENPLAY: DANIEL AF WÄHLBERG, HENRIK SOMOGYVARI **CINEMATOGRAPHY:**
DANIEL AF WÄHLBERG **EDITOR:** DANIEL AF WÄHLBERG **MUSIC:** CAST: HENRIK
SOMOGYVARI **WORLD SALES:** DAFW FILM **WORLD PREMIÈRE**



JAPAN PICS JAPAN PICS

We've all seen the groups of Japanese tourists, busily photographing everything they see. And haven't we all wondered what they are going to do with all these photos? This film takes a thorough look at the modern stereotype of the Japanese tourist, finding an explanation with a greater socio-political depth than one might have expected.

Tobias Åkesson

DIRECTOR'S COMMENT. *I'm very curious as to why people want to take so many photos on their trips, and especially curious about the stereotypical Japanese tourists with cameras around their necks. I'm exactly the same, you see.*

MARTIN STEINBERG. Born in 1984 in Örebro, Sweden. Studied at Stockholm Film School 2003–2005. Also studied documentary film-making at Biskops-Arnö FHSK 2010–2011.

FILMOGRAPHY. 2011 JAPAN PICS, DOC, SHORT; 2010 LET'S VOTE SCHYMAN 2010; 2009 40 M UNDER - CULLBERG BALLETEN, EXP, SHORT



SWEDEN/JAPAN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 28 MIN.

DIRECTOR: MARTIN STEINBERG **PRODUCER:** KLARA BJÖRK **SCREENPLAY:** MARTIN
STEINBERG **CINEMATOGRAPHY:** MARTIN STEINBERG **EDITOR:** JOAKIM TESSERT-
EKSTRÖM **MUSIC:** PIANOMASKINEN **CAST:** KEIKO FUJIIHARA, YASUNORI ICHIKAWA,
TSUTOMU TANAKA, TETSURO GOTO, SETSUKO MASUDA, KUNITSUGU MASUDA,
YURIKA SAKATA, SHUSEI SAKATA, AKIRA KUMAGAI, JEFF OYAMA, KENGO LETSUKA,
KIYOSHI HAYATA **WORLD SALES:** FABIO FILMS **SUPPORTED BY:** FILM STOCKHOLM,
JAPAN STIFTELSEN **WORLD PREMIÈRE**





SWEDEN/KOSOVO/NORWAY 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 65 MIN.

DIRECTOR: KNUTTE WESTER **PRODUCER:** KNUTTE WESTER **SCREENPLAY:** KNUTTE WESTER **CINEMATOGRAPHY:** KNUTTE WESTER **EDITOR:** BJÖRN KESSLER, ÅSA MOSSBERG, DOMMINIKA DABENBUCHER, JANUS BILLESKOV JANSEN **MUSIC:** PETER BRYNGELSSON **CAST:** GZIM DERVISHI **WORLD SALES:** SVENSKA FILMINSTITUTET **SUPPORTED BY:** SVENSKA FILMINSTITUTET, SVERIGES TELEVISION, NORDNORSK FILMSENTER, FILM I VÄSTERBOTTEN **SWEDISH PREMIÈRE**



GZIM REWIND

When Knutte first met Gzim, he was a spirited eight-year-old just arrived at a refugee centre in Boden, in northern Sweden. When we see his face him again, eight years later, we begin to realise the extent of what the Kosovo war and Swedish authorities have taken from him. This is a moving tale of a warm friendship, stretching far beyond deportation orders and language barriers.

Tobias Åkesson

DIRECTOR'S COMMENT. *In the background of Gzim's story lie the last decades of European history. In order to understand this history, and to avoid repeating these religious clashes, the deportations, the oppression and the genocide, we need Gzim's story. We need Gzim.*

KNUTTEWESTER. Born in 1977 in Eskilstuna, Sweden. Studied Art in Umeå (1998–2003). Works as an artist and film-maker. Represented by Galleri Andersson/Sandström.

FILMOGRAPHY. 2012 GZIM REWIND, DOC, SHORT; 2005 LÅNGS GULDGATAN, DOC, SHORT (GIFF 2005)



SWEDEN 2011

DOCUMENTARY, COLOUR, HDCAM PAL, 33 MIN.

DIRECTOR: MICHAEL KROTKIEWSKI **PRODUCER:** MICHAEL KROTKIEWSKI **SCREENPLAY:** MICHAEL KROTKIEWSKI **CINEMATOGRAPHY:** LARS SILTBERG **EDITOR:** ERIK ANDERSSON **MUSIC:** MICHAEL KROTKIEWSKI & LARS SILTBERG **WORLD SALES:** KROTKIEWSKI FILM **NORDIC PREMIÈRE**



9 SCENES OF VIOLENCE

9 SCENER OM VÅLD

People kill, abuse and harass people. 9 Scenes of Violence makes it impossible to deny or shirk this fact. With unpleasant intimacy, the taboo against talking about it is broken when wife beaters and pennalists describe their actions in excruciating detail.

Mirja Hildbrand

MICHAEL KROTKIEWSKI. Born in 1980 in Göteborg. 9 Scenes of Violence is his graduation film from Stockholm Academy of Dramatic Arts. Currently studying documentary directing at DI.

FILMOGRAPHY. 2011 9 SCENER OM VÅLD, DOC, SHORT; 2010 A SISTER AND HER BROTHER, DOC, SHORT; 2009 JAG DRÖMDE OM POL POT, DOC, SHORT; 2004 CIVIL OLYDNAD, DOC, SHORT

MANEUVERS IN THE DARK MANEUVERS IN THE DARK

Is it right to do business with a dictatorship? Does it aid the dictatorship or could it in fact help to weaken it? Three young men from Stockholm thought they knew the answer and founded Noko Jeans – whose business idea consisted of manufacturing jeans in North Korea. A controversial project that was to affect them in ways they hadn't thought possible.

Tobias Åkesson

DIRECTOR'S COMMENT. *Trade as a tool for democracy, it has a nice ring to it. But is my purchase of a garment manufactured in a dictatorship ethically correct? Perhaps. One thing is certain: there are many companies besides the one we meet in this film that guarantee it – ethical production in undemocratic countries. Hence this film about a production line in a closed dictatorship.*

MARIA RAMSTRÖM. Born in 1971 in Stockholm. Freelance filmmaker with a past as a still photographer. She is currently in the early process of developing a script for a documentary set in the deep woods of Sweden.

FILMOGRAPHY. 2012 MANEUVERS IN THE DARK, DOC, SHORT; 2011 (CO-DIR) LOVE ALWAYS CAROLYN, DOC, FEATURE; 2005 OUTSIDE CHINA EXPERT



SWEDEN/NORTH KOREA 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 58 MIN.

DIRECTOR: MARIA RAMSTRÖM **PRODUCER:** DYLAN WILLIAMS, ERIK PAUSER
SCREENPLAY: MARIA RAMSTRÖM, DYLAN WILLIAMS **CINEMATOGRAPHY:** ERIK PAUSER **EDITOR:** DOMINIKA DAUBENBUCHER **MUSIC:** DANIEL FAGESTRÖM **CAST:** JAKOB OHLSSON, JACOB ÅSTRÖM, TOR RAUDEN KÄLLSTIGEN **WORLD SALES:** AMP
FILM SUPPORTED BY: SVT, SFI, YLE **WORLD PREMIÈRE**



NI'LIN – OUR HOME NI'LIN – HÄR ÄR VÅRT HEM

Children play with grenades found on the ground. They imitate the noise they make. Protests and armed conflict are part of everyday life when the wall is constructed around the Palestinian town of Ni'lin on the West Bank. This documentary, made on the inside, is both frightening and shocking as the nightly curfew starts and Israeli soldiers take over the streets, shooting almost randomly.

Tobias Åkesson

DIRECTOR'S COMMENT. *The camera captures the spontaneous tales of women and children from a life characterised by violations of human rights. They rarely reach Western media and this needs to be told. The film is the result of a collaboration between six people with no previous experience in film production, but with a mutual commitment to human rights.*

HELENA GYNNE. Born in 1983 in Burträsk.

ELIN ANDERSSON. Born in 1984 in Jönköping.

CAMILLA LUNDKVIST. Born in 1979 in Vidsel.

FILMOGRAPHY. 2012 NI'LIN - HÄR ÄR VÅRT HEM, DOC, SHORT



SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM, 36 MIN.

DIRECTOR: HELENA GYNNE, ELIN ANDERSSON, CAMILLA LUNDKVIST **PRODUCER:** ELISABETH ANDERSSON, NIKLAS BERG, ELIN JONSSON **SCREENPLAY:** ELIN ANDERSSON, HELENA GYNNE **CINEMATOGRAPHY:** ELIN JONSSON, EMMA NORBERG, CAMILLA LUNDKVIST, NIKLAS BERG, HELENA GYNNE, ELIN ANDERSSON **EDITOR:** ELIN ANDERSSON, HELENA GYNNE, ELISABETH ANDERSSON, CAMILLA LUNDKVIST, ELIN JONSSON, NIKLAS BERG **MUSIC:** SHAMEKH SHABAN **CAST:** ASMAA AMEERA, RIMA KHAWAJA, MARAM KHAWAJA, AREEJ KHAWAJA **WORLD SALES:** 65 GRADER MEDIA **SUPPORTED BY:** BILDA STUDIEFÖRBUND, FILM I VÄSTERBOTTEN **WORLD PREMIÈRE**





SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 26 MIN.

DIRECTOR: LARS BERGSTRÖM, MATS BIGERT **PRODUCER:** LARS BERGSTRÖM, MATS BIGERT **SCREENPLAY:** BIGERT&BERGSTRÖM **CINEMATOGRAPHY:** LARS SILTBERG **EDITOR:** NIKLAS BERGLUND **MUSIC:** DAVID ÖSTBERG, GÖRAN KAIFES **WORLD SALES:** BIGERT&BERGSTRÖM **SUPPORTED BY:** SVT, SFI **WORLD PREMIÈRE**



THE MOUSE MUSEN

A playful cinematic celebration of the often hated mouse. Lab mice, mice at beauty contests, holy mice and dreaded mice. Whatever feelings we may have for them, our history and future are closely interconnected and we owe them a great deal.

Mirja Hildbrand

DIRECTOR'S COMMENT. *The Mouse is an artistic documentary honouring this little animal. The film addresses the complex and ambiguous position that mice have in our lives. Today, mice play a large and vital role in our lives. Without mice, religion would be impoverished, horror would be pathetic and our life spans would be drastically reduced. A monument ought to be raised in gratitude for its service to mankind. Bigert&Bergström would respectfully like to give our thanks to all the world's mice with this film.*

MATS BIGERT. Born in Stockholm in 1965.

LARS BERGSTRÖM. Born in Stockholm in 1962. Bigert & Bergström is an artist duo working from Stockholm, Sweden. B&B have been collaborating since 1990, and have produced a broad range of art and film projects.

FILMOGRAPHY. 2008 LIFE EXTENDED, DOC, SHORT; 2007 TUNNEL VISION, DOC, SHORT; 2006 THE GIFT, FIC, SHORT; 2005 LAST SUPPER, DOC, SHORT; 1999 THE BIG FEED, DOC, SHORT



SWEDEN 2012

DOCUMENTARY, COLOUR, DIGIBETA PAL, 50 MIN.

DIRECTOR: STIG-ÅKE NILSSON, KICKI RUNDGREN, KRISTOFFER SANNESTAM **PRODUCER:** KICKI RUNDGREN **SCREENPLAY:** STIG-ÅKE NILSSON, KICKI RUNDGREN, KRISTOFFER SANNESTAM **CINEMATOGRAPHY:** STIG-ÅKE NILSSON, KICKI RUNDGREN **EDITOR:** STIG-ÅKE, KICKI RUNDGREN, KRISTOFFER SANNESTAM **MUSIC:** KRISTOFFER SANNESTAM **CAST:** HOLGER ANDERSSON, ANDERS LJUNGMAN, BENGT RYDEN, ROY ANDERSSON, ISTVAN BORBAS, MAX BOOK, GUNNA GRÄHS **WORLD SALES:** DIXI SCEN MEDIA **WORLD PREMIÈRE**



FOR HOLGER IN THE TIME FÖR HOLGER I TIDEN

Holger is frail and sensitive, while at the same time courageous and determined. He is the man behind the ketchup bottle, with the right demeanour for Roy Andersson's cinematic visions. We see the opening of his art exhibition and rehearsals for an upcoming film. We are treated to a close look at a person who dares to choose his own path.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Holger is a person who doesn't keep a straight face, who doesn't maintain a facade. Without people like Holger, our world would be a dull place.*

STIG-ÅKE NILSSON. Born in 1954 in Stockholm. He is a director working in both film and commercials.

KICKI RUNDGREN. Born in 1955 in Övertorneå. She is an actor and director, working in both film and the theatre.

KRISTOFFER SANNESTAM. Born in 1976 in Stockholm. He is a musician, composer and music producer.

FILMOGRAPHY. **STIG-ÅKE NILSSON:** 2012 FÖR HOLGER I TIDEN, DOC, SHORT; 2011 HUNDARNA 2 (CO-DIR BENGT WANSELIUS); 2005 SPELPLATS CUBA (CO-DIR KICKI RUNDGREN) DOC; 1989 BAND SÖKER BASIST (CO-DIR JOHAN COLDING), FIC, SHORT **KICKI RUNDGREN:** 2012 FÖR HOLGER I TIDEN, DOC, SHORT; 2011 DATING, FIC, SHORT; 2005 SPELPLATS CUBA, DOC; 1986 GAMMALT KAFFE, TV-SERIES **KRISTOFFER SANNESTAM:** 2012 FÖR HOLGER I TIDEN, DOC, SHORT

OUR NEED FOR CONSOLATION VÅRT BEHOV AV TRÖST

Over the course of a few years, Stig Dagerman wrote a wealth of short stories, novels and travelogues. Then, suddenly, he fell silent. To footage of the house where he spent his final days, we hear Stellan Skarsgård reciting his last autobiographical essay: Our Need for Consolation.

Tobias Åkesson

DIRECTOR'S COMMENT. *Our Need for Consolation has never before been presented to an English-speaking audience. Making a stream-of-consciousness type of film was hard, but we knew that the focus always had to be on the words. We thought it would be interesting to do the film with a sometimes on-screen narrator, intercut with a dramatisation of the author as he writes the text, in order to mirror different moods and his creative process.*

DAN LEVY DAGERMAN. Born in 1985 in Williamstown, Massachusetts, USA. He has dual American-Swedish citizenships and has been working with film in New York since 2004. He has produced, directed and edited a number of short films, documentaries, music videos and educational films. He has a BFA from The School of Visual Arts, New York.

FILMOGRAPHY. 2011 VÅRT BEHOV AV TRÖST, DOC, SHORT; 2009 MY NEW HAIRCUT – THE DOC, DOC, SHORT; 2008 THE GAMES OF NIGHT, FIC, SHORT (GIFF 2008); 2006 LUNCHIN', FIC, SHORT; 2004 BITTERSWEET, FIC, SHORT



SWEDEN 2011

DOCUMENTARY, BLACK AND WHITE, HDCAM PAL, 19 MIN.

DIRECTOR: DAN LEVY DAGERMAN **PRODUCER:** LO DAGERMAN, FILIP HAMMARSTRÖM **SCREENPLAY:** DAN LEVY DAGERMAN, LO DAGERMAN **CINEMATOGRAPHY:** IAN BLOOM **EDITOR:** DAN; TONIA LEVY DAGERMAN; MÖLLER **MUSIC:** KRISTER LINDER **CAST:** STELLAN SKARSGÅRD, FILIP HAMMARSTRÖM **WORLD SALES:** OUR NEED FOR CONSOLATION LLC **SUPPORTED BY:** BARBRO OSHER PRO-SUECIA FOUNDATION; SWEA WASHINGTON CHAPTER; LO DAGERMAN **WORLD PREMIÈRE**



AT RUE PRINCESSE A LA RUE PRINCESSE

A la rue Princesse is a dance and theatre festival in Mali. Specially invited guests from Sweden have gone there to participate. In stunningly beautiful cinematography, we follow their seemingly random preparations and witness culture clashes that seem perfectly natural, rather than alien problems. Above all, we get to be moved by people's reactions to art.

Mirja Hildbrand

DIRECTOR'S COMMENT. *The film shows events, challenges and memorable encounters and ideas that occurred as a result of the artists' participation at A la Rue Princesse. The result is an artistic depiction of the time in Rue Princesse.*

CARL TERNSTEDT. Born in 1976 in Vänersborg, Sweden. Has a background in live productions. Studied film-making at Kulturama. Freelancing cinematographer, editor and producer since 2010.

FILMOGRAPHY. 2011 A LA RUE PRINCESSE, DOC, SHORT; 2011 TZEITEL - NIGN, MUSIC VIDEO; 2011 VOLODJA - JAG KAN INTE MED, MUSIC VIDEO; 2009 KULTIRATION - TREÄR, MUSIC VIDEO



SVERIGE/MALI 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 38 MIN.

DIRECTOR: CARL TERNSTEDT **PRODUCER:** CARL TERNSTEDT **SCREENPLAY:** CARL TERNSTEDT **CINEMATOGRAPHY:** CARL TERNSTEDT **EDITOR:** CARL TERNSTEDT **CAST:** JOHAN RÖDSTRÖM, JOHAN FORSMAN, LISEN RYLANDER, LISA NORDSTRÖM **WORLD SALES:** MEZCLA **SUPPORTED BY:** KULTUR I VÄST, VÄSTRA GÖTALANDSREGIONEN **WORLD PREMIÈRE**



SWEDISH FEATURES 2011

SHE MONKEYS APFLICKORNA



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 84 MIN.

DIRECTOR: LISA ASCHAN **PRODUCER:** HELENE LINDHOLM **SCREENPLAY:** JOSEFINE ADOLFFSSON, LISA ASCHAN **CINEMATOGRAPHY:** LINDA WASSBERG **EDITOR:** KRISTOFER NORDIN **MUSIC:** SAMI SÄNPÄKKILÄ **CAST:** MATHILDA PARADEISER, LINDA MOLIN, ISABELLA LINDQVIST **PRODUCTION:** ATMO PRODUKTION AB **SUPPORTED BY:** FILM I VÄST AB, SVERIGES TELEVISION AB, NORDISK FILM POST PRODUCTION AB, KAMERATEN AB, STIFTELSEN SVENSKA FILMINSTITUTET **SWEDISH DISTRIBUTION:** TRIART

Emma, an unassuming and shy girl, takes up equestrian vaulting but is soon criticised for lacking charisma. When Cassandra, a girl her own age, offers to coach her, a game of power with sexual undertones begins. Last year's winner of the Dragon Award Best Nordic Film at GIFF.

LISA ASCHAN. Born in 1978 in Ångelholm. Director and scriptwriter. Studied directing at The National Film School of Denmark. This is her feature film debut.

BETWEEN 2 FIRES BETWEEN 2 FIRES



SWEDEN/POLAND 2011

FEATURE, COLOUR, 35 MM, 135 MIN.

DIRECTOR: AGNIESZKA LUKASIAK **PRODUCER:** PETER KROPENIN, IZABELA WOJCİK, DARIUSZ JABLONSKI, VIOLETTA KAMINSKA **SCREENPLAY:** AGNIESZKA LUKASIAK **CINEMATOGRAPHY:** HUBERT TACZANOWSKI **EDITOR:** MARCIN KOT BASTKOWSKI **MUSIC:** ANTONI ŁAZARKIEWICZ, JEAN-PAUL WALL **CAST:** MAGDALENA POPLAWSKA, KAMILA NOWYSZ, SIMON KASSIANIDES **PRODUCTION:** HOB AB, APPLE FILM PRODUCTION **SUPPORTED BY:** FILMPOOL NORD AB, REPUBLIKEN AB, SONET FILM AB, STIFTELSEN SVENSKA FILMINSTITUTET, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, POLSKI INSTYTUT SZTUKI FILMOWEJ (PISF) **SWEDISH DISTRIBUTION:** SONET FILM

Marta flees Belarus in order to save her daughter from prostitution and ends up at a refugee centre in northern Sweden. Relishing her apparent safety she becomes involved with a man named Ali, but it soon becomes apparent what it takes for her and her daughter to stay in Sweden.

AGNIESZKA LUKASIAK. Born in 1977 in Poland. Her previous work as a director includes *Bortglömda* (2005) and *Algeria* (2002).

AT NIGHT I FLY AT NIGHT I FLY



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 88 MIN.

DIRECTOR: MICHEL WENZER **PRODUCER:** TOBIAS JANSON **SCREENPLAY:** MICHEL WENZER **CINEMATOGRAPHY:** EDITOR: MUSIC: **CAST:** SPOON JACKSON **PRODUCTION:** STORY AB **SUPPORTED BY:** PAUSEFILM APS., SVERIGES TELEVISION AB, DR2, STIFTELSEN SVENSKA FILMINSTITUTET, DET DANSKE FILMINSTITUT, NORDISK FILM- & TV FOND, KONSTNÄRSNÄMNDEN **SWEDISH DISTRIBUTION:** FOLKETS BIO

A film about USA's infamous New Folsom Prison, an insulated world of riots, heavily armed guards and wars between rival gangs. But there is also hope to be found among these lifers, in the form of poetry, music and art.

MICHEL WENZER. Born in 1968 in Sweden. Composer, photographer and director.

BLACK POWER MIXTAPE 1967–1975 THE BLACK POWER MIXTAPE 1967–1975



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 92 MIN.

DIRECTOR: GÖRAN OLSSON **PRODUCER:** ANNICA ROGELL **SCREENPLAY:** GÖRAN OLSSON **CINEMATOGRAPHY:** EDITOR: GÖRAN HUGO OLSSON, HANNA LEJONQVIST **MUSIC:** AHMIR-KHALIB THOMPSON, OM'MAS KEITH, THE ROOTS, MICHAEL JACKSON **CAST:** STOKELY CARMICHAEL, EMILE DE ANTONIO **PRODUCTION:** STORY AB **SUPPORTED BY:** SVERIGES TELEVISION AB, LOUVERTURE FILMS LLC, NEW YORK, ZWEITES DEUTSCHES FERNSEHEN (ZDF), MAINZARTE DEUTSCHLAND TV GMBH, NORSK RIKSKRINGKASTING, OY YLEISRADIO AB, RADIO-TELEVIZIJA SRBIJE (RTS), ELLINIKÍ RADIOFONÍA TILEÓRASI (ERT), STIFTELSEN SVENSKA FILMINSTITUTET, NORDISK FILM- & TV FOND, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY **SWEDISH DISTRIBUTION:** FOLKETS BIO

Through archive footage and recent interviews made by Swedish reporters, we experience the American civil rights movement in the 1960s and 1970s. The influential individuals we get to meet include Angela Davis, Harry Belafonte and Stokely Carmichael.

GÖRAN OLSSON. Born in 1965 in Lund, Sweden. Documentary film-maker and director. Worked as a film commissioner for the Swedish Film Institute 1999–2002.

EN ENKEL TILL ANTIBES EN ENKEL TILL ANTIBES



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: RICHARD HOBERT **PRODUCER:** HÅKAN BJERKING **SCREENPLAY:** RICHARD HOBERT **CINEMATOGRAPHY:** JENS FISCHER **EDITOR:** LISA EKBERG **MUSIC:** BJÖRN HALLMAN, THE HOB **CAST:** SVEN-BERTIL TAUBE, REBECCA FERGUSON, DAN EKBORG **PRODUCTION:** EYEFEED AB **SUPPORTED BY:** FILMPOOL NORD AB, SVERIGES TELEVISION AB, CIMBRIA FILM AB, JENS FISCHER FILM AB, SAMEAKTIVITETERDAGSLJUS FILMEQUIPMENT AB, LJUDBANG AB, TV 1000 SVERIGE AB, STIFTELSEN SVENSKA FILMINSTITUTET **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

Widower George (Sven-Bertil Taube) has had enough of his maid, who steals his things, and of his grown-up children, who conspire to sell his house and get their hands on the proceeds. He decides on a shocking countermove that is to make everyone re-evaluate their lives.

RICHARD HOBERT. Richard Hobert was born in 1951 in Sweden. He has directed a number of feature films, *Three Suns* (2004) and *Harry's Daughters* (2005) being the most recent ones.

SONG OF TOMORROW FRAMTIDENS MELODI



SWEDEN 2011

FEATURE, COLOUR, TVIX, 84 MIN.

DIRECTOR: JONAS HOLMSTRÖM, JONAS BERGERGÅRD **PRODUCER:** DANIEL WIRTBERG **SCREENPLAY:** JONAS HOLMSTRÖM, JONAS BERGERGÅRD **CINEMATOGRAPHY:** JONAS BERGERGÅRD **EDITOR:** JONAS HOLMSTRÖM **MUSIC:** CAST: ROLF G. EKROTH, SVEN-OLOF MOLIN, HELENA BENGTSSON **PRODUCTION:** DAEMON FILM **SUPPORTED BY:** FILM I VÄRMLAND, STIFTELSEN SVENSKA FILMINSTITUTET, NORDISK FILM POST PRODUCTION AB, DAGSLJUS FILMEQUIPMENT AB, CINESTAR RENTAL AB, THE CHIMNEY POT AB, STO.PP (STOCKHOLM POSTPRODUCTION AB), CINEPOST STUDIOS AB, EUROPA SOUND PRODUCTION AB, LITEGRIP AB, KODAK NORDIC AB, WALLIN & VALLIN LJUS AB, FILMPOOL NORD AB **SWEDISH DISTRIBUTION:** FOLKETS BIO

Second-hand dealer Stig Manner sees great talent in the bohemian minstrel Janos and decides to become his manager. The only problem is that Janos, for his part, shows scant interest in making a career. A charming film about the friendship between two eccentric characters on the outskirts of society.

JONAS BERGERGÅRD. Jonas Bergergård was born in 1966 in Karlstad, Sweden. Filmmaker, writer, guest lecturer and social worker. Studied film and video production at DI.

JONAS HOLMSTRÖM. was born in 1964 in Karlstad, Sweden. Filmmaker and artist.

FÖRSVUNNEN FÖRSVUNNEN



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 97 MIN.

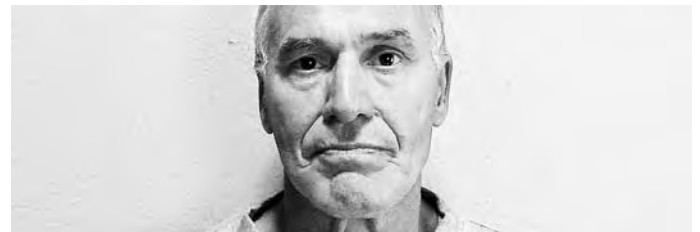
DIRECTOR: HENRIK JP ÅKESSON, MATTIAS OLSSON **PRODUCER:** HENRIK JP ÅKESSON, MARTIN PERSSON **SCREENPLAY:** MATTIAS OLSSON **CINEMATOGRAPHY:** ERIK MOLBERG HANSEN **EDITOR:** JOHAN SERRANDER **MUSIC:** NILS-PETTER ANKARBLOM **CAST:** SOFIA LEDARP, KJELL BERGQVIST, BJÖRN KJELLMAN **PRODUCTION:** ANAGRAM PRODUKTION AB, TROSSFILM AB **SUPPORTED BY:** FILM I SKÅNE AB, SVERIGES TELEVISION AB, CANAL+ TELEVISION AB, KARLSKRONA KOMMUNS KULTURFÖRVALTNING, KARLSKRONALÄNSSTYRELSEN I BLEKINGE LÄN, KARLSKRONAREGION BLEKINGE, REAKTOR SYDOST **SWEDISH DISTRIBUTION:** BUENA VISTA INTERNATIONAL

A young woman has recently been through a family trauma. She decides to leave her home town to start a new life in one of the northern towns of Sweden. During her long road trip she encounters a mysterious man who starts following her. Before she knows it she has been kidnapped and has nobody to count on but herself.

MATTIAS OLSSON. Born in Karlskrona, Sweden. He started making short films with his family's VHS camera when he was ten years old. Since then he has made about thirty short films and documentaries. This is his feature film debut.

HENRIK JP ÅKESSON. Born in Karlskrona, Sweden. He now runs Trossfilm AB, which is producing *Gone* alongside Anagram Produktion AB. This is his feature film debut.

HAN TROR HAN ÄR BÄST HAN TROR HAN ÄR BÄST



SWEDEN 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 76 MIN.

DIRECTOR: MARIA KUHMBERG **PRODUCER:** STINA GARDELL **SCREENPLAY:** MARIA KUHMBERG **CINEMATOGRAPHY:** ERIC BÖRJESSON, LUKAS EISENHÄUER, IVÁN BLANCO **EDITOR:** ANDREAS JONSSON **MUSIC:** KALLE BÄCCMAN **CAST:** CARMINE INGROSSO, ALDO INGROSSO **PRODUCTION:** MANTARAY FILM AB **SUPPORTED BY:** SVERIGES TELEVISION AB, STIFTELSEN SVENSKA FILMINSTITUTET, STOCKHOLM, KONSTNÄRSNÄMNDEN, STOCKHOLM **SWEDISH DISTRIBUTION:**

An Italian family emigrates to Sweden after the end of Second World War. Focusing on the two brothers, this film chronicles their turbulent story in Sweden, including a 50-year-old family conflict which has resulted in the brothers not talking to each other for 13 years.

MARIA KUHMBERG. Born in 1970 in Stockholm. She mainly works as an actress. This is her directorial debut.

HAPPY END HAPPY END



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: BJÖRN RUNGE **PRODUCER:** MADELINE EKMAN, MARTIN PERSSON **SCREENPLAY:** KIM FUPZ AAKESON **CINEMATOGRAPHY:** ULF BRANTÅS **EDITOR:** LENA RUNGE **MUSIC:** EBBA FORSBERG **CAST:** ANN PETRÉN, MALIN BUSKA, GUSTAF SKARSGÅRD **PRODUCTION:** TROLLHATTAN FILM AB, ZENTROPA INTERNATIONAL SWEDEN **SUPPORTED BY:** ZENTROPA ENTERTAINMENTSS APS, NORDISK FILM- & TV FOND, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, STIFTELSEN SVENSKA FILMINSTITUTET, DET DANSKE FILMINSTITUT **SWEDISH DISTRIBUTION:** NORDISK FILM

Jonna, Peter, Katrine, Asger and Mårten are all in different places but also at the most important crossroads of their lives. They are people who matter a great deal to one another but who aren't completely honest with each other. They live in a shadow world of lies and half truths, and they're just waiting for the truth to come out, in order for them to be able to restart their lives in a new direction.

BJÖRN RUNGE. Born in 1961. A director and script-writer, whose work includes *Mouth to Mouth* (2005) *Daybreak* (2003).

HOTELL GYLLENE KNORREN – FILMEN HOTELL GYLLENE KNORREN – FILMEN



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: MIKAEL SYRÉN **PRODUCER:** JOHANNA BERGENSTRÄHLE **SCREENPLAY:** PAOLO VACIRCA, MÅNS GAHRTON, JOHAN UNENGE **CINEMATOGRAPHY:** TOMAZ BLANCK **EDITOR:** PETRA AHLIN **MUSIC:** ULF TURESSON, NIKLAS FRANSSON **CAST:** BUSTER ISETT, LINNEA FIRSCHING, PETER ENGMAN **PRODUCTION:** AB SVENSK FILMINDUSTRI **SUPPORTED BY:** SVERIGES TELEVISION AB, FILMREGION STOCKHOLM-MÅLARDALEN, THE CHIMNEY POT AB, EYEWORKS SWEDEN, STREAM & CO, STIFTELSEN SVENSKA FILMINSTITUTET **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

Hotel Gyllene Orren, the setting for Swedish Television's 2010 Advent calendar series, is once more empty. In order to attract guests, Ritva starts growing eco-friendly vegetables, but Ingo's mini-pig destroys them. Trying to make amends, Ingo enters her mini-pig into a dog jumping competition.

MIKAEL SYRÉN. Born in 1965 in Huskvarna, Sweden. A director and actor whose work includes the series "Kvarteret skatan" (2003 and 2012).

HARBOUR OF HOPE HOPPETS HAMN



SWEDEN 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 76 MIN.

DIRECTOR: MAGNUS GERTTEN **PRODUCER:** LENNART STRÖM **CINEMATOGRAPHY:** JON RUDBERG **EDITOR:** JESPER OSMUND **MUSIC:** MAGNUS JARLBO **PRODUCTION:** AUTO IMAGES **SUPPORTED BY:** SVENSKA FILMINSTITUTET, DANSKA FILMINSTITUTET, NORSKA FILMINSTITUTET, NORDISK FILM & TV FOND, SVT, FILM I SKÅNE, WDR, TVP, POLSKA FILMINSTITUTET, MEDIA PROGRAMME **SWEDISH DISTRIBUTION:** AUTO IMAGES

In the spring and summer of 1945, almost 30 000 survivors from the German concentration camps arrive in Sweden. On the dockside in Malmö harbour, they experience their first moments of freedom. That is where life begins once more. This is the film about the survivors who came to the harbour of hope.

MAGNUS GERTTEN. Born in 1956 in Malmö, Sweden. Filmmaker and producer. Has worked as a journalist in Nicaragua in the eighties and nineties. Started the company WG Film in 1994 and have since been producing and developing documentaries such as *Blåddärar* (1998) and *Vägen tillbaka - Blåddärar 2* (2002)

THE IMPORTANCE OF TYING YOUR OWN SHOES HUR MÅNGA LINGON FINNS DET I VÄRLDEN



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 101 MIN.

DIRECTOR: LENA KOPPEL **PRODUCER:** PETER POSSNE, PETER KROPENIN **SCREENPLAY:** LENA KOPPEL, TRINE PIIL, PÅR JOHANSSON **CINEMATOGRAPHY:** ROZBEH GANJALI **EDITOR:** PATRICK AUSTEN, MATTIAS MORHEDEN **MUSIC:** CAST: SVERIR GUDNASON, VANNA ROSENBERG, MATS MELIN **PRODUCTION:** SONET FILM AB **SUPPORTED BY:** NORDISK FILM POST PRODUCTION AB, FILMGÅRDEN HB, HOB AB, STIFTELSEN SVENSKA FILMINSTITUTET, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

When Alex, who is afflicted by normalcy, gets a job at the Hudiksvall municipality, he meets a group of people who shatter his narrow-minded and egoistic mindset and change his life. The film is loosely based on the work of the Glada Hudik theatre, which has been hugely successful both in Sweden and abroad.

LENA KOPPEL. Born in 1955 in Oskarshamn, Sweden. Spent part of her youth in Canada. Director and scriptwriter with a number of short films to her credit. Debuted in 1998 with *True Moments* followed by *Bombay Dreams* (2004).

I MISS YOU JAG SAKNAR DIG



SWEDEN/FINLAND 2011

FEATURE, COLOUR, 35 MM, 125 MIN.

DIRECTOR: ANDERS GRÖNROS **PRODUCER:** CHRISTER NILSSON **SCREENPLAY:** ANDERS GRÖNROS **CINEMATOGRAPHY:** RAUNO RONKAINEN **EDITOR:** ANDERS GRÖNROS **MUSIC:** UNO HELMERSSON **CAST:** THOMAS HANZON, TOM LJUNGMAN, ERIKA MIDFJÄLL **PRODUCTION:** GÖTAFILM AB **SUPPORTED BY:** GARAGEFILM INTERNATIONAL AB, FILMPOOL NORD AB, OLLE LUNDQUIST AB, KINOPRODUCTION OY, FOLKSAM, STIFTELSEN SVENSKA FILMINSTITUTET, SUOMEN ELOKUVASÄÄTIÖ **SWEDISH DISTRIBUTION:** NORDISK FILM

Cilla and Tina are twins but very different. Cilla is introverted whereas Tina is outgoing and popular. When Cilla dies in a tragic car accident just before her fifteenth birthday, Tina is left behind with her longing and her guilt over all the things she never said and never set right.

ANDERS GRÖNROS. Born in 1953 in Sollentuna, Sweden. Autodidact filmmaker who has made feature films, short films, documentaries and some theatre productions. His work includes the feature films *Glasblåsarns barn* (GIFF 1998) and *Agnes Cecilia* (1991).

JAG ÄR MIN EGEN DOLLY PARTON JAG ÄR MIN EGEN DOLLY PARTON



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 97 MIN.

DIRECTOR: JESSICA NETTELBLADT **PRODUCER:** STINA GARDELL **SCREENPLAY:** JESSICA NETTELBLADT **CINEMATOGRAPHY:** JESSICA NETTELBLADT **EDITOR:** ÅSA MOSSBERG, SOFIA LINDGREN **MUSIC:** MAGNUS JARLBO **CAST:** NINA PERSSON, CECILIA NORDLUND **PRODUCTION:** MANTARAY FILM AB **SUPPORTED BY:** MAGIC HOUR FILMS APS, SVERIGES TELEVISION AB, FILM I SKÅNE AB **SWEDISH DISTRIBUTION:** FOLKETS BIO

A powerful and hope-inspiring film about five women and their friendship, their dreams and life challenges, about being in the midst of a career and longing for children. The film is, not the least, encompassed by the person of Dolly Parton – a role model and idol who unites the five of them.

JESSICA NETTELBLADT. Born in 1979 in Lidingö, Sweden. Studied script-writing at The Swedish School of Television and TV production at Kalix FHSK.

JUSSI I VÅRA HJÄRTAN JUSSI I VÅRA HJÄRTAN



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 77 MIN.

DIRECTOR: TORBJÖRN LINDQVIST **PRODUCER:** TORBJÖRN LINDQVIST **CINEMATOGRAPHY:** TORBJÖRN LINDQVIST, RUNE ERICSON, PER NIIA **EDITOR:** TORBJÖRN ALLARD **MUSIC:** TORBJÖRN ALLARD **CAST:** ANDERS BJÖRLING, LARS BJÖRLING **PRODUCTION:** MAS-MEDIA **SUPPORTED BY:** FILM I DALARNA, BORLÄNGE KOMMUN, JUSSI BJÖRLINGSÄLLSKAPET STIFTELSEN E J LJUNGBERGS UTBILDNINGSFOND, KJELL OCH MÄRTA BEJERS STIFTELSE **SWEDISH DISTRIBUTION:** FOLKETS BIO

With his mighty voice, he conquered a world. Through archive footage, reenactments and, not the least, anecdotes from his children and colleagues, we follow the story of Jussi – from his formative years in Stora Tuna until his death in 1960.

TORBJÖRN LINDQVIST. Born in 1942 in Borlänge, Sweden. A photographer and director whose work includes *Jag ger dig inte musiken längre* (2006) and *Fågeldoktorn* (2005).

JÄGARN 2 JÄGARN 2



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 129 MIN.

DIRECTOR: KJELL SUNDVALL **PRODUCER:** PER JANÉRUS, PETER POSSNE, BJÖRN CARLSTRÖM **SCREENPLAY:** BJÖRN CARLSTRÖM, STEFAN THUNBERG **CINEMATOGRAPHY:** JALLO FABER **EDITOR:** MATTIAS MORHEDEN **MUSIC:** JOHAN SÖDERQVIST **CAST:** ROLF LASSGÅRD, PETER STORMARE, KIM TJERNSTRÖM **PRODUCTION:** SONET FILM AB **SUPPORTED BY:** FILMPOOL NORD AB, TV4 AB, HARMONICA FILMS AB, STIFTELSEN SVENSKA FILMINSTITUTET, NORDISK FILM- & TV FOND **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

It's been 15 years since Erik was abruptly forced to leave his job as a police detective in northern Sweden. A brutal homicide now draws him back to his native soil. What initially seems like an open-and-shut murder case soon turns out to be a much more complicated affair, involving both hunters, police officers and Erik's own relatives.

KJELL SUNDVALL. Born in 1953. He has directed more than 20 drama series for TV and feature films, such as *Jägarna* (1996) and *The Guy in the Grave Next Door* (2002).

KOKVINNORNA KOKVINNORNA



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 93 MIN.

DIRECTOR: PETER GERDEHAG **PRODUCER:** LASSE RENGFEIT **SCREENPLAY:** PETER GERDEHAG, MALCOLM DIXELIUS, TELL AULIN **CINEMATOGRAPHY:** PETER GERDEHAG **EDITOR:** TELL AULIN **MUSIC:** PER-HENRIK MÄENPÄÄ **CAST:** BRITT GEORGSSON, INGER GUSTAFSSON, ANN-MAGRET CLAESSEN MFL. **PRODUCTION:** DEEP SEA PRODUCTIONS AB **SUPPORTED BY:** SVERIGES TELEVISION AB, STIFTELSEN SVENSKA FILMINSTITUTET, NORDISK FILM & TV FOND, NORSK RIKSKRINGKASTING, YLEISRAIO AB/FINLANDS SVENSKA TELEVISION **SWEDISH DISTRIBUTION:** FOLKETS BIO

Inger and Britt are hand milkers, perhaps the last in their field. Adhering to a dying cultural tradition they toil away in their old cowshed, whose inhabitants are named Maj-Ros, Stina and Fille. They are all headstrong characters, living in the shadow of the demands imposed by the new world.

PETER GERDEHAG. Born in 1953 in Stockholm, Sweden. He works a nature photographer and documentary filmmaker. His work as a director includes *Hästmannen* (2006).

KYSS MIG KYSS MIG



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 107 MIN.

DIRECTOR: ALEXANDRA-THERESE KEINING **PRODUCER:** JOSEFINE TENGBLAD **SCREENPLAY:** ALEXANDRA-THERESE KEINING **CINEMATOGRAPHY:** RAGNA JORMING **EDITOR:** LARS GUSTAFSON, MALIN LINDSTRÖM **MUSIC:** MARC COLLIN **CAST:** LIV MJÖNES, RUTH VEGA FERNANDEZ, LENA ENDRE **PRODUCTION:** LEBOX PRODUKTION AB **SUPPORTED BY:** SVERIGES TELEVISION AB, FILM I SKÅNE AB, STIFTELSEN SVENSKA FILMINSTITUTET, YSTAD ÖSTERLEN FILMFOND, FILM FYN, LADYBIRD AB **SWEDISH DISTRIBUTION:** NORDISK FILM

Mia and Frida meet at the engagement party of their respective parents. Mia simultaneously reveals that she and her boyfriend are also planning to get married. Soon, however, powerful feelings arise between Mia and Frida and their way of dealing with their newfound love brings about major changes in their lives.

ALEXANDRA-THERESE KEINING. Born in 1977 in Lomma, Sweden. Since 2002 she has been working as a script-writer, director, casting agent and AD.

THE CROWN JEWELS KRONJUVELERNA



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 120 MIN.

DIRECTOR: ELLA LEMHAGEN **PRODUCER:** LARS BLOMGREN, TOMAS MICHAELSSON, GABIJA SIURBYTE **SCREENPLAY:** CARINA DAHL, ELLA LEMHAGEN **CINEMATOGRAPHY:** ANDERS BOMAN **EDITOR:** THOMAS LAGERMAN **MUSIC:** FREDRIK EMILSON **CAST:** ALICIA VIKANDER, BJÖRN GUSTAFSSON, BILL SKARSGÅRD **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SUPPORTED BY:** SVERIGES TELEVISION AB, NORDISK FILM AB, FILM I VÄST AB, FILMGATE AB, LJUD & BILDMEDIA AB, STIFTELSEN SVENSKA FILMINSTITUTET, NORDISK FILM- & TV FOND **SWEDISH DISTRIBUTION:** NORDISK FILM

Young Frangancia is arrested for the murder of Richard Persson, the son of a CEO. During the hearings, her strangelifestory unfolds and we get to follow her from her impoverished childhood to meeting the love of her life and, finally, the fateful night where the story begins.

ELLA LEMHAGEN. Born in 1965 in Uppsala, Sweden. Director and scriptwriter. Debut in 1996 with *About Em*, which premiered at GIFF. She has mainly worked on children's films such as the *Tsatsiki*, *Mum* and the *Policeman* (1999) and *Patrik Age 1,5* (2008).

MOTHER'S COMEBACK MAMMAS COMEBACK



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 81 MIN.

DIRECTOR: ÅSA EKMÄN **PRODUCER:** STINA GARDELL **SCREENPLAY:** ÅSA EKMÄN, STINA GARDELL **CINEMATOGRAPHY:** MALIN NICANDER **EDITOR:** DOMINIKA DAUBENBÜCHEL, ANDERS TEIGEN **MUSIC:** MARIT BERGMAN, ÅSA JACOBSSON **CAST:** ROSE-MARIE MILLBERG, SABINE LINDHOLM MILLBERG **PRODUCTION:** MANTARAY FILM AB **SUPPORTED BY:** SVERIGES TELEVISION AB, STIFTELSEN SVENSKA FILMINSTITUTET **SWEDISH DISTRIBUTION:** FOLKETS BIO

In her youth, Rosie was the drag racing queen of Sweden. Then came marriage and children. Now, 34 years later, she tries to make a comeback with the support of her daughter, but the way back is longer and more difficult than any of them wants to believe.

ÅSA EKMÄN. Born in 1976 in Stockholm, Sweden. She has a degree in Media production and attended a Masterclass in documentary directing at DI in Stockholm, 2005–2006.

MY HEART OF DARKNESS MITT MÖRKA HJÄRTA



SWEDEN/GERMANY 2011

DOCUMENTARY, COLOUR, TVIX, 90 MIN.

DIRECTOR: MARIUS VAN NIEKERK, STAFFAN JULÉN **PRODUCER:** STAFFAN JULÉN **SCREENPLAY:** MARIUS VAN NIEKERK, STAFFAN JULÉN **CINEMATOGRAPHY:** PETER ÖSTLUND **EDITOR:** CLAS LINDBERG **MUSIC:** JAN ANDERSSON **CAST:** MARIUS VAN NIEKERK, MARIO MAHONGA **PRODUCTION:** EDEN FILM AB **SUPPORTED BY:** SVERIGES TELEVISION AB, GEBRÜDER BEETZ FILMPRODUKTION KÖLN GMBH & CO. KG, AKWAfrica, ZDF/ARTE, STIFTELSEN SVENSKA FILMINSTITUTET, FONDS EURIMAGES DU CONSEIL DE L'EUROPE **SWEDISH DISTRIBUTION:** FOLKETS BIO

Marius, a white South African war veteran, persuades some former enemies to accompany him on a journey to the places where they fought during the Angolan civil war. Together they confront the memories of a grotesque war that reduced them to pawns in an international game of power.

STAFFAN JULÉN. Born in 1957 in Stockholm, Sweden. He founded production company Eden Film in 1983. Producer and director working with documentaries, fiction and commercials.

MARIUS VAN NIEKERK. A cinematographer with more than twenty years experience in documentaries, feature films and commercials.

SAVAGE ODJURET



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 84 MIN.

DIRECTOR: MARTIN JERN, EMIL LARSSON **PRODUCER:** MARTIN JERN, EMIL LARSSON **SCREENPLAY:** MARTIN JERN, EMIL LARSSON **CINEMATOGRAPHY:** DAVID GREHN **EDITOR:** ERIK BÄFVING **MUSIC:** MATTIAS HANSSON, ADAM HANSEN-CHAMBERS **CAST:** MAGNUS SKOG, EMELIE SUNDELIN, STEFAN SÖDERBERG MFL **PRODUCTION:** DANSK SKALLE AB **SUPPORTED BY:** FILM I SKÅNE, SVERIGES TELEVISION, BOOSTHBG, HELSINGBORGS STAD, SVENSKA FILMINSTITUTET **SWEDISH DISTRIBUTION:** NOVEMBERFILM

Kim is just out of prison and tries his best to lead a normal life, but not everyone around him approves of his new lifestyle. As Kim sees his hopes crumble, his frustration increases and the story inexorably moves towards a fateful conclusion.

MARTIN JERN. Born in 1978 in Helsingborg, Sweden.

EMIL LARSSON. Born in 1979 in Helsingborg, Sweden. Together, they run the production company Dansk Skalle AB.

PANGPANGBRÖDER – 53 SCENER FRÅN EN BARNDOM PANGPANGBRÖDER – 53 SCENER FRÅN EN BARNDOM



SWEDEN 2011

DOCUMENTARY, COLOUR, TVIX, 80 MIN.

DIRECTOR: AXEL DANIELSSON **PRODUCER:** ERIK HEMMENDORFF **SCREENPLAY:** AXEL DANIELSON **CINEMATOGRAPHY:** AXEL DANIELSON **EDITOR:** NIELS PAGH ANDERSEN, MIKEL CEE KARLSSON, AXEL DANIELSON **PRODUCTION:** PLATTFORM PRODUKTION AB **SUPPORTED BY:** SVERIGES TELEVISION AB, FILM I VÄST AB, MAGIC HOUR FILMS APS, STIFTELSEN SVENSKA FILMINSTITUTET, DET DANSKE FILMINSTITUT, NORDISK FILM- & TV FOND, KONSTNÄRSNÄMNDEN **SWEDISH DISTRIBUTION:** FOLKETS BIO

Gustav and Oskar are twin brothers but as different from one another as is humanly possible. 53 independent scenes, shot over ten years, show the brothers growing up, between the ages of nine and nineteen, their relationship to each other and their different circumstances as they approach adulthood.

AXEL DANIELSSON. Born in 1976 in Vittskövle, Sweden. Studied directing at The School of Photography and Film (HFF) and and film and TV at Skurups FHS. Has previously worked as a firefighter and a truck driver.

PLAY PLAY



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 118 MIN.

DIRECTOR: RUBEN ÖSTLUND **PRODUCER:** ERIK HEMMENDORFF **SCREENPLAY:** RUBEN ÖSTLUND **CINEMATOGRAPHY:** MARIUS DYBWAD BRANDRUD **PRODUCTION:** PLATTFORM PRODUKTION AB **SUPPORTED BY:** SONET FILM AB, COPRODUCTION OFFICE APS, PARISIENNE DE PRODUCTION, FILM I VÄST AB, SVERIGES TELEVISION AB, KONSTNÄRSNÄMNDEN, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, STIFTELSEN SVENSKA FILMINSTITUTET, DET DANSKE FILMINSTITUT, ZDF/ARTE, MAINZ, NORDISK FILM- & TV FOND **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

Play is a serious and humorous behavioural study, inspired by actual robberies perpetrated in Göteborg through the so-called "bro trick". The prominent feature of these robberies was that they relied on a clever rhetorical trap, involving neither threats nor violence.

RUBEN ÖSTLUND. Born in 1974 in Göteborg. He entered the film scene with a string of ski movies and established himself as a documentary filmmaker. Feature film debut with the fictional *The Guitar Mongoloid* (2004) followed by *Involuntary* (2008).

SIMON AND THE OAKS

SIMON OCH EKARNA



SWEDEN/NORWAY/DENMARK/GERMANY/NETHERLANDS 2011

FEATURE, COLOUR, 35 MM, 122 MIN.

DIRECTOR: LISA OHLIN **PRODUCER:** CHRISTER NILSSON **SCREENPLAY:** MARNIE BLOK
CINEMATOGRAPHY: DAN LAUSTEN **EDITOR:** KASPER LEICK **MUSIC:** ANNETTE FOCKS **CAST:** BILL SKARSGÅRD, HELEN SJÖHOLM, STEFAN GÖDICKE **PRODUCTION:** GÖTAFILM AB, SCHMIDTZ KATZE FILMKOLLEKTIV GMBH, ASTA FILM APS **SUPPORTED BY:** FILM I VÄST AB, FLINCK FILM BV, SVERIGES TELEVISION AB, DANMARKS RADIO TV, FILM FYN, AVRO, STIFTELSEN SVENSKA FILMINSTITUTET, DET DANSKE FILMINSTITUT, NORSK FILMINSTITUTT, NORDISK FILM- & TV FOND **SWEDISH DISTRIBUTION:** NORDISK FILM

A film based on Marianne Fredriksson's celebrated novel, where we meet working class lad Simon who grows up on the outskirts of Göteborg during the Second World War. Simon, however, wants a different future than the one his family is able to provide for him.

LISA OHLIN. Studied film at New York University and has also worked as a feature film consultant at the Swedish Film Institute. Previously she has directed the feature films *Sex*, *Hope & Love*, *Tillfällig Fru Sökes* and *Veranda För en Tenor* as well as the TV shows "Familjen" and "Kvalster".

STOCKHOLM ÖSTRA

STOCKHOLM ÖSTRA



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: SIMON KAUJSER DA SILVA **PRODUCER:** MARIA NORDENBERG **SCREENPLAY:** PERNILLA OLJELUND **CINEMATOGRAPHY:** PER KÄLLBERG **EDITOR:** AGNETA SCHERMAN **MUSIC:** LEIF JORDANSSON **CAST:** MIKAEL PERSBRANDT, IBEN HJELJE, HENRIK NORLÉN **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SUPPORTED BY:** NORDISK FILM DISTRIBUTION A/S, SVERIGES TELEVISION AB, NORDISK FILM POST PRODUCTION AB, FILM I VÄST AB, EUROPA SOUND PRODUCTION AB, DAGSLJUS FILMEQUIPMENT AB, STIFTELSEN SVENSKA FILMINSTITUTET, NORDISK FILM- & TV FOND **SWEDISH DISTRIBUTION:** NORDISK FILM

When Johan and Anna meet on the train between Stockholm and the idyllic suburb where they both live, a journey filled with both passions and lies commences. A love affair between two strangers, brought together by an event that has taken its toll on their respective lives and relationships.

SIMON KAUJSER DA SILVA. Born in 1969 in Stockholm. Works as a director on both feature films and TV series.

SVENSSON, SVENSSON – I NÖD OCH LUST

SVENSSON, SVENSSON – I NÖD OCH LUST



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 124 MIN.

DIRECTOR: LEIF LINDBLOM **PRODUCER:** PONTUS SJÖMAN **SCREENPLAY:** JOHAN KINDBLOM, TOMAS TIVEMARK **CINEMATOGRAPHY:** MATS AXBY **EDITOR:** MUSIC: **CAST:** ALLAN SVENSSON, SUZANNE REUTER, PETER DALLE **PRODUCTION:** TRE VÄNNER PRODUKTION AB **SUPPORTED BY:** FILM I VÄST AB, SVERIGES TELEVISION AB, NORDISK FILM AB **SWEDISH DISTRIBUTION:** NORDISK FILM

Gustav and Lena are nearing their 30th anniversary, but Lena is fed up with her husband and wants a divorce. All Gustav ever does is watch sports. She gives him one last chance to prove that she means more to him than football and TV – a romantic weekend together.

LEIF LINDBLOM. Born in 1967. His work as a director includes *Solstorm* (2007) and *Mannen som log* (2003).

SÅ JÄVLA METAL

SÅ JÄVLA METAL



SWEDEN 2011

DOCUMENTARY, COLOUR, DCP, 110 MIN.

DIRECTOR: YASIN HILLBORG **PRODUCER:** ANDREAS ROCKSÉN, FREDRIK ZANDER **CINEMATOGRAPHY:** YASIN HILLBORG, ULRİK HANSSON, ROBERT BÄCKSTRÖM, NICKLAS FORSBERG, MATS LUND **EDITOR:** GREG CAMILLIERI, SIMON PONTÉN, YASIN HILLBORG, KAJ IVANOVIC, IDA SVENONIUS **MUSIC: CAST:** EUROPE, YNGWIE MALMSTEN **PRODUCTION:** LAIKA FILM & TELEVISION AB **SWEDISH DISTRIBUTION:** ATLANTIC

Today Sweden is one of the premiere producers of hard rock. This is the story of the people who made the Swedish hard rock and heavy metal scene what it is today. A story of how Sweden became a leading nation in one the biggest and most powerful phenomena within popular culture ever, crammed with first-hand accounts, anecdotes and, of course, a hell of a lot of metal!

YASIN HILLBORG. Born in 1973 in Malmö, Sweden. Director and hard rock drummer. This is his first film.

TYSTA LEKEN

TYSTA LEKEN



SWEDEN 2011

FEATURE, COLOUR, DCP, 92 MIN.

DIRECTOR: GÖREL CRONA **PRODUCER:** KLARA BJÖRK **SCREENPLAY:** GÖREL CRONA
CINEMATOGRAPHY: CHARLOTTA TENGROTH **EDITOR:** YVA FABRICIUS **MUSIC:** ERIK HÄUSLER
CAST: MARIA LUNDQVIST, CARINA LIDBOM, MALIN ARVIDSSON **PRODUCTION:** FILMKREATORERNA
SUPPORTED BY: FILM I VÄST AB, SHOOT & POST AB, STIFTELSEN SVENSKA FILMINSTITUTET
SWEDISH DISTRIBUTION: NOBLE ENTERTAINMENT

Three adult women, hitherto unaware of the existence of one another, inherit a house together from an unknown woman. When circumstances force them to meet, they begin to investigate how fate has brought them together and the house unexpectedly draws out buried memories.

GÖREL CRONA. Born in 1959 in Stockholm. She has been working as a film actress since 1979. This is her directorial debut.

ÅSA-NISSE – WÄLKOM TO KNOHULT

ÅSA-NISSE – WÄLKOM TO KNOHULT



SWEDEN 2011

FEATURE, COLOUR, 35 MM, 89 MIN.

DIRECTOR: FREDRIK BOKLUND **PRODUCER:** ZOULA PITSIABA **SCREENPLAY:** HENRIK DORSIN, RIKARD ULVSHAMMAR **CINEMATOGRAPHY:** ELVIN LEE CHEE PENG **EDITOR:** FREDRIK MORHEDEN
MUSIC: JEAN-PAUL WALL **CAST:** KJELL BERGQVIST, MICHAEL SEGERSTRÖM, ANN PETRÉN
PRODUCTION: MODERN STUDIOS, STRIX DRAMA AB **SUPPORTED BY:** FILM I VÄST AB, LESTER FILM
SWEDISH DISTRIBUTION: NORDISK FILM

The inventor Åsa-Nisse once more surpasses himself when he stumbles onto an oil well while repairing a water pump. Greedy oil magnates backed by the government, clamour for their share of the profits, causing the inhabitants of Knochult to declare their village a republic.

FREDRIK BOKLUND. Born in 1971 in Bjärred, Sweden. Director and cinematographer primarily known for music videos and music documentaries featuring artists like Robyn, Jellyfish and U96. Debut was *Morgan Pålsson – World Reporter* in (2008)

SWEDISH RETROSPECTIVE

KONSTGJORDA SVENSSON KONSTGJORDA SVENSSON



SWEDEN 1929

FEATURE, BLACK AND WHITE, 35 MM, 81 MIN.

DIRECTOR: GUSTAF EDGREN **SCREENPLAY:** GUSTAF EDGREN, SÖLVE CEDERSTRAND
CINEMATOGRAPHY: HUGO EDLUND **CAST:** FRIDOLF RHUDIN, BRITA APPELGREN, WEYLER
HILDEBRAND, SVEN GARBO, KARIN GILLBERG **SWEDISH DISTRIBUTION:** SVENSKA FILMINSTITUTET

This energetic silent comedy was a novelty in its day. At the premiere, people crowded the theatres in order to see, and above all, hear Fridolf Rhudin initiate the history of Swedish sound film with a monologue. The story deals with the inventor Fridolf Svensson who is mistaken for a pilot named Harold Smith (Sven Garbo). While waiting for the real Smith to return, Fridolf manages to antagonise both the sergeant and the colonel. In both cases, the dispute has to do with someone named Mary; what none of them knows is that there are in fact three Marys, one of whom is the right one. Screened in collaboration

with Cinemateket, with accompanying piano music performed by Edward von Past. Mark Standley from the Swedish Film Institute will open the screening with a sound film experiment made by Sven A:son Berglund in 1922.

Tobias Åkesson

GUSTAF EDGREN. Born in 1895. An autodidact director, made his debut in 1922. Over the following 30 years, he made 32 films. For 20 years, from 1927, he was SF's most lucrative director. Died in 1954.

OPENING SHORT: **TONAUFNAHMEN BERGLUND**, GERMANY 1922. **DIRECTOR:** SVEN A:SON BERGLUND. EXPERIMENT. 9 MIN.

BEST OF JESSICA LAURÉN JESSICA LAURÉNS BÄSTA



SWEDEN

ANIMATIONS, 31 MIN.

DIRECTOR: JESSICA LAURÉN

Jessica Laurén is one of Sweden's foremost children's film animators. After cinema hits such as the "Who" series, and what may be the most widely viewed snippet of film in Sweden – the intro animation for SVT's children's programmes, "Bolibompa" – we would like to honour her with a "best of", made up of her own selections. So sit back and enjoy these animated gems. *Vems mormor?*, *De siamesiska sköldpaddorna* (I huvudet på ungar), *Grodan Boll*, *Vem blöder?*, *Let me out!*, *Jordgubben & snögubben*, *Vem sover inte?*, *Fnittrande krokodilen*, *Skilnad*

JESSICA LAURÉN. Born in 1967 in Stockholm. Studied at The Animation Workshop in Viborg. Has worked with direction, animation and design on short films, commercials and TV series for FilmTecknarna AB, Happy Life and Cinemation.

FÄSTMÖ UTHYRES FÄSTMÖ UTHYRES



SWEDEN 1950

FEATURE, BLACK AND WHITE, 35 MM, 92 MIN.

DIRECTOR: GUSTAF MOLANDER **SCREENPLAY:** GÖSTA STEVENS **CINEMATOGRAPHY:** ÅKE DAHLQVIST **CAST:** EVA DAHLBECK, KARL-ARNE HOLMSTEN, OLOF WINNERSTRAND **SWEDISH DISTRIBUTION:** SVENSKA FILMINSTITUTET

Lundén's law firm is on the verge of bankruptcy after its founder has been arrested on charges of embezzlement. His employees, all of whom have just become unemployed, hold a council and decide that they will turn the firm into an agency providing a multitude of services. People will be able to order anything, be it a babysitter, someone to stand in line for them or a fourth bridge player. When a potential client asks for a fiancée for hire, however, the firm may have to acknowledge its limits. Highlights include Gunnar Björnstrand playing the part of a smug and slightly annoying actor forced to visit an old woman and recite erotic

literature to her. Screened in collaboration with Cinemateket. Introduction by Jörgen Wiman from SFI.

Tobias Åkesson

GUSTAF MOLANDER. Born in 1888 in Helsinki, Finland. Died in 1973 in Stockholm. Director, script-writer and actor. Considered one of Sweden's most versatile and productive directors, with 64 feature films to his credit. In his later years, he directed several theatre productions for TV and radio.

BRÖDERNA LEJONHJÄRTA BRÖDERNA LEJONHJÄRTA



SWEDEN

FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: OLLE HELLBOM **PRODUCER:** OLLE NORDEMAR, OLLE HELLBOM **SCREENPLAY:** ASTRID LINDGREN **CINEMATOGRAPHY:** RUNE ERICSON **EDITOR:** JAN PERSSON **MUSIC:** LARS DAHLBERG, BJÖRN ISFÄLT **CAST:** STAFFAN GÖTESTAM, LARS SÖDERDAHL, ALLAN EDWALL **PRODUCTION:** SF-ARTFILM

Based on Astrid Lindgren's fantastic novel and a classic children's film in its own right, about the Lejonhjärta (Lionheart) brothers who are reunited in Nangijala after their tragic deaths. In the Cherry Valley and the Thorn Rose Valley life at first seems idyllic, but soon conflict flares up with the evil Tengil and his dreaded dragon Katla. One of the best Swedish children's films ever made.

OLLE HELLBOM. Born in 1925. Died in 1982. Olle Hellbom is best known for a string of Astrid Lindgren adaptations, 17 in all between 1957 and 1981. He started out as a script-writer and documentary film-maker in the 1950s. however.

GÖTEBORGSEPOKER GÖTEBORGSEPOKER



SWEDEN

DOCUMENTARIES, 16 MM, 90 MIN.

In a collaboration with Filmarkivet.se we once more travel back in time for a look at old Göteborg. We go by boat in 1951, from the port of Göteborg to the Mediterranean, check out the punk scene in the 1980s and take a tour through the city in 1973. The screening will be introduced by Kajsa Hedström from the Swedish Film Institute.

Tobias Åkesson

ANDRA TAKTER ANDRA TAKTER
DOCUMENTARY, 16 MIN.
SWEDEN 1985

GÖTEBORG GÖTEBORG
DOCUMENTARY, 24 MIN.
SWEDEN 1973

HAGA LEVER! HAGA LEVER!
DOCUMENTARY
SWEDEN 1982

MASTHUGGET MASTHUGGET
DOCUMENTARY, 20 MIN.
SWEDEN 1964

VÄLKOMMEN OMBORD VÄLKOMMEN
OMBORD DOCUMENTARY, 24 MIN.
SWEDEN 1951

FILMVERKSTAN 1: ATT GE RÖST FILMVERKSTAN 1: ATT GE RÖST

“Att ge röst” mirrors one of the basic ideas behind Filmverkstan: bringing film production closer to the film-makers. Lending a voice to those who had a hard time making themselves heard in mainstream film.... *det skall vara så här...* (1985) is Helena Lindgrens celebrated film about menstruation. Olle Holm and Uppror produktion produced a much-discussed film, *Böggjävlar* (1977), about homosexuality and being gay in 1970s Sweden. The film caused quite a stir at the headquarters of Swedish Television in its day. In *Jordmannen* (1980), Muammer Özer and Synnöve Özer portrays the conditions immigrants face when reduced to guest workers and tools available for a Sweden building its welfare system. Marie Glad's and Sofia Wikström's documentary *Rösjöbaden Camping* (1990) is a look at Christmas at a campsite, lending a voice to a number of people who, more or less voluntarily, have chosen to live in a trailer.

John Sundholm

BÖGGJÄVLAR BÖGGJÄVLAR
DIRECTOR: OLLE HOLM M.F.L.
SHORT, 20 MIN. SWEDEN 1977

... DET SKALL VARA SÅ HÄR ...
... DET SKALL VARA SÅ HÄR ...
DIRECTOR: HELENA LINDGREN
5 MIN. SWEDEN 1985

JORDMANNEN JORDMANNEN
DIRECTOR: MUAMMER ÖZER, SYNNÖVE ÖZER
28 MIN. SWEDEN 1980

RÖSJÖBADEN CAMPING, DEN 24 DECEMBER
RÖSJÖBADEN CAMPING, DEN 24 DECEMBER
DIRECTOR: MARIE GLAD, SOFIA WIKSTRÖM
17 MIN. SWEDEN 1990



SWEDEN

SHORTS, 16 MM, 70 MIN.

SWEDISH DISTRIBUTION: SVENSKA FILMINSTITUTET

FILMVERKSTAN 2: ANIMATION
FILMVERKSTAN 2: ANIMATION

The animation bloc begins with Johan Hagelbäcks *Returglas* (1975). Olle Hedman's mysterious *Coca-Strip* (1985) is not an animation per se, but bears the marks of Hedman's animation aesthetic. Nina Jouchim's and Hedman's *Film no. 9* (1980) is a visual rendering of the text "This film is not silent see what I mean". Blank and black frames are intercut according to a schema where each letter is assigned the number of frames that correspond to its position in the alphabet. The films *Höghuset* (1976), *Skåpmat* (1993) and *Stenkakan* (2001) introduce Lilian Domec, one of the most playful animators at Filmverkstan. Finally two highlights in Swedish animation: Gunvor Nelson's collage film *Frame Line* (1983), the first one she made in Sweden, and Birgitta Jansson's *Semesterhemmet* (1981), a clay animation with documentary sound showing a home for the elderly and infirm.

John Sundholm

- COCA STRIP** COCA STRIP
DIRECTOR: OLLE HEDMAN
SHORT, 8 MIN. SWEDEN 1982
- FILM NO. 9** FILM NO. 9
DIRECTOR: OLLE HEDMAN, NINA JOUCHIMS
SHORT, 2 MIN. SWEDEN 1980
- FRAME LINE** FRAME LINE
DIRECTOR: GUNVOR NELSON
SHORT, 22 MIN. SWEDEN 1983
- HÖGHUSET** HÖGHUSET
DIRECTOR: LILIAN DOMEK, OLLE HEDMAN
SHORT, 7 MIN. SWEDEN 1976
- RETURGLAS** RETURGLAS
DIRECTOR: JOHAN HAGELBÄCK
SHORT, 12 MIN. SWEDEN 1975
- SEMESTERHEMMET** SEMESTERHEMMET
DIRECTOR: BIRGITTA JANSSON
SHORT, 12 MIN. SWEDEN 1981
- SKÅPMAT** SKÅPMAT
DIRECTOR: LILIAN DOMEK
SHORT, 3 MIN. SWEDEN 1993
- STENKAKAN** STENKAKAN
DIRECTOR: LILIAN DOMEK
SHORT, 2 MIN. SWEDEN 2001



SWEDEN
ANIMATION SHORTS, 16 MM, 68 MIN.
SWEDISH DISTRIBUTION: FILMFORM, SVENSKA FILMINSTITUTET

INTERNATIONAL FILMS

NORDIC LIGHT: DENMARK



DENMARK 2011

FEATURE, COLOUR, 35 MM, 88 MIN.

DIRECTOR: SIMON STAHO **PRODUCER:** JONAS FREDERIKSEN **SCREENPLAY:** SIMON STAHO, PETER BIRRO **CINEMATOGRAPHY:** SEBASTIAN WINTERØ **EDITOR:** ANDERS VILLADSEN **CAST:** EMMA SEHSTED HØEG, GUSTAV HINTZE, VICTORIA CARMEN SONNE, ANTON HONIK **WORLD SALES:** THE DANISH FILM INSTITUTE **PRODUCTION:** ZENTROPA **SWEDISH PREMIÈRE**



LOVE IS IN THE AIR MAGI I LUFTEN

Danish director Simon Staho is best known for dark, aesthetic exercises in style such as *Day and Night* and *Warriors of Love* (GIFF 2010). This time around, he successfully tries his hand at a youth musical. Staho and his co-writer Peter Birro gives the genre a fresh slant by adding a hefty dose of sex – or, at least, talk about sex. The story is a classic relationship drama featuring four teenage friends: Daniel, who is in love with Line; Line, who wants to become an artist whatever the cost; Terese, who is desperate to lose her virginity, preferably with Stefan, and finally Stefan who is a hit with the girls but actually into guys, especially Daniel. Colourfully staged and charmingly played, to an eclectic selection of Danish music – from Gasolin to Laid Back.

Marit Kapla

DIRECTOR'S COMMENT. *Love Is in the Air is a tribute to youth. It celebrates you who still dare to: Dream... Sing... Dance... And say "YES! YES! YES!"*

SIMON STAHO. Born 1972 in Denmark. Director and scriptwriter working in Denmark and Sweden. Has written and directed several films that have received great critical acclaim.

FILMOGRAPHY. 2012 FLOWERS OF DESIRE; 2011 LOVE IS IN THE AIR; 2009 WARRIORS OF LOVE (GIFF 2010); 2008 HEAVEN'S HEART (GIFF 2009); 2007 DAISY DIAMOND; 2005 BANG BANG ORANGUTANG (GIFF 2006); 2004 DAY AND NIGHT; 2003 NOW, SHORT (GIFF 2003); 1998 WILDSIDE (GIFF 1999)



DENMARK 2011

FEATURE, COLOUR, 35 MM, 72 MIN.

DIRECTOR: FREDERIKKE ASPÖCK **PRODUCER:** THOMAS HEINESEN **SCREENPLAY:** DANIEL DENCİK **CINEMATOGRAPHY:** MAGNUS NORDENHOF JØNCK **EDITOR:** MARTIN SCHADE **MUSIC:** RASMUS BILLE BÄNCKE **CAST:** CARSTEN BJØRNLUND, STEPHANIE LEON, JAKOB EKLUND **WORLD SALES:** THE DANISH FILM INSTITUTE **PRODUCTION:** NORDISK FILM PRODUCTION **SWEDISH PREMIÈRE**



OUT OF BOUNDS LABRADOR

With her graduation film *Happy Now* (screened at this year's GIFF) from a New York film school, Frederikke Aspöck won the film student competition at Cannes in 2004. Seven years later, she's back with her feature film debut *Out of Bounds*. A young Danish couple travels to the Swedish island of Fårö in order to visit the girl's father, whom she hasn't met in a long time. Her father turns out to be a grumpy fellow, jealously sowing seeds of discord between his daughter and her boyfriend and their visit degenerates into a psychological nightmare in chamber play format. Aspöck is visually gifted and Swedish viewers are treated to the sight of perennial nice guy Jakob Eklund playing an arrogant prick of a father figure.

Marit Kapla

DIRECTOR'S COMMENT. *In my first feature I have examined the relations between people who think themselves close. The young couple and her father, who in the course of single day are pushed further and further away from each other. Caught between the two very different men is Stella, whose affection they both seek and whose pregnancy turns everything upside-down. Who is more man? And who is to be trusted? I have moved modern man into the wild and the unintentional human comedy into the classical tragedy. Civilization and wilderness, tragedy and comedy. Tension is created in the opposites, emphasizing how*

the lives of human beings are fragile and isolated with no one to really trust. I hereby welcome you to a cinematic chamber play under the open skies, dense with the vain efforts of man to keep up appearances and his clumsy ways of dealing with secrets.

FREDERIKKE ASPÖCK. Born 1974 in Denmark. She is a director who holds an MFA in Filmmaking from the Graduate Film School at Tisch School of The Arts, NYU and a BA in set design from Wimbledon School of Art in London. She has directed several short films. This is her feature debut.

FILMOGRAPHY. 2011 OUT OF BOUNDS; 2004 HAPPY NOW, SHORT

SUPERCLÁSICO SUPERCLÁSICO

Wine dealer Christian (Anders W Berthelsen) has been benched in favour of an Argentine football player. He travels to Buenos Aires for a last-ditch effort at winning his wife back. His independent wife (Paprika Steen), for her part, is already planning the wedding and is kind enough to let Christian stay with her and her exceedingly fit football star, who tends to stroll around the manor in his birthday suite. High marks for everyone involved in this light-hearted comedy, from the two main actors to director Ole Christian Madsen (*En kærlighedshistorie* (GIFF 2002), *Prag* (GIFF 2007), *Flame & Citron* (GIFF 2009) and script-writer Anders Frithiof August (*Applaus*, GIFF 2010). Denmark's Oscar submission.

Marit Kapla

DIRECTOR'S COMMENT. *Making the film Superclásico is a big step for me. The film is in the vein of my films Prague and Kira's Reason – A Love Story, but Superclásico is a humorous film. While Kira's Reason – A Love Story told the story of what happens before the break-up, and Prague told the story of the break-up itself, Superclásico tells the story of what happens after the break-up. It is a film that sometimes mixes drama*

with comedy. In this sense, it is related to films such as Sideways, Lost in Translation, Italian For Beginners, certain Almodovar films and the old Lubitsch comedies, which I still hold in the very highest regard. The film is about the resurrection of male dignity. Christian is a man who needs to learn to walk again, to recover from a defeat.

OLE CHRISTIAN MADSEN. Born in 1966 in Denmark. Graduated in direction from the National Film School of Denmark in 1993. He has directed several Danish TV drama series – “The Spider”, “Taxi” and “Unit 1”. He has written and directed a number of shorts. His feature debut was *Pizza King* in 1999. He is also the director of *Flame and The Citron*, a WWII drama about Danish resistance fighters, which was sold to 50 countries.

FILMOGRAPHY. (SELECT) 2011 SUPERCLÁSICO; 2008 FLAME & THE CITRON (GIFF 2009); 2006 PRAGUE (GIFF 2007); 2005 ANGELS IN FAST MOTION; 2002-2003 UNIT 1, TV-SERIES; 2001 KIRA'S REASON – A LOVE STORY (GIFF 2002); 2000 THE SPIDER, TV-SERIES; 1999 PIZZA KING (GIFF 1999); 1997 TAXA, TV-SERIES; 1996 SINAN'S WEDDING, SHORT (GIFF 1998); 1995 VENNER FOR LIVET, SHORT; 1995 DET STORE SPRING, SHORT; 1995 DIRECTOR DEN SORTE TVIVL, SHORT



DENMARK 2011

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: OLE CHRISTIAN MADSEN **PRODUCER:** LARS BREDO RAHBEK, SIGNE LEICK JENSEN **SCREENPLAY:** OLE CHRISTIAN MADSEN, ANDERS FRITHIOF AUGUST **CINEMATOGRAPHY:** JØRGEN JOHANSSON **EDITOR:** SØREN B. EBBE **MUSIC:** JONAS STRUCK **CAST:** ANDERS W. BERTHELSEN, PAPIKA STEEN, JAMIE MORTON **WORLD SALES:** THE DANISH FILM INSTITUTE **SWEDISH PREMIÈRE**



MISS JULIE JULIE

A hundred years after the death of August Strindberg, his 1888 play “Miss Julie” stills meets new audiences in new versions. Linda Wendel, whose work includes *Baby* (GIFF 2004) and the single-take film *One Shot*, sets the story on the contemporary tennis scene. Here, Julie is a privileged tennis star practicing for a major competition. The pressure is intense, both on her and on her father, who stands to lose his hotel if his daughter fails to win. One summer night, Julie seduces her coach Jan. The film is a felicitous condensation of Strindberg's play, putting much emphasis on the class struggle element. Julie's father, traditionally portrayed by a pair of boots, has been upgraded to an interpretation by seasoned Danish actor Jesper Christensen – who plays Torgny Segerstedt in Jan Troell's upcoming film.

Marit Kapla

DIRECTOR'S COMMENT. *August Strindberg's “Miss Julie” is the eternal story of the battle of the sexes, class barriers, and a strong desire for love/lust. Julie is my take on the same themes in 2011. Julie is a young girl caught up in the disciplined, competitive world of tennis tournaments, other people's ambitions and money. We follow Julie on the day that she rebels and thrusts herself into a lustful adventure, just to feel alive. Julie is shot over a period of eight days with a Marc II still-shot camera, and the footage was then converted to 35*

mm film. We worked with long, dwelling shots, optimal utilization of light and framing. The limited framework pushed the film's photographer and actors to react intuitively in their work, so as to produce a contemporary piece from the over a hundred year old material. Julie marks the end of a series of filmic explorations, that I have devoted myself to over the past ten years (...) where I by using simple filmic means have told stories during a very short production time. With Julie, based on Strindberg's play, I have created a stylized form by combining the theater and cinema. The authenticity in the long shots creates a continuum of time and space, and the dialogue is cleansed of all small talk to make room for big emotions. I call it Play Film.

LINDA WENDEL. Born 1955 in Virum, Denmark. Following her success with a published volume of poetry in 1980, Linda Wendel enrolled at the National Film School of Denmark from where she graduated in 1984. Her feature direction career consists a large number of features.

FILMOGRAPHY. (SELECT) 2011 MISS JULIE; 2008 ONE SHOT (GIFF 2008); 2006 HE, SHE & STRINDBERG; 2003 BABY (GIFF 2004); 1998 MIMI & THE MOVERS; 1994 SOFIES HAVE, SHORT; 1993 THE TROLL MOVIE: VIKTOR & VIKTORIA; 1989 HAPPINESS IS A CURIOUS CATCH; 1986 BALLERUP BOULEVARD; 1984 I LIGE LINIE



DENMARK 2011

FEATURE, COLOUR, 35 MM, 78 MIN.

DIRECTOR: LINDA WENDEL **PRODUCER:** LINDA WENDEL, LENE BØRGLUM **SCREENPLAY:** AUGUST STRINDBERG/ LINDA WENDEL **CINEMATOGRAPHY:** HENRIK BOHN IPSÉN **EDITOR:** JACOB THUESEN **MUSIC:** KARSTEN FUNDAL **CAST:** BIRGITTE HJORT SØRENSEN, JESPER CHRISTENSEN, TRINE APPEL, ROLF HANSEN **WORLD SALES:** BABYFILM APS **NORDIC PREMIÈRE**





DENMARK 2011

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: BIRGITTE STÆRMOSE **PRODUCER:** JESPER MORTHORST **SCREENPLAY:** KIM FUPZ AAKESON **CINEMATOGRAPHY:** IGOR MARTINOVIC **EDITOR:** ANNE ØSTERUD **MUSIC:** JOCELYN POOK **CAST:** MIKAEL BIRKKJÆR, STINE STENGÅDE, DAVID DENCIK **WORLD SALES:** THE DANISH FILM INSTITUTE **SWEDISH PREMIÈRE**



ROOM 304 VÆRELSE 304

A Copenhagen hotel is the setting for this evocative chamber play. Over the course of three intense days, the lives of nine people will intersect in a chain of events linking their actions and fates. Befitting the hotel setting, there is a multitude of characters of diverse nationalities and backgrounds. A double-dealing hotel manager, a Spanish stewardess in search of intimacy, a Kosovo Albanian immigrant seeking revenge, two almost invisible Filipino maids and an emphatically challenged receptionist are but a few of the characters whose stories form the narrative of the film. A taut and captivating directorial debut, including thriller-like elements and a beautiful reminder of the fact that you cannot outrun your past.

Mirja Hildbrand

DIRECTOR'S COMMENT. *I am a very curious person. I have always been fascinated by hotels as secret spaces outside of time and place. What happens behind all those closed doors? What would be revealed, if you could look in? The hotel is my Babel. A hotel can contain virtually the entire world beneath its roof. All nationalities pass through it. Every class of person, whether high or low, may be found there. A hotel is a hushed place, where life is lived invisibly. You're extremely close to other people. Almost closer than anywhere else. Intimacy, though hidden from us, takes place in a semi-public room. We sleep in the same bed in which strangers have slept and made love.*

BIRGITTE STÆRMOSE. She holds an MFA in Film and Media Arts from Temple University. This is her feature debut. She has directed a number of shorts since the early 1990s. Her latest film, *Out of Love*, is a staged monologue based film with street children in Pristina, Kosovo. She is currently in development on two feature projects: *Beauties*, a film with Albanian turbo folk singers; and *Miss Julie*, a modern take on August Strindberg's play "Miss Julie".

FILMOGRAPHY. 2011 ROOM 304; 2009 OUT OF LOVE (SHORT DOC); 2006 LETTERS FROM DENMARK (SHORT DOC); SOPHIE (SHORT); 2003 SMALL AVALANCHES (SHORT); 2001 NOW, LOOK AT ME (SHORT); 1996 SEPARATING (SHORT); 1993 MORNING TIDE (SHORT)



DENMARK 2011

DOCUMENTARY, COLOUR, HDCAM, 93 MIN.

DIRECTOR: MADIS BRÜGGER **PRODUCER:** PETER ENGEL, CARSTEN HOLST **SCREENPLAY:** MAJA JUL LARSEN, MADIS BRÜGGER **CINEMATOGRAPHY:** JOHAN STAHL WINTHEREIK **EDITOR:** CARSTEN SØSTED, KIMMO TAAVILA, LEIF AXEL KJELDSEN **MUSIC:** TIN SOHEILI, NIKLAS SCHAK **WORLD SALES:** TRUSTNORDISK APS **SWEDISH PREMIÈRE**



THE AMBASSADOR AMBASSADØREN

Mads Brügger explores the borderland between fact and fiction as he travels to The Central African Republic in order to highlight the trading of diplomatic credentials in Africa. He buys a diplomatic passport and off he goes, bribing and tricking his way. He claims, among other things, to want to start a matchstick factory and employ the local inhabitants, but is in fact after the country's diamonds. The story swiftly turns into a tragicomic tale featuring Brügger's alter ego greasing his way around, sporting a fancy suit, riding boots, a cigarette holder and a safari hat. The bulk of the film, which was picked to open Amsterdam's documentary festival IDFA, was shot with a concealed camera.

Paula Wahlbom

DIRECTOR'S COMMENT. *I want to show an Africa stripped of NGOs, Bono, child soldiers and kids with bloated bellies, to show the kind of people you never see in the documentaries: white businessmen and diplomats, the fat cats in the urban centres, all the people who are in postcolonial Francafrigue (French Africa) having a great time. To show this Africa of the affluent I use "performative journalism" – instead of disguising as a fly on the wall observing neutrally, I dress for my part and interact as an agent provocateur. With all the intentions of a journalist to disclose an unnoticed world I went to CAR as a rich white business man*

with diplomatic credentials pursuing all the perks that follows this title (reckless diamond hunt, practicing power misuse etc.), and became a respected member of their society.

MADIS BRÜGGER. Born in 1972 in Denmark. He is a Danish journalist, TV-host, author and filmmaker. He has written several books, worked for magazines and newspapers, produced radio programmes and hosted the late night TV-show *The 11th Hour* as well as the daily news/debate programme *Deadline*. Furthermore, he has created satirical docu-series as *Danes for Bush* (2004) and the feature-length documentary, *The Red Chapel*. He is reknown for his distinctive methods of "performative journalism" as he infiltrates various milieus.

FILMOGRAPHY. (SELECT): 2011 THE AMBASSADOR (DOC); 2009 THE RED CHAPEL (DOC); 2004 DANES FOR BUSH (TV DOC-SERIES)

THE SAMURAI CASE MED DØDEN TIL FØLJE

There is no doubt that the accused, Ronny Rasmussen, killed his best friend with a samurai sword. The only question is whether it was deliberate or a tragic accident. Through Ronny's agony over his deed and his struggle to avoid a long prison sentence, we see the Danish judicial system from the inside, in a unique and revealing way. For the first time, film cameras have been granted complete access to a Danish criminal case. The accused, the prosecutor, the lawyer – they have all welcomed the camera into their work and their lives, allowing it to document the tactics deployed in and beyond the courtroom. The film is both beautiful and moving and succeeds in putting a human face on the dealings that make up a court case, which we normally just encounter in the form of news headlines.

Mirja Hildbrand

DIRECTOR'S COMMENT. *Our ambition was to make a serious and sober film. That is one of the main qualities of the documentary genre – it does not necessarily seek sensation, but seeks complex nuances instead.*

EVA MULVAD. Born in 1972 in Denmark. She graduated from the National Film School of Denmark in 2001. She has directed documentaries for Danish TV since 1997. In 2006 she won the WIFT (Women in Film and TV) award for young film talents. She is a co-owner of Danish Documentary Production.

FILMOGRAPHY. 2011 THE SAMURAI CASE, DOC; 2010 THE GOOD LIFE, DOC; 2006 ENEMIES OF HAPPINESS, DOC (GIFF 2007); 2006 THE COLONY, DOC; 2005 THE LAST DANCE, DOC; 2003 DANISH DIVORCE, DOC; 2001 THE CAMP, DOC



DENMARK 2011

DOCUMENTARY, COLOUR, HDCAM, 58 MIN.

DIRECTOR: EVA MULVAD **PRODUCER:** HELLE HELLE FABER **CINEMATOGRAPHY:** LARS SKREE **EDITOR:** ADAM NIELSEN **MUSIC:** ASGER BADEN, PEDER BADEN **WORLD SALES:** THE DANISH FILM INSTITUTE **SWEDISH PREMIÈRE**

AU PAIR AU PAIR

The term au pair has changed, from meaning an opportunity for young girls to learn more about another culture and experience a different country, to denoting the exploitation of cheap labour. What originally was a matter of performing some household chores and look after the children in exchange for a slight salary, food and lodging, has increasingly come to resemble slavery. In this film we meet three Filipino au pairs in Denmark who support their families this way. They all have left their native country and families behind, hoping to make a better future for themselves and their families. This fine portrait brings us face to face with them, sharing their hope, grief, joy, longing and dreams for the future.

Paula Wahlborn

DIRECTORS' COMMENT. *It felt important to us to make a film, which gives the Filipino women that we encounter in the streets on a daily basis, an identity and a story. We felt that it was time to give them a voice, a mouthpiece. While researching and developing the film, we met a lot of intelligent and reflective young women, who were very aware of their own position in our society, at the bottom of the hierarchy. They are women that share the same hopes and dreams as us Western women. However, the main difference is that these women are in complete survival mode and this is where common ground disappears. It is incredibly difficult for us to relate to the financial responsibility*

that the Filipino women take on. They provide not only for their own children but for large families, not just the closest ones, and are therefore also responsible for the education of cousins. Their Filipino families are often unaware of the reality that the girls face here. They think that Denmark is an inexhaustible money paradise.

NICOLE N. HORANYI. Born in 1977 in Denmark. Graduated in documentary direction from the National Film School of Denmark, 2007. Her Graduation film Mr. P. Has further directed The DeVilles for the talent scheme New Danish Screen (2009), and the youth documentary series "The Soccer Girls" (2010).

HEIDI KIM ANDERSEN. Born 1971. Studied film and movie science at the University of Copenhagen, Denmark.

FILMOGRAPHY. NICOLE N. HORANYI. (SELECT) 2011 AU PAIR, DOC; 2009 THE DEVILLES, DOC; 2005 MR. P, SHORT DOC; 2003 AFTER THE RAIN COMES THE SUN, SHORT DOC. HEIDI KIM ANDERSEN. 2011 AU PAIR, DOC



DENMARK 2011

DOCUMENTARY, COLOUR, HDCAM, 59 MIN.

DIRECTOR: NICOLE N. HORANYI, HEIDI KIM ANDERSEN **PRODUCER:** HELLE HELLE FABER **CINEMATOGRAPHY:** NIELS THASTUM, NICOLE N. HORANYI, HENRIK BOHN IPSEN **EDITOR:** STEEN JOHANNESSEN **MUSIC:** UNO HELMERSSON **WORLD SALES:** DR TV INTERNATIONAL SALES **SWEDISH PREMIÈRE**





DENMARK 2011

DOCUMENTARY, COLOUR, HDCAM, 82 MIN.

DIRECTOR: PERNILLE ROSE GRØNKJÆR **PRODUCER:** SIGRID DYKJÆR
CINEMATOGRAPHY: PERNILLE ROSE GRØNKJÆR, MICHAEL PESSAH **EDITOR:**
 PERNILLE BECH CHRISTENSEN **MUSIC:** JOHAN SÖDERQVIST, PATRIK ANDRÉN
WORLD SALES: DR TV INTERNATIONAL SALES **SWEDISH PREMIÈRE**



LOVE ADDICT LOVE ADDICT

A powerful documentary on a subject that most people can relate to: love. About the borderland between love and obsession, and about the point where longing for love crosses into grief and boundless desire. About losing control and about the despair, anxiety and desperation this brings about. About what love can do to us, and about how it can turn you into someone you despise. And about destructive patterns that take over one's entire life, hurting both the one obsessed and those around him or her. A number of courageous people let us follow them as they openly and without ego share their lives and their experiences of having been obsessed by people who did not want them.

Paula Wahlbom

DIRECTOR'S COMMENT. *A love addict lives in a vicious circle - a bad pattern they repeat from one relationship to another. If you do not get "fixed" in your relationship or if the relationship breaks up you immediately must find a new one to feel the rush again. You are not actually interested in meeting another person, your only focus on the "feeling" of the relation. In that way a love addict does not obtain a real relation. The relationship stays a fantasy and an illusion of how it could be and not of how it really is.*

PERNILLE ROSE GRØNKJÆR. Born in 1973 in Denmark. She graduated in documentary direction from the National Film School of Denmark in 1997. She has directed several episodes for TV-series and documentaries. She is co-owner of Danish Documentary Production.

FILMOGRAPHY. 2011 LOVE ADDICT, DOC; 2006 THE MONASTERY, DOC (GIFF 2007); 2001 REPEATING GRANDPA, DOC



DENMARK 2011

DOCUMENTARY, COLOUR, DIGIBETA, 56 MIN.

DIRECTOR: MORTEN HENRIKSEN **PRODUCER:** KAREN BAUMBACH **SCREENPLAY:**
 MORTEN HENRIKSEN **CINEMATOGRAPHY:** JAN WEINCKE, DAN LAUSTSEN,
 MORTEN SØBORG **EDITOR:** PER K. KIRKEGAARD, ANNE ØSTERUD, HENRIK VINCENT
 THIESEN, KLAUS HEINECKE **MUSIC:** SØREN SIEGUMFELDT **WORLD SALES:** DR TV
 INTERNATIONAL SALES **SWEDISH PREMIÈRE**



KAREN BLIXEN BEHIND HER MASK BAG BLIXENS MASKE

When Morten Henriksen was ten, his father confided secrets to him about himself and his relationship with Karen Blixen. Secrets that he, under no circumstances, was allowed to divulge and that were to have a profound impact on his emotional life and his relationship to his father. Henriksen's documentary about his father is an attempt at finding a way to understand his father and the close and mysterious relationship he had with Karen Blixen. His entire emotional baggage is laid bare as he presents the relationship and its effect on Henriksen and his mother. It is a fascinating story about a long and difficult process of liberation, which brings him closer to both his father and his own childhood.

Paula Wahlbom

relationship to Blixen. Therefore I wanted to achieve that distance to the events which making a film about them gives. For a long time my father was against it. Finally, however, he agreed to be involved, but during the filming itself he protested. Recently I could show him the nearly-finished film. He is almost ninety and very old and silent in a completely different way than I had known him before. He sat quietly and watched, while the film ran. When it was finished he said: "That seems interesting." "We have made some reconstructions of you and Karen Blixen", I said. "Can you live with them?" "It doesn't seem untruthful", he replied. And nothing more.

MORTEN HENRIKSEN. Born in 1950 in Denmark. He graduated in literature from the University of Copenhagen and in direction from the National Film School of Denmark in 1979. He wrote scripts and directed documentaries and TV dramas before he made his feature debut, *The Naked Trees* in 1991.

FILMOGRAPHY. 2011 KAREN BLIXEN - BEHIND HER MASK, DOC; 2003 WITH A RIGHT TO KILL, DOC; 1999 THE MAGNETIST'S FIFTH WINTER; 1991 THE NAKED TREES (GIFF 1993)

DIRECTOR'S COMMENT. *This film has been long in the making. In fact I shot the first footage in 2004. It has been a difficult film to get to grips with. Not only for economic reasons, but also because it is my most personal film. It was hard to distance myself from the material. For long periods I was compelled to leave the film on a shelf to ripen. But it was necessary for me to make it. The reasons why it has been so important for me are partly because I believe that this story about Karen Blixen and my father, Aage Henriksen, is one of the strangest in Danish cultural-life, and partly because I myself have a share in the story. Indeed, our entire family are in a way affected by my father's*

1/2 REVOLUTION 1/2 REVOLUTION

When the revolution breaks out in Cairo in January, 2011, Danish director Omar Shargawi (*Go With Peace Jamil*, GIFF 2008) happens to be present, together with a number of friends who all have Egyptian roots but live elsewhere in the world. They are caught up in the protests against president Mubarak, hectically documenting everything happening around Tahir Square. But life in the midst of violent chaos takes its toll in the long run. Omar and the others are forced to ask themselves how high a personal price they are prepared to pay for the revolution in a country that really isn't theirs. With its unique perspective, this film skillfully highlights to what extent classical dramaturgy affects the stories about the revolution. If there are no heroes and no happy ending, then what actually happened?

Marit Kapla

DIRECTOR'S COMMENT. *Omar Shargawi: Since I was a kid my Palestinian father has said that one day the Arabic revolution will come. One day there'll be peace and justice in the Middle East. He had given up the dream that it would happen during his lifetime. That I myself would experience it was nothing I had ever thought – or dreamt of, but suddenly I was in the middle of it: (...) From one day to another the world, that me and my friends in Cairo know so well, changed. Nothing will ever be the same. Like us as human beings, we will never be the same again, after this experience.*

OMAR SHARGAWI. Born in 1974 in Denmark. He started his career as a photographer. In 2008 he made his feature debut, *Go With Peace, Jamil*. He currently lives in Cairo and is working on several film projects (documentary and narrative).

KARIM EL HAKIM. An Egyptian-American director and cinematographer who has contributed to several award-winning documentaries.

FILMOGRAPHY. OMAR SHARGAWI: (SELECT) 2011 1/2 REVOLUTION, DOC; 2010 MY FATHER FROM HAIFA, DOC; 2008: GO IN PEACE, JAMIL (GIFF 2008). KARIM EL HAKIM: 1/2 REVOLUTION, DOC



DENMARK 2011

DOCUMENTARY, COLOUR, DIGIBETA, 72 MIN.

DIRECTOR: OMAR SHARGAWI, KARIM EL HAKIM **WORLD SALES:** THE DANISH FILM INSTITUTE **SWEDISH PREMIÈRE**



THE WILL TESTAMENTET

Ever since their mother drank herself to death, Henrik and his brother Christian have known that the eventual death of their grandfather – a wealthy, German hotel manager – will mean the end of all their financial woes. But once their grandfather passes away and the funeral is over, it turns out that he has left everything to Henrik's and Christian's aunt. The option to contest the will in court serves as the catalyst in this fast-paced, moving and exciting documentary. You watch it biting your nails as the members of the family turn on each other and, blinded by lifelong lies, put their entire hope in the enticing inheritance.

Marit Kapla

DIRECTOR'S COMMENT. *This is a really important story about the people living in the margins of Danish society. There are many good themes in it: The dream of becoming wealthy, man's search for something greater and the family disputes, which the wills are a catalyst for.*

CHRISTIAN SØNDERBY JEPSEN. Born in 1977 in Denmark. He graduated in TV-documentary from the National Film School of Denmark in 2007. This is his first feature length documentary.

FILMOGRAPHY. 2012 THE WILL, DOC; 2010 MY COUSIN THE PIRATE, SHORT DOC; 2008 SIDE BY SIDE, SHORT DOC



DENMARK 2011

DOCUMENTARY, COLOUR, DIGIBETA, 87 MIN.

DIRECTOR: CHRISTIAN SØNDERBY JEPSEN **PRODUCER:** JULIE E. PEDERSEN, SARITA CHRISTENSEN **SCREENPLAY:** RASMUS HEISTERBERG **CINEMATOGRAPHY:** CHRISTIAN SØNDERBY JEPSEN **EDITOR:** RASMUS STENSGAARD MADSEN **MUSIC:** PETER SCHULTZ, COSMO FILM TONE APS **WORLD SALES:** COPENHAGEN BOMBAY **SWEDISH PREMIÈRE**





DENMARK 2011

DOCUMENTARY, COLOUR, DIGIBETA, 84 MIN.

DIRECTOR: LISE BIRK PEDERSEN **PRODUCER:** HELLE HELLE FABER **SCREENPLAY:** LISE BIRK PEDERSEN **CINEMATOGRAPHY:** LARS SKREE **EDITOR:** JANUS BILLESKOV JANSSEN, STEEN JOHANNESSEN **WORLD SALES:** DR TV INTERNATIONAL SALES **PRODUCTION:** MONDAY REPORTER APS **SWEDISH PREMIÈRE**



PUTIN'S KISS PUTIN'S KISS

Nashi is the youth wing of Putin's political party United Russia. It is meant to strengthen the morals of the generation of Russians who never experienced Communism. At the same time it is an organisation of activists intended to counteract Russia's political opposition. In this Danish documentary we follow 20-year-old Masha, an up-and-comer whose entire life and career has revolved around the movement since her teens, and opposition journalist Oleg Kashin, one of her most outspoken critics. Is Nashi truly the future? When Oleg is brutally assaulted for political reasons, Masha's loyalties are put to the test.

Ulf Sigvardson

DIRECTOR'S COMMENT. *When Nashi members throw posters of their enemies on the ground and stomp on them, to me it bears a frightening resemblance to other fanatic youth organisations of the past. Nashi is on the one hand represented by Masha's smiling face, and on the other hand is completely paranoid and has a goal that nothing can be allowed to challenge the regime. (...) I try to take in everything I see. Then I try to communicate my impressions to make the film visually mirror the narrative. My photographer, Lars Skree, and I worked hard to show the contrasts that make up modern Russia.*

LISE BIRK PEDERSEN. Born in 1974. She graduated in documentary direction from the National Film School of Denmark in 2003. Since directing her graduate film *Margarita*, about a Russian teenager immigrating to Denmark, she has been occupied with depicting Russian youth today. In the last years she has completed two films on Russia: *Putin's Kiss* and *Nastya's Heart* (2010).

FILMOGRAPHY. (SELECT) 2011 PUTIN'S KISS, DOC; 2010 NASTYA'S HEART, DOC; 2006 DEAR GOD, DOC; 2006 HELT TIL HEST, DOC TV-SERIES; 2005 FAMILIEN JENSEN, DOC TV-SERIES; 1999; FORFØREREN



DENMARK 2011

DOCUMENTARY, COLOUR, DIGIBETA, 70 MIN.

DIRECTOR: ANDREAS JOHNSEN **PRODUCER:** ANDREAS JOHNSEN **SCREENPLAY:** ANDREAS JOHNSEN **EDITOR:** ADAM NIELSEN **MUSIC:** EMIL DE WAAL, JENNO, GUSTAF LJUNGGREN, ALBERT RAFT, ADAM NIELSEN **WORLD SALES:** THE DANISH FILM INSTITUTE **SWEDISH PREMIÈRE**

A KIND OF PARADISE A KIND OF PARADISE

Documentary film-maker Andreas Johnsen has travelled to Angola, South Africa, Democratic Republic of the Congo, the Ivory Coast, Tanzania and Nigeria to meet some of the continent's most interesting poets, visual artists, comedians and performance artists – all of them representatives of a contemporary, modern society. Andreas Johnsen deftly presents them in this entertaining portrait of an art and culture scene where you get the impression that there's a lot more at stake than back home. As the renowned Nigerian author Chimamanda Ngozi Adichie ("Half of a Yellow Sun") puts it: "A nation's culture warriors are more important than its political ones."

Marit Kapla

DIRECTOR'S COMMENT. *We are fed a negative media image and we tend to look down on Africans. I want to show that Africa is full of possibilities.*

ANDREAS JOHNSEN. Born in 1974 in Copenhagen, Denmark. He is a documentary filmmaker and producer. He lives in Copenhagen, Denmark and works all over the world.

FILMOGRAPHY. 2011 A KIND OF PARADISE, DOC; 2009 MURDER, DOC; 2002 THOMAS CHRISTENSEN, DOC



NORDIC LIGHT: DANISH RETROSPECTIVE

NOTEBOOK FROM CHINA NOTATER FRA KINA



DENMARK 1986

DOCUMENTARY, COLOUR, VIDEO, 77 MIN.

DIRECTOR: JØRGEN LETH **PRODUCER:** MARIANNE MORITZEN **SCREENPLAY:** JØRGEN LETH
CINEMATOGRAPHY: DAN HOLMBERG **EDITOR:** JANUS BILLESKOV JANSEN, VINCA WIEDEMANN,
RUMLE HAMMERICH **CAST:** JAN NOWICKI, STINA EKBLAD, CLAUS NISSEN, HANNE ULDAL, BAARD
OWE, CHARLOTTE SIELING, PIA TRØST NISSEN, ANDERS HOVE **PRODUCTION:** LETH & ULDAL
PRODUCTIONS

In his native Denmark, Jørgen Leth is a well-known journalist, writer and poet. His films have met with great acclaim at festivals around the world and become big hits on the big and small screen. Jørgen Leth about the film: I wanted to make a filmed notebook filled with experiences from a 6000 kilometre train ride through China. The film offers a personal portrait of the country and its people. I wanted to convey the impression of being a "naive" traveller, free of all obligations."

from GIFF 1987

JØRGEN LETH. Born in 1937 in Aarhus, Denmark. Film director, journalist and poet. Guest lecturer at the National Film School of Denmark. Leth's writing includes poetry, essays, radio and television dramas. Has directed forty-five films since the early 1960s. A key figure in the 1960's milieu of experimental documentary filmmakers. Lives in Haiti since 1991.

BREAKING THE WAVES BREAKING THE WAVES



DENMARK 1996

FEATURE, COLOUR, 35 MM, 158 MIN.

DIRECTOR: LARS VON TRIER **PRODUCER:** PETER AALBÆK JENSEN, VIBEKE WINDELØV
SCREENPLAY: LARS VON TRIER, PETER ASMUSSEN, DAVID PIRIE **CINEMATOGRAPHY:** ROBBY
MÜLLER **EDITOR:** ANDERS REFN **CAST:** EMILY WATSON, STELLAN SKARSGÅRD, KATRIN CARLTIDGE

Director Lone Scherfig, a guest during GIFF 2012, has selected Lars von Trier's film *Breaking the Waves* as her favourite film from Danish film history. A choice one could not possibly object to. The film about the kind-hearted Bess (Emily Watson) and her invincible and self-sacrificing love for Jan (Stellan Skarsgård) won the Grand Prix in Cannes and became Trier's big international breakthrough. Don't miss this rare opportunity to see the film again – or for the first time – on the big screen!

Marit Kapla

LARS VON TRIER. Born in 1956 in Denmark. Graduate of the National Film School of Denmark, 1983. His graduation film *Images of Relief* (1982) evoked the attention of the critics, who declared there was nothing comparable in Danish cinema since Dreyer. In a few years Trier became an internationally acclaimed auteur director of feature films.

NIGHTWATCH NATTEVAGTEN



DENMARK 1994

FEATURE, COLOUR, 35 MM, 107 MIN.

DIRECTOR: OLE BORNEDAL **PRODUCER:** MICHAEL OBEL **SCREENPLAY:** OLE BORNEDAL
CINEMATOGRAPHY: DAN LAUSTSEN **EDITOR:** CAMILLA SKOUSEN **MUSIC:** JOACHIM HOLBEK, THE
SANDMEN, SORT SOL **CAST:** NIKOLAJ COSTER-WALDAU, SOFIE GRÄBØL, KIM BODNIA

The big surprise on the Nordic film scene this year is a Danish debut, originally screened last year in Cannes, where it was a huge hit. It is a ripe thriller – nerve-racking, as they say – about young Jens who takes a job as a night watchman at the hospital in order to gain extra time for his law studies. The only problem is the rounds to be made several times a night, including a visit to the hospital's morgue. *Nightwatch* is an elaborate, finely acted film with all the trademarks of a good thriller: surprising twists, foreboding, creeping suspense. The ghost of Hitchcock clearly haunts the production. The film also convincingly portrays

a group of young people in today's Copenhagen. But above all it offers 107 minutes of nail-biting thrills.

from GIFF 1995

OLE BORNEDAL. Born in 1959 in Denmark. Began his career in radio and TV. Wrote and directed a number of plays for the stage, as well as TV plays and series (for example, the road movie series "Charlot and Charlotte", 1996). His breakthrough was with this feature.

ITALIAN FOR BEGINNERS ITALIENSK FOR BEGYNDERE



DENMARK 2000

FEATURE, COLOUR, 35 MM, 109 MIN.

DIRECTOR: LONE SCHERFIG **PRODUCER:** IB TARDINI **SCREENPLAY:** LONE SCHERFIG
CINEMATOGRAPHY: JØRGEN JOHANSSON **EDITOR:** GERD TJUR **MUSIC:** **CAST:** SARA INDRIØ
JENSEN, ANDERS W. BERTHELSSEN, ANN ELEONORA JØRGENSEN, LARS KAALUND, PETER GANTZLER,
ANETTE STØVELBÆK, LENE TIEMROTH **PRODUCTION:** ZENTROPA

A young priest starts working in a small suburban church. He meets a number of more or less miserable people, who all sign up for his Italian for beginners class. The dream of Italy becomes a symbol for the dream of a better life. Lone Scherfig, now in the midst of an international career that has so far resulted in *An Education* and *One Day*, made this – her third film – according to the Dogme concept, and with excellent result. A well-balanced feel-good story with humour, humanism and fine acting.

Marit Kapla

LONE SCHERFIG. Born in 1959 in Denmark. Studied film at the University of Copenhagen and graduated in direction from the National Film School of Denmark, 1984. *Italian for Beginners* is one of Danish cinema's greatest boxoffice hits ever.

BROTHERS BRØDRE



DENMARK 2004

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: SUSANNE BIER **PRODUCER:** PETER AALBÆK JENSEN, SISSE GRAUM JØRGENSEN
SCREENPLAY: SUSANNE BIER, ANDERS THOMAS JENSEN **CINEMATOGRAPHY:** MORTEN SØBORG
EDITOR: PERNILLE BECH CHRISTENSEN, ADAM NIELSEN **MUSIC:** JOHAN SÖDERQVIST **CAST:** ULRICH THOMSEN, NIKOLAJ LIE KAAS, CONNIE NIELSEN **PRODUCTION:** ZENTROPA ENTERTAINMENTS

Susanne Bier is back with a drama merging personal and political complications. Two brothers: one a military who leaves his wife and kids behind to on a mission in Afghanistan, the other being the black sheep of the family who has spent time behind bars for assault and battering, drinks too much and is bitterly jealous of "goodie two-shoes" brother. When his helicopter is downed by Taliban, life changes in one fell swoop – especially for his wife and brother. Bier, not afraid of big emotions, treats the viewer to several unexpected twists while

posing questions about where moral and human boundaries start and stop.

Jannike Åhlund

SUSANNE BIER. Born in 1960 in Copenhagen, Denmark. She studied at the Bezalet Academy of Arts & Design in Jerusalem and Architecture in London, before graduating from a Film Direction Degree at the National Film School in Copenhagen in 1987. Since then she has directed a number of features, shorts, music videos and commercials.

GO WITH PEACE JAMIL MA SALAMA JAMIL



DENMARK 2007

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: OMAR SHARGAWI **PRODUCER:** META LOUISE FOLDAGER **SCREENPLAY:** OMAR SHARGAWI, MOGENS RUKOV **CINEMATOGRAPHY:** ASKE ALEXANDER FOSS **EDITOR:** HENRIK VINCENT THIESEN, PER SANDHOLT, ANDERS REFN **MUSIC:** ANDERS CHRISTENSEN, LASSE MOSEGAARD JENSEN **CAST:** OMAR SHARGAWI, DAR SALIM, HASSAN EL SAYED, AMIRA HELENE LARSEN, FOUAD GHAZALI, SALAH EL KOUSSA **PRODUCTION:** ZENTROPA

New Danish Screen, the talent support scheme from the Danish Film Institute, is still giving birth to interesting projects, the latest being this claustrophobically shot revenge story about strife between Shia and Sunni Muslims in Copenhagen. Jamil is Sunni and unable to forget how Shia Muslims caused the death of his mother many years ago. One day he exacts his revenge and soon finds himself on the run. The combatant forces might actually as well be two Italian Mafia families or two clans from the Icelandic sagas – or why not members of the old Swedish Sverker and Folkunge

dynasties. It's the same old, timeless and sadly enough constantly topical story, and the question is: does anyone have the courage to break the circle of violence, and if so, at what cost?

Marit Kapla

OMAR SHARGAWI. Born in 1974 in Denmark. Raised by his Danish mother and Palestinian father in Copenhagen. Before Making *Go With Peace Jamil*, he worked as a still photographer.

NORDIC LIGHT DENMARK SHORT DANSKA KORTFILMSFAVORITER

What sort of films did the Danish directors represented at this year's festival make before their breakthrough? Here's a chance to see how their talents have evolved and, for that matter, blossomed even before. Here, for the first time, we meet Mads Matthiesen's shy but gigantic protagonist in *Teddy Bear*. In Birgitte Stærmo's *Sophie* a question has unexpected consequences and in Lone Scherfig's graduation film from The National Film School of Denmark, *The Vicious Circle*, we meet a young man running away from home in the 1950s.

Tobias Åkesson

DENNIS DENNIS

DIRECTOR: MADS MATTHIESEN
SHORT, 18 MIN. DENMARK 2007

HAPPY NOW HAPPY NOW

DIRECTOR: FREDERIKKE ASPÖCK
SHORT, 18 MIN. DENMARK/USA 2004

ME AS USUAL JEG SOM REGEL

DIRECTOR: MARTIN PIETER ZANDVLIET
SHORT, 10 MIN. DENMARK 2006

SOPHIE SOPHIE

DIRECTOR: BIRGITTE STÆRMOSE
SHORT, 14 MIN. DENMARK 2006

THE VICIOUS CIRCLE DEN ONDE CIRKEL

DIRECTOR: LONE SCHERFIG
SHORT, 40 MIN. DENMARK 1984



COLOUR, 35 MM, 100 MIN.

NORDIC LIGHT



ICELAND/DENMARK 2011

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: RÚNAR RÚNARSSON **PRODUCER:** THORIR S SIGURJONSSON, SKÚLI FR. MALMQUIST, THOMAS GAMMELTOFT, EGIL DENNERLINE **SCREENPLAY:** RÚNAR RÚNARSSON **CINEMATOGRAPHY:** SOPHIA OLSSON **EDITOR:** JACOB SCHULSINGER **CAST:** THEÓDÓR JÚLIUSSON, MARGRÉT HELGA JÓHANNSDÓTTIR **WORLD SALES:** ICELANDIC FILM CENTRE **PRODUCTION:** FINE & MELLOW, ZIK ZAK FILMWORKS **SWEDISH DISTRIBUTION:** NORDISK FILM **SWEDISH PREMIÈRE**



VOLCANO ELDFJALL

The much-anticipated feature debut of Icelandic Rúnar Rúnarsson, following a string of fine short films (*The Last Farm*, GIFF 2005, *2 Birds*, GIFF 2009 and *Anna*, GIFF 2010), deals with Hannes – who at the start of the film goes into retirement and immediately tries to kill himself. At the very last moment he has a change of heart and resumes his gloomy existence as a grumpy old malcontent with nary a kind word for anyone else, not even his long-suffering wife or angelic grandchildren. Hannes barely has time for improvement before his wife has a cerebral haemorrhage and goes into a coma. To the dismay of those around him, he decides to care for her in their home. Rúnar Rúnarsson has a good eye for human behaviour and delivers a string of memorable scenes laden with humour and psychological insight.

Marit Kapla

DIRECTOR'S COMMENT. *All of the main characters in the film have some flaws, no one is perfect. People who love, suffer, get by. Blindly they try to find an outlet for their emotions. Their love. The path can be rocky when you have armored your heart with distance, silence, anger. The script will not by itself carry the heat and weight of getting to the audience. The visual and audio storytelling are important tools to show*

emotions and facts and they will be carefully blended into the story. The narrative will have a certain real feeling and approach, but the simplicity of the sound and visual design will give the film a certain poetry. The editing rhythm of the film is on the slow side. Traditional crosscutting/ cinematography is at a minimum and therefore will have a simple but powerful effect in those scenes where such proximity between characters is used. Wide shots mixed with long lenses and depth of field, will be used to isolate details, feelings and mood. Soft light, not too much contrast. Written dialogues are more of a work plan for the actors that will be used in the rehearsal stages where each actor turn of speech was developed so their speech was natural within the frame of the character. A large part of the actors work is to convey the unsaid.

RÚNAR RÚNARSSON. Born 1977 in Iceland. He graduated from the Danish Film School in 2009. Rúnar is probably the most awarded short film director in the world with around 100 international awards under his belt for his last three shorts.

FILMOGRAPHY. 2012 VOLCANO; 2009 ANNA, SHORT (GIFF 2010); 2008 2 BIRDS, SHORT (GIFF 2009); 2004 THE LAST FARM, SHORT (GIFF 2005); 2002 SEARCHING FOR RAJEEV, DOC



FINLAND 2011

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: ULRIKA BENGTS **PRODUCER:** MATS LÅNGBACKA **SCREENPLAY:** ANNINA ENCKELL, MIKAEL WAHLFORSS **CINEMATOGRAPHY:** ROBERT NORDSTRÖM **EDITOR:** TUOMO LEINO **MUSIC:** PETER HÄGERSTRAND **CAST:** OSKAR PÖYSTI, MAGNUS KREPPER, TOBIAS ZILLIACUS **WORLD SALES:** THE FINNISH FILM FOUNDATION **SWEDISH PREMIÈRE**



IRIS IRIS

The very first family film in Finland Swedish is set in 1890, when the artist Ester travels from Stockholm to Paris for the opening of a big exhibition, leaving her eight-year-old daughter Iris with close friends over the summer. But the babysitter is unable to come and instead Iris ends up staying with her unknown uncle in Åland. It's quite a clash of cultures for the spoiled Iris, who has to make do with porridge for breakfast instead of hot chocolate and French pastry. A charming period drama, which also offers a psychological study of Iris's gradual discovery of her own past and of how her experiences at Åland affect her relationship with her mother – an unusually independent career woman for her time. Iris's uncle is played by Tobias Zilliacus, who plays the lead part in the upcoming film version of Kepler's "The Hypnotist".

Marit Kapla

DIRECTOR'S COMMENT. *As a daughter and a mother, the story of the deceived child grabs a hold of me, and I am struck by the fact that I have rarely read a script where the disappointment and abandonment the child experiences is vented as clearly as in this case. Children's fury is considered taboo, especially when it is directed at the ones who are the closest. This is why it is so important to portray it. At the same time Iris is a story of survival with the heroine being defiant and soiled, one thrown between poles of loneliness-*

fellowship, freedom-adaptability, the only child being part of a flock. The inherent wildness is something that I particularly wish to depict in the film. As a story of development, Iris is twisted and turned around. This miniature grown-up of a girl – sophisticated, urbane, learns how to be a child, get dirty and play, this without Iris having to give up who she has been; to deny her former identity. Again, I feel that this is an unusual children's film script. Iris is a simple and natural way of saying that life does not have to be either-or, it can be both. Iris enters life strengthened and expanded.

ULRIKA BENGTS. Born 1962. A Finnish film and theatre director, she is a graduate from the Swedish Film School (Dramatiska institutet) in Stockholm and has directed several shorts, TV-series and documentaries. *Iris* is her feature debut and one of the first children's movie ever made in Swedish-language in Finland.

FILMOGRAPHY. 2011 IRIS, 2010 INNAN DET VITA, TV; 2010 AVSKED, TV-SERIES; 2004 KOMETEN, SHORT; 2002 NOW YOU'RE HAMLET, DOC (GIFF 2003); 2000 FREJJA & JONNY GET MARRIED, DOC (GIFF 2001); 1999 THE BRIDGE TO LELLE, SHORT (GIFF 2000); 1997 DET FINNS FLERA SÄTT ATT SIMMA, TV-SERIES, 1995 DIKTONIUS – ORD LEVER, DOC; 1995 I LÅNTA SKOR GENOM SAHARA, DOC; 1993 GOODBYE GIBALTAR, SHORT (GIFF 1994); 1991 MAIN ROAD EIGHT, DOC (GIFF 1999); 1989 SÅLD OCH KÖPT, SHORT (GIFF 1990)

CURLING KING

KONG CURLING

A hilarious sports-based, mock-heroic comedy that borders on farce from writer Atle Antonsen, who also plays Truls, the middle-aged and obsessively competitive star member of a champion curling team. Soon the player's manic obsession descends into insanity and he is hospitalised. However, when he learns that his former coach, Gordon, is in hospital and needs money for a life-saving operation, Truls gets together his erstwhile team-mates to compete and win the prize money. With its brisk pace, comic sketches, crazy sub-plots, and a team of excellent actors who play the zany, idiosyncratic characters, director Ole Endresen reveals his sure touch and flawless flair for humour.

Asha Richards

OLE ENDRESEN. For many years, Ole Endresen has been an integral part of a new wave of Norwegian television comedy, both as a writer, producer and director. *Curling King* marks his debut as a feature film director.

FILMOGRAPHY. 2011 *CURLING KING*



NORWAY 2011

FEATURE, COLOUR, DCP, 73 MIN.

DIRECTOR: OLE ENDRESEN **PRODUCER:** HÅKON ØVERÅS, VALESKA NEU
SCREENPLAY: OLE ENDRESEN, ATLE ANTONSEN **CINEMATOGRAPHY:** ASKILD EDVARDSEN **EDITOR:** PER-ERIK ERIKSEN **MUSIC:** STEIN JOHAN GRIEG HALVORSEN, EYVIND ANDREAS SKEIE **CAST:** ATLE ANTONSEN, JON ØIGARDEN, STEINAR SAGEN, JAN SÆLID **PRODUCTION:** 4 1/2 AS **SWEDISH PREMIÈRE**



WHERE ONCE WE WALKED

MISSÄ KULJIMME KERRAN

An epic film about the history of Helsinki and Finland, from the early 20th century until the time just before the start of the Second World War. The story chronicles the lives of several people, describing how zeitgeist, location and – not the least – class brought people together and tore them apart. We meet the lovely and headstrong upperclass girl Lucie who flies in the face of contemporary conventions, her unstable and violent brother Cedi, Lucie's teenage crush Eccu and finally Allu, the penniless son of a Red Guard and a talented football player. The portrayal of the struggle between the Whites and the Reds during the Finnish civil war, and the acts of political terror committed, are harrowing while also lending depth to the characters. A dramatic story about different life stories in a changing society.

Cia Edström

PETER LINDHOLM. Born 1960. A Finland-Swedish film director and screenwriter. He has directed features, shorts and tv films. *Where Once We Walked* is also released as a tv series.

FILMOGRAPHY. (SELECT) 2011 *WHERE ONCE WE WALKED*; 2008 *THREE IN LOVE*; 2007 *ÄÄÖ*, SHORT; 2007 *MUISTI*, SHORT; 2001 *KITES OVER HELSINKI*; 1996 *ISÄLTÄ POJALLE*; 1994 *ANITA*; 1986 *KILL CITY*; 1985 *TAPPAVAT SEKUNNIT*



FINLAND 2012

FEATURE, COLOUR, DCP, CA 120 MIN.

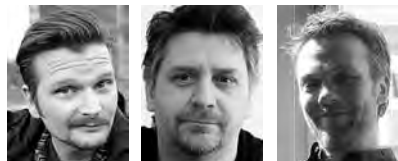
DIRECTOR: PETER LINDHOLM **PRODUCER:** ALEKSI BARDY, ANNIKA SUCKSDORFF
SCREENPLAY: JIMMY KARLSSO, BASED ON THE NOVEL BY KJELL WESTÖ
CINEMATOGRAPHY: RANE RONKAINEN **EDITOR:** ANDERS REFN **MUSIC:** MAURI SUMEN **CAST:** JESSICA GRABOWSKY, JAKOB ÖHRMAN, ANDREAS AF ENEHJELM
WORLD SALES: FINNISH FILM FOUNDATION **SWEDISH PREMIÈRE**



**ICELAND/GERMANY/IRELAND 2011**

ANIMATION, COLOUR, DCP, 85 MIN.

DIRECTOR: ÓSKAR JÓNASSON, GUNNAR KARLSSON, TOBY GENKEL **PRODUCER:** HILMAR SIGURÐSSON, ARNAR THORISSON **SCREENPLAY:** FRIDRIK ERLINGSSON
EDITOR: ELISABET RONALDSDÓTTIR **MUSIC:** STEPHAN MCKEON **CAST:** JUSTIN GREGG, PAUL TYLAK, NICOLA COUGHLAN, LIZ LLOYD, ALAN STANFORD, EMMETT SCANLAN **WORLD SALES:** GLOBAL SCREENS **INTERNATIONAL PREMIERE**



LEGENDS OF VALHALLA – THOR

LEGENDS OF VALHALLA – THOR

The first animated Icelandic movie finally sees the light of day, and it feels natural that the producers should delve into Snorri Sturluson's Edda for action packed stories for the screenplay. The Norse god Thor, here a teenager, has grown up in Midgard with his earthly mother. He has never met his father Oden, who has more important business in Valhalla than keeping in touch with his son. But when Valhalla is threatened by an unholy alliance between the King of the Giants and Hel, the goddess of Death, Thor is flung into the fray with his boisterous hammer Mjöllnir. This colourful film is quite a ride for viewers of all ages and a nice example of how film-makers all around the world reshape local cultural traditions into stories clearly aimed at an international audience.

Marit Kapla

DIRECTOR'S COMMENT. Óskar Jónasson: *I knew the minute I lay my eyes on this script – that I definitely wanted to be a part of this adventure. It is rare to come across such a complete and well-written screenplay in the early stages of pre-production. I come from a live-action background. I have never been involved in animation before – and that is what the producers wanted; live action storytelling. Now, three years later, I still find animation a complete jungle. On one hand it gives you total freedom; total control, which is scary and easy to get used to.*

ÓSKAR JÓNASSON. An Icelandic film director. He has directed four features, three of them live-action, and one animation feature: *Legends of Valhalla – Thor*. Besides that Óskar has directed numerous TV series. His alter ego is the useless magician Skari Skripó, a stand up comedy act.

GUNNAR KARLSSON.
TOBY GENKEL.

FILMOGRAPHY. ÓSKAR JÓNASSON: 2011 LEGENDS OF VALHALLA – THOR; 2011 SVARTIR ENGLAR, TV SERIES; 2008 REYKJAVÍK – ROTTERDAM (GIFF 2010); 2007 PRESSA, TV SERIES; 2005 STELPURNAR, TV SERIES; 2002 20/20, TV; 2002 ARAMOTASKAUP, TV; 2001 ARAMOTASKAUP, TV; 2000 UR OSKUNNI I ELDINN; 1997 FOSTBRAEDUR, TV SERIES; 1997 PEARLS AND SWINES; 1993 LIMBO, TV SERIES; 1992 REMOTE CONTROL; 1990 SSL-25, SHORT

**FINLAND/RWANDA 2011**

DOCUMENTARY, COLOUR, DIGIBETA, 45 MIN.

DIRECTOR: YVES MONTAND NIYONGABO, IRIS OLSSON **SCREENPLAY:** IRIS OLSSON, YVES MONTAND NIYONGABO **CINEMATOGRAPHY:** IRIS OLSSON **EDITOR:** IRIS OLSSON, OSKARI KORENIUS **MUSIC:** TONI TEIVAALA **WORLD SALES:** FINNISH FILM FOUNDATION **SWEDISH PREMIERE**

BURDEN OF MY HEART

SYDÄMENI TAAKKA

Through its CPH:LAB concept, Danish film festival CPH:DOX brings about collaborations between film-makers from various parts of the world. In this film, Rwandan director Yves Niyongabo (*Maibobo*, GIFF 2010, *The Trip*, GIFF 2011) and Finnish documentary film-maker Iris Olsson captures the mood in Rwanda after the 1994 genocide. Soon, two decades will have passed, but a lot of people are walking around with open wounds in their souls. We meet people who painstakingly wash bones found in newly excavated mass graves, uprooted children sniffing glue in order to cope with life in the streets and a man who tells us that he has forever lost the best part of himself. In spite of its dark subject matter, this is a beautiful film with an existential dimension rarely seen in news footage.

Marit Kapla

IRIS OLSSON. Born in Helsinki in 1981 and holds a MA in Documentary film directing. She has worked as a freelancer in Finland in television and film production from a very young age and she is currently also the head of the Finnish Documentary Guild.

YVES MONTAND NIYONGABO. Born in exile in Burundi in 1988. After the genocide in 1995 he returned with his family to his home country Rwanda. He directs and produces films with a film company in Rwanda.

FILMOGRAPHY. IRIS OLSSON: 2011 BURDEN OF MY HEART, SHORT DOC; 2010 BETWEEN DREAMS, SHORT DOC; 2007 SUMMERCHILD, SHORT DOC; 2004 FLIGHT, SHORT DOC.

YVES MONTAND NIYONGABO: 2011 BURDEN OF MY HEART, SHORT DOC; 2011 THE TRIP, SHORT (GIFF 2011); 2010 MAIBOBO, SHORT (GIFF 2010); 2008 RWANDA WEI, SHORT



ARANDA

ARANDA

The memory of the sea goes back 1,600 years. That's how long it takes for a wave to travel around the globe. How to explain the chaos of the waves is one of the questions occupying the scientists onboard the ship Aranda. But this meditative film eschews the natural sciences in favour of the cinematic poetry that can be found in maritime life. Adapting the rhythm of the waves that rock the ship and with an soundscape characterised by the silence of the endless horizon, the film shows us sailors on deck braving the winds, scientists huddling by their computers and test tubes in deep concentration, jogging runs on treadmills and calm waters sparkling in the sun. An extremely beautiful study in human endeavour, elevated to an existential dimension through the choice philosophical musings from the people onboard.

Marit Kapla

DIRECTOR'S COMMENT. *The starting point of the film was the curious human being's thirst for knowledge. However, for me Aranda also became a trip that made me define my relationship to my own mortality. It took six years to make this film. That was the time needed for me to understand what was really happening on board that Marine research vessel.*

ANU KUIVALAINEN. Born 1964 in Lahti, Finland. She has directed several documentaries and shorts.

FILMOGRAPHY. 2011 ARANDA, DOC; 2004 GRANDAD'S WAKING DREAM, DOC; 2002 SAAREN VANGIT, DOC; 1999 BLACK CAT ON THE SNOW, DOC; 1994 CHRISTMAS IN THE DISTANCE, SHORT (GIFF 1995); 1990 TÄÄLLÄ KAUKANA, SHORT



FINLAND 2011

DOCUMENTARY, COLOUR, DCP, 59 MIN.

DIRECTOR: ANU KUIVALAINEN **PRODUCER:** MARKKU TUURNA **EDITOR:** LASSE SUMMANEN, ANU KUIVALAINEN **MUSIC:** SANNA SALMENKALLIO **PRODUCTION:** FILMIMAA LTD **SWEDISH PREMIÈRE**



IMAGINING EMANUEL

IMAGINING EMANUEL

Emanuel Agara from Liberia is stuck in Norway, because the authorities don't believe in his story. He's not getting political asylum, nor is allow to go home – because he is unable to prove which is his native country. Using a dissecting, congenial narrative structure, the film asks: exactly where in a man does his identity reside?

Marit Kapla

THOMAS ØSTBYE. Born 1979. Thomas Østbye is an artist and film director, working with documentary material in film, photography and installations. He studied film editing at the Norwegian Film School in Lillehammer.

FILMOGRAPHY. 2011 IMAGINING EMANUEL; 2009 HUMAN; 2007 VEIL; 2006 6 CONCEPTIONS OF FREEDOM; 2005 IN YOUR DREAMS



NORWAY 2011

DOCUMENTARY, COLOUR, DCP, 60 MIN.

DIRECTOR: THOMAS ØSTBYE **PRODUCER:** KRISTINE ANN SKARET **SCREENPLAY:** THOMAS A. ØSTBYE **CINEMATOGRAPHY:** ØYSTEIN MAMEN, JON CHRISTIAN SIMENSEN **EDITOR:** THOMAS A. ØSTBYE **MUSIC:** RAYMOND ENOKSEN **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC **SWEDISH PREMIÈRE**





FINLAND 2011

EXPERIMENT, COLOUR, DCP, 35 MIN.

DIRECTOR: EIJA-LIISA AHTILA **PRODUCER:** ILPPU POHJOLA **SCREENPLAY:** EIJA-LIISA AHTILA **CINEMATOGRAPHY:** ARTO KAIVANTO **EDITOR:** HEIKKI KOTSALU
CAST: SATU MÄKINEN, ELISE LAAKSONEN, TARU OLLILA **WORLD SALES:** FINNISH FILM FOUNDATION **PRODUCTION:** CRYSTAL EYE **SWEDISH PREMIÈRE**



THE ANNUNCIATION MARIAN ILMESTYS

Finnish video artist Eija-Liisa Ahtila documents a stage reenactment of the Annunciation to the Blessed Virgin Mary. A group of amateur actors get instruction for their respective roles by actor-director Kati Outinen. The image is split into three parts and different events are going on simultaneously – perhaps hinting that reality also has room for parallel existences.

Marit Kapla

DIRECTOR'S COMMENT. *Can something already familiar fulfil the criteria for a miracle? Can one be shaken with surprise by something one knows through and through? What does one see then? Perhaps one encounters a question, which one cannot understand. Or an image of something that begins to puzzle the mind. They are displayed somewhere, where they can be discovered, and then one waits to see who comes to look at them. And how they look at them.*

EIJA-LIISA AHTILA. Born 1959 in Hämeenlinna, Finland. She studied filmmaking at the London College of Printing, UCLA, and at the American Film Institute in Los Angeles. She lives and works in Helsinki.

FILMOGRAPHY. 2011 THE ANNUNCIATION; 2009 WHERE IS WHERE?; 2009 THE HOUR OF PRAYER, SHORT; 2002 LOVE IS A TREASURE; 1999 CONSOLATION SERVICE, SHORT (GIFF 2000); 1996 TODAY, SHORT; 1996 IF 6 WAS 9, SHORT; 1993 ME/WE, OKAY, GRAY, SHORT

BEST NORDIC SHORTS

WIG STUDIO PARYKATELIERET



DENMARK 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 28 MIN.

DIRECTOR: SOFIE TØNSBERG **PRODUCER:** DITTE MILSTED **CINEMATOGRAPHY:** GRY FRIIS **EDITOR:** JAKOB JUUL TOLDAM **MUSIC:** PETER KYED, PETER SCHNEIDERMAN **CAST:** ELISABETH SIMONSEN, JONNA NIELSEN, ASTA RASMUSSEN, BIRTHE BENTHSEN, ELSE ANDERSEN, TINA DYRLØV, LONE FRANCK, PASCAL AHLSTRAND **WORLD SALES:** THE NATIONAL FILM SCHOOL OF DENMARK **WORLD PREMIERE**

In the *Wig Studio* three women are sitting in front of the mirror. Their hair are falling off and they have to find themselves a wig. Grey, black and yellow wigs are being placed on their heads and creates new faces. The women watch themselves in the mirror while we watch them.

SOFIE TØNSBERG. Born in 1982 in Copenhagen. Documentary director, graduated from The National Film School of Denmark 2011. She has worked extensively in Danish radio. Studied Literature 2003–2005 at the University of Copenhagen.

MEETING MY FATHER KASPER TOP HAT MØDET MED MIN FAR KASPER HØJHAT



DENMARK 2011

DOCUMENTARY, COLOUR, HDCAM PAL, 28 MIN.

DIRECTOR: LEA GLOB **PRODUCER:** MIKKEL JERSIN **N CINEMATOGRAPHY:** NADIM CARLSEN **EDITOR:** THOR OCHSNER **WORLD SALES:** THE NATIONAL FILM SCHOOL OF DENMARK

I never knew my father. All I knew was that he was a handsome man with a red beard and a ship tattooed on his chest. One day, the police told me he was dead. He had hung himself in a prison cell after fourteen years in the Herstedvester prison. This is the story of my father Kasper Top Hat, bank robber and magician, and about how I got to know him, backwards.

LEA GLOB. Born in 1982. Lea Glob is a graduate of the National Film School of Denmark, 2011.

ANIMALS FOR ANIMALS ELÄIMIÄ ELÄIMILLE



FINLAND 2011

ANIMATION, COLOUR, DIGIBETA PAL, 10 MIN.

DIRECTOR: TATU POHJAVIRTA, MARK STÄHLE **PRODUCER:** JYRKI KAIPIAINEN **SCREENPLAY:** TATU POHJAVIRTA, MARK STÄHLE **MUSIC:** PETRI MATTILA **WORLD SALES:** FILM-CO-OPERATIVE CAMERA CAGLIOSTRO

A fragile saleswoman and a huge workman fall in love but their physical differences cause problems.

TATU POHJAVIRTA. Born in 1977. Lives in Helsinki. Animation director and AV-freelancer.

MARK STÄHLE. Born 1971. He studied animation at the Turku Arts Academy. Besides making animation, he also draws comics and teaches both.

COLD KJØTTÅR



NORWAY 2011

FEATURE, COLOUR, DCP, 11 MIN.

DIRECTOR: LISA MARIE GAMLEM **PRODUCER:** BENDIK HEGGEN STRØNSTAD **SCREENPLAY:** JØRN KURT BERGO **CINEMATOGRAPHY:** CECILIE SEMEC **MUSIC:** NICHOLAS SILLITOE **CAST:** KJETIL KVARMESTØL, REBEKKA BRÅTEN, KRISTOFFER BØE GEITLE, NILS JOHNSON **WORLD SALES:** YESBOX PRODUCTIONS

Jon experiments with alcohol at a school party. He ends up being ejected for drunken and disorderly behaviour, and has to be taken home by his father. We meet him the day after, in conversation with his friends, with underlying themes of love, shame and belonging.

LISA MARIE GAMLEM. Born in 1975. She graduated as a director from the Norwegian Film School in June 2004. She has directed several shorts, documentaries and drama series for television. Her graduation film was *Muhammed* and she made the TV mini-series "Ping Pong" in 2008.

BALDGUY SKALLAMANN



NORWAY 2011

FEATURE, COLOUR, DCP, 12 MIN.

DIRECTOR: MARIA BOCK **PRODUCER:** TOMAS EVJEN **SCREENPLAY:** LARS, MARIA JACOBSEN, BOCK **CINEMATOGRAPHY:** MARIANNE BAKKE **MUSIC:** LARS JACOBSEN **CAST:** FRANK KJOSÅS, MARIT ADELAIDE ANDREASSEN, RANDOLF WALDERHAUG **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC

A vital musical film about being who you are and loving who ever you want. A story about a young man's quest for love and acceptance, all in a lively musical film about being yourself and loving whoever you want. This is a film about forbidden and boundless love and the risk of losing everything when your choice is head on with the morally accepted.

MARIA BOCK. Born in 1978. She graduated as a musical artist from Bardar Musical Artist School, 2000, and as an actress from The Academy of Theatre at the Oslo National Academy of The Arts, 2004. She has been working as both an actress, musical artist, scriptwriter and director since her graduation, making her debut as a film director with the short *Nina* in 2008.

EVERYTHING WILL BE OK EVERYTHING WILL BE OK



NORWAY 2011

FEATURE, COLOUR, DCP, 24 MIN.

DIRECTOR: JONAS MATZOW GULBRANDSEN **PRODUCER:** ALAN R. MILLIGAN **SCREENPLAY:** JONAS MATZOW GULBRANDSEN **CINEMATOGRAPHY:** MARIUS MATZOW GULBRANDSEN **CAST:** JEDRZEJ PRZYSIECKI, BARTOSZ SOMEART CICHORACK, INGRID JEANETTE, ALEXANDRA SUNDT **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC

Two young guys decide to explore the land outside. Their journey will strengthen their friendship, but change their lives forever. AJ and Bartosz meet each other while working illegally at a saw mill in Nowhere Norway. Exploring what this small town community has to offer, a sequence of events unfold that change their lives forever. Now back in Poland for Christmas, AJ visits Bartosz parents to tell them what really happened back in Norway.

JONAS MATZOW GULBRANDSEN. Born in 1982. Jonas Matzow Gulbrandsen holds a bachelor's degree in TV Journalism and is currently studying directing at the the Polish National Film School in Łódź. Gulbrandsen both writes and directs his films, which are simple stories about people that he hopes will resonate universally.

DEAR LISA KJÆRE LISA



NORWAY 2011

FEATURE, COLOUR, DCP, 10 MIN.

DIRECTOR: CHARLOTTE BLOM **PRODUCER:** GUDRUN AUSTIL **SCREENPLAY:** CHARLOTTE BLOM **CINEMATOGRAPHY:** ØYSTEIN MAMEN **CAST:** TONE BEATE MOSTRAUM, TIRIL MURI KRAHN, ÅGOT SENDSTAD, TROND HØVIK **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC

In *Dear Lisa* we start out with the speeches Lisa have received through life – from her father's confirmation speech to her friend's birthday speech, her husband's words for her on their wedding day, and during her funeral. The last speech, however, is given by Lisa, when she films herself while addressing her daughter in connection with her future confirmation. When the daughter, seven years later, is watching her mother's speech on video, past and present meet.

CHARLOTTE BLOM. Born in 1972. She was educated at Oslo Fotokunstscole (the Oslo Academy of Photographic Art) and Edinburgh College of Art. She works as a freelance photographer, and made her directorial debut with the short *Twisted Sisters Goes Baccara* in 1999. Her next short was *A Sunday in Schweigaardsgate* (2004) and after that she made *Coco-Nuts* (2006).

CIGARETTE SIGARETT



FAROE ISLANDS 2010

FEATURE, COLOUR, HDCAM PAL, 12 MIN.

DIRECTOR: HEIÐRIK Á HEYGUM **PRODUCER:** HEIÐRIK Á HEYGUM **SCREENPLAY:** HEIÐRIK Á HEYGUM **CINEMATOGRAPHY:** HEIÐRIK Á HEYGUM **EDITOR:** HEIÐRIK Á HEYGUM **MUSIC:** HEIÐIN ZISKA DAVIDSEN, BRYNJOLFUR Á HEYGUM, HEIÐRIK Á HEYGUM **CAST:** HEIÐRIK Á HEYGUM, BRYNJOLFUR Á HEYGUM **WORLD SALES:** HEIÐRIK Á HEYGUM **NORDIC PREMIERE**

Waste youth – but not with the wrong cigarette brand. Even on the Faroes, being young is an issue of style and distinction. And the difference between “Kings” and “Prince” is the difference between provincial backwaters and the big, wide world.

HEIÐRIK Á HEYGUM. Born in 1983 in Tórshavn, Faroe Islands. He is a musician and film director. He graduated from the Kort og Dokumentar Film Skolen in 2008 and Foto og Filmskolen in 2010 and is now studying to become a director at the Filmschool Super 16 in Copenhagen. Although film industry is practically non-existing in the Faroe Islands and there is only a population of 45.000 people, he has chosen to work in the business. He has directed several music videos and shorts.

BEST NORDIC SHORTS

THE TONGUELING KIELITTIETTYNI



FINLAND 2010

ANIMATION, COLOUR, DIGIBETA PAL, 4 MIN.

DIRECTOR: ELLI VUORINEN **PRODUCER:** EIJAA SAARINEN **SCREENPLAY:** ELLI VUORINEN

CINEMATOGRAPHY: ELLI VUORINEN **EDITOR:** ELLI VUORINEN **MUSIC:** JANI LEHTO **WORLD SALES:** SOME LIKE IT SHORT, S.L. **SWEDISH PREMIERE**

Wooden knocks are echoing in a frozen landscape when a lonesome man is searching for a tongueling of his own.

ELLI VUORINEN. Born in 1985. She graduated in 2010 from Animation department at Turku Arts Academy. During studies she made two films; *Benignii* in 2009 and *The Tongueling*, 2010. At the moment she is finishing her graduation film and works as a freelance illustrator in Finland.

FOCUS: ARABIC CINEMA



EGYPT 2010

FEATURE, COLOUR, HDCAM, 100 MIN.

DIRECTOR: MOHAMED DIAB **PRODUCER:** BUSHRA ROZZA **SCREENPLAY:** MOHAMED DIAB **CINEMATOGRAPHY:** AHMED GABR **EDITOR:** AMR SALAH EL DIN **MUSIC:** HANI ADEL **CAST:** BUSHRA, NELLY KARIM, MAGED EL KEDWANY **WORLD SALES:** FORTISSIMO FILMS **PRODUCTION:** DOLAR FILM **SWEDISH DISTRIBUTION:** TRIART **SWEDISH PREMIÈRE**



CAIRO 678

A powerful and topical drama providing a realistic insight into an unknown part of Egyptian everyday life. By skillfully weaving together the fates of three women, director Mohamed Diab tells the story of a society plagued by sexual harassment and a crippled judicial system. The three main characters have all been sexually molested, while going to work, watching a football game or on the street outside their homes. They decide to get back at the perpetrators – each in their own way. Visually, the film is Dogme inspired, causing a feeling of first-hand account that lends it additional credibility. Director Mohamed Diab will be a guest at this year's festival.

Midhat "Ajan" Ajanovic

DIRECTOR'S COMMENT. *When people are oppressed and under pressure, the response could be in the form of an even greater explosion, which is what you see towards the end of the film. However, we are not advocating violence, only that each person interprets the issue in their own way.*

MOHAMED DIAB. Born in Ismailia, Egypt. He is one of the talented, young screenwriters in Egypt. He attended university in Ismailia and earned a degree in commerce. In 2005 he went to New York to study cinematic writing. He has written five films to date, including *Cairo 678*, which marks his directorial debut.

FILMOGRAPHY. 2010 CAIRO 678



IRAQ/UNITED KINGDOM/THE NETHERLANDS 2011

DOCUMENTARY, COLOUR, DIGIBETA, 85 MIN.

DIRECTOR: MOHAMED AL-DARADJI, ATIA AL-DARADJI **PRODUCER:** ISABELLE STEAD, ATIA AL-DARADJI, MOHAMED AL-DARADJI **EDITOR:** MOHAMED JBARA, IAN WATSON **CAST:** HUSHAM AL THABE, SAIF SLAAM, MOHAMED WAE **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** HUMAN FILMS **NORDIC PREMIÈRE**



IN MY MOTHER'S ARMS

Mohamed Al Daradji, a director familiar to regular festival goers (*Dreams*, GIFF 2007, *Son of Babylon*, GIFF 2011), continues to document Baghdad, on location and in the midst of it all, where the danger is the greatest. This time, he and his brother Atia points their camera at a privately run orphanage for boys who lost their parents during the war – in all, there are 800 000 of them, by the way – a home under constant threat of being shut down. Al Daradji really gets close to these emotionally battered and damaged children as well as the exhausted volunteers, working tirelessly in spite of authorities deaf and blind to their needs. The title is also the name of a song sung during the drama classes that help the boys treat their inner wounds. The film was produced with support from Göteborg International Film Festival Fund.

Camilla Larsson

DIRECTORS' COMMENT. *Over the last 40 years Iraq has experienced three wars and two occupations. This has left the country exhausted and with little to no infrastructure for the thousands of orphans it produced and left. Since 2003 children covered in dirt and begging on the streets of Baghdad has become a part of daily life, and yet nobody blinks an eye. Iraq, 2009. We had just finished producing the film Son of Babylon about the mass graves in Iraq and were feeling bleak about the country's future. As we watched the local news on orphaned children living on the streets of*

Baghdad, we became haunted by the image of one child that stood out. We decided, for our own sanity, we needed to go out and try to find some place in Baghdad where orphaned children had a future, otherwise the fear inside me might never leave us. (...) We then visited an orphanage no bigger than 70 Sqm. Having only 2 rooms to house 32 kids whilst receiving no support for any organization or government, he managed to survive for the children. Over a 9 month period we prepared, wrote, filmed and cried whilst gathering the footage of what these boys and carers went through daily.

ATIA AL-DARADJI. Born in 1964 in Baghdad, Iraq. He's a graduate from the Fine Art Academy film department (1993), and founder of Iraq Al Rafidain, Iraq's premier film production company. He produced his brother's debut film *Dreams*, and his subsequent films.

MOHAMED AL-DARADJI. Born in 1978 in Baghdad, Iraq. He is co-founder of Human Film, a UK & Netherlands-based feature film production company. Following the collapse of Saddam's regime in 2003, he returned to Iraq to make his feature debut, *Dreams*. He returned to Iraq in 2008 to shoot the feature *Son of Babylon*. He is currently in development with his next feature *The Train Station*.

FILMOGRAPHY. ATIA AL-DARADJI: 2011 IN MY MOTHER'S ARMS, DOC. MOHAMED AL-DARADJI: 2011 IN MY MOTHER'S ARMS, DOC. 2010; SON OF BABYLON (GIFF 2011); 2008 IRAQ: WAR, LOVE, GOD MADNESS, DOC (GIFF 2008); 2006 DREAMS (GIFF 2007)

THE THREE DISAPPEARANCES OF SOAD HOSNI IKHTIFAAT SOAD HOSNI ATH-THALATHAH

In 2001 Soad Hosni, a celebrated actress and an icon within Egyptian film, dies in London. Her tragic death comes as a shock and becomes the subject of rancorous speculation: did she, as she official story has it, commit suicide or was she, as others claim, murdered? Raina Stephan, using VHS, DVD and VCD clips from some of Hosni's 80-plus movies, paints a moving portrait of the legendary actress, while at the same time presenting a delightful and poetic rendering of a rich and multi-faceted era in Egyptian film production. The documentary, in equal measure an art installation, is constructed as a three act tragedy, each depicting a period of change, each foreshadowing the ending.

Paula Wahlblom

DIRECTOR'S COMMENT. *"Re-garder, c'est garder deux fois" - says Godard: "To look at something and see it, is to keep it twice". The memory of our cinema is alive as long as we look at it again, as long as we refresh our gaze of it, reinterpret it, reinvented it. So in this way, Soad Hosni can long live again ...*

RANIA STEPHAN. Born in Beirut - Lebanon, Rania Stephan graduated with a degree in Cinema Studies from Latrobe University in Melbourne, Australia and a graduate degree in Cinema Studies from Paris VIII University, France. Her career in film production has been long and diverse. She has worked as a sound engineer, camera person, editor, first assistant with renowned filmmakers including Simone Bitton (*Rachel, Wall, Citizen Bishara*) and Elia Suleiman (*Divine Intervention*).

FILMOGRAPHY. 2011 THE THREE DISAPPEARANCES OF SOAD HOSNI, FEATURE DOCUMENTARY 2009 DAMAGE, FOR GAZA "THE LAND OF SAD ORANGES", SHORT VIDEO 2007 SMOKE ON THE WATER, 7 X EL HERMEL, DOCUMENTARY 2006 LEBANON/WAR, DOCUMENTARY 2005 WASTELANDS, DOCUMENTARY 2003 ARREST AT MANARA & KIMO THE TAXI, 2 X SHORT DOCUMENTARIES 1999 TRAIN-TRAINS (WHERE'S THE TRACK?) DOCUMENTARY 1997 BAAL & DEATH, EXPERIMENTAL FICTION 1995 ATTEMPT AT JEALOUSY, SHORT VIDEO-POEM 1993 TRIBE, SHORT VIDEO



LEBANON 2011

DOCUMENTARY, COLOUR, DIGIBETA, 67 MIN.

DIRECTOR: RANIA STEPHAN **PRODUCER:** RANIA STEPHAN **SCREENPLAY:** RANIA STEPHAN **EDITOR:** RANIA STEPHAN **WORLD SALES:** JOUN FILMS **NORDIC PREMIÈRE**



AT NIGHT, THEY DANCE LA LA NUIT, ELLES DANSENT

Madame Reda Ibrahim Mohamed Ali is a 42-year-old mother in Cairo, trying to govern her somewhat dysfunctional family, consisting of seven children with an eighth one on the way. There are many things that stand out about this family but one unique feature is the fact that all the women are professional belly dancers, even the 15-year-old. We're in for a somewhat meandering trip through the backstreets of Cairo between the family home and various parties where the daughters are performing. Mother Reda, never caught without a smoke in her hand, sometimes has a hard time with daughters not always keen on following her lead. An intimate portrait of a completely different side of Egypt society, settings never seen in the media coverage about the Arab uprising. This, too, is Egypt.

Freddy Olsson

DIRECTOR'S COMMENT. *Isabelle Lavigne: How does our environment make us what we are? Who shapes the dreams that we think are ours? How much space is left for being yourself? Those questions underlie Juice, Le 4125, rue Parthenais and Junior. Films about men's worlds where only winners matter and losers are invisible, taking solace in their sincerity.*

ISABELLE LAVIGNE. After turning 30 and becoming a mother, Isabelle Lavigne turned her attention to a women's world, making *At Night, They Dance*.

STÉPHANE THIBAUT. Studied film at Université de Montréal.

FILMOGRAPHY. 2011 AT NIGHT THEY DANCE, DOC



CANADA 2010

DOCUMENTARY, COLOUR, DIGIBETA, 80 MIN.

DIRECTOR: ISABELLE LAVIGNE, STÉPHANE THIBAUT **PRODUCER:** LUCIE LAMBERT **CINEMATOGRAPHY:** STÉPHANE THIBAUT **EDITOR:** RENÉ ROBERGE **MUSIC:** BENOÎT CHAREST **WORLD SALES:** AUTLOOK FILMSALES **SWEDISH PREMIÈRE**





TUNISIA 2011

DOCUMENTARY, COLOUR, DIGIBETA, 74 MIN.

DIRECTOR: MOURAD BEN CHEIKH **PRODUCER:** HABIB ATTIA **SCREENPLAY:** MOURAD BEN CHEIKH **EDITOR:** PASCALE CHAVANCE, IMEN ABDELBERI **MUSIC:** KAIS SELLAMI **CAST:** RADHIA NASRAOUI, LINA BEN MHENNI, KAREM CHERIF, HAMMA HAMMAMI, CHAIMA ISSA CHERIF, SADOK MHENNI **WORLD SALES:** FILMS BOUTIQUE **NORDIC PREMIÈRE**



NO MORE FEAR LA KHAOUFA BAADA AL 'YAOUM

A straightforward and absorbing documentary about the Tunisian uprising in March, 2011. A selection of people talk about life before the fall of Ben Ali; they include the young blogger Lina Ben Mhenni, whose blog "A Tunisian Girl" criticised the Tunisian regime, and the lawyer Radhia Nasraoui, who for a long time has been fighting for human rights in her native country. We follow them during the dramatic days before Ben Ali finally stepped down, and share their hopes and dreams for the future. A recurring theme is the close-ups of a man assembling a collage of photos depicting the uprising. And therein, in the sense of presence and immediacy, lies the strength of this documentary, the first to be completed after the revolution and a co-production with Al Jazeera.

Marit Kapla

DIRECTOR'S COMMENT. *Today, the Tunisian flag adorns my living room and the National Anthem I sing has a completely different vibe, meaning freedom. I am a citizen at last and I can fully express it. I am a filmmaker and I take full responsibility for it. The fears I bring up were also my own, they were shared by most Tunisians. Today, the courage shown by people in this film is shared by all Tunisians.*

MOURAD BEN CHEIKH. Born 1964 in Tunis, Tunisia. He lives and works in both Tunisia and Italy.

FILMOGRAPHY. (SELECT) 2011 NO MORE FEAR, DOC; 2008 DJENNÉ, SHORT DOC; 2008 BOBO-DIOULASSO, SHORT DOC; 2007 MARE NOSTRUM, DOC; 2004-2005 HISTOIRE EN MÉDITERRANÉE, TV-SERIES; 1997 LA MEMORIA SOGNATA, DOC; 1997 IL CINEMA DEI PAESI ARABI, DOC



MOROCCO/GERMANY/France 2010

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: LEILA KILANI **WORLD SALES:** FORTISSIMO FILMS **SWEDISH PREMIÈRE**

ON THE EDGE SUR LA PLANCHE

Badia and Imane work in a Tangier factory, peeling shrimps. At night they prostitute themselves and add to the earnings by tricking their clients out of their clothes, wallets, cellphones, anything to make an extra buck. During one of these forays into the shady parts of the city, they meet Asma and Nawa who work in the Tangier free trade zone, an area defined as European and where a special work permit is required. The street smart Badia immediately sees a new possibility to make money. With her first feature film, Leïla Kilani makes skillful use of the documentary style from which she comes. The innovative cinematography and brilliant acting from the entire ensemble make this a memorable look at a reality that the global economic conditions have made commonplace to a lot of people.

Marit Kapla

DIRECTOR'S COMMENT. *The film is based on a true story. In 2005, I enjoyed reading the Moroccan tabloids. There was a lot of hype about a new phenomenon - the growing number of female criminals. A group of four girls who allegedly worked in a factory - although this remained unclear - spotted guys in cafés and robbed them. A murder occurred. This inspired me to write a project and then I asked Hafed Benotman - a crime novel writer who's also robbed a few banks - to join forces with me. I didn't exactly choose to write a film-noir movie - it was an all too obvious option.*

LAILA KILANI. Born in Casablanca in 1970, Leïla Kilani has always dreamt of becoming a clown. She shares her time today between Paris and Tangiers. This is her first fiction feature film.

FILMOGRAPHY. (SELECT) 2011 NO MORE FEAR, DOC; 2008 DJENNÉ, SHORT DOC; 2008 BOBO-DIOULASSO, SHORT DOC; 2007 MARE NOSTRUM, DOC; 2004-2005 HISTOIRE EN MÉDITERRANÉE, TV-SERIES; 1997 LA MEMORIA SOGNATA, DOC; 1997 IL CINEMA DEI PAESI ARABI, DOC



HABIBI

HABIBI RASAK KHARBANS

The first feature film to be shot in Gaza in 15 years is set in 2001 against the backdrop of Israel's tightened blockade of the Palestinian coastline. Layla studies engineering in the West Bank together with Qays, and they are deeply in love. The Israeli authorities withdraw the couple's work permit, however, forcing them to return to Gaza, where their love is threatened by the disregard Layla's father holds for Qays. The film is a modern-day version of the 7th century tale that inspired Shakespeare to write Romeo and Juliet. A simple but effective debut, revealing with both humour and warmth how political processes can destroy the lives of individuals. Susan Youssef instills a sense of claustrophobia in the viewer – the people of Gaza are trapped like rats in a place where there ultimately is no room for love.

Marit Kapla

DIRECTOR'S COMMENT. *On the nine-year-long journey to make Habibi, there were so many times I wanted to quit. When I was no longer allowed back into the Gaza Strip; when my love affair with Mohammed ended; when I couldn't find producers and backers for the film. But I didn't, for reasons that changed over the years. At first I couldn't quit because I thought of Habibi as an expressive conduit for myself and for*

Mohammed and other artists in Gaza. Then, I held steadfast to the film as an elegy to my love affair and as homage to the greatness of Arabic literature. By 2008, the war that raged on against Gaza made it even more pressing that I present my version of Gaza on the big screen in hopes of humanizing Palestinian victims of Israeli violence in Gaza.

SUSAN YOUSSEF. Born in Brooklyn, New York, USA. She graduated with a Bachelor of Arts from the University of Virginia. Prior to filmmaking, she was a schoolteacher and journalist in Beirut. She has a Master in Fine Arts from the University of Texas. She now works as a director, writer, producer, editor. Prior to this, her feature debut, she has made five shorts.

FILMOGRAPHY. 2011 HABIBI; 2010 WEST FINGERBOARD ROAD, SHORT; 2007 FOR THE LEAST, SHORT DOC; 2006 MARJOUN AND THE FLYING HEADSCARF, SHORT; 2005 FORBIDDEN TO WANDER, SHORT DOC; 2002 LAS AMIGAS BONITAS, SHORT



PALESTINE/USA/THE NETHERLANDS/UNITED ARAB EMIRATES 2011

FEATURE, COLOUR, DCP, 80 MIN.

DIRECTOR: SUSAN YOUSSEF **PRODUCER:** SUSAN YOUSSEF **SCREENPLAY:** SUSAN YOUSSEF **CINEMATOGRAPHY:** P.J. RAVAL **EDITOR:** SUSAN YOUSSEF, MAN KIT LAM **MUSIC:** MENNO CRUIJSEN **CAST:** KAIS NASHIF, MAISA ABD ELHADI, YUSSEF ABU-WARDA, AMER KHALIL **WORLD SALES:** EONE FILMS INTERNATIONAL **SWEDISH PREMIERE**



ROUGH HANDS

AYADIN KHACHINA

Mustafa is an unmarried, middle-aged man living with his blind mother in Casablanca. Besides going on extremely sophisticated shaving assignments with his dubious assistant, he is falsifying documents on the side. One has to make a living, after all. And help people out. Such as the lovely school teacher Zaida, who wants to be reunited with her boyfriend who has vanished to Spain – if only she could make her friends look a little less rough. Mohamed Asli (*In Casablanca Angels Don't Fly*) has stirred together a nice concoction of comedy, melodrama, musical and social drama with a unique twist, about people forced to adapt to a corrupt system. But is the grass always greener in, say, a Spanish strawberry farm?

Camilla Larsson

MOHAMED ASLI. Born in 1957 in Casablanca, Morocco. Studied film at Milan School of Cinema, Italy.

FILMOGRAPHY. 2011 ROUGH HANDS; 2004 CASABLANCA ANGELS DON'T FLY



MOROCCO 2011

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: MOHAMED ASLI **PRODUCER:** MOHAMED ASLI **SCREENPLAY:** MOHAMED ASLI **CINEMATOGRAPHY:** GIOVANNI BATTISTA MOURAS **EDITOR:** RAIMONDO AIELLO **MUSIC:** STEPHAN MICUS, SARO COSENTINO **CAST:** MOHAMED BASTAOUI, HOUDA RIHANA, ABDESSAMAD MIFTAH, LKHEIR AMINA, MAHMAH **WORLD SALES:** CINECITTÀ INTERNATIONAL **NORDIC PREMIERE**





FRANCE/ALGERIA/UNITED ARAB EMIRATES 2011

DOCUMENTARY, COLOUR, DCP, 88 MIN.

DIRECTOR: SAFINEZ BOUSBIA **PRODUCER:** AMA AMPADU, SAFINEZ BOUSBIA, HEIDI EGGER **SCREENPLAY:** SAFINEZ BOUSBIA **CINEMATOGRAPHY:** NURIA ROLDOS **EDITOR:** FRANÇOISE BONNOT, A.C.E AND JULIEN VILLACAMPA **MUSIC:** ORCHESTRE EL GUSTO **WORLD SALES:** FORTISSIMO FILMS **PRODUCTION:** PHILIPPE MAYNIAL, BABYLONE PRODUCTIONS **NORDIC PREMIÈRE**



EL GUSTO

In the 1940s, the Algiers Casbah was a thriving district where Jews, Muslims and Christians coexisted in a relatively uncomplicated way. Here, a band of musicians met to play Chabbi, a musical style with Jewish, Arab and Andalusian roots. Tensions between the groups grew, however, and during the 1954 civil war between the French and the Algerians, the men scattered their separate ways. By accident, the film-maker – who has Algerian roots but grew up in Europe – met one of the musicians in an antiques shop in Algiers. For seven years she has been working on this film, where the elderly men finally reunite for a gig in Paris. A stirring, multifaceted film and a must-see for fans of *Buena Vista Social Club* and *Benda Bilili!*

Marit Kapla

SAFINEZ BOUSBIA. Born in Algeria and educated in Switzerland, the United Kingdom and the UAE. She entered the world of film in 2003 after working as an architect. Her debut was the documentary *X-Kids* from 2004. This is her second feature.

FILMOGRAPHY. 2011 EL GUSTO, DOC; 2004 X-KIDS, DOC



EGYPT 2011

FEATURE, COLOUR, 35 MM, 94 MIN.

DIRECTOR: AMR SALAMA **PRODUCER:** MOHAMED HEFZY, BUSHRA ROZZA **SCREENPLAY:** AMR SALAMA **CINEMATOGRAPHY:** AHMAD GABR **EDITOR:** AMR SALAH **CAST:** HEND SABRI MAGED EL KEDWANI HANI ADEL AHMAD KAMAL **WORLD SALES:** PACHA PICTURES **NORDIC PREMIÈRE**



ASMA'A

Asma'a (Hend Sabry from *The Aquarium*) has managed to hide the fact that she's HIV positive from those around her – including her own daughter. When Asma'a is afflicted by an illness which calls for a simple surgical procedure, she tells the medical team at the very last second that she has AIDS. The result is that the operation is immediately called off, even though the doctors have to operate on all patients. At the same time, a television host is set on challenging widely held prejudices about AIDS by having a guest who is not afraid to show herself, giving the disease a human face. The resigned Asma'a gives it serious consideration, but there is much at stake. Much like *Cairo 678*, this gripping and finely acted drama tackles a hot button topic with the express purpose of bringing about change in Egypt society.

Marit Kapla

DIRECTOR'S COMMENT. *The journey of making Asma'a was one of exploration, in which I felt I was watching the film being made, rather than making it with all the elements already pre-planned in my head. Asma'a started while I was making a documentary 6 years ago, at which time I was interviewing several cases with HIV/AIDS in Egypt. While speaking to them, I was surprised and irritated at the same time that they*

completely refused to appear on camera and to reveal their identities, asking me instead to shade their faces, as if they were murderers or criminals. I tried to understand their hesitation, insecurities, and fears, and at the end when I couldn't reach a logical conclusion as to why these otherwise brave, normal, kind individuals would refuse to come out of their shell, I began to realize that the real virus is in the mind of the people watching and judging.

AMR SALAMA. Born in 1982. He has no formal education in film. He made a couple of self-produced shorts before directing his feature debut, *On a Day Like Today* in 2008. Last year he participated in the sequel film *Tahrir 2011, the Good the Bad and the Politician*, a documentary on the Egyptian revolution, where he developed the Politician part. He lives in Cairo, Egypt.

FILMOGRAPHY. (SELECT) 2011 ASMA'A; 2011 TAHRIR 2011, THE GOOD THE BAD AND THE POLITICIAN, ONE PART IN SEQUEL DOC; 2008 ON A DAY LIKE TODAY

CAIRO EXIT EL KHROUGH

A love story involving a young, Christian woman, Amal, and a young Muslim, Tarek. He can't image a future in Egypt and longs to go to Europe with her. Amal's also struggles with unemployment and intolerance, but she feels obligated to look after her family. Things come to a head when Amal tells Tarek that she is pregnant. He demands that she has an abortion or follows him into exile. Through the fate of two young people, we experience the days before the Arab revolution and get an insight into much of the events that led to Mubarak's ouster.

Freddy Olsson

DIRECTOR'S COMMENT. *This film is very close to my heart because I was born in Cairo and coming to it with fresh eyes and eagerness to capture it's density. This movie is different from my other films like my last film American East which took place mainly in a restaurant in Los Angeles, the action was confined to the walls of the Arab American community in LA. In Cairo Exit, I am releasing the camera to capture the density of Cairo. The characters are more active, which increase the action in the story, and make the story moves forward all the time. The scooter of the main character in the story is our eye to Cairo and her*

way to Exit this city. There's less dialogue in Cairo Exit than in American East. Cairo is more of visual film, told through music, the natural color of the locations, streets and the noise of Cairo. (...) This film is about choices and to do with the universe of the city of Cairo and how ideology becomes the first big trap and prison for humanity. (...) I want to paint a true picture of Egyptian daily life. I want to be committed to the truth rather than understanding it. I feel the script addresses an important thread to the multi-colored fabric of the Egyptian society and the struggles of common men and women.

HESHAM ISSAWI. Born in 1968 in Egypt. He was raised in an intellectual Egyptian family and moved to America in 1990. There he attended film school at Columbia College in Chicago, graduating in 1999. He began his career working in local TV stations and in the documentary world as an editor before directing a few shorts of his own. In 2006 he directed his feature debut, *American East*, a film that explores Middle Eastern people in the US post 9/11. Since 2007 he divides his time between Cairo and Los Angeles.

FILMOGRAPHY. (SELECT) 2011 CAIRO EXIT; 2007 AMERICAN EAST; 2003 T FOR TERRORIST, SHORT; 2002 THE INTERROGATION, SHORT



EGYPT 2010

FEATURE, COLOUR, DIGIBETA, 136 MIN.

DIRECTOR: HESHAM ISSAWI **PRODUCER:** SHERIF MANDOUR, OLIVER HUZLY
SCREENPLAY: HESHAM ISSAWI AND AMAL AFIFY **CINEMATOGRAPHY:** PATRIK THELANDER **EDITOR:** NEHAD SAMEY **MUSIC:** TAMER KARAWAN **CAST:** MOHAMED RAMADAN, MARYHAN, AHMED BIDER, SANA MOUZIEN, SAFFA GALAL **WORLD SALES:** DISTANT HORIZON FILMS **SWEDISH PREMIERE**



DIARIES YAWMIYYAT

During the Israeli military raids on Gaza in the winter of 2008–2009, Palestinian filmmaker May Odeh was far away, at the film school in Lillehammer, Norway. She got in touch through the Internet with an old student friend who reported on the war in her diary. May Odeh went there to document firsthand the double oppression suffered by the women of Gaza. Besides having to deal with the Israeli blockade that gravely complicates everyday life, their lives are severely limited by the conservative values of Palestinian Hamas adherents, values that have gained support in this isolated community. The young girls in the film, all of them politically active writers, film-makers or journalists, expose themselves to great risk through simple things like hanging out with boys or choosing not to wear a headscarf.

Marit Kapla

DIRECTOR'S COMMENT. *Two years ago during Israel's mad and massive war on my Palestinian people in Gaza City, I was at home in Lillehammer, in Norway. I started receiving e-mails from an old friend, Safa. I had studied with her for four years at Birzeit University on the West Bank. But I had lost contact with her when she decided to go back to Gaza. With the help of her e-mails, I followed up on the Israeli attacks, from a different perspective – Safa's perspective. Safa, a 29-year-old from Gaza, broke her siege and her helpless feelings through the diaries that she was circulating to all of her contacts during the war. Her words encouraged me to take up the [challenge] of Gaza, which is a Palestinian city that Israel does not allow us to enter.*

MAY ODEH. Born in Birzeit, Palestine. She received her BA in TV and radio from Birzeit University, and her Master's in directing from Lillehammer University College in Norway. She worked as a correspondent for several Arab TV channels and made two shorts while participating in the Palestinian Audio-Visual Program. She has worked on a number of Palestinian features. This is her first feature length film. Currently she is working on another documentary film: *Oslo, I Love you*.

FILMOGRAPHY. 2011 DIARIES, DOC



PALESTINE/ NORWAY 2010

DOCUMENTARY, COLOUR, DIGIBETA, 53 MIN.

DIRECTOR: MAY ODEH **PRODUCER:** ALEXANDER ROSLER **SCREENPLAY:** MAY ODEH
CINEMATOGRAPHY: MUNES ABU NAHEL, MAY ODEH **EDITOR:** MAY ODEH, RABAB HAJ YAHYA **MUSIC:** DARG TEAM **NORDIC PREMIERE**





TUNISIA/SWITZERLAND/QATAR 2011

DOCUMENTARY, COLOUR, HDCAM, 94 MIN.

DIRECTOR: ELYES BACCAR **PRODUCER:** NICOLAS WADIMOFF, ELYES BACCAR
CINEMATOGRAPHY: ELYES BACCAR **EDITOR:** ANIS HAMMAMI **MUSIC:** SOFYANN
 BEN YOUSSEF **CAST:** (DOCUMENTARY) **WORLD SALES:** GAIA PRODUCTION
SWEDISH PREMIÈRE



ROUGE PAROLE ROUGE PAROLE

Whereas *No More Fear* (also screened at GIFF 2012) recreates the protests and drama in Tunisia a year ago that eventually led to the ouster of dictator Ben Ali, *Rouge Parole* – produced later – shows us the aftermath. Boasting mobile, intense and beautiful camera work, the film offers a multi-faceted portrait of a dazed country trying to come to grips with what has happened, and what freedom of expression and speech actually means in practice. People have gone through a lot and have many things to process, from decades of oppression as well as traumatic events during the revolution itself. The film also takes us to smaller Tunisian towns where previous protests have been quashed, which served to fuel the revolution and create a sense of unity among Tunisians all across the country.

Marit Kapla

DIRECTOR'S COMMENT. *After many years of self-censorship, I took the camera in order to understand what was happening in my country. My relation with the reality passes through the lens and the microphone. I was thinking about my son, 6 years old, how can I explain to him what is happening in our country? How can I tell him the importance of this historical moment that we are facing? How much precious this instant is since we can say what we want without being tortured or banned. This film is not only to remember but also to belief. It's my testament to my son.*

ELYES BACCAR. Born in 1971 in Tunis, Tunisia, He is a graduate of the Conservatoire Libre du Cinéma Français in Paris. He directed several shorts, plays and documentaries prior to his first feature, *She & He* in 2006.

FILMOGRAPHY. 2012 ROUGE PAROLE, DOC; 2010 WAILING WALL, DOC; 2010 THE MUSIC SAYS DOC; 2008 SHE AND HE; PAKISTAN 7.6, SHORT DOC

ARABIC RETROSPECTIVE

THE BATTLE OF ALGIERS

LA BATTAGLIA DI ALGERI



ITALY/ALGERIA 1966

FEATURE, BLACK AND WHITE, 35 MM, 117 MIN.

DIRECTOR: GILLO PONTECORVO **PRODUCER:** ANTONIO MUSU, YACEF SAADI **SCREENPLAY:** GILLO PONTECORVO, FRANCO SOLINAS **CINEMATOGRAPHY:** MARCELLO GATTI **EDITOR:** MARIO MORRA, MARIO SERANDREI **MUSIC:** ENNIO MORRICONE, GILLO PONTECORVO **CAST:** BRAHIM HADJADJ, JEAN MARTIN, YACEF SAADI

The year is 1954 and the National Liberation Front in Algeria initiates a rebellion against the French rulers. France responds in kind and the conflict quickly escalates into full-scale war on the streets of Algiers, where acts of terror and systematic torture become par for the course. Gillo Pontecorvo's realistic classic *The Battle of Algiers* won the Golden Lion in Venice in 1966 and got three Academy Award nominations. In France, it remained banned well into the 1970s.

Johan Blomqvist

GILLO PONTECORVO. Born 1919 in Pisa, Tuscany, Italy. Died 2006 in Rome, Lazio, Italy. Even though he made fewer than 20 films, he is regarded as one of Italy's greatest directors. He was born into a Jewish family and moved to France in 1938 to escape Italy's fascist racial laws. During WWII, he led a Resistance brigade, and after the war, he worked as a journalist before becoming a film director. He would often cast non-professionals in order to fill a role with a person who he thought had the right face for the character.

RACHIDA

RACHIDA



ALGERIA/FRANCE 2002

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: YAMINA BACHIR-CHOUIKH **PRODUCER:** THIERRY LENOVEL **SCREENPLAY:** YAMINA BACHIR-CHOUIKH **CINEMATOGRAPHY:** MUSTAPHA BELMIHOUD **EDITOR:** YAMINA BACHIR-CHOUIKH **MUSIC:** ANNE-OLGA DE PASS **CAST:** IBTISSEM DJOUADI, BAHIRA RACHEDI, HAMID RAMAS **WORLD SALES:** FILMS DISTRIBUTION

Only nightmares come free of charge in Algeria, Rachida notes. She is a young teacher harassed by fundamentalists(...) One day she also refuses a demand from terrorists to take a bomb to her school, and is promptly shot. She survives, but the ordeal traumatises her to the point where is forced into internal exile in her own country. (...) *Rachida* is a courageous debut, offering an unvarnished depiction of contemporary Algeria where any tendency towards modernisation triggers convulsions.

Jannike Åhlund
(from the GIFF catalogue 2003)

YAMINA BACHIR-CHOUIKH. Yamina Bachir-Chouikh was born in 1954 in Algiers, and entered the film industry as an editor and scriptwriter. *Rachida* is her feature debut.

BAB EL-OUED CITY

BAB EL-OUED CITY



ALGERIA/FRANCE/GERMANY/SWITZERLAND 1994

FEATURE, COLOUR, 35 MM, 93 MIN.

DIRECTOR: MERZAK ALLOUACHE **PRODUCER:** MERZAK ALLOUACHE, JACQUES BIDOU, JEAN-PIERRE GALLEPE **SCREENPLAY:** MERZAK ALLOUACHE **CINEMATOGRAPHY:** JEAN-JACQUES MRÉJEN **EDITOR:** MARIE-BLANCHE COLONNA **MUSIC:** RACHID BAHRI **CAST:** NADIA KACI, MOHAMED OURDACHE, HASSAN ABIDOU

The young baker's apprentice Boualem is unable to sleep, due to the loudspeaker chanting religious messages keeping him awake at night. Finally he's had enough, and steals the loudspeaker. Bab el Oued is a district on the outskirts of Algiers, where the Islamist party Front Islamique du Salut was born in the 1980s – the party that was on the verge of winning the 1991 election when the army intervened, triggering civil war. Allouache's film is set a few years before that and effectively and evocatively shows the mounting tension between different groups.

Marit Kapla

MERZAK ALLOUACHE. Born 1944 in Algiers, Algeria (then France). He grew up during the Algerian struggle for independence. Studied at La Fémis, in Paris, France.

OF GODS AND MEN

DES HOMMES ET DES DIEUX



FRANCE 2010

FEATURE, COLOUR, 35 MM, 122 MIN.

DIRECTOR: XAVIER BEAUVOIS **PRODUCER:** PASCAL CAUCHETEU, ETIENNE COMAR **SCREENPLAY:** XAVIER BEAUVOIS, ETIENNE COMAR **CINEMATOGRAPHY:** CAROLINE CHAMPETIER **EDITOR:** MARIE-JULIE MAILLE **CAST:** LAMBERT WILSON, MICHAEL LONSDALE, OLIVIER RABOURDIN **SWEDISH DISTRIBUTION:** NONSTOP ENTERTAINMENT

For years, nine Christian Cistercian monks have been co-existing amicably with the Muslim inhabitants of a small Algerian town. During the civil war between the regime and the Islamist guerrilla, their presence is suddenly a source of controversy. Threats against the monks escalate while the authorities cower in the bushes. This masterfully composed story, based on actual events in 1996, shows the monks meeting the guerilla's threats of violence with prayer, song, religious rituals and everyday chores.

Marit Kapla

XAVIER BEAUVOIS. Born 1967 in Auchel, Pas-de-Calais, France.

HIDDEN HISTORIES

BEIJING BESIEGED BY WASTE

WEI CHENG LA JI



CHINA 2011

DOCUMENTARY, COLOUR, DIGIBETA, 72 MIN.

DIRECTOR: JULIANG WANG **PRODUCER:** JULIANG WANG **CINEMATOGRAPHY:** FAN XUESONG
EDITOR: WANG JULIANG **MUSIC:** WEN BIN **WORLD SALES:** JULIANG WANG **NORDIC PREMIERE**

Waste disposal in Beijing, one of the world's biggest cities with a population of 20 million, presents a huge challenge for those in power, a ticking environmental bomb set to go off in a mere three years – at which time all the city's dumps are expected to be full. In this low-key documentary you can sense the pent-up anger of film-maker as he methodically travels in every direction, photographing and filming almost 500 of the city's garbage dumps. He notes the environmental destruction in the areas adjacent to the dumps, who are merging with the newly constructed residential areas at an alarming rate. The pollution is most rapid around the illegal dumps, spawned as a

result of corruption. One feature of this film is the publicly known – and sickening – fact that some Beijing restaurants reuse cooking oil extracted from discarded left-overs.

Marit Kapla

JULIANG WANG. Born in Anqiu, Shandong Province in 1976, Wang Jiuliang graduated from the Communication University of China, and works as a freelance photographer based in Beijing. Wang has been engaged in the investigation about the garbage pollution surrounding Beijing since 2008. He presented the photography series "Beijing Besieged by Waste", and a documentary with the same title.

SHATTERED

LAO TANG TOU



CHINA 2011

DOCUMENTARY, COLOUR, HDCAM, 100 MIN.

DIRECTOR: XU TONG **PRODUCER:** LI SHANSHAN **WORLD SALES:** LI SHANSHAN

Tang Xixin is a retired railway official who has lost little of his outspoken character at the age of 80. He does not like to receive his adult children in his ramshackle home, but he makes an exception for his daughter Caifeng. She runs a brothel and is involved in equally illegal mining practices. Xu Tong films the family the way it is. The old Tang, with his flood of words, is an ideal witness to the 20th century; his daughter is a colourful symbol of the new China. Xu Tong's intimate, occasionally raw style of filming fits in well with that. The result is sincere and authentic.

Gerwin Tamsma

THE UNFINISHED HISTORY OF LIFE

THE UNFINISHED HISTORY OF LIFE



CHINA 2011

DOCUMENTARY, COLOUR, VIDEO, 245 MIN.

DIRECTOR: CONG FENG **PRODUCER:** CONG FENG **WORLD SALES:** CONG FENG

For this film, Cong Feng wanted to paint a picture of typical Chinese life in the rural areas. In making this very extensive portrait, he maintained the approach of an anthropologist. Above all, he lived, ate and drank with the people he was filming and not just briefly. All together he lived in the village of Huangyangchuan for four years. Many of his friends are teachers or former teachers, but they live in poverty as peasants. The filmmaker sees their lives as a repetition of cycles and also tries to depict them as such. This may help explain the considerable length of the film.

Gertjan Zuilhof

BORN IN BEIJING

JING SHENG



CHINA 2011

DOCUMENTARY, COLOUR, DIGIBETA, 240 MIN.

DIRECTOR: MA LI **PRODUCER:** MA LI

Born in Beijing tells the story of "petitioners"; citizens who feel themselves wrongfully treated by the local authorities and seek satisfaction in the capital. There are thought to be more than 100,000 petitioners in Beijing. These people, harassed by "interceptors" (see the film *Interceptor From My Hometown*), brave terrible conditions in their battle against injustice and corruption. For six years, Ma Li, with a background in documentaries for television, followed the efforts and suffering of a group of homeless petitioners in the south of Beijing.

Gerwin Tamsma

BACHELOR MOUNTAIN GUANGGUN



CHINA 2011

DOCUMENTARY, COLOUR, VIDEO, 95 MIN.

DIRECTOR: YU GUANGYI **PRODUCER:** YU GUANGYI **WORLD SALES:** YU GUANGYI

A moving and human portrait of a group of unemployed and above all lonely men who stayed behind when their wives moved to the city looking for work. In the province of Heilongjiang, they worked in the timber industry but deforestation has taken its toll. Twelve years ago, 46-year-old San Liangzi divorced his wife and became unemployed. For 10 years, he has had an eye on Wang Meizi, the only unmarried woman in the area. But the love is not mutual. Director and autodidact Yu Guangyi started recording life in Heilongjiang, where he comes from himself, a few years ago. He turned out to be an enormous

talent. *Bachelor Mountain* is the third film he has made about this region in the far north of China.

Gerwin Tamsma

LOST IN THE MOUNTAIN KONG SHAN YI



CHINA 2011

DOCUMENTARY, COLOUR, HDCAM, 95 MIN.

DIRECTOR: GAO ZIPENG **PRODUCER:** BAI QIFAN

This film is an exception within the Hidden Histories programme; it is the only fiction film in the programme – one with a hidden story that is told indirectly. Bie Lei has disappeared in a mountainous region and even after lengthy searches he hasn't been found. Part of his family still lives on the mountain – a hollow mountain. Hollowed out by large-scale and intensive mining that has now stopped and left the villages in a desolate state. Six months later, four friends of the missing Bie Lei decide to head up the mountain to look for him. The journey through the deserted mining region shows a special side of China. A side

in which people just disappear without trace, but also where whole areas are sacrificed to another vested interest.

Gerwin Tamsma

WHEN THE BOUGH BREAKS WEI CHAO



CHINA 2011

DOCUMENTARY, COLOUR, VIDEO, 144 MIN.

DIRECTOR: JI DAN **PRODUCER:** JI DAN **WORLD SALES:** JI DAN

In 2004, at a school for migrant children in Beijing, Ji Dan, one of the most important female filmmakers in China, met four children from one family. The children, aged between 10 and 19, lived with their parents in a ramshackle slum. By 2009, when she starts filming, the situation has changed: there are now three children, confronted with the limited choices that life has to offer. In turn, the filmmaker is confronted with the gap between herself and the lowest class: "Never before have I become so involved in the story of my subjects and never before have I felt as unsettled or on edge."

Gerwin Tamsma

THE INTERCEPTOR FROM MY HOMETOWN YOU YI ZHONG JING JIAO ZHUANG YAN



CHINA 2011

DOCUMENTARY, COLOUR, VIDEO, 90 MIN.

DIRECTOR: ZHANG ZANBO **PRODUCER:** ZHU RIKUN **WORLD SALES:** LI SHANSHAN

At the end of 2010, Zhang Zanbo received a phone call from an old classmate. The two, who had not seen each other for twelve years, turned out to have taken very different paths in life. He is the critical, independent filmmaker while his classmate has made a career for himself in the Communist Party. The classmate tells revealing stories about his activities for the government. He explains what an "interceptor" is: a civil servant who has to do everything he can to prevent citizens from seeking their rights. The classmate is just such a man. A unique document.

Gertjan Zuillhof

APUDA

APUDA DE SHOUHOU



CHINA 2010

DOCUMENTARY, COLOUR, HDCAM, 145 MIN.

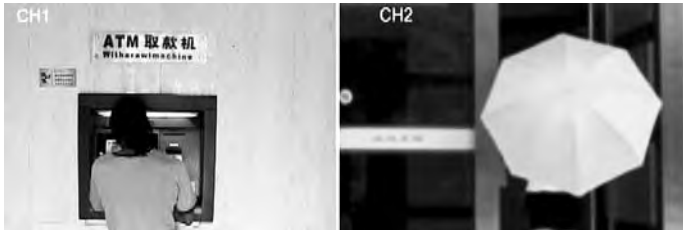
DIRECTOR: HE YUAN PRODUCER: XIAOQIU FENG WORLD SALES: HE YUAN

Apuda is a simple man, who almost thinks like a child – a good child, because he dedicates himself to caring for his sick old father. Even though the film focuses on these two men specifically, it also provides a picture of a China in which millions of people still live in deprived circumstances. Like other Chinese independent filmmakers, He Yuan has an ethnographic and anthropological background and also a fascination with the lives of ordinary Chinese citizens outside the modern urban centres.

Gerwin Tamsma

WHOSE EYES

WHOSE EYES



CHINA 2011

DOCUMENTARY, COLOUR, VIDEO, 15 MIN.

DIRECTOR: TAN TAN

Four "fake surveillance videos", mixed with violent outbursts that are recorded on real security cameras and apparently random shots from everyday Chinese reality: the image of Whose Eyes. Which reality is the most real, and who sees what?

THE ROAD TOWARD JOKHANG

ROAD TOWARD JOKHANG



CHINA 2011

DOCUMENTARY, COLOUR, VIDEO, 19 MIN.

DIRECTOR: YANTOU ZHAO

The young film maker Zhao Yantao is surprised about how Tibetan pilgrims exhaust themselves while they make their strange journey to the great temples of their country. He is surprised about his fellow countrymen who go to Tibet as tourists but know hardly anything about Tibetan culture.

ORDOS 100

ORDOS 100



CHINA 2012

DOCUMENTARY, COLOUR, HÂRDDISK/TVIX, 61 MIN.

DIRECTOR: AI WEIWEI PRODUCER: AI WEIWEI WORLD SALES: AI WEIWEI

Ordos 100 is a construction project curated by Herzog & de Meuron and Ai Weiwei. One hundred architects from 27 countries were chosen to participate and each design a 1000 square meter villa to be built in a new community in Inner Mongolia. On January 25, 2008, the 100 architects gathered in Ordos for a first visit to the site. The film *Ordos 100* documents a total of three site visits, during which time the master plan and design of each villa was completed.

Gertjan Zuilhof

SO SORRY SO SORRY



CHINA 2012

DOCUMENTARY, COLOUR, HÄRDISK/TVIX, 55 MIN.

DIRECTOR: AI WEIWEI **PRODUCER:** AI WEIWEI **WORLD SALES:** AI WEIWEI

In *So Sorry*, you see the investigation led by Ai Weiwei's studio to identify the students who died during the Sichuan earthquake as a result of corruption and poor building construction, leading to a confrontation between Ai Weiwei and the Chengdu police. After being beaten by the police, Ai Weiwei traveled to Munich, Germany to prepare his exhibition at the Haus der Kunst museum. The result of his beating led to intense headaches caused by a brain haemorrhage, which was treated by emergency surgery. These events mark the beginning of Ai Weiwei's struggle and surveillance by state police.

Gertjan Zuilhof

ONE RECLUSE ONE RECLUSE



CHINA 2010

DOCUMENTARY, COLOUR, HÄRDISK/TVIX, 180 MIN.

DIRECTOR: AI WEIWEI **PRODUCER:** AI WEIWEI **WORLD SALES:** AI WEIWEI

In June 2008, Yang Jia carried a knife, a hammer, a gas mask, pepper spray, gloves and Molotov cocktails to the Zhabai Public Security Branch Bureau and killed six police officers, injuring another police officer and a guard. He was arrested on the scene and subsequently charged with intentional homicide. In the following six months, while Yang Jia was detained and trials were being held, his mother mysteriously disappeared. *One Recluse* is a documentary that traces the reasons and motivations behind the tragedy and investigates a trial process filled with shady cover-ups and questionable

decisions. The film provides a glimpse into the realities of a government-controlled judicial system and its impact on the lives of citizens.

Gertjan Zuilhof

FAIRYTALE FAIRYTALE



CHINA 2008

DOCUMENTARY, COLOUR, HÄRDISK/TVIX, 152 MIN.

DIRECTOR: AI WEIWEI **PRODUCER:** AI WEIWEI **WORLD SALES:** AI WEIWEI

Fairytale documents Ai Weiwei's project of the same name for Europe's most innovative five-year art event, documenta 12, in Kassel, Germany in 2007. Ai Weiwei invited 1001 Chinese citizens of different ages and from various backgrounds to Germany to experience their own fairytale for 28 days. It was the most sensational artwork at documenta 12. The 152-minute film documents the whole process, from the preparations for the project to the challenges the participants had to face before actually traveling to Germany as well as the artist's ideas behind the work.

Gertjan Zuilhof

DISTURBING THE PEACE LAO MA TI HUA



CHINA 2009

DOCUMENTARY, COLOUR, HÄRDISK/TVIX, 78 MIN.

DIRECTOR: AI WEIWEI **PRODUCER:** AI WEIWEI **WORLD SALES:** AI WEIWEI

Disturbing the Peace is a documentary of an incident during Tan Zuoren's trial on August 12, 2009. The civil rights advocate was charged with "inciting subversion of state power". During his trial, Chengdu police violently detained witnesses, which is an obstruction of justice. Tan Zuoren was arrested as a result of his questions regarding the casualties of 512 Wenchuan students and corruption resulting in poor building construction. He was sentenced to five years in prison.

Gertjan Zuilhof

ONE OLD MAN

ONE OLD MAN



CHINA 2011

DOCUMENTARY, COLOUR, HDCAM, 19 MIN.

DIRECTOR: HAI BO

A portrait, without words, of an old man in the countryside. The man was undoubtedly a farmer, but now he is only an old man, a poor and useless man. He shuffles round and watches others at work. A man like so many others in the great China.

**HONORARY DRAGON AWARD:
MICHAEL WINTERBOTTOM**

HONORARY DRAGON AWARD: MICHAEL WINTERBOTTOM

Michael Winterbottom has been making films for more than two decades – in a great variety of genres and topics and under very different circumstances. The British director is the second recipient of Göteborg International Film Festival's Honorary Dragon Award.

When Winterbottom made his successful 1997 feature film *Welcome to Sarajevo*, he chose to actually film on location, in the battle-torn city of Sarajevo. This was just months after the fighting ended in the city and added a sense of unsettling realism to the film. *Welcome to Sarajevo* was eventually nominated for a Palme d'Or at the Cannes Film Festival. Other films by Winterbottom include the acclaimed *Wonderland* (1999) and *24 Hour Party People* (2002), about Factory Records and the Manchester music scene. His latest feature, *Trishna*, is a modern adaptation of the Thomas Hardy novel "Tess of the d'Urbervilles".

MICHAEL WINTERBOTTOM. Born in 1961 in Blackburn, Lancashire, England. He earned a degree in English at Oxford before studying film in Bristol and London. He first worked in the industry as a film editor for Thames Television, directing two documentaries about Ingmar Bergman. He formed working relationship with screenwriter Frank Cottrell Boyce when they teamed for a couple of youth-oriented

TV comedy-dramas, beginning with the BAFTA nominated *The Strangers* (1989). He then progressed to directing prime-time TV series including *Cracker* and *The Inspector Alleyn Mysteries*. A TV breakthrough came with his four-part BBC serial, *Family* (1994), Roddy Doyle's tale of a dysfunctional Irish working-class family. He first earned recognition with his debut feature *Butterfly Kiss* (1995), a story of lesbian lovers on a serial killing spree along the roads of Northern England.

In 1994, Winterbottom, formed Revolution Films with producer Andrew Eaton. Winterbottom next film was *Jude* (1996), an adaptation of Thomas Hardy's bleak novel "Jude the Obscure" starring Christopher Eccleston and Kate Winslet. His next film was the challenging *Welcome to Sarajevo* (1997), focused on the experiences of ITN journalist Michael Nicholson and civilians in war-torn Sarajevo. Next, Winterbottom directed *I Want You* (1998), a voyeuristic romantic drama set at the coastal town of Hastings and starring Rachel Weisz. The wistful metropolitan family portrait *Wonderland* (1999), won Best Film at the British Independent Film Awards. That same year he released the marital drama *With or Without You* (1998). In 2002 came another collaboration with Frank Cottrell Boyce, and a third film to take its title from a pop song, *24-Hour Party People*. The film charts the Manchester music scene while centring on the rise and fall of Factory records impresario Tony Wilson. In recent years he has directed documentaries like *The Shock Doctrine* and *The Road to Guantanamo*, as well as features like *Tristram Shandy: A Cock and Bull Story* and *The Trip*.

SELECTED FILMOGRAPHY. 2011 *TRISHNA*; 2009 *THE SHOCK DOCTRINE*, DOC (GIFF 2010); 2006 *THE ROAD TO GUANTANAMO*, DOC; 2005 *TRISTRAM SHANDY: A COCK AND BULL STORY* (GIFF 2006); 2004 *9 SONGS*; 2003 *CODE 46*; 2002 *24 HOUR PARTY PEOPLE*; 2001 *THE CLAIM*; 1997 *WELCOME TO SARAJEVO*; 2001 *IN THIS WORLD*; 1999 *WONDERLAND*; 1999 *WITH OR WITHOUT YOU*; 1998 *I WANT YOU*; 1996 *GO NOW*; 1996 *JUDE* (GIFF 1997); 1994 *FAMILY* (GIFF 1995); 1994 *BUTTERFLY KISS*.



UNITED KINGDOM 2011

FEATURE, COLOUR, DCP, 112 MIN.

DIRECTOR: MICHAEL WINTERBOTTOM **PRODUCER:** MELISSA PARMENTER
SCREENPLAY: THOMAS HARDY **CINEMATOGRAPHY:** MARCEL ZYSKIND **EDITOR:** MAGS ARNOLD **MUSIC:** AMIT TREVEDI **CAST:** FREIDA PINTO, RIZ AHMED **WORLD SALES:** BANKSIDE FILMS **SWEDISH PREMIÈRE**

TRISHNA TRISHNA

Michael Winterbottom is always trying out new styles and rarely makes the same kind of film twice. This time he has updated Thomas Hardy's classic 19th century novel "Tess of the d'Urberville" into a colourful and emotional melodrama, adding both a touch of Bollywood and an element of class struggle to the encounter between the (fabulous) common woman (Freida Pinto) and the (hunky) nobleman. Winterbottom's film is set in contemporary India and a poor girl constitutes the prism through which the Indian class system is illuminated. Trishna lives in Rajasthan, where she works at a hotel in order to make the family's ends meet. When she meets Jay, the rich son of the hotel owner, her fate is sealed.

Jannike Åhlund

DIRECTOR'S COMMENT. *I first had the idea of making Trishna eight or nine years ago. We were working on a film called Code 46 and we shot for a few days in Rajasthan. On one of the recesses we visited the desert outside Osian. I was with some crew from Mumbai, and there was an incredible contrast between the life of the crew from Mumbai and the people of the village, whose lives were just beginning to change with the forces of mechanization, industrialization, urbanization and above all education. That reminded me of Thomas Hardy, and in particular "Tess of the d'Urbervilles". Hardy was describing a similar moment in English life. A moment when, in the nineteenth century, the conservative rural communities were being transformed by the agricultural and industrial revolutions, when fewer and fewer people were being employed on the land, so people moved to the local towns or cities. The railways provided greater possibilities of movement, and education started to offer the possibility of social mobility. Tess is a character who has more education than her parents, who doesn't speak the local dialect like her parents, who feels slightly set apart from the other dairy maids she works with and can dream of a better life. Tess's tragedy is that she has one foot in the fixed, old rural world, and one foot in the new, mobile, urban world.*

GALA



USA 2010

FEATURE, COLOUR, 35 MM, 115 MIN.

DIRECTOR: ALEXANDER PAYNE **PRODUCER:** ALEXANDER PAYNE, JIM TAYLOR, JIM BURKE **SCREENPLAY:** ALEXANDER PAYNE, NAT FAXON, JIM RASH **CINEMATOGRAPHY:** PHEDON PAPAMICHAEL **EDITOR:** JOHN JACKSON **CAST:** GEORGE CLOONEY, SHAILENE WOODLEY, BEAU BRIDGES, ROBERT FORSTER, JUDY GREER, MATTHEW LILLARD, NICK KRAUSE, AMARA MILLER, MARY BIRDSONG, ROB HUEBEL, PATRICIA HASTIE **SWEDISH DISTRIBUTION:** TWENTIETH CENTURY FOX **SWEDISH PREMIÈRE**



THE DESCENDANTS

THE DESCENDANTS

Matt King is forced to re-evaluate his life when his wife has a boating accident and ends up in a coma. The formerly constant absentee now has to look after his two daughters, but what really shatters his self-absorbed life is learning that his wife has been cheating on him. Obsessed with finding out why, he drags his daughters along for a quest to find his wife's lover. With *The Descendants*, Alexander Payne (*About Schmidt* GIFF 2003, *Sideways* GIFF 2005) has generated considerable Oscar buzz. Not surprising, as this is yet another intelligent and profound drama, seasoned with the director's wonderful sense of humor. Add to that an impressive turn by George Clooney in a part unusual for him, that of the spurned and confused husband.

Andreas Degerhammar

DIRECTOR'S COMMENT. *I'm getting a lot the question, "Why are you so interested in flawed protagonists?" I scratch my head at that, because I think: Aren't all protagonists in literature and cinema flawed? The interesting ones, anyway? Oedipus. Othello. Michael Corleone.*

ALEXANDER PAYNE. Originally from Omaha, Nebraska, he earned his MFA in Film at UCLA and now makes comedies. His debut was *Citizen Ruth* in 1996, which was followed up with *Election* from 1999. His films have won several awards.

FILMOGRAPHY. 2011 THE DESCENDANTS; 2006 PARIS JE T'AIME; 2004 SIDEWAYS (GIFF 2005); 2002 ABOUT SCHMIDT (GIFF 2003); 1999 ELECTION; 1996 CITIZEN RUTH (GIFF 1997)



UNITED KINGDOM/USA 2011

FEATURE, COLOUR, 35 MM, 112 MIN.

DIRECTOR: LYNNE RAMSAY **PRODUCER:** LUC ROEG, JENNIFER FOX, ROBERT SALERNO **SCREENPLAY:** LYNNE RAMSAY & RORY STEWART KINNEAR **CINEMATOGRAPHY:** SEAMUS MCGARVEY **EDITOR:** JOE BINI **MUSIC:** JONNY GREENWOOD **CAST:** TILDA SWINTON, JOHN C. REILLY, EZRA MILLER **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**



WE NEED TO TALK ABOUT KEVIN

WE NEED TO TALK ABOUT KEVIN

Scottish director Lynne Ramsay (*Ratcatcher*, GIFF 2000, *Morvern Callar*) makes skillful use of all the tools at a film-makers disposal for her evocative and free adaptation of Lionel Shriver's well-known story on a taboo topic: a mother's inadequate love. It revolves around Eva and her son Kevin, played by a brilliant Tilda Swinton and gifted newcomer Ezra Miller. Ever since birth, Eva has had a hard time bonding with her son. With every passing year this becomes increasingly understandable, as Kevin appears to be a devil in human guise. Whether Kevin was born evil or if Eva has brought out the devil in him through her cold distance is a question that lingers unanswered throughout the entire film. Even now, it's safe to dub this film one of the best that will hit Swedish movie screens this year.

Marit Kapla

DIRECTOR'S COMMENT. *It's a whole different world for me. You're essentially moving through an alien landscape. But the crew was so organized; it was the best I've ever worked with. We did three takes max, twenty-five setups a day. They were really behind the project, and we had absolutely top-notch people working on it for very little money.*

LYNNE RAMSAY. Born 1969 in Glasgow, Scotland. Graduated in 1995 from The National Film and Television School in the UK. Her debut feature was the critically acclaimed *Ratcatcher* (1999), which was followed by *Morvern Callar* in 2002. This is her third feature-length film.

FILMOGRAPHY. 2011 WE NEED TO TALK ABOUT KEVIN; 2002 MORVERN CALLAR; 1999 RATCATCHER (GIFF 2000); 1998 GASMAN, SHORT; 1996 SMALL DEATHS, SHORT; 1996 KILL THE DAY, SHORT

THE ARTIST

THE ARTIST

The breakthrough of sound film in Hollywood provides the framework for this charming gem by French director Michel Hazanavicius, about the plight of a silent movie star when movies are suddenly supposed to make themselves heard. *The Artist* brought down the house in Cannes and has followed up with number of awards. It's hard to not fall for the cinematic complications between the seasoned star George Valentin (Jean Dujardin) and the new "It girl" Peppy Miller (B  r  nice Bejo). The acting and settings have class, the comedy is gifted and the love for the classics of film history is contagious. The cast that can be admired in black and white also includes John Goodman, James Cromwell and Penelope Ann Miller.

Eva Novrup Redvall

DIRECTOR'S COMMENT. *The silent movie is an emotional cinema, it's sensorial; the fact that you don't go through a text brings you back to a basic way of telling a story that only works on the feelings you have created. It's a fascinating way to work. (...) I don't make films to reproduce reality, I'm not a naturalistic director. What I love is to create a show and for people to enjoy it and be aware that's what it is, a show. I am interested in the stylization of reality, the possibility of playing with codes. That how this idea of a film set in the Hollywood of the late '20s and early '30s, in black and white, was formed. I wrote very quickly, in four months. I don't think I've ever written a screenplay so quickly.*

MICHEL HAZANAVICIUS. French film director, producer and screenwriter born 1967. Worked in television before directing films. Well-known for his spy movie parodies OSS 117.

FILMOGRAPHY. (SELECT) 2011 THE ARTIST; 2009 OSS 117: LOST IN RIO; 2006 OSS 117: CAIRO, NEST OF SPIES; 1999 MES AMIS; 1993 LA CLASSE AM  RICAINNE, TV; 1992 DERRICK CONTRE SUPERMAN, TV SHORT



FRANCE 2011

FEATURE, BLACK AND WHITE, 35 MM, 100 MIN.

DIRECTOR: MICHEL HAZANAVICIUS **PRODUCER:** ANNE-SOPHIE LANGMANN
SCREENPLAY: MICHEL HAZANAVICIUS **CINEMATOGRAPHY:** GUILLAUME SCHIFFMAN **EDITOR:** ANNE-SOPHIE BION, MICHEL HAZANAVICIUS **MUSIC:** LUDOVIC BOURCE **CAST:** JEAN DUJARDIN, B  R  NICE BEJO, JOHN GOODMAN **WORLD SALES:** WILD BUNCH **SWEDISH DISTRIBUTION:** SCANBOX **SWEDISH PREMI  RE**



CARNAGE

CARNAGE

Some schoolchildren are playing in a park, a fight erupts and one of the kids hit another with a stick. Being polite people, the parents of the culprit boy (Kate Winslet and Christoph Waltz) pay a visit to the parents of the boy who got hit (Jodie Foster and John C Reilly) in order to apologise on behalf of their son. As the afternoon passes, the thin veneer of civilisation peels off the quartet with increasing rapidity. The script is based on a play and once you get past the claustrophobic theatre style, you're in for an eminently entertaining ride, watching the devolution from politically correct chit-chat into full-fledged neanderthalism. The four stars have obviously had a good time at the office, directed by the legendary Polanski, who at 78 seems remarkably vital.

Marit Kapla

DIRECTOR'S COMMENT. *The tone of the play was hilarious and the pace fast-moving. What particularly attracted me was the real-time action. I'd never made a film without the slightest ellipse and I don't remember ever seeing one either. (...) Ever since I was a child I enjoyed films that evolved in a single location far more than action films. I like the sensation of the proximity to the characters, similar to the feeling to be found in Dutch paintings such as Van Eyck's The Arnolfini Wedding,*

where the artist gives the spectator the sensation of being in the room. I've made films before set in an enclosed space, but not as rigorously self-contained as on this occasion, so that was a new experience.

ROMAN POLANSKI. Born in Paris of Polish parents in 1933. When he was three, the family moved to Krakow. In 1941, Polanski's father was deported to the Mauthausen labor camp in Austria and his mother to Auschwitz, from which she never returned. After the war, Polanski was reunited with his father. After working as an actor, he studied directing at the Lodz film school. His debut feature was *The Knife in the Water* (1962). Many of his films have had a major impact on Western cinema.

FILMOGRAPHY. (SELECT) 2011 CARNAGE; 2010 GHOST WRITER; 2002 THE PIANIST; 1999 THE NINTH GATE; 1988 FRANTIC; 1974 CHINATOWN; 1968 ROSEMARY'S BABY; 1966 CUL-DE-SAC; 1965 REPULSION; 1962 THE KNIFE IN THE WATER; 1959 LAMP, SHORT (GIFF 1991); 1958 WHEN THE ANGELS ARE FALLING, SHORT DOC (GIFF 1991); 1958 TWO MEN AND A WARDROBE, SHORT (GIFF 1991); 1957 WE ARE BREAKING UP THE PARTY, SHORT DOC (GIFF 1991); 1957 GROWING SMILE, SHORT (GIFF 1991); 1957 MURDER, SHORT (GIFF 1991)



FRANCE/GERMANY/POLAND/SPAIN 2011

FEATURE, COLOUR, 35 MM, 79 MIN.

DIRECTOR: ROMAN POLANSKI **PRODUCER:** SAID BEN SA  D **SCREENPLAY:** YASMINA REZA, ROMAN POLANSKI **CINEMATOGRAPHY:** PAWEŁ EDELMAN **EDITOR:** HERVE DE LUZE **MUSIC:** ALEXANDRE DESPLAT **CAST:** JODIE FOSTER, KATE WINSLET, CHRISTOPH WALTZ, JOHN C. REILLY, ELVIS POLANSKI ELIOT BERGER **PRODUCTION:** MONGREL MEDIA **SWEDISH DISTRIBUTION:** NOBLE ENTERTAINMENT **SWEDISH PREMI  RE**



**UNITED KINGDOM 2011**

FEATURE, COLOUR, 35 MM, 115 MIN.

DIRECTOR: MADONNA **PRODUCER:** KRIS THYKIER, MADONNA **SCREENPLAY:** MADONNA, ALEK KESHISHIAN **CINEMATOGRAPHY:** HAGEN BOGDANSKI **EDITOR:** DANNY B. TULL **MUSIC:** ABEL KORZENIOWSKI **CAST:** ANDREA RISEBOROUGH, ABBIE CORNISH JAMES D'ARCY, OSCAR ISAAC **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**



W.E. W.E.

In her new film, Madonna takes a look at Wallis Simpson, the American divorcee who in 1936 made the British regent Edward VII renounce the throne to his brother, Colin Firth ... ahem, George VI. Andrea Riseborough is worth the price of admission alone, for her interpretation of Wallis as a clever, funny and hard-headed woman, whose sacrifices in the shadow of Edward may have been just as big as his. There is a good flow to the film, which combines historic events with a parallel storyline where Abbie Cornish plays a modern, unhappily married woman obsessed with the royal couple. Madonna's true passion can be seen in the revelling in haute couture and jewellery from the 1930s and 1940s, which is sure to delight many a fashionista.

Marit Kapla

DIRECTOR'S COMMENT. *Truth is subjective. Everything I have to say about the Duke and Duchess is the conclusion I came to after all my research. I wanted to present a more well-rounded portrayal of Wallis than was commonly known. I created the Wally character because the movie needed a point of view. Wally goes on a journey thinking this is the greatest love story only to realise that it wasn't such a perfect love and that both of them made huge sacrifices. Strangely enough, Wallis seemed to make more of a sacrifice than Edward did.*

MADONNA. Born 1958 in Bay City, Michigan. Dreaming of becoming a dancer she moved to New York City which led to a successful musical career. The recipient of 9 Grammys, Madonna has appeared on Broadway and in several films. She is also a children's book author and fashion designer. *W.E.* is Madonna's feature film debut as a director and co-screenwriter.

FILMOGRAPHY. 2011 *W.E.*; 2008 *FILTH AND WISDOM*

**USA 2011**

FEATURE, COLOUR, DCP, 84 MIN.

DIRECTOR: TODD SOLONDZ **PRODUCER:** TED HOPE, DERRICK TSENG **SCREENPLAY:** TODD SOLONDZ **CINEMATOGRAPHY:** ANDRIJ PAREKH **EDITOR:** KEVIN MESSMAN **MUSIC:** MICHAEL HILL **CAST:** JUSTIN BARTHA, SELMA BLAIR, MIA FARROW **WORLD SALES:** GOLDCREST FILMS INTERNATIONAL **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**



DARK HORSE DARK HORSE

It is a somewhat more lighthearted Todd Solondz (*Happiness*, *Welcome to the Dollhouse*) than usual who delivers this darkly comical story from his world of neuroses and short-comings. The anti-hero of *Dark Horse* is Abe, a self-absorbed and unsympathetic loser who still lives with his parents (colourfully played by Christopher Walken and Mia Farrow). Abe's good fortune lies in the fact that his self image doesn't correspond with reality, so it is in good spirits – and with a hefty dose of imagination – that he sets about finding love. The object of his favour ends up being the depressed Miranda (Selma Blair) and a veritable catalogue of failures ensue. Expect many a harsh laugh, and to constantly choke on them. This is, after all, Todd Solondz.

Andreas Degerhammar

DIRECTOR'S COMMENT. *I think [the subject of the film is] not an uncommon phenomena. In Japan they have a word for it called Otaku, I learned it when I went to Tokyo for press once. They told me it describes young men who still live at home and they have their anime and their comic books and their videogames and computers and so forth. They never leave their room all day. Their mother drops off a tray of food and then picks it up when it's been consumed. So that stuck*

in my head. And I have come across so many people who claim they have collections and claim ironically how they know that their collections own them. It is a kind of phenomena that you only find in secular prosperous cultures. You're not going to find it in rural China or the Sudan. It is a kind of infantilizing and one could argue as a source of distraction that reinforces political structures.

TODD SOLONDZ. Born 1959 in Newark, New Jersey, USA. As a student at NYU, he made several short films. The President of 20th Century Fox, convinced of his talent, offered him a contract for the screenwriting of three feature films which will never be made. His feature debut was *Welcome to the Dollhouse* (1996), which was followed by several internationally recognized films. This is his sixth feature.

FILMOGRAPHY. 2011 *DARK HORSE*; 2009 *LIFE DURING WARTIME* (GIFF 2010); 2004 *PALINDROMES*; 2001 *STORYTELLING*; 1998 *HAPPINESS*; 1996 *WELCOME TO THE DOLLHOUSE*; 1984 *FEELINGS*, *SHORT*; 1984 *BABYSITTER*, *SHORT*

THE THE SORCERER AND THE WHITE SNAKE BAI SHE CHUAN SHUO

The seasoned veteran Ching Siu-Tung, who has directed a number of films and done the action choreography on many more – including *Hero* and *House of Flying Daggers* – delivers a martial arts extravaganza with an abundance of colourful costumes, special effects and choreographed fights. The film is based on an old Chinese legend, wherein a philanthropical doctor out to gather herbs falls into a lake and is rescued by a white snake demon in female guise. The white snake falls deeply in love with the doctor, following him into the world of men with marriage in mind. But their true love is threatened when an experienced wizard (superstar Jet Li from *Hero*) gets wind of the demon and does everything in his power to drive her off.

Marit Kapla

TONY SIU TUNG CHING. Born 1952 in Hong Kong. He entered the East Drama School at the age of 8, where he was intensively trained on Pekinese opera and martial arts. In the late 1970s, he became a martial arts choreographer. He has worked as an action choreographer on over 100 movies. In 1982 he made his debut *Duel to the Death*. To date, he has made over 20 films.

FILMOGRAPHY. (SELECT) 2011 THE SORCERER AND THE WHITE SNAKE; 2008 AN EMPRESS AND THE WARRIORS; 2003 BELLY OF THE BEAST; 2002 NAKED WEAPON; 1994 WONDER SEVEN; 1993 EXECUTIONERS; 1993 MAD MONK; 1992 SWORDSMAN 3; 1992 SWORDSMAN 2; 1991 THE RAID; 1991 A CHINESE GHOST STORY; 1990 SWORDSMAN; 1990 A CHINESE GHOST STORY; 1989 A TERRA-COTTA WARRIOR; 1987 A CHINESE GHOST STORY; 1982 DUEL TO THE DEATH



CHINA 2011

FEATURE, COLOUR, DCP, 94 MIN.

DIRECTOR: TONY SIU TUNG CHING **PRODUCER:** PO CHU CHUI **SCREENPLAY:** ZHANG TAN **CINEMATOGRAPHY:** VENUS KEUNG **EDITOR:** ANGIE LAM **MUSIC:** MARK LUI **CAST:** JET LI, EVA HUANG, CHARLENE CHOI, RAYMOND LAM, WEN ZHANG, JIANG WU **WORLD SALES:** DISTRIBUTION WORKSHOP **NORDIC PREMIÈRE**



YOUR SISTER'S SISTER YOUR SISTER'S SISTER

Love troubles and complications are the topics of the day in this delightful gem from the director of the charming *Humpday*. That film dealt with male friendship, resulting in a disaster of the sexual variety. This time around we found ourselves in the midst of a complicated love triangle consisting of two "best friends" – one of each sex – and a lesbian sister. In the background a dead brother and powerful longing for children also lurk. And the risk of a disaster of the sexual variety. The whole thing is set in a remote cabin by the sea in northern Washington – to which the depressed Jack goes to put his life in order again – and so intimately, relaxedly and well acted out by Emily Blunt, Mark Duplass and Rosemarie DeWitt that you just want to step through the screen and give them all a hug.

Camilla Larsson

LYNN SHELTON. American director born in Seattle. Completed an M.F.A at the School of Visual Arts in New York City.

FILMOGRAPHY. 2011 YOUR SISTER'S SISTER; 2009 HUMPDAY; 2008 MY EFFORTLESS BRILLIANCE; 2008 WHAT THE FUNNY, VIDEO; 2006 WE GO WAY BACK



USA 2011

FEATURE, COLOUR, HDCAM, 90 MIN.

DIRECTOR: LYNN SHELTON **PRODUCER:** STEVEN SCHARDT **SCREENPLAY:** LYNN SHELTON **CINEMATOGRAPHY:** BENJAMIN KASULKE **EDITOR:** NAT SANDERS **MUSIC:** VINNY SMITH **CAST:** EMILY BLUNT, ROSEMARIE DEWITT, MARK DUPLASS **WORLD SALES:** PROTAGONIST PICTURES **NORDIC PREMIÈRE**



**UNITED KINGDOM 2011**

FEATURE, COLOUR, HDCAM, 99 MIN.

DIRECTOR: DAVID HARE **PRODUCER:** ROSIE ALISON, DAVID HEYMAN, DAVID BARRON, CELIA DUVAL **SCREENPLAY:** DAVID HARE **CINEMATOGRAPHY:** MARTIN RUHE **EDITOR:** JINX GODFREY **MUSIC:** PAUL ENGLISHBY **CAST:** BILL NIGHY, RACHEL WEISZ, MICHAEL GAMBON, JUDY DAVIS, TOM HUGHES, SASKIA REEVES, EWEN BRENNER, RALPH FIENNES, BRUCE MYERS **WORLD SALES:** NBCU INTERNATIONAL TV STUDIO / CARNIVAL FILMS **NORDIC PREMIÈRE**



PAGE EIGHT

PAGE EIGHT

Johnny Worricker is an impeccable, quiet but cynically keen MI5 agent with a number of Prime ministers and wives under his belt. He has always believed in the work he does, but when a top secret document containing highly unpleasant information goes astray, he ends up in really hot water. David Hare's (script-writer on *The Hours* and *The Reader*) *Page Eight* is an intelligent, sophisticated thriller about political double dealings, duplicity and triplicity, crammed with wry, British one-liners. What to do when old-school idealism confronts the cynicism of our times and there's no one left to trust? Top notch acting across the board, including an appearance by Rachel Weisz as the mysterious neighbour. Bill Nighy, as the aged agent, is phenomenal.

Camilla Larsson

DIRECTOR'S COMMENT. *The last decade has been as testing as any in the history of the British intelligence community: the compromises and dilemmas they've faced in the new century make a fascinating story. I'm thrilled to be working with such an extraordinary ensemble of great actors.*

DAVID HARE. British playwright and theatre and film director, born 1947 in St Leonards-on-Sea, Hastings, East Sussex.

FILMOGRAPHY. (SELECT) 2011 PAGE EIGHT; 1989 STRAPLESS; 1988 PARIS BY NIGHT; 1985 WETHERBY; 1978 LICKING HITLER

**UNITED KINGDOM/CANADA 2011**

FEATURE, COLOUR, 35 MM, 94 MIN.

DIRECTOR: JAMES WATKINS **PRODUCER:** RICHARD JACKSON, SIMON OAKES, BRIAN OLIVER **SCREENPLAY:** JANE GOLDMAN **CINEMATOGRAPHY:** TIM MAURICE-JONES **EDITOR:** JON HARRIS **MUSIC:** MARCO BELTRAMI **CAST:** DANIEL RADCLIFFE, CIARÁN HINDS, JANET MCTEER, LIZ WHITE **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**



THE WOMAN IN BLACK

THE WOMAN IN BLACK

After "The Mousetrap" – the play who's had the longest run in the West End theatre district – Susan Hill's ghost story "The Woman In Black" comes in a good second. After almost 25 years on stage, it has now been turned into a sophisticated chiller starring Daniel Radcliffe (Harry Potter). Kipps, a young lawyer, leaves London in the late 19th century to help settle an estate in the countryside. He soon notes a series of mysterious circumstances that make the local villagers lock up their children – as if to shelter them from an invisible and fatal force. The longer he stays in the secluded house of the late woman, the more hauntings he thinks he witnesses. Meanwhile, several local children die, tragically and inexplicably. Kipps has to get to the root of the problem – literally.

Jannike Åhlund

DIRECTOR'S COMMENT. *I didn't want the film to look like a period piece. I wanted to shoot it with a very modern idiom in the way the camera moves, the way we establish scenes and the mise-en-scène of the whole thing.*

JAMES WATKINS. Born 1978 in the UK, he made his directing debut with the critically acclaimed thriller *Eden Lake* (2008). This is his second feature.

FILMOGRAPHY. 2012 THE WOMAN IN BLACK; 2008 EDEN LAKE

MASTERS



FRANCE 2010

DOCUMENTARY, COLOUR, DCP, 95 MIN.

DIRECTOR: WERNER HERZOG **PRODUCER:** ERIK NELSON, ADRIENNE CIUFFO
SCREENPLAY: WERNER HERZOG **CINEMATOGRAPHY:** PETER ZEITLINGER **EDITOR:** JOE BINI, MAYA HAWKE **MUSIC:** ERNST REIJSEGER **WORLD SALES:** VISIT FILMS
PRODUCTION: CREATIVE DIFFERENCES / HISTORY FILMS **SWEDISH PREMIÈRE**

CAVE OF FORGOTTEN DREAMS
CAVE OF FORGOTTEN DREAMS

Put on your 3D goggles for a breathtaking trip 32,000 years back in time, in the company of Werner Herzog! In the mid 90s, in the Chauvet Cave in France, amazing and sensationally well preserved paintings were found, depicting buffalo, lions, horses and reindeer bursting forth with a sensuous power which has remained throughout the millennia! Needless to say, when legendary film-maker Werner Herzog (*Kaspar Hauser*, *Fitzcarraldo*, *Grizzly Man*) secured permission to shoot in the caves – a rare thing for someone not part of the scientific community – he did not opt for a National Geographic approach, but instead embeds the paintings in a meandering philosophical and tantalizing essay on the nature of mankind. Beauty is a bonus.

Jannike Åhlund

DIRECTOR'S COMMENT. *My intellectual, my spiritual awakening was in a way connected to Paleolithic cave paintings. At age twelve, I spotted a book in the display window of a bookstore with a picture of a horse from the Lascaux cave on it, and an indescribable excitement took hold of me: I wanted this book, I had to have it. As my pocket money was only one dollar per month, I started to work as a ball boy on tennis courts, and borrowed money from my brothers. At least once*

a week, I would check, my heart pounding, if the book were still there. Apparently, I believed this was the only one. It took more than half a year, until I could buy and open the book, and the shudder of awe and wonder has never left me.

WERNER HERZOG. Born 1942 in Munich and grew up removed from technology in a remote Bavarian village. He worked as a welder to fund production of his first film at age nineteen and has since directed more than fifty features. He has also published more than a dozen books or of prose and directed as many operas. His films have won numerous awards. Herzog's real name is Werner H. Stipetic.

FILMOGRAPHY. (SELECT) 2010 CAVE OF FORGOTTEN DREAMS; 2009 MY SON, MY SON, WHAT HAVE YE DONE?; 2009 BAD LIEUTENANT – PORT OF CALL NEW ORLEANS (GIFF 2010); 2007 ENCOUNTERS AT THE END OF THE WORLD, DOC (GIFF 2008); 2005 THE WILD BLUE YONDER, DOC (GIFF 2006); 2003 WHEEL OF TIME, DOCUMENTARY (GIFF 2004); 2002 TEN MINUTES OLDER – THE TRUMPET (GIFF 2003); 1999 WINGS OF HOPE, DOC (GIFF 2000); 1999 MY BEST FRIEND, DOC (GIFF 2000); 1998 LITTLE DIETER NEEDS TO FLY (GIFF 1999, 2009); 1990 ECHOES FROM A SAD NATION (GIFF 1991); 1978 NOSFERATU (GIFF 1979)



GERMANY 2011

FEATURE, COLOUR, DCP, 110 MIN.

DIRECTOR: ANDREAS DRESEN **PRODUCER:** PETER ROMMEL **SCREENPLAY:** ANDREAS DRESEN, COOKY ZIESCHE **CINEMATOGRAPHY:** MICHAEL HAMMON
EDITOR: JÖRG HAUSCHILD **MUSIC:** CAST: MILAN PESCHEL, STEFFI KÜHNERT, TALISA LILLY LEMKE **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** ROMMEL FILM **SWEDISH PREMIÈRE**

STOPPED ON TRACK
HALT AUF FREIER STRECKE

The opening scene is devastating. 40-year-old Frank learns from his doctor that his brain tumour is inoperable. He only has two months left to live. Together with his wife and their two children, he is forced to prepare for the unfathomable. Andreas Dresen (*Wolke 9*) is doubtless one of Europe's finest film-makers and his presentations of relationships are pitch-perfect. There were many of us who didn't quite know what to do after the premiere screening of the film in Cannes this spring. Attending a cocktail party or watching another film no longer felt very important. *Stopped on Track* put more relevant thoughts in motion and was without a doubt the most powerful (and best!) film of the Riviera film fest. A brilliant film about grief, but even more than that an unforgettable film about love. Love of life. A must-see!

Andreas Degerhammar

DIRECTOR'S COMMENT. *The past year has not been very easy for me and some of my closest friends. It has been a time of breakups, separations and distress. This very personal feeling created the key tone of the film, if you will. Moreover, some of my friends were confronted with death, and by listening to these stories I somehow shared the experience. In this context I was amazed by how little our society reflects on this*

issue. Because one thing we can surely say: it concerns all of us and can affect our lives anytime. But we prefer to push that aside and go on with our everyday life. The same applies for the cinema: there are abundant and fast deaths, but without showing what death means for the people involved. Or death hides behind melodramatic dramaturgical constructions, like the famous last trip to the ocean or the like, which draws attention away from the essential. For us it was very important to stick to the everyday experience and to show the process, take a look into the abyss but also at the lighter moments. What does it really mean for a man, his family and friends, when death gets in the way of all his life plans.

ANDREAS DRESEN. Born in 1963 in Gera, East Germany. In the early 80s, he began working in theater and making short films. He studied directing at the HFF "Konrad Wolf" Potsdam-Babelsberg. Since 1992, he has been working as a writer and director for film, TV and theater. His debut feature was *Silent Country* (1992).

FILMOGRAPHY. 2011 STOPPED ON TRACK; 2009 WHISKEY WITH VODKA; 2008 CLOUD 9; 2005 SUMMER IN BERLIN (GIFF 2006); 2004 WILLENBROCK; 2002 HERR WICHMANN VON DER CDU, DOC; 2001 GRILL POINT; 2000 THE POLICE WOMAN, TV; 1998 NIGHT SHAPES; 1997 CHANGING SKINS, TV; 1992 SILENT COUNTRY

GOODBYE BÉ OMID É DIDAR

After the brutally suppressed green revolution of 2009, might contemporary Iran be characterised as claustrophobic? That, at least, is the feeling that Mohammad Rasoulof skillfully evokes in this restrained, confined story. We follow Noura, a woman who has decided to defect while in Europe for a lecture. Told in a low-key manner, almost exclusively in interior shots, the film shows her planning and visiting friends, visa suppliers, doctors and dissidents. She learns that she is pregnant with a child with Down's syndrome and that she is under constant surveillance from the secret police. She is facing a number of crucial choices, but she has made up her mind to do whatever it takes to make a future for herself. Like fellow film-maker Panahi, Rasoulof is under house arrest as of spring 2009.

Ulf Sigvardson

DIRECTOR'S COMMENT. *My inspiration always comes from personal experience for I feel concerned by the lives of those around me. In Goodbye, I focused on the lives of certain friends and acquaintances. I wanted to show how life's circumstances could push people to behave extremely violently, even with those they love. It is a serious subject because due to the political situation and pressure that exist in Iran, certain*

qualities, such as trust and kindness, are starting to disappear. I am not a politician and I believe it is a mistake to perceive my films as political. My films depict the complexity of the lives and situations surrounding us. It is the intolerance and rashness of the Iranian film authorities that lend a political dimension to these simple situations.

MOHAMMAD RASOULOF. Born in 1973 in Shiraz, Iran Mohammad Rasoulof received a degree in Sociology from the prestigious Shiraz University. He has also studied editing at the Sooreh University in Tehran. His feature debut was *The Twilight* (2002). In December 2010, an Iranian court sentenced Rasoulof along with fellow prominent director Jafar Panahi, to six years in jail and barred him from making films for 20 years. The two were released on bail pending an appeal but are banned from traveling abroad.

FILMOGRAPHY. 2011 GOODBYE; 2009 THE WHITE MEADOWS; 2008 HEAD WIND, DOC; 2005 IRON ISLAND (GIFF 2006); 2002 THE TWILIGHT; 1999 EVENING PARTY, SHORT DOC; 1997 THE GLASS HOUSE, SHORT DOC; 1995 TEN SECONDS MORE, SHORT DOC; 1994 SEVEN DREAMS, SHORT DOC; 1993 THE PIN, SHORT DOC; 1991 FRIDAY, SHORT DOC.



IRAN 2011

FEATURE, COLOUR, DCP, 100 MIN.

DIRECTOR: MOHAMMAD RASOULOF **PRODUCER:** MOHAMMAD RASOULOF
SCREENPLAY: MOHAMMAD RASOULOF **CINEMATOGRAPHY:** ARASTOO GIVI
EDITOR: MOHAMADREZA MUINI **CAST:** LEYLA ZAREH, HASSAN POURSHIRAZI, BEHNAME TASHAKOR **WORLD SALES:** FORTISSIMO FILMS **PRODUCTION:** SHARGH TAMASHA MEDIA **SWEDISH PREMIÈRE**



THE GIANTS LES GÉANTS

Once more Belgian director Bouli Lanners (*Ultranova*, GIFF 2006, *Eldorado*, GIFF 2009) proves himself a master at combining social commitment with grand comedy. Two brothers aged 13 and 16 are left to fend for themselves over the summer as their parents go abroad to work. They are, of course, way too young to shoulder the responsibility and just as in the Swedish film *The Girl* everything collapses big time, partly due to the brothers' new friend: an accident-prone teenager whose lawless family has no qualms about squeezing every last Eurocent out of a couple of temporary orphans. Like Lanners's previous films, this one contains profoundly original and quite priceless scenes, such as the one where the boys break into a summer cottage, find the liquor storage and while intoxicated bleach their hair with peroxide.

Marit Kapla

DIRECTOR'S COMMENT. *I wanted to tell the story of two brothers who fend for themselves, on the edge of society and away from the city. The idea that they should be two young adolescents then imposed itself because I wanted to talk about that period in life when, guided by a desire for freedom and change, everything seems possible, even if the confrontation with the adult world is often harsh. (...) Nature gives the characters a*

horizon that wouldn't have been possible in an urban context. The relationship between the two brothers, Seth and Zack, and their friend Dany, is built up outside all social relationships. Their lives unfold in the woods as in a traditional tale and they band together to kill the wolf just like the three little pigs... (...) In a traditional tale, the children are often lost deep in the woods and most of the time events unfold when the parents are away, as in The Giants. By presenting the film as a tale, I could tackle themes such as parental absence or the lack of affection in a roundabout manner and tell the story of a friendship stronger than anything in an original manner.

BOULI LANNERS. Born in Belgium in 1965. A painter and self-taught filmmaker, he worked in every capacity and trade on film shoots before becoming popular by acting in sketches on Les Snuls – a comedy show created in 1989 for Canal+ Belgium. Since then, he has directed films and appeared as an actor in Belgian and French productions. In 1999, he wrote and directed *Travellingcx*, a road movie in black and white super 8. In 2005, he made his feature debut with *Ultranova*.

FILMOGRAPHY. 2011 THE GIANTS 2008 ELDORADO (GIFF 2009); 2005 ULTRANOVA (GIFF 2006); 2001 MUNO, SHORT; 1999 TRAVELLINCKX, SHORT; 1996 LES SOEURS VAN HOOFF, SHORT; 1995 NON, WALLONIE TA CULTURE N'EST PAS MORTE, SHORT



BELGIUM/FRANCE/LUXEMBURG 2011

FEATURE, COLOUR, DCP, 84 MIN.

DIRECTOR: BOULI LANNERS **PRODUCER:** JACQUES HENRI BRONCKART, OLIVIER BRONCKART, JANI THILTGES, CAROLE SCOTTA, SIMON ARNAL **SCREENPLAY:** BOULI LANNERS, ELISE ANCIEN **CINEMATOGRAPHY:** JEAN-PAUL DE ZAEYTIJ **EDITOR:** EWIN RYCKAERT **MUSIC:** THE BONY KING OF NOWHERE **CAST:** ZACHARIE CHASSERIAUD, MARTIN NISSEN, PAUL BARTEL **WORLD SALES:** MEMENTO FILMS **PRODUCTION:** VERSUS PRODUCTION **SWEDISH PREMIÈRE**





RUSSIA 2011

FEATURE, COLOUR, 35 MM, 132 MIN.

DIRECTOR: ALEXSANDR SOKUROV **PRODUCER:** ANDREY SIGLE **SCREENPLAY:** ALEXANDRE SOKUROV, MARINA KORENEVA **CINEMATOGRAPHY:** BRUNO DELBONNEL **EDITOR:** JÖRG HAUSCHILD **MUSIC:** ANDREY SIGLE **CAST:** JOHANNES ZEILER, ANTON ADASINSKIY, ISOLDA DYCHAUK **WORLD SALES:** FILMS BOUTIQUE **PRODUCTION:** PROLINE FILM **SWEDISH DISTRIBUTION:** ATLANTIC **SWEDISH PREMIERE**

FAUST
FAUST

Master director Aleksandr Sokurov (*Russian Ark*, GIFF 2003) has taken on Goethe's "Faust", earning a Golden Lion at Venice. The decision of the jury was hardly surprising, even through critics were divided about the film – which is a work of cinematic grandeur. Twistedly, imaginatively and with meaty grotesquery, Sokurov tells the tale of Faust, the scientist who sells his soul to the devil in exchange for boundless knowledge and a life of debauchery. The sceneries are magnificent, crowned by a visit to Hell located amongst the geysers of Iceland. Add to that Bruno Delbonne's stunning cinematography, dripping with Murnau-esque darkness, and you have a worthy version from Sokurov of this classic tale about the dark side of mankind.

Andreas Degerhammar

DIRECTOR'S COMMENT. *Faust is the final installment of Alexander Sokurov's cinematic tetralogy on the nature of power. The main characters in the first three films are real historical figures: Adolf Hitler (Moloch, 1999), Vladimir Lenin (Taurus, 2000) and Emperor Hirohito (The Sun, 2005). The symbolic image of Faust completes this series of great gamblers who lost the most important wagers of their lives. Faust is seemingly out of place in this portrait gallery, an almost museumesque literary character framed by a*

simple plot. What does he have in common with these real figures who ascended to the pinnacle of power? A love of words that are easy to believe and pathological unhappiness in everyday life. Evil is reproducible, and Goethe formulated its essence: "Unhappy people are dangerous."

ALEXSANDR SOKUROV. Born in 1951 in Podhorvika, Russia (former Soviet Union). Sokurov made his first feature film, *The Lonely Voice of Man*, in 1978 as his graduation project from the Moscow Film School (VGIK). The film was rejected by the school, as well as the Soviet government. For nearly 10 years, Sokurov's films were banned in the Soviet Union. With support from Andrei Tarkowski, Sokurov's films were eventually granted screening permission in 1986. Lives and works in St. Petersburg since 1980. To date Sokurov has directed more than 30 features, documentaries and shorts.

FILMOGRAPHY. (SELECT) 2011 FAUST; 2007 ALEXANDRA; 2006 ELEGY OF A LIFE: ROSTROPOVICH, VISHNEVSKAYA, DOC; 2004 THE ST. PETERSBURG DIARY: MOZART. REQUIEM, DOC; 2004 THE SUN; 2003 FATHER AND SUN (GIFF 2004); 2002 RUSSIAN ARK (GIFF 2003); 2000 TAURUS; 1999 MOLOCH; 1996 MOTHER AND SON; 1995 SPIRITUAL VOICES, DOC; 1990 PETERSBURG ELEGY, DOC; 1989 SAVE AND PROTECT (GIFF 1990); 1986 MOSCOW ELEGY, DOC (GIFF 1990); 1986 ELEGY, DOC; 1978 MARIA, DOC; 1978 THE LONELY VOICE OF MAN



FRANCE/CHINA 2011

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: LOU YE **PRODUCER:** LOU YE **SCREENPLAY:** JIE LIU-FALIN, LOU YE **CINEMATOGRAPHY:** YU LIK WAI **EDITOR:** JULIETTE WELFLING **MUSIC:** PEYMAN YAZDANIAN **CAST:** CORINNE YAM, TAHAR RAHIM, JALIL LESWPERT **WORLD SALES:** WILD BUNCH **PRODUCTION:** WHY NOT PRODUCTIONS **SWEDISH PREMIERE**

LOVE AND BRUISES
LOVE AND BRUISES

Chinese Hua (Corinne Yam) is brutally ditched and walks the streets of Paris with a broken heart. Suddenly a tent collapses over her and one of the workers at the street market runs after her to make sure she's alright. That's how Hua meets Mathieu (Tahar Rahim from *A Prophet*). Their relationship grows into an intense love affair, featuring both physical passion and stinging humiliation. Opinions differ about this hardly politically correct portrait of destructive passion. The fact that Lou Ye (*Suzhuo River*, GIFF 2000, *Spring Fever*, GIFF 2010) knows how to make a film is, however, beyond dispute and one can only hope that the Chinese authorities will refrain from issuing another work ban, like they did after the Cannes premiere of *Summer Palace* in 2006.

Marit Kapla

DIRECTOR'S COMMENT. *I can understand Hua's feeling of being "in between". It's actually a feeling of being between different people, between different politics and cultures, between different races and territories, between sex and love, between violence and tenderness, between love and bruises, a true human feeling, but lonely as well.*

LOU YE. Director, writer and producer Lou Ye was born 1965 in Shanghai and studied at the Shanghai Fine Arts school and the Beijing Film Academy. He has been banned from filmmaking in China due to his "controversial" themes about gender and sexuality.

FILMOGRAPHY. 2011 LOVE AND BRUISES; 2009 SPRING FEVER (GIFF 2010); 2006 SUMMER PALACE; 2003 PURPLE BUTTERFLY; 2001 IN SHANGHAI, SHORT; 2000 SUZHOU RIVER (GIFF 2000); 1995 WEEKEND LOVER

I WISH KISEKI

Perennial festival favourite Kore-eda is back with a different kind of film. After their parents' divorce, two brothers live in different cities; 12-year-old Koichi in the shadow of the ash rain from a nearby volcano, his younger brother Ryunosuke a train ride away. The younger one is working hard to reunite the family. The brothers meet halfway, officially just to see each other – but they are in fact driven by a popular myth that states that in the moment that the new high-speed trains meet, a wish is granted. Kore-eda has a particularly congenial, low-key way of portraying even deep-seated family conflicts. *I Wish* is, when all is said and done, a bright depiction of how powerful a resource the inner strength of children can be, when their points of view collide with those of the grown-ups.

Jannike Åhlund

DIRECTOR'S COMMENT. *When we decided to do the story about the Shinakansen crossing, it was the first title to spring to mind. It's a simple but very good title. I'm amazed that no Japanese movie had been called I Wish before. The children, the way they live, the balance between the seven of them, was truly a miracle.*

HIROKAZU KORE-EDA. Born 1962 in Tokyo. Graduated from Waseda University in 1987 and joined TV Man Union, where he worked mainly on documentaries. In 1995, his debut feature *Illusions* won the several awards, after which his name became known all over the world.

FILMOGRAPHY. 2011 *I WISH*; 2009 *AIR DOLL*; 2008 *STILL WALKING*; 2006 *HANA*; *DAUJOBU DE ARUYO NI: COCCO OWARANAI TABI, DOC*; 2004 *NOBODY KNOWS*; 2001 *DIS-TANCE*; 1999 *AFTER LIFE*; 1995 *ILLUSIONS* (GIFF 1996)



JAPAN 2011

FEATURE, COLOUR, 35 MM, 128 MIN.

DIRECTOR: HIROKAZU KORE-EDA **PRODUCER:** KOIKE KENTARO, TAGUCHI HIJIRI
SCREENPLAY: KORE-EDA HIROKAZU **CINEMATOGRAPHY:** YAMAZAKI YUTAKA
EDITOR: KORE-EDA HIROKAZU **MUSIC:** QURULI **CAST:** MAEDA KOKI, MAEDA OHSHIRO, ODAGIRI JOE **WORLD SALES:** WILD BUNCH **PRODUCTION:** SHIROGAMI / BIG X **SWEDISH PREMIÈRE**



PINK RIBBONS, INC. PINK RIBBONS, INC.

The pink ribbons symbolising the fight against breast cancer are just about omnipresent. But when Canadian film-maker Léa Pool (*Mommy is at the Hairdresser's*, GIFF 2009) takes a closer look at what and who really is behind this movement, which began with a little lady getting an idea, it gives you pause. In the name of charity, multinational corporations in very diverse fields make a bundle. And while on the topic of money, how are the billions of dollars collected through these countless campaigns actually put to use? Thought-provoking, frightening and shocking, but also darkly comical, with many an incisive one-liner from bright, cynical activists, scientists and writers, about the über capitalist society in which we live.

Camilla Larsson

LÉA POOL. Born in 1950 in Geneva, Switzerland. She emigrated to Québec in 1975. In 1978, she completed a bachelor's degree in Communications at Université du Québec à Montréal. Since then, she has directed numerous videos, shorts, films and TV programs. In 1984, she wrote and directed her feature debut, *A Woman in Transit*. In 1990 she made her first documentary feature, *Hotel Chronicles*.

FILMOGRAPHY. (SELECT) 2011 *PINK RIBBONS, INC.*, DOC; 2010 *THE LAST ESCAPE*; 2008 *MOMMY IS AT THE HAIRDRESSER'S* (GIFF 2009); 2002 *THE BLUE BUTTERFLY*; 2000 *LOST AND DELIRIOUS*; 1999 *SET ME FREE*; 1998 *GABRIELLE ROY*; 1995 *FEMMES: UNE HISTOIRE INÉDITE*, DOC; 1993, *MOUVEMENTS DU DÉSIR*; 1991 *THE WILD WOMAN* (GIFF 1992); 1990 *HOTEL CHRONICLES*; 1988 *STRAIGHT TO THE HEART*; 1986 *ANNE TRISTER*; 1984 *A WOMAN IN TRANSIT*



CANADA 2011

DOCUMENTARY, COLOUR, HDCAM, 98 MIN.

DIRECTOR: LÉA POOL **PRODUCER:** RAVIDA DIN, NANCY GUÉRIN **SCREENPLAY:** PATRICIA KEARNS; NANCY GUÉRIN; LÉA POOL **CINEMATOGRAPHY:** DANIEL JOBIN; SYLVAIN DUBAUX; NATHALIE MOLIAYKO-VISOTZKY **EDITOR:** OANA SUTEU KHINTIRIAN **WORLD SALES:** NATIONAL FILM BOARD OF CANADA **SWEDISH PREMIÈRE**





UNITED KINGDOM 2011

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: TERENCE DAVIES **PRODUCER:** SEAN O'CONNOR, KATE OGBORN
SCREENPLAY: TERENCE DAVIES **CINEMATOGRAPHY:** FLORIAN HOFFMEISTER
EDITOR: DAVID CHARAP **MUSIC:** SAMUEL BARBER **CAST:** RACHEL WEISZ, TOM HIDDLESTON, SIMON RUSSELL BEAL **WORLD SALES:** PROTAGONIST PICTURES
PRODUCTION: MONGREL MEDIA **SWEDISH DISTRIBUTION:** ATLANTIC **SWEDISH PREMIERE**



THE DEEP BLUE SEA

THE DEEP BLUE SEA

Is love worth dying for? Or the fateful realisation that you are about to lose it? Hester Collyer, who at the end of the Second World War leaves her husband – a kindly, elderly judge – and moves in with a restless fighter pilot, thinks it is. And in Terence Davies's interpretation of Terence Rattigan's famous British play, Rachel Weisz manages to make the viewers (even us cynics) feel that true, genuine passion is worth absolutely everything – regardless of whether or not it is reciprocated. And it is through, and inside, the frail and obsessed – but committed – Hester that we experience this story, set in a gloomy and dreamlike post-war London.

Camilla Larsson

DIRECTOR'S COMMENT. *I wanted there to be sympathy for all the characters even though they do things that could be judged wrong or hurtful. We see a lot of different characters – it's kind of a microcosm of what Britain was like then – and I wanted to make them all human because as soon as you give them humanity, you can accept their good and bad points. So we have Mrs Elton who cares for her husband and Mr Miller who is brusque but he's tender and offers help. They are all needy people but they've all got their different kinds of courage.*

TERENCE DAVIES. Born in 1945 in Liverpool, United Kingdom. He is noted for his recurring themes of emotional (and sometimes physical) endurance, the influence of memory on everyday life and the potentially crippling effects of dogmatic religiosity on the emotional life of individuals and societies. Stylistically, Davies' works are notable for their symmetrical compositions, "symphonic" structure and measured pace. He is also the sole screenwriter of all his films.

FILMOGRAPHY. (SELECT) 2011 THE DEEP BLUE SEA; 2008 OF TIME AND THE CITY, DOC (GIFF 2009); 2000 THE HOUSE OF MIRTH (GIFF 2001); 1995 THE NEON BIBLE; 1992 THE LONG DAY CLOSING; 1988 DISTANT VOICES, STILL LIVES; 1984 THE TERENCE DAVIES TRILOGY, 1983 DEATH AND TRANSFIGURATION, SHORT; 1980 MADONNA & CHILD, SHORT (GIFF 1991); 1976 CHILDREN, SHORT.



CHINA/France 2011

FEATURE, COLOUR, DCP, 120 MIN.

DIRECTOR: XIAOSHUAI WANG **PRODUCER:** XIAOSHUAI WANG, ISABELLE GLACHANT, DIDAR DOMEHRI, LÜ DONG, LAURENT BAUDENS, GAËL NOUAILLE
SCREENPLAY: WANG XIAOSHUAI, LAO NI **CINEMATOGRAPHY:** DONG JINSONG
EDITOR: NELLY QUETTIER **MUSIC:** MARC PERRONE **CAST:** LIU WENQING, WANG JINGCHUN, YAN NI **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** WXS PRODUCTIONS, CHINESE SHADOWS, FULL HOUSE **SWEDISH PREMIERE**



11 FLOWERS

WO 11

In 1975, the Cultural Revolution had been going on for ten years and it was to end within a year. An 11-year-old boy in a village in Southwest China is chosen to lead gym class in school by standing on a stage, demonstrating the motions. An elevation that calls for him, as a role model, to wear a white, neatly ironed shirt. His mother works extra to pay for the fabric and in the wee hours of the night she sews him a shirt. When the boy goes to the river for a swim, he meets a bleeding man who takes his shirt and disappears with it, setting off a disaster with many ramifications – and a fantastic tale of murder, guilt and love lost. The director of *Beijing Bicycle*, *Shanghai Dreams* (GIFF 2006) and *Chongqing Blues* (GIFF 2011) has made a personal film telling a big story with small means.

Jannike Åhlund

DIRECTOR'S COMMENT. *The story of 11 Flowers is infused with the memories of my life in Guiyang, in the province of Guizhou. In the mid '60s, my parents followed the Chinese government's call asking families to move the main factories in charge of national production inland in order to defend China against a potential attack from the USSR. We left Shanghai to go and live in this poor province. (...) We felt the burden of the obligations my parents – and all other grown-ups in society – were tied down with. I saw how this*

movement and the Cultural Revolution changed them. (...) In my films, it was important for me to speak about these people and their lives. (...) When the mother is cooking, and the father and the son paint, or when the children play, I see my 11-year-old self, in 1975, in my village. When I started this film, I didn't know whether I'd be able to recreate my childhood with images. At the early editing stages, I showed my mother a few scenes from the film. Without knowing what the film was about, she instantly recognized the locations and the people, and was quite moved.

XIAOSHUAI WANG. Born in 1966 in Shanghai, China. He entered the Beijing Film Academy in 1985 and upon graduation was assigned to Fujian Film Studio, in southern China. His feature debut was *The Days* in 1993. His second feature, *Frozen* (1995), was released to internationally under the pseudonym Wu Ming, because at the time he was working on his third feature, which for the first time in his career was produced through the state film studio system.

FILMOGRAPHY. 2011 11 FLOWERS; 2010 CHONGQING BLUES (GIFF 2011); 2007 IN LOVE WE TRUST (GIFF 2009); 2005 SHANGHAI DREAMS (GIFF 2006); 2003 DRIFTERS; 2002 JEONJAENG GEU IHU; 2001 BEIJING BICYCLE; 1999 MENG HUAN TIAN YUAN; 1998 SO CLOSE TO PARADISE; 1996 JIDU HANLENG; 1994 DA YOUXI; 1993 THE DAYS (GIFF 1994)

WHORES' GLORY

WHORES' GLORY

In *Workingman's Death* (GIFF 2006), Austrian director Michael Glawogger took a look at heavy labour in different countries. Here he does the same thing for prostitution, in one of last year's best documentaries. Glawogger has selected three suggestive locations where prostitutes live and work: an illuminated display window – "the aquarium" – in Thailand, a dark and narrow alley in Bangladesh and an open gravel field surrounded by small huts in Mexico. In a unique way, the film combines a sense of style with a subject matter that brings us almost unbearably close to the women being interviewed. That some have to pay this steep price in order to maintain the power structures of the world is, quite simply, outrageous.

Marit Kapla

DIRECTOR'S COMMENT. *The topics in Whores' Glory are certainly loaded because everyone believes they know something about prostitution, particularly when he or she has never been to a brothel, or they know about it from the media or simply from second hand information. I tried to go in with only one expectation: "This is certainly not going to be what I think it is." I have always felt that prostitution isn't only about paying somebody for sex. That would be too simple, because when negotiations are over and the deal is done, it would only be about two naked people doing the most intimate of acts. I wanted to try and explore more: what does it do to the hearts, minds and souls on both sides?*

MICHAEL GLAWOGGER. Born in 1959 in Graz, Austria. He studied in San Francisco and Vienna. He is a writer, director and cinematographer. He moves back and forth between cinematic forms and genres, and also between filmmaking, photography and writing – as well as between gentler and more forceful tones. With *Whores' Glory* he completes his trilogy on the world of work.

FILMOGRAPHY. 2011 WHORES' GLORY, DOC; 2009 CONTACT HIGH; 2008 KILL DADDY GOOD NIGHT; 2006 SLUMMING (GIFF 2007); 2005 WORKINGMAN'S DEATH, DOC (GIFF 2006); 2004 SLUGS; 2002 STATE OF THE NATION, DOC (GIFF 2003); 1999 FRANCE, HERE WE ARE!, DOC (GIFF 2000); 1998 MEGACITIES, DOC (GIFF 1999); 1995 DIE AMEISENSTRASSE



AUSTRIA/GERMANY 2011

DOCUMENTARY, COLOUR, 35 MM, 110 MIN.

DIRECTOR: MICHAEL GLAWOGGER **PRODUCER:** ERICH LACKNER, THOMAS PRIDNING, PETER WIRTHENSOHN, PEPE DANQUART **SCREENPLAY:** MICHAEL GLAWOGGER **CINEMATOGRAPHY:** WOLFGANG THALER **EDITOR:** MONIKA WILLI **MUSIC:** PAPPIK & REGENER **CAST:** WORLD **SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** LOTUS-FILM GMBH, QUINTEFILM **SWEDISH PREMIÈRE**



ANIMANIA/CHRIS LANDRETH



ANIMATOR IN FOCUS: CHRIS LANDRETH

ANIMATOR IN FOCUS: CHRIS LANDRETH

CANADA/USA 1991–2009

ANIMATION, 60 MIN.

DIRECTOR: CHRIS LANDRETH

While working on his first digitally animated film, *The Listener* (1991), Chris Landreth found his huge passion for the anatomy of the human face. Later films such as Oscar nominees *The End* and *Bingo* reveal the time and effort he has put into developing and improving facial animation. Landreth's best known film – and the first animated documentary to win an Oscar – is *Ryan* (2004), the tale of a once successful animator whose life went astray due to alcohol abuse. In the animated drama *The Spine* (2009), Landreth took his so-called “psychorealism” even further.

Midhat “Ajan” Ajanovic

THE LISTENER THE LISTENER

1991, 1 MIN

A short computer animated film.

THE END THE END

1995, 7 MIN

An animator tries to explain his artistic vision to his own creations. They are less than impressed.

BINGO BINGO

1998, 5 MIN

Dave is told that he is a clown by circus characters. At first, he denies it, but ultimately he gives in. Based on the short play “Disregard This Play” by the Chicago Neo-Futurists.

RYAN RYAN

2004, 14 MIN

Based on the life of Ryan Larkin, a Canadian animator who produced some of the most influential animated films of his time. Ryan is living every artist's worst nightmare – succumbing to addiction, panhandling on the streets to make ends meet. Through computer-generated characters, Landreth interviews his friend to shed light on his downward spiral.

THE SPINE THE SPINE

2009, 11 MIN

The Spine is a poignant story of redemption that takes us into the relationship between a man and a woman trapped in a spiral of mutual destruction. An insightful and daring look at the ways individuals evolve, adapt and break.



CHRIS LANDRETH. Born in the United States. He earned his MS in Mechanical Engineering from the University of Illinois in 1986. He gained international recognition with his first short films, *The End* (released in 1995 and nominated for an Oscar) and *Bingo* (Best Animated short at the 1998 Genie Awards). His reputation only grew with the release of his next film, *Ryan* (2004), which won more than 50 awards, including an Oscar. In his films he explores human psychological turmoil with the use of unique imagery.



MAXIMATED ANIMATION

MAXIMERAT ANIMERAT

JOURNEY TO CAPE VERDE VIAGEM A CABO VERDE

PORTUGAL, 2010, 17 MIN.

The story of a sixty day long walk in Cape Verde. No mobile phone, no watch, no plans for what to do next – only the bare essentials in the backpack. Our traveler explores the mountains, the villages, the sea, a talking tortoise, the goats, the music, the dry haze, the people of Cape Verde and an essential part of himself.

JOSÉ MIGUEL RIBEIRO. Born in 1966 in Amadora, Portugal. He graduated in Visual Arts at Fine Art School in Lisbon and studied drawing and puppets animation in Lazenec-Bretagne, Rennes. For several years he taught puppets animation in Calouste Gulbenkian Foundation in Lisbon. He has worked as animator and director on several films, including *O Ovo* and *A Suspeita*.

A MORNING STROLL A MORNING STROLL

UNITED KINGDOM, 2011, 7 MIN.

When a New Yorker walks past a chicken on his morning stroll, we're left to wonder which one is the real city slicker.

GRANT ORCHARD. He joined Studio aka in 1997. His first independent short was *Welcome To Glaringly*. In 2007 he created 10 mini-films for QOOBtv under the banner *Lovesport*. He has also created TV commercials for different clients.

NULLARBOR NULLARBOR

AUSTRALIA, 2011, 10 MIN.

Brash young punk Bernie is desperate for a cigarette as he cruises across the vast and barren landscape of Australia's Nullarbor Plain; the longest, straightest stretch of desert road in the world.

ALISTER LOCKHART. Born in the UK and currently based in Sydney, Australia. In his ten years in the games industry he has worked on 16 released games titles, and has written and directed animations for games like "Warlords: Battlecry" I & II and "Top Gear: Downforce".

PATRICK SARELL. Born and currently working from Australia. He is one of the founding partners of The Lampshade Collective. He has worked as an animation producer, rigger and animator across a variety of projects including television commercials, computer games and feature film.

PATHS OF HATE PATHS OF HATE

POLAND, 2010, 10 MIN.

Focus on fight. The dimension of fighting is irrelevant, as well as the ideology behind it. It does not matter whether two people are involved or millions. What remains are only scars – bloody traces, paths of hate. A short tale about the demons that slumber deep in the human soul.

DAMIEN NENOW. Born in 1983. A graduate of the Lodz Film School. His first-year film was *The Aim* in 2005. This film, which simplified version constituted his diploma project. He currently works at Platige Image Film Studio.

SLEEP SCHLAF

SWITZERLAND, 2010, 4 MIN.

Full breath ahead into the final sleep. A lullaby for a silent decline.

CLAUDIUS GENTINETTA. Born in 1968 in Luzern, Switzerland. has mainly worked with animation films and weird comics. Studied at Art schools in Luzern, Kassel and Liverpool. Currently lives in Zürich.

FRANK BRAUN. Born in 1965 in Winterthur, Switzerland. Since 1990 he lives and works in Zürich as program director of the arthouse cinemas Riffraff, Zurich and 'Bourbaki', Lucerne. He started off, *Fantoche*, the international animation film festival in Baden, Switzerland. With Gentinetta he has made two animated shorts: *The Cable Car* and *Sleep*.

STONES KAMENE

SLOVAKIA, 2010, 26 MIN.

Stones combines emotionally strong music, unconfined space, passion and fear. *Stones* is a story about a quarry where ten men are working. They resemble the rocks which they move everyday in the mechanical rhythm of their work. One evening, this rhythm is disturbed.

KATARÍNA KEREKESOVÁ. Born in 1974 in ilina. She is a graduate of Animation at the Academy of Music and Performing Arts in Bratislava. In 1997 she made her debut with a combined short, *Lovers without Clothes*. In 2002 she made the medium-length film *The Origin of the World*. Her latest animated musical film *Stones* will be released to cinema distribution. She's also works with illustration and painting.

US MI

BOSNIA AND HERZEGOVINA, 2011, 8 MIN.

A black-humor satire about man's violent nature. It tells us that the history of mankind is the history of violence that repeats cyclicly.

MIDHAT "AJAN" AJANOVIC. Since 1994 he is living in Gothenburg (Sweden) where he obtained a degree of Doctor of Philosophy in Film Studies. 20th World Festival of Animated Film, Animafest, Zagreb 2010 awarded him with its Award for special contribution to animation studies.



SINGAPORE 2011

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: ERIC KHOO **PRODUCER:** TAN FONG CHENG, PHIL MITCHELL, FREDDIE YEO, ERIC KHOO **SCREENPLAY:** ERIC KHOO, BASED ON "A DRIFTING LIFE" AND OTHER WORKS BY YOSHIHIRO TATSUMI **MUSIC:** CHRISTOPHER KHOO **CAST:** TETSUYA BESSHO, YOSHIHIRO TATSUMI **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** ZHAO WEI FILMS, INFINITE FRAMEWORKS **SWEDISH PREMIERE**

TATSUMI
TATSUMI

From early on, Japanese comics artist Yoshihiro Tatsumi (born in 1935) challenged Disney's dominance, a pioneering contribution that affects even the animators of today. At first, drawing was just a way of supporting his family in occupied, post-war Japan, but soon his daring and more adult style – which was dubbed gekiga (dramatic images) – became a counterweight to the sweet and cuddly Mangas. Now, Eric Khoo celebrates Tatsumi with a film made in the very style of this trailblazer. It is based both on Tatsumi's autobiography and some of his graphic novels. An amazing work of art about both Japan's contemporary history and a great master. Singapore's Oscar submission.

Freddy Olsson

DIRECTOR'S COMMENT. *I love Mr. Tatsumi's characters because they tend to be so everyday and realistic. There is something so dark and sad and beautiful in his work. And there is so much creativity riding through his very original story lines that are timeless because they deal with the human condition in a very unique way. I love how the intriguing story of "Hell" unfolds, slowly sucking you in. "Beloved Monkey" is probably the saddest story in the collection, and it happens to be Mr. Tatsumi's favourite story featured in the film. "Just a man" has everything all rolled up into one – humour,*

grief, drama. The protagonist in this story is a sad loser that you just want to champion for. The idea of being inspired by pornographic graffiti in "Occupied" really got me going! I think that Tatsumi's "Good-Bye" is the boldest and hardest story of them all. It is beautifully tragic and twisted. Because of its impact on me when I first read it over two decades ago, I decided to leave it as the last story for the film.

ERIC KHOO. Eric Khoo put Singapore on the international film map with his first feature film *Mee Pok Man* (1995). Eric is a recipient of Singapore's highest arts honor: the Cultural Medallion by the President. Since 2007, Eric has been a board member of NYU Tisch School of the Arts Asia.

FILMOGRAPHY. 2011 TATSUMI, ANIM; 2008 MY MAGIC, ANIM; 2006 NO DAY OFF, SHORT ANIM; 2005 BE WITH ME, ANIM; 1997 12 STOREYS, ANIM; 1995 MEE POK MAN, ANIM



ROMANIA/POLAND 2011

FEATURE, COLOUR, 35 MM, 73 MIN.

DIRECTOR: ANCA DAMIAN **PRODUCER:** ANCA DAMIAN **SCREENPLAY:** ANCA DAMIAN **MUSIC:** PIOTR ZIUBEK **CAST:** VLAD IVANOV, JAMIE SIVES **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** APARTE FILM **SWEDISH PREMIERE**

CRULIC – THE PATH TO BEYOND
CRULIC – DRUMUL SPRE DINCOLO

Claudiu Crulic makes a living buying cheap goods in Poland and selling them at a slight markup in Romania, until one day he is charged with theft. The fact that he was elsewhere at the time can be proven, but is nonetheless ignored by the court. Anca Damian (*Crossing Dates*, GIFF 2009) has made a wonderful, animated documentary about Crulic and the Polish judicial system. Mixing different techniques, she portrays a miscarriage of justice. Crulic dies while on hunger strike, but this is no tear-jerker but rather a pitch black satire about how the wheels of justice can turn in a EU country. Using animation is a stroke of genius, allowing us access into every nook and cranny of the prison.

Freddy Olsson

DIRECTOR'S COMMENT. *Claudiu Crulic's story has always fascinated me, especially his death: he could see his body leaving this world with each passing day, while his soul was still there. The idea of doing an animation allowed me to represent this abyss. Animation gives you a lot of freedom, so I took advantage of its tools. It sort of justified itself, really: how else would you make a dead person narrate his own story? I believe in complex feelings. "Laughing and crying" is a much stronger emotion than crying alone. Besides, if the film would have stuck to the drama, it would have become unbearable to watch. Claudiu Crulic came from Dorohoi, in Moldavia, and Moldavians have this*

adorable self-ironic rhetoric, which probably comes from their wisdom. How else could Claudiu narrate such a tragic story if not by being detached and ironical? Going in a hunger strike to prove your innocence is pretty extreme – and rare – nowadays. I met people who thought it was just his own fault – "why on earth didn't he eat and choose to live?" This man wanted to be heard and his only weapon was his own body. I see this as an act of rare heroism.

ANCA DAMIAN. She studied at the Academy of Theatre and Film Arts where she obtained a diploma in Cinematography and a Doctor's Degree in Arts, Cinema and Media. She has made several shorts, documenaries and features. Her feature debut was *Crossing Dates* from 1998.

FILMOGRAPHY. (SELECT) 2011 CRULIC – THE PATH TO BEYOND, ANIM DOC; 2008 CROSSING DATES (GIFF 2009); 2008 LAVALIER QUARTET, DOC; 2006 THE MUSEUM BY THE AVENUE, DOC; 2004 TRIP TO ROMANIA, DOC; 2001 PORTO FRANCO 2000, SHORT; 2001 THE UNATTAINABLE PARADISE, DOC; 2000 DAPERTUTTO, DOC; 1998 EARTH'S PASSER-BY - ION NICODIM, DOC; 1996 ROADS WITH ANGELS, DOC; 1994 DID GOD SIGH AFTER THE MANNER OF MAN?, DOC; 1993 EMINESCU, ENDEAVOR FOR THE WORD, DOC

ALOIS NEBEL

ALOIS NEBEL

The exquisite rotoscope animation (drawings over live action footage) brings us back to a black (and white) era in the late 1980s in Czechoslovakia. Meet Alois Nebel, a very lonely and very downtrodden stationmaster on the Austrian border. As a result of a political climate where double-dealers, informers and social climbers are rewarded, Alois loses both his job and his footing in life. He shows no outward emotions, but he harbours a lifelong wartime trauma, having been abandoned as a child at "his" train station, when his mother was deported to an extermination camp. Alois's encounter with a woman seems to be the start of a new life, in spite of the misery and adversities that have beset him on his lonely ride through life. A gripping story and the Czech Oscar submission.

Jannike Åhlund

DIRECTOR'S COMMENT. *The German word "Nebel" means "Fog". If read backwards we find a totally different German Word, "Leben" – "Life". And it is a life bidden in a fog of feelings and memories that is exactly what makes up our trilogy of graphic novels, "Alois Nebel". The title is also the name of our main protagonist, a train dispatcher in his fifties, but still in many ways an adolescent, who Works at Bily Potok, a small depot, lost in the mountains. Alois Nebel came to be in the year 2003, When the first book of the graphic novel, "Bily Potok", came out two more followed, "Central*

Station" (2004) and "Zlate Hory" (2005). In 2006, the three titles were collected in one volume named after the protagonist it is from this collection that the story that forms the basis of the screenplay emerged. (...) Hardly any place in Central Europe's devastated history of the last hundred years possesses a past with such brutality as the Sudetenland. Originally part of Czechoslovakia, after the Munich Accord of 1938 it spent seven years incorporated into the Nazis Third Reich. After the war, by government decree, so to speak, the entire native German population was expelled. This huge trauma, which is still felt in the region and which Czech society still has not straightened out, is one of the main themes of the film Alois Nebel. The character Nebel is plagued by recurring visions of tragic events and his personal memories of the expulsion. He must try to understand them if he is to find personal peace

TOMÁSLUNÁK. Born 1974 in Zlín, Czech Republic. He studied animation direction at the Zlín Film School and Prague Film Faculty FAMU. Since graduating he has directed a number of music videos and promotional films. *Alois Nebel* is his feature film debut.

FILMOGRAPHY. 2011 ALOIS NEBEL, ANIM; 2006 THURSDAY, FRIDAY, SHORT; 2000 ACROBAT, SHORT; 1998 THE EXPEDITION, SHORT; 1995 THE WHISPER, SHORT.



CZECH REPUBLIC/GERMANY 2011

FEATURE, COLOUR, 35 MM, 84 MIN.

DIRECTOR: TOMÁŠ LUNÁK **PRODUCER:** PAVEL STRNAD **SCREENPLAY:** JAROSLAV RUDÍŠ, JAROMÍR 99, BASED ON THE GRAPHIC NOVEL "ALOIS NEBEL" **CINEMATOGRAPHY:** JAN BASET ŠTRÍŽEŽSKÝ **EDITOR:** PETR ŘÍHA **MUSIC:** PETR KRUŽÍK **CAST:** MIROSLAV KROBOT, MARIE LUDVÍKOVÁ, KAREL RODEN **WORLD SALES:** THE MATCH FACTORY GMBH **NORDIC PREMIÈRE**



VISIONARIES



GREECE 2011

FEATURE, COLOUR, 35 MM, 93 MIN.

DIRECTOR: YORGOS LANTHIMOS **PRODUCER:** ATHINA RACHEL TSANGARI, YORGOS LANTHIMOS **SCREENPLAY:** YORGOS LANTHIMOS, EFTHIMIS FILIPPOU **CINEMATOGRAPHY:** CHRISTOS VOUDOURIS **EDITOR:** YORGOS MAVROPSARIDIS **CAST:** AGGELIKI PAPOULIA, ARIS SERVETALIS, JOHNNY VEKRIS **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** HAOS FILM PRODUCTION **SWEDISH DISTRIBUTION:** FOLKETS BIO **SWEDISH PREMIÈRE**



ALPS ALPEIS

Greek director Yorgos Lanthimos had his big breakthrough in 2009 with *Dogtooth*, winning an award in Cannes and getting nominated for a foreign-language Academy Award. His new film, *Alps*, once more skillfully scripted by Lanthimos and Efthymis Filippou, deals with a group of people who offer to impersonate real, dead people in order for their loved ones to interact with them. The robot-like characters with their eerily irrational patterns of behaviour and the absurd humour (the leader of the group lets the members choose a name each from the French Alps – picking Mont Bland for himself, since it is the highest one!) from *Dogtooth* are back, just as fascinating this time around. But where *Dogtooth* was a film about breaking free of fiction, the people in *Alps* instead look for the meaning of life in it.

Marit Kapla

DIRECTOR'S COMMENT. *It's mainly about death and substitution in a way. If you can substitute people that have died with other people and how difficult that can be. It involves the stories of many people, and I guess it has similarities with Dogtooth in its tone, because it's quite dark as well, but is also funny and violent. It's contradictory, like Dogtooth is.*

YORGOS LANTHIMOS. Yorgos Lanthimos was born in Athens, where he studied directing for film and television. Since 1995, he has directed a series of videos for dance-theatre companies, television commercials, music videos, short films and theatre plays. His debut feature was *Kinetta* from 2005, which was followed by the successful *Dogtooth* (2009).

FILMOGRAPHY. 2011 ALPS; 2009 DOGTOOTH; 2005 KINETTA; 2001 URBANISCO DISCO, SHORT



UNITED KINGDOM/USA 2011

DOCUMENTARY, COLOUR/BLACK AND WHITE, HDCAM, 52 MIN.

DIRECTOR: BILL MORRISON **PRODUCER:** DAVID METCALFE **SCREENPLAY:** DAVID METCALFE, BILL MORRISON, JOHANN JOHANNSSON **CINEMATOGRAPHY:** VARIOUS (ARCHIVAL) **EDITOR:** BILL MORRISON **MUSIC:** JOHANN JOHANNSSON **WORLD SALES:** HYPNOTIC PICTURES **NORDIC PREMIÈRE**



THE MINERS' HYMNS THE MINERS' HYMNS

American Bill Morrison (born in 1965) is one of the most important experimental filmmakers of his generation. On *The Miners' Hymns* he has collaborated with Icelandic composer Jóhann Jóhannsson for an exposé of mining near Durham in North East England. Morrison combines archive footage with new material, constructing a stylish story of the miners' arduous labour below ground, and the people above. The result is astounding. You can literally smell the coal and the expressions on the faces of the people bring out both poetry and power. A cinematic experience fluttering with the wings of time, grandiosely accompanied by music that makes the theatre tremble.

Niclas Goldberg

DIRECTOR'S COMMENT. *The film cuts between footage from different eras spanning 100 years – from grainy footage of primitive conditions from early last century, through processes of increased mechanization, and up to the highly emotive era of the miner's strikes of the mid-1980s. While almost entirely composed of black and white archival footage, the film also includes two contemporary sequences shot in color from a helicopter hovering over the sites of former collieries. It is at once poignant and ironic to note that these sites have now been rendered invisible and*

have been replaced by temples of modern leisure and consumerism. The film is a timely reminder of choices that were made a generation ago regarding the role of labor in a corporate-based economy – the repercussions of which are being felt today.

BILL MORRISON. Born Chicago in 1965. BFA Cooper Union School of Art 1989. Lives in New York. Bill Morrison has made many films and multimedia pieces. His films have received many awards and have been screened at festivals, museums and concert halls worldwide.

FILMOGRAPHY. 2012 THE GREAT FLOOD; 2011 THE MINERS' HYMNS, DOC; 2011 TRIBUTES – PULSE; 2010 SPARK OF BEING; 2010 RELEASE, SHORT; 2007 WHO BY WATER, SHORT; 2006 THE HIGHWATER TRILOGY, SHORT; 2005 OUTERBOROUGH, SHORT; 2004 LIGHT IS CALLING, SHORT; 2003 THE MESMERIST, SHORT; 2002 DECASIA; 2000 GHOST TRIP, SHORT; 1996 THE FILM OF HER, SHORT; 1992 FOOTPRINTS, SHORT

MARIJA'S OWN MARIJINE

Three sisters invite their friends and relatives to a party in celebration of their deceased mother Marija. The participants draw and write down their memories of the old lady, memories to be engraved on her tombstone. What's going on in grandma's little flat is a celebration of life. The sisters, dressed in their Sunday best, aren't stingy with the food and drink and the mood hardly suffers from the presence of Czech electro-trash band Midi Lidi at the party. Whether this is real or not I dare not say, but that doesn't matter in the slightest. Life affirmation at its, capped with a picnic in the graveyard at the unveiling of the new headstone.

Freddy Olsson

DIRECTOR'S COMMENT. *The film Marija's Own originated from the wish to "find Marija", who was afraid that one day she would be forgotten. Marija Viočić was a friend of mine and a grandmother who died in 2004. (...) We were curious to see what would happen in an environment combining two generations and two linguistic and cultural atmospheres. We tried to retrace her in ourselves and around us: photographs, films, objects she used, music she listened to, poems she wrote ... Wishing to form familiar intimacy in all respects, inexistent in reality, we filmed the main scene in Marija's authentic apartment in Rijeka. Other exterior locations were selected based on the places we had regularly visited as a family. (...) Whom did we find? Is what we carry inside in fact Marija or sweet madness inherited from one generation to another? What dies and what lives on? If something goes, where does it go? To us, who stay, or? Perhaps we should look at death with a smile for we don't know its meaning. Should we be at all afraid, should we mourn after the unknown?*

ZELJKA SUKOVA. Born 1977 in Rijeka, Croatia. She studied Graphic arts at Academy of Fine Arts in Zagreb and New media at Academy of Fine Arts in Prague. This is her feature film debut.

FILMOGRAPHY. 2011 MARIJA'S OWN, DOC



CROATIA 2011

DOCUMENTARY, COLOUR, HDCAM, 62 MIN.

DIRECTOR: ZELJKA SUKOVA **PRODUCER:** ALES SUK **SCREENPLAY:** ZELJKA SUKOVA **CINEMATOGRAPHY:** ALES SUK **EDITOR:** ALES SUK **MUSIC:** MIDI LIDI **CAST:** THE GRAND-DAUGHTERS: NINA VIOČIĆ ZELJKA SUKOVA MILA ČULJAK AS DANIRA VIOČIĆ THE NEIGHBORS: CVJETANA LOVRIĆ LIDIA LOBO-VRSALOVIĆ LOREDANA PRESTA CECILJA KUNIĆ BRUNO KOVAČIĆ ANKICA MARŠIĆ **NORDIC PREMIÈRE**



GLORIOUS ACCIDENTS ACCIDENTES GLORIOSOS

A photograph collects snapshots of car accidents. According to him, they are artistic sculptures, created in a split second. A man wakes up from a heart transplant and discovers a hitherto unknown artistic talent. Together, Marcus Lindeen from Sweden and Mauro Andrizzi from Argentina have created this unconventional, rich and inspirational film, containing a string of strange and fascinating stories about transformation and death. The film is a result of the CPH:DOX film festival's DOX:LAB project, promoting cross-border and cross-continent artistic collaboration. It is Marcus Lindeen's latest film project after his successful documentary *Regretters*, which premiered at GIFF 2010.

Marit Kapla

DIRECTORS' COMMENT. *Before making this film we had never met before. We were brought together by Danish film festival CPH:DOX, as an experiment, to try and co-create a film in one year with a limited budget. Using old tabloid news clips as a source of inspiration, we ended up making a film about darkness, the search for the ultimate orgasm, and bottomless holes.*

MARCUS LINDEEN. Studied directing for theater at the Dramatic Institute in Stockholm. He made the acclaimed documentary film *Regretters*. Presently, he is working on a play based on unfinished and never seen film scripts by Ingmar Bergman.

MAURO ANDRIZZI. Born in Mar del Plata, Argentina, in 1980. He studied scriptwriting and graduated from the ENERC (National Film School), Buenos Aires, in 2001. From 2001 to 2011 he directed four feature films.

FILMOGRAPHY. **MARCUS LINDEEN:** 2011 GLORIOUS ACCIDENTS; 2010 REGRETTERS, DOC (GIFF 2010); 2008: SWEDISH DEAF POWER, SHORT. **MAURO ANDRIZZI:** 2011 GLORIOUS ACCIDENTS; 2010 EN EL FUTURO; 2008 IRAQI SHORT FILMS; 2007 MONO



SWEDEN/ARGENTINA/DENMARK 2011

FEATURE, BLACK AND WHITE, HDCAM, 60 MIN.

DIRECTOR: MARCUS LINDEEN, MAURO ANDRIZZI **PRODUCER:** MARCUS LINDEEN **SCREENPLAY:** MARCUS LINDEEN, MAURO ANDRIZZI **CINEMATOGRAPHY:** EMILIANO CATIVA **EDITOR:** FRANCISCO VAZQUEZ MURILLO **MUSIC:** HANS APPELQVIST **CAST:** LORENA DAMONTE, ALBERTO SUAREZ, IGNACIO CATOGGIO, LILI POPOVICH, SOFIA DEL TUFFO, PABLO FINVARB, MARIANO ZIR, ADELINA ROCATTI, HERNAN QUARONI, OSCAR PEREZ, PEDRO KOCHIDILIAN **WORLD SALES:** MONO FILMS **SWEDISH PREMIÈRE**





JAPAN/France/USA/TURKEY/SOUTH KOREA 2011

FEATURE, COLOUR, DCP, 132 MIN.

DIRECTOR: AMIR NADERI **PRODUCER:** ERIC NYARI, ENGIN YENİDÜNYA, REGIS ARNAUD, YUJI SADAI, SHOHREH GOLPARIAN **SCREENPLAY:** AMIR NADERI **CINEMATOGRAPHY:** KEIJI HASHIMOTO **EDITOR:** AMIR NADERI **CAST:** HIDETOSHI NISHIJIMA, TAKAKO TOKIWA, TAKASHI SASANO **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** TOKYO STORY **NORDIC PREMIÈRE**



CUT CUT

Cut is a story about and celebration of the healing power of film. When director and cinephile Shuji's brother is killed by the Yakuza for failing to pay his debts, Shuji is expected to pay in his stead. The mode of payment is rather special; he is to be as human punching bag. With every blow borne, the debt decreases. Shuji survives the agony by remembering the 100 most important films. This is actually a tale of how modern film is governed by commercial interests with Shuji symbolising the good film, where entertainment and art meet. Iranian director Amir Naderi, who has spent the better part of twenty years in American exile, has divided both viewers and critics with his new film, which is in Japanese. While some deem it brilliant, other dismiss it as an orgy of violence.

Freddy Olsson

DIRECTOR'S COMMENT. *I have a long interest in and feel a deep relation with Japanese cinema. For me, Japanese cinema, especially from their Golden Age, has always been one of the most important. (...) I have the same feeling for old American cinema, but not in a nostalgic way. And that's why I was able to tap into the spirit of filmmaking in America. In fact, I must admit that without having made five films in America, I would not have been ready to take on the challenge of making a film in Japan. And now after 20 years making films*

in a country different from my homeland, Iran, I felt that I was ready to go and make this film in Japan. I knew that it would not be easy to fully interpret the Japanese culture as a foreigner, but I loved the challenge and experience, just like when I made my films in America. When I decided to actually go forward and make Cut, I had to remind myself that I was going to make a "Japanese" film. I travelled there a few times. I knew that the process of making a film in Japan wasn't going to happen all of a sudden, despite my existing knowledge and research on Japanese cinema. At the same time, I felt Japan was closer culturally to my native Iran than the multi-cultured America.

AMIR NADERI. Since the 1970s, Amir Naderi has been part of the New Iranian Cinema, developing his knowledge of film at the theater where he worked as a boy. The first prominent Iranian director to expatriate in the late '80s, Naderi's American films have captured the vanishing texture of New York. His latest work, *Vegas: Based on a True Story*, has received great critical acclaim.

FILMOGRAPHY. 2011 CUT; 2008 VEGAS: BASED ON A TRUE STORY; 2005 SOUND BARRIER; 2002 MARATHON; 1997 A, B, C... MANHATTAN; 1993 MANHATTAN BY NUMBERS; 1989 WATER, WIND, DUST; 1985 THE RUNNER; 1981 SEARCH TWO; 1980 SEARCH ONE; 1979 THE WINNER; 1975 REQUIEM; 1974 WAITING; 1973 HARMONICA; 1973 TANGSIR; 1971 IMPASSE; 1970 GOODBYE FRIEND



USA 2011

DOCUMENTARY, COLOUR, DIGIBETA, 114 MIN.

DIRECTOR: JONAS MEKAS **CINEMATOGRAPHY:** THOMAS BOUJUT, LOUIS GARREL, JONAS LOZORAITIS, JONAS MEKAS, BENN NORTHOVER **EDITOR:** JONAS MEKAS, ELLE BURCHILL **CAST:** RAIMUND ABRAHAM, MARINA ABRAMOVIC, BJÖRK **WORLD SALES:** RE:VOIR **NORDIC PREMIÈRE**



SLEEPLESS NIGHTS STORIES SLEEPLESS NIGHTS STORIES

Jonas Mekas, the octogenarian godfather of avant-garde cinema in America, is an insomniac. In this collection of short films, he sets out to record the night-time stories of fellow insomniacs in New York. Some are personal stories of ordinary people set out like tales from the Arabian Nights; others are random conversations with famous personalities such as Yoko Ono, Patti Smith, and Björk met at art openings or dinner parties. To these diverse explorations of love and loss, hope and despair, Mekas adds his own inimitable, Zen-like contemplations on friendship and happiness. Funny, poignant, and often enigmatic, this experimental smorgasbord of modern-day fables is both passionate and memorable.

Asha Richards

DIRECTOR'S COMMENT. *Sleepless Nights Stories originated from my reading of the "One Thousand and One Night". While my stories, unlike the Arabian tales, are all from the real life, they too, at some points wander into somewhere else, beyond the everyday routine reality. There are some twenty five different stories in my movie. The subjects of the stories cover a wide range of emotions, geographies, personal anguishes, anecdotes. These are not very big stories, not for the Big Screen: these are all personal big stories... And yes, you'll also find some provocations... But that's me, one "me" of many. The very question what is a story, is a provocative question.*

J|M|V|M|C
Jonas Mekas vizualizijų menų centras

JONAS MEKAS. Jonas Mekas was born in 1922 in the farming village of Semeniškiai, Lithuania. In 1944, he and his brother Adolfas were taken by the Nazis to a forced labor camp in Elmshorn, Germany. After the War he studied philosophy at the University of Mainz. At the end of 1949 the UN Refugee Organization brought both brothers to New York City, where they settled down in Williamsburg, Brooklyn. He soon got deeply involved in the American Avant-Garde film movement. He currently lives and works in New York City.

FILMOGRAPHY. (SELECT) 2011 SLEEPLESS NIGHTS STORIES; 2007 365 DAY PROJECT; 2005 SCENES FROM THE LIFE OF HERMANN NITSCH; 2002 MYSTERIES; 2001 LETTER TO PENNY ARCADE; 2000 REQUIEM FOR A MANUAL TYPEWRITER; 1999 NOTES ON THE FACTORY; 1996 MEMORIES OF FRANKENSTEIN; 1991 QUARTET NUMBER ONE; 1983 STREET SONGS; 1978 NOTES FOR JEROME; 1967 THE ITALIAN NOTEBOOK; 1964 THE BRIG; 1962 GUNS OF THE TREES; 1965 CUP/SAUCER/TWO DANCERS/RADIO

COURT NUMBER 237 PITEÅ TINGSRÄTT

DOM 237 PITEÅ TINGSRÄTT

With a steady voice, Carl Johan De Geer recites the 80-page verdict. We see images from the shores of lake Tjeggelva in the municipality of Arjeplog in northern Sweden. Here, four-year-old Michael was murdered on June 28, 1990. It is a thriller-like experience, hearing the story behind one of the most infamous cases in modern times and the viewer is torn between despair, hate and a sense of powerlessness. The systematic abuse that preceded the murder is described in an objective and factually correct manner and you marvel at the fact that there are institutions capable of presenting the events in this way. Because the story is in itself a journey into the very heart of human darkness, and at the same time a study of this darkness. At the final screening, an English-language version will be shown.

Tobias Åkesson

MARIANNE LINDBERG DE GEER. Born in 1946 in Stockholm. Artist and playwright.

FILMOGRAPHY. 2012 COURT NUMBER 237 PITEÅ TINGSRÄTT, DOC



SWEDEN 2012

DOCUMENTARY, COLOUR, HDCAM PAL, 90 MIN.

DIRECTOR: MARIANNE LINDBERG DE GEER **PRODUCER:** MARIANNE LINDBERG DE GEER **SCREENPLAY:** MARIANNE LINDBERG DE GEER **CINEMATOGRAPHY:** STEFAN HOLM **EDITOR:** JAN ALVERMARK **CAST:** CARL JOHAN DE GEER **WORLD SALES:** DE GEERS KONST AB **WORLD PREMIÈRE**

AN ANGEL IN DOEL

DE ENGEL VAN DOEL

When the Belgian government decides to expand the port of Antwerp, the 700-year-old town of Doel is caught in the middle. Slowly but inexorably, it is emptied of people and house after house levelled to the ground. Over six years, Tom Fassaert followed a group of people who have decided to stay on in spite of all. They do not put up any violent resistance, they just go about their daily lives. Kristian, a priest, rides around on his bike making home-calls. Emilienne, a retiree, sits by the kitchen window peeling prawns as the demolition machines tear down the houses across the street. A both funny and melancholy documentary (in exquisite black and white cinematography) about refusing – quietly but firmly – to follow orders.

Anders Annikas

DIRECTOR'S COMMENT. *It has been more than six years ago since I became intrigued by a rather insignificant article in a Dutch newspaper. This report described how, after thirty years of political indecision, a tiny Flemish village called Doel was awaiting its end in uncertainty. The village needed to disappear to make room for the growing port of Antwerp. But when and how was still unclear. During my first visit Doel seemed to be a ghost town. The majority of its residents had already moved somewhere else. Most houses were apparently left in a hurry, rooms where sometimes still filled with furniture, closets filled*

with clothes. Nevertheless I discovered a small group of mostly elderly residents who had decided to stay. People that were so emotionally attached to their village that it was simply impossible for them to move. I was struck by their desperate struggle against the inevitable fate, the final downfall of Doel. (...) Now, after six years of shooting and editing An Angel in Doel, many things have changed. Not only has the village been partially demolished, but the village priest has died, the community has disintegrated even further, and the world seems to have lost all interest in the fate of Doel.

TOM FASSAERT. Born in Naarden in 1979, he grew up in both the Netherlands and South Africa before studying documentary film at the Dutch Film Academy in Amsterdam. In 2006 Fassaert graduated with the documentary short *Doel Lives*, a film about a small Flemish village threatened with demolition. Since his graduation he has made several short documentaries. In the meantime Fassaert stayed connected to Doel and its last residents, and decided to complete the story that started with his graduation film. After five years he finally finished.

FILMOGRAPHY. 2011 AN ANGEL IN DOEL, DOC; 2008 HET WILD, SHORT DOC; 2008 L'HOMME ET LA FORÊT, SHORT DOC; 2007 HOTEL DE PEKIN, SHORT DOC; 2006 HARD LABOR, SHORT DOC; 2006 DOEL LIVES, SHORT DOC; 2004 COCKERILL EST À NOUS, SHORT DOC



THE NETHERLANDS / BELGIUM 2011

DOCUMENTARY, BLACK AND WHITE, HDCAM PAL, 73 MIN.

DIRECTOR: TOM FASSAERT **PRODUCER:** DIGNA SINKE, WILLEM THIJSEN **SCREENPLAY:** TOM FASSAERT **CINEMATOGRAPHY:** DANIEL BOUQUET N.S.C. AND DIDERIK EVERS, REINOUT STEENHUIZEN **EDITOR:** TOM FASSAERT, THABI MOOI, AXEL SKOVDAL ROELOFS **MUSIC:** TOBIAS BORKERT **WORLD SALES:** SNG FILM **NORDIC PREMIÈRE**





SOUTH KOREA 2010

FEATURE, COLOUR, DIGIBETA NTSC, 73 MIN.

DIRECTOR: KIM SUN **PRODUCER:** GOK KIM, KIM SUN **SCREENPLAY:** KIM SUN
CINEMATOGRAPHY: KIM SUN **EDITOR:** KIM SUN, KIM GOK, KIM DONG-MYUNG
MUSIC: KANG MIN-SUK **CAST:** PODORI, JUNG AH-YOUNG, KANG SUK **WORLD SALES:** PANDA MEDIA **NORDIC PREMIÈRE**



SELF-REFERENTIAL TRAVERSE: ZEITGEIST AND ENGAGEMENT

The big police mascot Podori and a constantly contrary daughter take centre stage when Kim Sun combines live actors and puppets in this funny and scathing satire. At one moment we seem to be watching a sitcom, next a legless policeman is struggling to finally get a pair of legs. Along the way Podori learns lots about sex and love, while doing constant battle against his worst foes: rats. What kind of insane mish-mash is this? A film lampooning South Korean politics lacking any kind of reverence towards the authorities. Kim Sun is a constant thorn in the side of the South Korean establishment.

Freddy Olsson

DIRECTOR'S COMMENT. *Korea has too much of self contradiction: The police is too childish to authorize people, politicians are too dumb to represent people, and people are too FLAMMABLE to be oppressed. The father of this country thinks he can control everything, but finally turns out to be ignorant of everything. That is how national self-contradiction detonates people's anger. Let's go and see their burning desire!*

KIM SUN. Born in Incheon, South Korea in 1978. He works with his brother, director Kim Gok, and the well-known film collective GOKSA.

FILMOGRAPHY. 2011 SELF-REFERENTIAL TRAVERSE: ZEITGEIST AND ENGAGEMENT; 2011 WHITE: MELODY OF DEATH; 2010 ANTI GAS SKIN; 2008 SELF-REFERENTIAL TRAVERSE, SHORT; 2006 GEO-LOBOTOMY; 2006 PARTY POLITICS STRIKES BACK, SHORT; 2006 BOMB! BOMB! BOMB! SHORT; 2004 LIGHT AND CLASS, SHORT; 2003 CAPITALIST MANIFESTO WORKING MEN OF ALL COUNTRIES, ACCUMULATE; 2002 TIME CONSCIOUSNESS, SHORT; 2001 ANTI-DIALECTIC



FRANCE/USA/MEXICO 2011

DOCUMENTARY, COLOUR, DCP, 72 MIN.

DIRECTOR: NATALIA ALMADA **PRODUCER:** NATALIA ALMADA, CHARLOTTE UZU, LAURENCE ANSQUER **SCREENPLAY:** NATALIA ALMADA **CINEMATOGRAPHY:** NATALIA ALMADA **WORLD SALES:** DOC & FILM INTERNATIONAL **SWEDISH PREMIÈRE**

THE NIGHT WATCHMAN EL VELADOR

With *The Night Watchman*, Natalia Almada gives us a poetic and almost wordless portrait of Mexico's drug wars. The consequences of the bloody rivalry are shown through night watchman Martin, in charge of a small cemetery in northern Mexico. Fresh graves bear witness to the many victims of the violence. Monumental mausoleums commemorating the dead are constantly being erected. The bereft women spend their days tending to the graves while the funeral processions come and go. Having won the directing award at Sundance for her previous film, *The General*, Almada tells the tale of the tragedy of her native country in a powerful and atmospheric way, through the day-to-day chores at the little cemetery.

Eva Novrup Redvall

NATALIA ALMADA. Born in Mexico in 1974, she graduated with a Masters in Fine Arts in photography from the Rhode Island School of Design in 2001 and shares now her time between Mexico City and Brooklyn, New York.

FILMOGRAPHY. 2011 THE NIGHT WATCHMAN, DOC; 2010 THE GENERAL, DOC (GIFF 2010); 2005 TO THE OTHER SIDE (GIFF 2006), DOC; 2002 ALL WATER HAS A PERFECT MEMORY, SHORT EXP



THE IDIOT IDIOOT

Dostoyevsky's "The Idiot" has been dramatised countless times before, but here Rainer Sarnet creates his very own universe for the tale. When Prince Myshkin returns to Saint Petersburg after a stint in a Swiss sanatorium we find ourselves wrapped in an amazing production design with costumes to rival it. The epileptic prince is taunted behind his back by the Petersburg social elite. That doesn't stop him from courting Nastassya Filippovna, with whom he is madly in love. Director Sarnet has been struggling to make this film for 15 years, and his tireless efforts are a blessing. A very special world, where Myshkin's fight for love is the great battle for life.

Freddy Olsson

RAINER SARNET. Born 1969 in Rakvere, Estonia. Rainer Sarnet has directed 5 films, lived with 3 women, accumulated about 10 friends, passionately loved Fassbinder, directed theatre plays by Przybyszewskit, Gorky, and Jelinek, been deemed a wonder child at film school and finally got the opportunity to defend this ambitious title only 15 years later with his film *The Idiot*.

FILMOGRAPHY. 2011 THE IDIOT; 2007 WHERE SOULS GO; 2006 CURSE OF THE WEREWOLF, TV; 2005 ELUSIVE MIRACLE, SHORT; 2000 WORK, DOC; 1999 GOODBYE MY LOVE, SHORT; 1998 GHOSTS AND WEREFoxes, SHORT; 1995 SEASICKNESS, SHORT



ESTONIA 2011

FEATURE, COLOUR, 35 MM, 132 MIN.

DIRECTOR: RAINER SARNET **PRODUCER:** KATRIN KISSA **SCREENPLAY:** RAINER SARNET (BY THE NOVEL OF F.DOSTOYEVSKY) **CINEMATOGRAPHY:** MART TANEL **EDITOR:** TAMBET TASUJA **MUSIC:** ÜLO KRIGUL **CAST:** RISTO KÜBAR, KATARIINA UNT, TAMBET TUISK, TAAVI **WORLD SALES:** HOMELESS BOB PRODUCTION **NORDIC PREMIÈRE**



SVART LJUS SVART LJUS

The Svart Ljus (Black light) collection mixes early and freshly produced works of video art with documentation from the 1980s. Several of the artists will be present at the screening for a conversation moderated by writer and cultural journalist Magnus Haglund. The films are: Annika von Hauswolff and Lotta Antonsson – *Slap happy* (1995), Ulrich Hillebrand – *Documentary Footage of William S Burroughs' Radium Visit* (1982), Tungan (1982), Ankober/Waste (2012), Union Carbide: Ring My Bell (1987), Per Svensson – *Solar Collector* (1987), Orange Warning (2002), Bella Laessker Wadling – *Documentary footage of Freddie Wadling* (1980-tal), Leif Elggren – *As if I was my father* (1999), Happiness of Angels (2008), Henrik Rylander – *Information VII (to be stared at)* (2011).

Marit Kapla

SLAP HAPPY SLAP HAPPY

DIRECTORS: ANNIKA VON HAUSWOLFF, LOTTA ANTONSSON
EXPERIMENT, 9 MIN, SWEDEN 1995
DISTRIBUTION: FILMFORM

DOCUMENTARY FOOTAGE OF WILLIAM S BURROUGHS' RADIUM VISIT DOKUMENTÄRT MATERIAL FRÅN WILLIAM S BURROUGHS BESÖK PÅ RADIUM
DIRECTOR: ULRICH HILLEBRAND
EXPERIMENT, 2 MIN, SWEDEN 1982

TUNGAN TUNGAN

DIRECTOR: ULRICH HILLEBRAND
EXPERIMENT, 1 MIN, SWEDEN 1982

ANKOBER/WASTE ANKOBER/WASTE
DIRECTOR: ULRICH HILLEBRAND
EXPERIMENT, 5,30 MIN, SWEDEN 2012

UNION CARBIDE: RING MY BELL UNION CARBIDE: RING MY BELL
DIRECTOR: ULRICH HILLEBRAND
EXPERIMENT, 4 MIN, SWEDEN 1987

SOLAR COLLECTOR SOLAR COLLECTOR
DIRECTOR: PER SVENSSON
EXPERIMENT, 3 MIN, SWEDEN, 1987

ORANGE WARNING ORANGE WARNING
DIRECTOR: PER SVENSSON
EXPERIMENT, 8 MIN, SWEDEN 2002

DOCUMENTARY FOOTAGE OF FREDDIE WADLING
FREDDIE WADLING/DOKUMENTÄRT MATERIAL
DIRECTOR: BELLA LAESSKER WADLING
EXPERIMENT, 10 MIN, 1980s

AS IF I WAS MY FATHER AS IF I WAS MY FATHER
DIRECTOR: LEIF ELGGREN
EXPERIMENT, 11 MIN, SWEDEN 1999

HAPPINESS OF ANGELS HAPPINESS OF ANGELS
DIRECTOR: LEIF ELGGREN
EXPERIMENT, 3 MIN, SWEDEN 2008

INFORMATION VII (TO BE STARED AT) INFORMATION VII (TO BE STARED AT)
DIRECTOR: HENRIK RYLANDER
EXPERIMENT, 4 MIN, SWEDEN 2011



SWEDEN 1982-2011

EXPERIMENT SHORTS, 100 MIN.



PHOTO: GALLERY BARBARA THUMM



CURTAIN CALLERS

SWEDEN, 2011, 20 28 MIN.

DIRECTOR: ANN-SOFI SIDÉN, JONATHAN BEPLER

Curtain Callers is a new commission with Swedish artist Ann Sofi Sidén and the American composer Jonathan Bepler (best known for his compositions for Mathew Barney's Creemaster films). It is a large-scale production which will be presented both as a film *Curtain Callers* and a multi-channel video installation *Curtain Callers (Entracte)*. *Curtain Callers* is produced by MAP and was recorded at The Royal Dramatic Theatre in Stockholm. The project is examining the contemporary institutional theatre from within. Both artists spent time at the theatre in Stockholm, recording images and sound at the very core of fiction building and its ongoing processes, tracing the fleeting moment of release in the rehearsed ritual between the audience and the stage.

QM, I THINK I CALL HER QM

SWEDEN, 1997, 28 MIN.

DIRECTOR: ANN-SOFI SIDÉN, TONY GERBER

Ann-Sofi Sidén and Tony Gerber's film begins with a nightmare. Ruth Fielding, a retired New York psychiatrist, wakes from her night sleep, reaches for a microphone and records the film's opening monologue: she dreamed she was a new borne calf. In the morning she pulls with a dog leash a visitor from underneath her bed – a female creature who is from head to toe covered with mud, moves on all fours and does not speak. She calls her QM. The film touches upon timeless issues concerning the self, on questions about belonging and differentiation, about happiness and the place of the individual in the world.

HEAD GALLERY PISS UP

SWEDEN, 2001, 11 MIN.

DIRECTOR: ANN-SOFI SIDÉN

As a comment to all fountain sculptures with peeing boys and men, Ann-Sofie Sidén founded herself in bronze, squatting and peeing. The installation of the sculpture "Fidei Commissum" in Christine König's Gallery in Vienna is a situation that adds a further dimension to the work.



ANN-SOFI SIDÉN. Born in 1962 in Stockholm, Sweden. Studied at Hochschule der Künste, Berlin, 1986–1988 and Royal University College of Fine Arts, Stockholm, 1988–1992. She is one of Sweden's best-known artists both at home and internationally. Since the 1990s, she has participated in several major international group exhibitions and her films have been screened at film festivals. She has held solo exhibitions at prominent museums and galleries in, among others, Vienna, Paris and London.

3 × JESSICA HAUSNER

LOVELY RITA

LOVELY RITA



AUSTRIA 2001

FEATURE, COLOUR, 35 MM, 79 MIN.

DIRECTOR: JESSICA HAUSNER **PRODUCER:** PHILIPPE BOBER, HEINZ STUSSAK, ANTONIN SVOBODA
SCREENPLAY: JESSICA HAUSNER **CINEMATOGRAPHY:** MARTIN GSCHLACHT **EDITOR:** KARIN
HARTUSCH **CAST:** BARBARA OSIKA, CHRISTOPH BAUER, PETER FIALA

Jessica Hausner is a young Austrian director whose acquaintance we have previously made through her long short film *Interview* (GIFF 1999). Now here's her real feature film debut, *Lovely Rita* (...). A sensitive, extremely well acted portrait of a young woman navigating the minefields of adolescence. It is also an ironic look at an adult world whose professed values and actual deeds parted ways a long time ago. Jessica Hausner is a worthy heir to Michael Haneke and, alongside Ulrich Seidl, testament to the

vitality and uncompromising nature of Austrian film.

*Gunnar Bergdahl
(from the 2002 GIFF programme)*

LOURDES

LOURDES



AUSTRIA/FRANCE/GERMANY 2009

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: JESSICA HAUSNER **PRODUCER:** PHILIPPE BOBER, MARTIN GSCHLACHT, SUSANNE MARIAN **SCREENPLAY:** JESSICA HAUSNER **CINEMATOGRAPHY:** MARTIN GSCHLACHT **EDITOR:** KARINA RESSLER **CAST:** SYLVIE TESTUD, LÉA SEYDOUX, GILLETTE BARBIER **SWEDISH DISTRIBUTION:** FOLKETS BIO

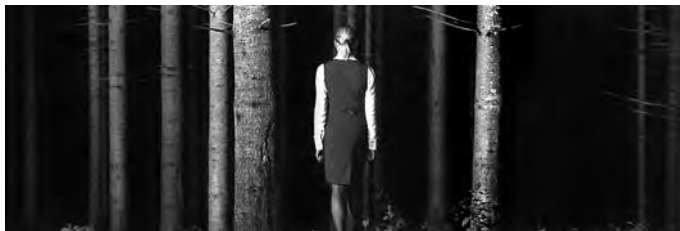
Jessica Hausner's austere visualised drama follows a group of pilgrims on their way to Lourdes. Miracles happen in that small town in southern France, and at the centre of the film we find Christine, who is hoping to get out of her wheelchair and walk on her own two feet again. Even though we meet doctors who have been hired to put the supposed miracles to a scientific test, *Lourdes* is not a film about theology or medicine. It is a fascinating portrait of a strange destination and a dispassionate look at mass-produced religious rituals. Above all, though,

Lourdes is a film about mankind's persistent hope for small and great miracles.

*Jonas Holmberg, FLM
(from the 2010 GIFF programme)*

HOTEL

HOTEL



AUSTRIA/GERMANY 2004

FEATURE, COLOUR, 35 MM, 83 MIN.

DIRECTOR: JESSICA HAUSNER **PRODUCER:** PHILIPPE BOBER, MARTIN GSCHLACHT, SUSANNE MARIAN, ANTONIN SVOBODA **SCREENPLAY:** JESSICA HAUSNER **CINEMATOGRAPHY:** MARTIN GSCHLACHT **EDITOR:** KARINA RESSLER **CAST:** FRANZISKA WEISZ, BIRGIT MINICHMAYR, MARLENE STREERUWITZ **SWEDISH DISTRIBUTION:** FOLKETS BIO

Jessica Hausner plays with themes from German mythology as well as the horror genre in this visually accomplished drama. Irene (Franziska Weisz) gets a job as a receptionist in an Alpine hotel far from home, after her predecessor disappeared under mysterious circumstances. When she tries to find out what has happened, she manages to alienate her colleagues with ominous ease. Hausner skillfully builds tension, using precisely crafted, evocative images that play off the imagination of the viewer. Ultimately you feel the same panic as Irene. While

also realising that there is not a shred of proof that any of it is real.

Marit Kapla

JESSICA HAUSNER. Born in 1972 in Vienna, Austria. She studied directing at the Filmakademie of Vienna, where in 1996 she made the short *Flora*, which won the Léopard de Demain at the Locarno Festival. *Inter-View*, her final school project, won the Prix du Jury of the Cinéfondation at the Cannes Film Festival in 1999. In 2001 she directed her feature debut, *Lovely Rita*, which was presented in the Official Selection at Cannes in Un Certain Regard, before being distributed in 20 territories. In this retrospective we present all her three features.



MUSIC NON-STOP



ITALY/France/Germany 2011

DOCUMENTARY, COLOUR, DIGIBETA PAL, 75 MIN.

DIRECTOR: PAOLO CAMPANA **PRODUCER:** ELENA FILIPPINI, EDOARDO FRACCHIA, STEFANO TEALDI **SCREENPLAY:** PAOLO CAMPANA **CINEMATOGGRAPHY:** PAOLO CAMPANA **EDITOR:** ANDREA PIERRI **MUSIC:** FA VENTILATO **CAST:** WINSTON SMITH, PETER SAVILLE, DJ KENTARO, SANJU CHIBA, EDDIE PILLER **WORLD SALES:** DECKERT DISTRIBUTION **PRODUCTION:** STEFILM **INTERNATIONAL PREMIERE**



VINYLMANIA

In most record stores (the ones still remaining), vinyl records have made something of a comeback in recent years, having been marginalised for more than two decades by CDs and music downloads. Now, here's a film celebrating vinyl from numerous perspectives. In the company of Italian film director Paolo Campana we travel around the world, visiting vinyl fanatics of all ages, the world's largest vinyl pressing plant in the Czech Republic, meet turntable musicians in Japan and some of the most interesting cover artists in rock history. The film focuses on punk and post-punk, but numerous genres and eras are encompassed by this initiated and lovingly crafted documentary, which will see its international premiere at GIFF.

Ulf Sigvardson

DIRECTOR'S COMMENT. *A trip into the grooves, Vinylmania is a 75 minute feature length documentary about an object that has never lost its soul: the vinyl record. An epic love story, the film is filled with fascinating characters and internationally recognized artists including Philippe Cohen, Solal (Gotan Project), Winston Smith (Dead Kennedys, Green Day record sleeve artist), Peter Saville (Joy Division, New Order record sleeve artist) and DJ Kentaro (2002 DMC World DJ Champion). Devotion, ecstasy, infatuation,*

agony – all feelings that the director of the film, Paolo Campana, has experienced from childhood and shares with like-minded record collectors, DJs, musicians and artists (the said vinylmaniacs) in the documentary. Set in 11 different cities worldwide, the director sets out on a global road trip to find out what role vinyl records play in the 21st century!

PAOLO CAMPANA. Born in 1968 in Turin, Italy, where he lives, he graduated with a Bachelors degree in Cinema and a thesis on the cinema of Leos Carax. He completed his studies at the University of Paris-8 and in Northern Ireland. Paolo Campana has a DJ as doppelganger who still plays music on vinyl records. He also has a long experience on the independent local radio scene with his shows filled with film soundtracks and exotic-music.

FILMOGRAPHY. 2011 VINYLMANIA, DOC



HAITI/USA 2011

DOCUMENTARY, COLOUR, HDCAM, 84 MIN.

DIRECTOR: WHITNEY DOW **PRODUCER:** JANE REGAN, DANIEL MOREL **WORLD SALES:** CINEPHIL **NORDIC PREMIERE**

WHEN THE DRUM IS BEATING

Haiti is the land of seductive rhythms, a rich artistic heritage, severe poverty and voodoo. Haiti is also the home of Septentrional, a popular band that for more than 50 years has carried the people through grief, dictatorship, joy, chaos, natural disasters and dreams of democracy. Their mixture of Cuban big band and voodoo rhythms embodies a very Haitian quality – the ability to finding beauty in dark places. In this passionate and life-affirming documentary, the famous band and its members are intertwined with the turbulent history of Haiti. It's thanks to music that one of the poorest countries in the western hemisphere has survived. Music is life, politics and love.

Niclas Goldberg

DIRECTOR'S COMMENT. *Making When the Drum is Beating was a journey, and – like most journeys worth taking – took me to an entirely different destination than I had planned. I like to say that I made this film in penance for an earlier film I made in Haiti about democracy. In that film, I tried to understand Haiti by deconstructing a current political situation and came away feeling that, like so many people before me, I had reduced the country to the sum of its problems. When I set out to make When the Drum is Beating, I was determined to make up for that error by telling a Haitian story of hope and perseverance – the story of Septentrional, the longest surviving band in Haiti.*

WHITNEY DOW. A director and producer of several films. His work has received numerous awards.

FILMOGRAPHY. 2011 WHEN THE DRUM IS BEATING, DOC; 2005 UNFINISHED COUNTRY, DOC; 2004 I SIT WHERE I WANT: THE LEGACY OF BROWN VS BOARD OF EDUCATION, DOC; 2002 TWO TOWNS OF JASPER



THE OTHER F WORD

THE OTHER F WORD

They were the embodiment of rebellion in the 1980s, sporting rivets and leather. To this day, many of the California punk rock greats are touring, still wearing the same attire. But the members of Black Flag and The Red Hot Chili Peppers have become fathers and role models. How does being a punk father work out? One day you are on stage yelling the F word, the next day you are helping out in your kid's class, trying to steer your children on the right course in life. We meet a number of men faced with the big choice: the big stage or the little one. A decision both practical and psychological in nature. Can dad be a punk rebel with tattoos from head to toe?

Freddy Olsson

DIRECTOR'S COMMENT. *Growing up in New York City, in the heyday of CBGBs, I used to cross the street to avoid punk rockers. It wasn't only the metal and follicular spikes that scared me, they exuded something very raw and angry. And I was likely an unappealing stereotype to them: a plaid-uniformed product of an all-girls' school, my Tretorns maybe a bit too clean. Better to keep a safe distance. Until I gave birth to one. My third child was still a toddler when it became clear he was the punker his older siblings weren't. If they said something that even slightly smacked of pandering to his diminutive size or age, he'd look them right in the eye and tear up the artwork they'd just brought home. He took no prisoners.*

ANDREA BLAUGRUND NEVINS. Born in New York City. After majoring in Social Studies at Harvard University, where she took a variety of visual arts classes, she pursued a career in journalism. *The Other F Word* is her feature length debut as a director. She lives in Los Angeles with her husband and her children.

FILMOGRAPHY. 2010 THE OTHER F WORD; 1995 INTIMATE PORTRAIT, TV



USA 2010

DOCUMENTARY, COLOUR, DIGIBETA, 98 MIN.

DIRECTOR: ANDREA BLAUGRUND NEVINS **SCREENPLAY:** ANDREA BLAUGRUND
CINEMATOGRAPHY: GEOFFREY FRANKLIN **EDITOR:** GEOFFREY FRANKLIN **CAST:** RICK THORNE, MARK HOPPUS, TONY HAWK, FLEA ET AL. **WORLD SALES:** ELEPHANT EYE FILMS **NORDIC PREMIÈRE**



TIMES LIKE DEESE

TIMES LIKE DEESE

In the birthplace of the blues, the Mississippi delta and its cotton fields, today's lyrics deal with the financial crises or about USA's first black president and the expectations riding on him. This is a film conveying the fact that the blues is still alive, even though in a younger generation the music may assume another form, such as rap and hip-hop. This isn't archive footage of old blues geezers but music in the now, as a political force, as a reminder of how African Americans once fought against discrimination and of the importance of standing up for one's rights today as well. As rapper Enoch 7th Prophet puts it: "My president is black, but the plan stays the same."

Freddy Olsson

DIRECTOR'S COMMENT. *Times Like Deese tells the story of the present American society based on the songs of older blues singers and the new generation of hip-hop artists and rappers. We wanted to see the victory of the first black president of the United States from an historical perspective. The film conveys the Afro-American commentary on American history, the current crisis, and the expectations and disappointments with regard to Barack Obama.*

MAARTEN SCHMIDT. Born 1946 in Amsterdam. He has been a freelance cameraman since 1975 and a director/cameraman since 1984.

THOMAS DOEBELE. Born 1954 in Amsterdam. Studied at the Amsterdam Film Academy and has been a freelance sound-man since 1980 and a director/sound-man since 1984. The two have worked together as a successful director/camera team since 1984. Their documentaries primarily focus on social topics.

FILMOGRAPHY. (SELECT) 2010 MARGA MINCO, DOC; 2008 MAY GOD BE WITH US IN SURINAME, DOC; 2007 RADIO BANIGANSE, DOC; 2003 THE LAST HONOUR, DOC; 2003 PENDING, DOC; 2001 LEGIO PATRIA NOSTRA, DOC; 1998 DOCTOR ESPERANTO'S HERITAGE, DOC; 1997 GOD, CZAR AND COUNTRY, DOC; 1994 CHILD OF AN IMPOVERISHED MOTHER, DOC; 1993 A WORM WITHIN, DOC; 1987 CIRCUMSTANCES, SHORT; 1985 WAITING FOR THE FUTURE, DOC; 1984 THE PAWN SHOP, DOC



THE NETHERLANDS 2011

DOCUMENTARY, COLOUR, HDCAM, 87 MIN.

DIRECTOR: MAARTEN SCHMIDT, THOMAS DOEBELE **PRODUCER:** FRANK VAN REEMST **SCREENPLAY:** MAARTEN SCHMIDT & THOMAS DOEBELE
CINEMATOGRAPHY: MAARTEN SCHMIDT **EDITOR:** MAARTEN SCHMIDT & THOMAS DOEBELE **MUSIC:** L.C. ULMER, JAMES 'SUPER CHIKAN' JOHNSON, JOSH 'RAZORBLADE' STEWART, 'BLIND MISSISSIPPI' MORRIS CUMMINGS, CHESTER 'MEMPHIS GOLD' CHANDLER, ENOCH '7TH PROPHET' EL-SHAMESH, JIMMY 'DUCK' HOLMES, CHARLIE SAYLES, KECHELLE BRITTON **CAST:** L.C. ULMER, JAMES 'SUPER CHIKAN' JOHNSON, JOSH 'RAZORBLADE' STEWART, 'BLIND MISSISSIPPI' MORRIS CUMMINGS, CHESTER 'MEMPHIS GOLD' CHANDLER, ENOCH '7TH PROPHET' EL-SHAMESH, JIMMY 'DUCK' HOLMES, CHARLIE SAYLES, KECHELLE BRITTON **WORLD SALES:** STICHTING ZIG/ZAG **NORDIC PREMIÈRE**



MONEY AND LIFE



USA 2011

FEATURE, COLOUR, 35 MM, 107 MIN.

DIRECTOR: J.C. CHANDOR **PRODUCER:** MICHAEL BENAROYA, NEAL DODSON, ZACHARY QUINTO, ROBERT OGDEN BARNUM, COREY MOOSA, JOE JENCKES
SCREENPLAY: JC CHANDOR **CINEMATOGRAPHY:** FRANK G. DEMARCO
EDITOR: PETE BEAUDREAU **CAST:** KEVIN SPACEY, PAUL BETTANY, JEREMY IRONS
PRODUCTION: BENAROYA PICTURES **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIERE**



MARGIN CALL

MARGIN CALL

An investment bank fires an employee, but his last act on the job is to give his colleague a memory stick. Looking closer at the contents, the colleague finds calculations that indicate that everything is about to crash. The heads of the bank are informed, but show little interest in stopping the downhill slide. J. C. Chandor's almost-reenactment of the final 24 hours before the bankruptcy of Lehman Brothers in 2008 is something of a cross between *Wall Street* and *Glengarry Glen Ross*. An ensemble of acting heavyweights (Kevin Spacey, Paul Bettany, Jeremy Irons, Stanley Tucci, Demi Moore, Zachary "Spock" Quinto) stalk the cool offices in impeccable suits, but get more and more sweaty as the film progresses. Chaos is Mammon's neighbour.

Anders Annikas

DIRECTOR'S COMMENT. *I think a lot of people have wondered where I gained a fundamental understanding of this industry, not having worked in it. But my father worked in this business, for Merrill Lynch, for almost 40 years, so I certainly had a fundamental knowledge of the people in this world and most importantly had a strong understanding of what and whom they cared most about.*

J.C. CHANDOR. He grew up in the suburbs of New York City, USA and in London, England. Over the past fifteen years, he has directed, produced, and written documentaries, commercials, and narrative films. He holds a Bachelor's Degree in America Studies and Film Studies from The College of Wooster in Ohio and studied film production at New York University. He currently lives in Providence, Rhode Island.

FILMOGRAPHY. (SELECT) 2011 MARGIN CALL; 2004 DESPACITO, SHORT



USA 2011

DOCUMENTARY, COLOUR, HDCAM, 90 MIN.

DIRECTOR: JOSH TICKELL, REBECCA HARRELL TICKELL **PRODUCER:** REBECCA HARRELL TICKELL **SCREENPLAY:** JOHNNY O'HARA **CINEMATOGRAPHY:** MARC LEVY **EDITOR:** SEAN KEENAN AND TINA IMAHARA **MUSIC:** RYAN DEMAREE **WORLD SALES:** SYNERGY PRODUCTIONS GMBH **SWEDISH PREMIERE**



THE BIG FIX

THE BIG FIX

The offshore oil spill from the Deep Water Horizon platform in 2010 was the biggest of its kind. In starting out, film-makers Joshua and Rebecca Tickell (who previously made *Fuel*) wanted to tell the story of the disaster by digging through the history of BP and the troublesome relationship between politicians and the oil industry in the state of Louisiana. The film swiftly changes focus when they realise that the chemicals used in the sanitation work – which makes the oil sink below the surface and makes for better TV – is, on the other hand, hazardous both to humans and wildlife in the area. With actor Peter Fonda and singer Jason Mraz by their side, they explore the extent of the disaster in the form of an environmental thriller, critical of capitalism and intended to bring about change.

Eva Novrup Redvall

DIRECTORS' COMMENTS. *Rebecca Harrell Tickell: I have always believed that monumental social change starts with just one person. For me, film offers a unique way to inspire people to make changes on a deeply personal level. Co-directing The Big Fix has been the hardest and most rewarding accomplishment of my life. I could have never guessed that, in documenting the oil spill in the Gulf of Mexico, I would personally become sick due to the oil and dispersants used. Josh Tickell: George Orwell once wrote: "speaking the truth*

in times of universal deceit is a revolutionary act." *The deceit of our global culture entrances us like dopamine. (...) Our media is yoked to the philosophy that consumerism trumps religion, politics, family and community. But there is no catharsis in watching the lifestyles of the ridiculously self-affected.*

JOSH TICKELL. He is the author of two books on alternative energy and has worked on environmental issues for over 20 years. His career spans a mixture of science, political activism, investigative journalism and filmmaking. His directorial debut was the documentary *Fuel* in 2008.

REBECCA HARRELL TICKELL. She co-directs the nonprofit I'll Be the One Organization, and is the author of "Hot, Rich & Green", a book about redefining feminism and the role of women in the environmental movement. As a child, she starred in the Christmas Classic movie, *Prancer*. She dedicates herself to the advancement of women and the environment. She produced *Fuel* in 2008. The couple lives in Venice Beach, California.

FILMOGRAPHY. **JOSH TICKELL:** 2011 THE BIG FIX, DOC; 2011 THE NEW COLLEGE EXPERIMENT, SHORT; 2011, FREEDOM, SHORT; 2008, FUEL, DOC; 1999 THE VEGGIE VAN VOYAGE, SHORT. **REBECCA HARRELL TICKELL:** 2011 THE BIG FIX, DOC; 2011 FREEDOM, SHORT

FOUR HORSEMEN FOUR HORSEMEN

The symbolism of the four horsemen of the Apocalypse forms the starting point for this documentary, which also addresses our rampant neo-capitalism and its consequences. An intense, in-depth analysis of how we ended up with a system where the banks can behave almost criminally with impunity while the lives of the ordinary citizens are propped up on loans. The film analyses the current situation from four perspectives, including a dark prophecy in which the United States are compared with the Roman Empire in its last centuries. But the purpose of the film is not merely to offer doom and gloom – it presents alternative approaches to what's going on. A string of experts, most of them die-hard capitalists, are convinced that the mode of capitalism currently in vogue is unsound.

Ulf Sigvardson

DIRECTOR'S COMMENT. *When you are watching the largest heist in human history – what do you do? Really there are only two options continue sitting there and say 'what can I do about it' or get up and do something. In 2007 I said "I'm not having it" and began making Four Horsemen. (...) After 35 interviews and secret meetings with bankers, politicians and lobbyists the most sobering realisation was that capitalism hasn't*

failed. The casino capitalism we have in the West has functioned perfectly. But instead of sensational banker bashing we had to show the systemic flaws by depicting the practices of some of the world's biggest corporations. Regardless of their financial and legal firepower we had to show how predatory financial institutions have "corporatised" democracy and delivered tyranny. My aim was to leave the audience with hope but equally not absolve them of their moral obligation. Ultimately Four Horsemen poses five big ideas that would begin to deliver a progressive civilised economy and genuine personal freedom.

ROSS ASHCROFT. Born in Liverpool, United Kingdom. He graduated from the Royal Agricultural College and then worked in London's West End as an Assistant Director. He is a co-founder of the London based independent production company Motherlode. *Four Horsemen* is his feature-length debut.

FILMOGRAPHY. 2011 FOUR HORSEMEN, DOC



UNITED KINGDOM 2011

DOCUMENTARY, COLOUR, HDCAM, 97 MIN.

DIRECTOR: ROSS ASHCROFT **PRODUCER:** MEGAN ASHCROFT, ROSS ASHCROFT, JASON WHITMORE **SCREENPLAY:** ROSS ASHCROFT **CINEMATOGRAPHY:** ALADIN HASIC **EDITOR:** SIMON MODERY **MUSIC:** ANDREW HEWITT **WORLD SALES:** MOTHERLODE STUDIOS **PRODUCTION:** MOTHERLODE STUDIOS **NORDIC PREMIÈRE**



SURVIVING PROGRESS SURVIVING PROGRESS

What does development and progress really mean? Keeping up consumption in order to keep the economies of the richest countries going, or are there alternatives? This cinematically very well thought out documentary takes its cue from the thesis of Canadian Ronald Wright in his 2004 book "A Short History of Progress", about how we are trapped in a progress trap. If we continue along our present route, we risk destroying our means of survival. The informative documentary genre meets visual and musical cinematic touches reminiscent of Godfrey Reggio's powerful *Qatsi* trilogy and its critique of civilisation. Most experts in the film are of one mind concerning the solution to the dilemma: "consume less!"

Ulf Sigvardson

MATHIEU ROY. He is a Montreal-based filmmaker whose career path has steered him into the worlds of cinema, theatre, opera, TV and classical music. In 2001, after a political science degree and a brief career in journalism, started studies in filmmaking at the New York Film Academy. In 2002, he entered Montreal's National Film Institute (INIS) where he directed four shorts. That same year, he met François Girard (*The Red Violon*, *32 Shorts Films About Glen Gould*) with whom he was to closely

collaborate on operas, theatre and film projects. His debut feature-length documentary was *François Girard en Trois Actes* in 2005. His latest documentary, *Ecclestone's Formula*, is the first project to tell the story of Formula One supremo Bernie Ecclestone. It was broadcast by Radio-Canada in June 2011. His current film projects include his first fiction feature, a family drama and a multimedia project about Martin Scorsese's World Cinema Foundation.

HAROLD CROOKS. He is an author and writer/producer whose documentary film credits include: *The Corporation*; *Karsh Is History*; *Pax Americana And The Weaponization of Space*; *The World Is Watching*; *Bhopal: The Search for Justice*; and the TV series "Black Coffee".

FILMOGRAPHY. (SELECT) MATHIEU ROY: 2011 FOUR HORSEMEN, DOC; 2009 MORT A VENISE, EXP; 2006 LA PEAU DE LÉOPARD, DOC; 2005 FRANÇOIS GIRARD EN TROIS ACTES, DOC. HAROLD CROOKS: 2011 FOUR HORSEMEN, DOC



CANADA 2011

DOCUMENTARY, COLOUR, HDCAM, 86 MIN.

DIRECTOR: MATHIEU ROY, HAROLD CROOKS **PRODUCER:** DANIEL LOUIS, DENISE ROBERT, GERRY FLAHEVE **CINEMATOGRAPHY:** MARIO JANELLE **WORLD SALES:** NATIONAL FILM BOARD OF CANADA **SWEDISH PREMIÈRE**



FESTIVAL FAVOURITES



ITALY 2011

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: GIANNI DI GREGORIO **PRODUCER:** DOMENICO PROCACCI
SCREENPLAY: GIANNI DI GREGORIO, VALERIO ATTANASIO **CINEMATOGRAPHY:**
 GOGÒ BIANCHI **EDITOR:** MARCO SPOLETINI **MUSIC:** RATCHEV E CARRATELLO **CAST:**
 GIANNI DI GREGORIO, VALERIA DE FRANCISCIS BENDONI, ALFONSO SANTAGATA,
 ELISABETTA PICCOLOMINI, VALERIA CAVALLI, AYLIN PRANDI **WORLD SALES:**
 FANDANGO PORTOBELLO **SWEDISH PREMIÈRE**



THE SALT OF LIFE

GIANNI E LE DONNE

Of course, a hit debut like *Mid-August Lunch* (GIFF, 2009) was bound to spawn a sequel. Gianni Di Gregorio is back at the helm, as well as in the lead role of this film, which is characterised by the quietly poetic and slightly melancholic passage of time. Gianni's best friend informs him that it's time for him to get a mistress, like all 60-year-old Italian men. He approaches the task with hesitation, and not at all in a Fellini-like manner. At 96, Valeria de Franciscis, who once more plays the mother, is the oldest actress ever nominated for the Italian film award David di Donatello.

Peter Loewe

DIRECTOR'S COMMENT. *The characters you see are completely real, the daughter and the little black dog are both mine in real life and the mother figure has replaced my own, who is no longer with us. Unfortunately, the parts of the film that are fictitious are when the ladies get involved – these come from the imagination.*

GIANNI DI GREGORIO. Born in Rome, Italy where he still lives and works. He studied literature at university, but before graduating dropped out to go to the Accademia di Arti Sceniche in Rome, run by Alessandro Fersen, where he took a diploma in directing and acting. After three years working in theatre, as an assistant director, he left and started to work in film as an assistant director. He then moved into screenwriting and has written a number of films since the late 1980s – including the award-winning *Gomorra*.

FILMOGRAPHY. 2011 THE SALT OF LIFE; 2008 MID-AUGUST LUNCH (GIFF 2009)



USA/ALBANIA/DENMARK/ITALY/SWEDEN 2010

FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: JOSHUA MARSTON **PRODUCER:** PAUL MEZEY **SCREENPLAY:** JOSHUA MARSTON, ANDAMION MURATAJ **CINEMATOGRAPHY:** ROB HARDY **EDITOR:** MALCOLM JAMIESON **MUSIC:** LEONARDO HEIBLUM, JACOBO LIEBERMAN **CAST:** TRISTAN HALILAJ, SINDI LAČEJ, REFET ABAZI **WORLD SALES:** FANDANGO PORTOBELLO **PRODUCTION:** JOURNEYMAN PICTURES **NORDIC PREMIÈRE**



THE FORGIVENESS OF BLOOD

THE FORGIVENESS OF BLOOD

American director Joshua Marston made his debut eight years ago with the celebrated Colombian drug-runner drama *Maria Full of Grace*. Now he is back, with a film set in Albania and partly financed by Göteborg International Film Festival Fund. After an accidental killing, a conflict between two rural neighbours escalates into a blood feud. The families shut themselves up in their homes to discuss what course of action honour demands. But the absurd structures of vengeance are ill suited to modern life. Teenager Nik is not allowed to leave the house out of respect for the other family, but he wants to go to school and see his friends. *The Forgiveness of Blood* is an unpredictable and finely acted drama, and the winner of the screenplay award at the Berlinale.

Anders Annikas

DIRECTOR'S COMMENT. *The dominant mythology of blood feuds (in Albania or elsewhere) is that they are inexorable, archaic traditions practiced by violent, backward people. My intention was to turn this view on its head, to humanize the portrayal by telling an everyday story of one particular family through the points of view of sympathetic, ordinary individuals. The film is a complicated examination of people grappling with the pull of a deeply rooted tradition versus the need and desire to modernize and become a part of the world from which they had been cut off for over forty years, and specifically what it means for young people to grow up feeling connected to their family yet alien from their parents' generation.*

JOSHUA MARSTON. Joshua Marston is the writer and director of the award-winning *Maria Full of Grace* (2004). His films were recently added to the Museum of Modern Art's permanent collection.

FILMOGRAPHY. 2011 THE FORGIVENESS OF BLOOD; 2009 NEW YORK I LOVE YOU, SHORT; 2007 DAY 47, SHORT; 2004 MARIA FULL OF GRACE; 2000 VOICE OF AN ANGEL, SHORT; 2000 PIANO TUNERS, SHORT DOC; 2000 A TRADITIONAL INDIAN WEDDING, SHORT DOC; 1997 BUS TO QUEENS, SHORT; 1996 TRIFECTA, SHORT; 1995 THE ART OF A CONVERSATION, SHORT; 1994 RACHEL, SHORT; 1993 RING AROUND A ROSE, SHORT

THE GOOD DOCTOR

THE GOOD DOCTOR

Martin Blake, a newcomer in town convincingly played by Orlando Bloom, is a young, ambitious doctor eager to impress his superiors and the rest of the staff. When he finally gets the respect and attention he craves, from a teenage patient with a kidney infection, he does everything in his power to keep her in his care. An exciting psychological thriller and a character study of a lonesome man whose friendly and handsome facade conceals an unwholesome narcissism, to say the least, and an enthusiasm that can go overboard. Irish director Lance Daly (*Kisses*, GIFF 2009) creates a deep sense of unease that keeps you riveted to your seat until the final frame.

Niclas Goldberg

LANCE DALY. Born and educated in Dublin, Ireland. He worked as an actor, musician, photographer and editor before taking the leap into making films. He wrote and directed his feature debut, *Last Days in Dublin*, in 1999. Following the its theatrical release in 2002 he immediately shot his second feature, *The Halo Effect*, which was followed by *Kisses* in 2008.

FILMOGRAPHY. 2011 THE GOOD DOCTOR; 2008 KISSES (GIFF 2009); 2004 THE HALO EFFECT; 2001 LAST DAYS IN DUBLIN



USA 2010

FEATURE, COLOUR, DCP, 93 MIN.

DIRECTOR: LANCE DALY **PRODUCER:** JONATHAN KING, DAN ETHERIDGE, ORLANDO BLOOM, SHARON MILLER **SCREENPLAY:** JOHN ENBOM **CINEMATOGRAPHY:** YARON ORBACH **EDITOR:** EMER REYNOLDS **CAST:** ORLANDO BLOOM, RILEY KEOUGH, TROY GARITY **WORLD SALES:** MAGNOLIA PICTURES **INTERNATIONAL PREMIÈRE**

DEATH OF A SUPERHERO

DEATH OF A SUPERHERO

Donald is an ordinary, skinny teenager who is fed up with school, his parents and the difficult project of meeting girls. The fact that he has leukaemia and has been through several bouts of chemotherapy does little to lighten his mood. On his drawing pad, his alter ego is an invincible superhero flanked by scantily dressed heroines, but as a form of therapy it doesn't prevent anxiety and thoughts of suicide. When his Marvel inspired superheroes come to life on the screen in animated sequences, they do however add a unique touch to this drama about death. Thomas Brodie-Sangster (the child actor from *Love Actually*) shines in the lead role. Also good acting from Andy Serkis (Gollum and Captain Haddock) as Donald's therapist and Aisling Loftus, as the girl who agrees to go on a date with Donald, rekindling his lust for life.

Johan Blomqvist

animated world. (...) This is one of the most personal things I have ever done. It is also probably the most emotional piece of work I have ever been involved with because of the subject matter.

IAN FITZGIBBON. Born 1962 in Dublin, Ireland, and raised in Brussels, Belgium. He is a graduate of Dublin's Trinity College, where he took a degree in French and Spanish. He trained as an actor at the Royal Academy of Dramatic Arts in London. Ian FitzGibbon has an extensive acting career principally on English television. His first feature was the critically acclaimed *A Film With Me In It* (2008). *Death Of A Superhero* is his third feature.

FILMOGRAPHY. 2011 DEATH OF A SUPERHERO; 2009 PERRIER'S BOUNTY; 2008 A FILM WITH ME IN IT



IRELAND/GERMANY 2011

FEATURE, COLOUR, DCP, 98 MIN.

DIRECTOR: IAN FITZGIBBON **PRODUCER:** ASTRID KAHMKE, PHILIPP KREUZER, MICHAEL GARLAND **SCREENPLAY:** ANTHONY MCCARTEN **CINEMATOGRAPHY:** TOM FÄHRMANN **EDITOR:** TONY CRANSTOUN **MUSIC:** MARIUS RUHLAND **CAST:** ANDY SERKIS THOMAS BRODIE-SANGSTER AISLING LOFTUS MICHAEL MCELHATTON SHARON HORGAN JESSICA SCHWARZ **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** BAVARIA PICTURES **SWEDISH PREMIÈRE**

DIRECTOR'S COMMENT. *I was not interested in making a "cancer movie", that had no appeal for me. I always said that this film should be moving, not depressing. I was interested in a love story with time running out. (...) I was into the idea where the world of his imagination starts to impinge on the real world. I became quite focused on how the animation could express very personal and private things for Donald. So the animation became another layer of the character essentially and you got to explore his fears and fantasies through this*





USA 2011

FEATURE, COLOUR, HDCAM, 92 MIN.

DIRECTOR: ALISON BAGNALL **PRODUCER:** ALISON BAGNALL, PETER GILBERT, AMY SEIMETZ **SCREENPLAY:** ALISON BAGNALL, ANDREW LEWIS **CINEMATOGRAPHY:** MARK SCHWARTZBARD **EDITOR:** DARRIN NAVARRO **CAST:** GRETA GERWIG, OLLY ALEXANDER **WORLD SALES:** SUBMARINE ENTERTAINMENT **SWEDISH PREMIÈRE**



THE DISH & THE SPOON

THE DISH & THE SPOON

Rose, a woman in her thirties, is on the run from her cheating husband. She meets a young Englishman who has come to the states to see his love – only to find that she is busy elsewhere. The two of them form a very odd couple, two people who need each other for a little while. Rose can go completely crazy, especially during her recurring phone conversations with her husband. But there is always a piano at hand, by which the young man soothes her with music. A film about embracing fleeting love. When times are tough, it helps to hold someone's hand. Very nice interaction between indie icon Greta Gerwig (*Greenberg*, *Damsels in Distress*) and Olly Alexander in the lead roles.

Freddy Olsson

DIRECTOR'S COMMENT. *I find day-to-day modern-day life has this mundane quality that can feel so drab compared to childhood, when things feel so vivid and intense. I'm always drawn to movies where I'm walking slightly above the ground afterward, floating a little bit. I'm always trying to recapture childhood, which has magic to it. As adults we find ourselves sitting in cars or rooms or at desks – indoors, all the time. I grew up in the country on 40 acres of woods with a farmhouse and an orchard. Things felt so infinite and exciting. Then you grow up and go "Is this all there is?" I'm always looking to feel life more intensely. For an audience, I want them to feel something stronger, because it's just so hard to feel something these days.*

ALISON BAGNALL. Born in Hartford, Connecticut, USA in 1964. Made her feature film directorial debut in 2003 with the coming-of-age film *Piggie*. She also co-wrote the critically acclaimed *Buffalo 66* – collaboration with director Vincent Gallo. Alison Bagnall has written and directed numerous short films, including *One Night Stand* with Pasolini's leading man, actor Franco Citti, as well as *Love Perfect*. She is a graduate of Yale University, where she studied Humanities and was also a directing fellow at the American Film Institute.

FILMOGRAPHY. 2011 *THE DISH & THE SPOON*; 2003 *PIGGIE*; 1992 *AMORE PERFETTO*, SHORT; 1990 *ONE NIGHT STAND*, SHORT; 1989 *HENRY'S AFFAIR*, SHORT; 1986 *I'M HER PAPA*, *SHE'S MY MAMA*, SHORT



FRANCE 2011

FEATURE, COLOUR, DCP, 112 MIN.

DIRECTOR: PIERRE SCHÖLLER **PRODUCER:** DENIS FREYD **SCREENPLAY:** PIERRE SCHÖLLER **CINEMATOGRAPHY:** JULIEN HIRSCH **EDITOR:** LAURENCE BRIAUD **MUSIC:** OLIVIER HESPEL **CAST:** OLIVIER GOURMET MICHEL BLANC ZABOU BREITMAN LAURENT STOCKER **WORLD SALES:** DOC & FILM INTERNATIONAL **SWEDISH PREMIÈRE**



THE MINISTER

L'EXERCICE DE L'ÉTAT

A taut contemporary thriller set in the world of French high politics. Minister of Transport, Bertrand Saint-Jean (Dardenne favourite Olivier Gourmet), awakens from a nightmare to the news of a serious bus accident, setting off a well composed story about vicious games of power intrigue and their consequences for the individual. The film moves along several parallel tracks: the plottings of the ministers around crucial government decisions are contrasted with the perspective of the common man – Saint-Jean gets a new replacement chauffeur through an employment programme. For friends of "The West Wing" or recent years' spate of Nordic TV series about the powers that be, this is a must-see film, though coming from a somewhat different political climate.

Ulf Sigvardson

DIRECTOR'S COMMENT. *I wasn't so interested in the quest for power, in the accession to power or in the life of a political party – as in the workings of the government and of ministerial functions. That's why I wasn't keen on focusing on a real-life politician as I would have felt that this stood in the way of my creative expression. Instead I wanted to focus on the hard facts of everyday political wheeling and dealing.*

PIERRE SCHÖLLER. French scriptwriter and director. Born in 1961.

FILMOGRAPHY. 2011 *THE MINISTER*; 2008, *VERSAILLES*; 2003 *ZÉRO DÉFAUT*; 1992 *DEUX AMIS*, *PRÉLUDE*, SHORT

LENA LENA

17-year-old Lena lives with her somewhat unruly mother, who signals her male visits by raising the Polish flag. Lena is also looking for male company, but being a bit on the plump side doesn't help her confidence and the guys that make a move on her aren't quite the cream of the crop. Then she meets Daan who is both good looking and seemingly on the straight and narrow. Lena moves in with him and his artist father, but then the facade crumbles and she sees a different side of them. A very fine performance in the lead role by Emma Levie in a film about fighting for your dignity when the truth comes out and those around you let you down. Christophe van Rompaey's *Moscow, Belgium* was a huge hit at GIFF two years ago.

Freddy Olsson

CHRISTOPHE VAN ROMPAEY. Belgian director, producer and screenwriter born in 1970. While still a student at RiTS film school in Brussels, Christophe directed and wrote several short films. After his studies, he became casting director and assistant director on many shorts, commercials and features. In 2002 he went on to direct and write for television. His feature debut was *Moscow, Belgium* in 2008.

FILMOGRAPHY. 2011 LENA; 2008 MOSCOW, BELGIUM (GIFF 2009); 2007 MISSING, TV; 2004 HALLELUJAH, TV; 2002 TEAM SPIRIT, TV



THE NETHERLANDS 2011

FEATURE, COLOUR, 35 MM, 119 MIN.

DIRECTOR: CHRISTOPHE VAN ROMPAEY **PRODUCER:** ELS VANDEVORST
SCREENPLAY: MIEKE DE JONG **CINEMATOGRAPHY:** MENNO WESTENDORP
EDITOR: NICO LEUNEN **MUSIC:** DAVIDOV & BALLROOM QUARTET **CAST:** EMMA LEVIE, JEROEN WILLEMS, NIELS GOMPERTS **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** ISABELLA FILMS **SWEDISH PREMIÈRE**

GENERATION P GENERATION P

The film about a generation on speed is based on Viktor Pelevin's novel and made by bad boy wunderkind Victor Ginzburg. When Russia has shed its old Communist costume in order to remake itself as a Capitalist Klondyke, Babylen makes a successful switch from poetry to copywriting. With horrendous slogans, he re-brands the Russian dream to fit a new era of mass consumption. Under the influence of various potent drugs he never runs out of new and bold ideas – the crazier the deeper he vanishes into his LSD haze. He ends up communicating with the spirit of Che Guevara, getting drawn into mafia affairs and becoming a member of a Babylonian sect. An insane cinematic trip at breakneck speed, a mixture of social satire and a cyberpunk-ish maelstrom of images. Definitely not mainstream, decidedly entertaining and in a genre all its own.

Jannike Åhlund

DIRECTOR'S COMMENT. *Doing a film is a bit hard in Russia, since there are basically two genres: festival kino (art house) that does not get many screenings and pseudo-hollywood "blockbusters" that generate money – even though there is not even the smell of block buster around. I think that my movie is neither of this, and I'm really glad that it is like that.*

VICTOR GINZBURG. Born 1959 in Moscow. Emigrated to the USA with his parents when he was 15. He studied filmmaking at the School of Visual Arts in New York, and subsequently made several successful music videos for artists such as Belinda Carlisle, Jody Watley and Lou Reed. His debut film was the documentary *The Restless Garden* (1992). In later years he has worked in TV – both in Russia and abroad. He has also written screenplays.

FILMOGRAPHY. 2011 GENERATION P; 1992 THE RESTLESS GARDEN, DOC (GIFF 1993)



RUSSIA 2011

FEATURE, COLOUR, DCP, 110 MIN.

DIRECTOR: VICTOR GINZBURG **PRODUCER:** ROGER TRILLING, VICTOR GINZBURG, DJINA GINZBURG, STAS YERSHOV, YURI KRESTINSKIY, JIM STEELE **SCREENPLAY:** VICTOR GINZBURG, DJINA GINZBURG BASED ON THE NOVEL BY VICTOR PELEVIN
CINEMATOGRAPHY: ALEKSEI RODIONOV **EDITOR:** ANTON ANISIMOV, VLADIMIR MARKOV, KAROLINA MACIEJEWSKA, IRAKLY KVIRIKADZE **MUSIC:** KAVEH COHEN, MICHAEL DAVID NIELSEN, ALEXANDER HACKE **CAST:** VLADIMIR YEFIFANTSEV, MIKHAIL YEFREMOV, SERGEI SHNUROV **PRODUCTION:** GENERATION P, LLC **SWEDISH PREMIÈRE**





CANADA 2011

FEATURE, COLOUR, DCP, 94 MIN.

DIRECTOR: PHILIPPE FALARDEAU **PRODUCER:** LUC DÉRY, KIM MCCRAW
SCREENPLAY: PHILIPPE FALARDEAU **CINEMATOGRAPHY:** RONALD PLANTE
EDITOR: FRANCESCA CHAMBERLAND **MUSIC:** MARTIN LÉON **CAST:** FELLAG SOPHIE
 NÉLISSE ÉMILIEN NÉRON DANIELLE PROULX BRIGITTE POUPART **WORLD SALES:**
 FILMS DISTRIBUTION **SWEDISH PREMIÈRE**



MONSIEUR LAZHAR

MONSIEUR LAZHAR

Monsieur Lazhar is an Algerian-born man in a small French-speaking Canadian town. When he shows up to offer his services as a substitute at a school where a teacher has just committed suicide, the principal is delighted and relieved. He bonds with the children, his methods are unconventional, a small romance blooms for the sympathetic but lonely Mr Lazhar ... But the story takes an unexpected turn and is set to deal with so much more than "just" a dedicated teacher and his everyday life at an ordinary problem school. A simple but intense story that powerfully captures the mundane and which is also – from the children, as well – exceedingly well played.

Jannike Åhlund

DIRECTOR'S COMMENT. *I liked the subject of the play and its intention straightaway. While watching, I immediately imagined the film: I saw the classroom, the children... Daniel Brière's touching and spare direction most likely helped me to visualize a cinematographic work. The character Alice existed slightly, Simon barely at all, and yet there was a whole story to invent. I knew there was room for creation. I also liked the fact that Bachir's tragic story of being an immigrant wasn't the central plot. He is confronted with something that is very concrete within the society where he has settled,*

but this confrontation could have occurred anywhere. The story had to be able to stand on its own merit, beyond the fact that he has gone through a traumatic event leading to his exile. It has an influence on what is going to happen, it makes him a foreigner who is going to upset our view of the world, but I still do not believe it is the subject of the film. During the play, I thought: "Here is a rich character." He's not a character that has just been invented making us wonder what could be his traits and features.

PHILIPPE FALARDEAU. After studying Canadian politics and international relations, he shot 20 films in 1993 for the popular Canadian TV series "La Course destination monde" (where the participants tour the world making shorts). In 1995, he co-wrote the documentary *Le sort de l'Amérique*. In 2000 he made his feature debut, *The Left-Hand Side of the Fridge*.

FILMOGRAPHY. 2011 MONSIEUR LAZHAR; 2008 IT'S NOT ME, I SWEAR! (GIFF 2009); 2006 CONGORAMA (GIFF 2007); 2005 LA MÉTHODE MORIN, DOC; 2003 BOULEVARD SAINT-LAURENT, DOC SERIES; 2002 ÇA C'EST LAURENCE, SHORT; 2001 JEAN LALIBERTÉ, SHORT; 2000 THE LEFT-HAND SIDE OF THE FRIDGE; 1997 PÂTE CHINOIS, DOC; 1992 LA COURSE DESTINATION MONDE, SHORT DOC



FRANCE 2011

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: VALÉRIE DONZELLI **PRODUCER:** EDOUARD WEIL **SCREENPLAY:** VALÉRIE DONZELLI, JERÉMIE ELKAÏM **CINEMATOGRAPHY:** SEBASTIEN BUCHMANN **EDITOR:** PAULINE GAILLARD **CAST:** VALÉRIE DONZELLI, JERÉMIE ELKAÏM, CÉSAR DESSEIX **WORLD SALES:** WILD BUNCH **PRODUCTION:** RECTANGLE PRODUCTIONS **SWEDISH DISTRIBUTION:** FOLKETS BIO **SWEDISH PREMIÈRE**



DECLARATION OF WAR

LA GUERRE EST DECLARÉE

A peanut and a crowded dance floor form the beginning of a passionate relationship between a young couple, suitable enough named Romeo and Juliet. They come from very different backgrounds, but in this case it's not a family feud that puts their love to the test, but something completely different. After a fast-paced collage summarising the beginning of their life together, their idyllic life is disrupted when Adam is born. He does scream unusually much, doesn't he? And why doesn't he learn to walk? The sheltering naiveté of love is pierced by the harsh light of reality and soon everything becomes a matter of fighting the disease which is attacking Adam. France's Oscar submission has many things in common with last year's Ingmar Bergman Award winner, *Blue Valentine*, including a harrowing look at the rise and fall of a relationship.

Mirja Hildbrand

DIRECTOR'S COMMENT. *This film is inspired by a true story – my own. It's the story of young love, of Juliette and Romeo, dragged harshly from their carefree happiness and forced to confront life's unexpected, brutal chaos. The illness of their son, Adam, will force them to face a terrible trial, to become adults. But as traumatic as it is, their suffering will allow them to blossom. It will reveal them to themselves – their strength, their courage. Life is huge and full of danger, and it is only in battle that our own true heroism can be revealed.*

VALÉRIE DONZELLI. Born 1973 in Épinay, France. She is an actor, scriptwriter and director whose debut feature was *The Queen of Hearts ... and her Persian Lovers* (2009).

FILMOGRAPHY. 2011 DECLARATION OF WAR; 2010 MADELEINE ET LE FACTEUR, SHORT; 2009 THE QUEEN OF HEARTS ... AND HER PERSIAN LOVERS; 2008 IL FAIT BEAU DANS LA PLUS BELLE VILLE DU MONDE, SHORT

RED STATE RED STATE

A bunch of youths think they are seeing a mature lady who will provide sexual services to them. Instead they end up as hostages to a religious cult. A powerful, charismatic preacher has his congregation under his thumb. They are chosen and they know that one day they will be attacked; that's why they're armed to the teeth. The film is clearly inspired by the events in Waco in 1993, where cult leader David Koresh led his followers into death. An impressive line-up of actors, including John Goodman as a police officer, turns the film into more than a nail-biter – it's a film about where dogmatism can get you. Kevin Smith has previously taken on Catholicism in *Dogma*. This time Protestantism takes centre stage.

Freddy Olsson

DIRECTOR'S COMMENT. *I always knew I'd go back to indie because I knew I wasn't finished, because, the filmmaker I became ... don't get me wrong, but that wasn't the filmmaker I thought I would be. Red State is the filmmaker I thought I would be. Clerks and Red State I feel are like a really nice double bill, because one shows a lot of promise and one shows the answer, the delivery on that promise. And there's about twenty years almost between those two movies but that was me going to film school in front of people. Because I didn't have film school prior to Clerks and whatnot, so for me this movie makes all the difference because I'm like "Right, on", this shows that I could kind of grow up and do what other cats do and know how to make something more than just a quote unquote Kevin Smith movie.*

KEVIN SMITH. American screenwriter, actor, producer and director born in 1970. He has also written books and comics, and is an Internet radio personality best known as "Silent Bob".

FILMOGRAPHY. (SELECT) 2011 RED STATE; 2010 COP OUT; 2008 ZACK AND MIRI MAKE A PORNO; 2007 REAPER, TV-SERIES; 2006 CLERKS II; 2004 CLERKS: THE LOST SCENE, SHORT VIDEO; 2004 JERSEY GIRL; 2002 FLYING CAR, SHORT TV; 2001 JAY AND SILENT BOB STRIKE BACK; 1999 DOGMA; 1997 CHASING AMY; 1995 MALLRATS; 1994 CLERKS; 1992 MAE DAY: THE CRUMBLING OF A DOCUMENTARY, SHORT DOC



USA 2011

FEATURE, COLOUR, VIDEO, 88 MIN.

DIRECTOR: KEVIN SMITH **PRODUCER:** JONATHAN GORDON **SCREENPLAY:** KEVIN SMITH **CINEMATOGRAPHY:** DAVID KLEIN **EDITOR:** KEVIN SMITH **CAST:** MICHAEL PARKS, MELISSA LEO, JOHN GOODMAN **SWEDISH DISTRIBUTION:** NOBLE ENTERTAINMENT **SWEDISH PREMIÈRE**



THE LONELIEST PLANET THE LONELIEST PLANET

Alex and Nica (nicely played by Gael García Bernal and Hani Furstenberg) plan to get married, but before that they are making the trip of their dreams, a walk in the Caucasus. Once in Georgia, they hire a local guide and the three of them set off. Incredibly beautiful, extremely quiet. The dialogue is sparse. A wild, open, lush landscape which simultaneously exudes a sense of danger. And then, in a matter of seconds, we are in another film. Something happens, which is almost over before it has occurred. From one state of mind to another. It's hard for the young couple to deal with the situation while being constantly supervised by the eyes of a stranger, who in fact has complete power over them. The stunning, well-thought-out cinematography helps in creating an atmosphere of looming disaster.

Freddy Olsson

DIRECTOR'S COMMENT. *The basic premise of travelers trekking with a local guide happens every day in different parts of the world. In fact, due to financing, we briefly tried to relocate the film to Xinjiang, the Uighur region of China, near the Tajikistan border. In the end, we came back to Georgia, the place where the idea began. (...) The tourist industry in Georgia is still nascent, so the relationship between tourists/*

locals is not so strictly defined along commercial lines. You might stay in a family house, you might spend an evening drinking and dancing with local guys. (...) Despite the recent conflict with Russia, there's still a sense of shared history, shared cultural references. (...) Reminders of political tensions persist. We were shooting right near the border, could see Russia just on the other side of the mountain, but it seemed an ocean away. The border was closed, except to Armenian trucks using it as a trade route. Yet interacting with Georgians, I experienced incredible kindness and warmth, a familiarity.

JULIA LOKTEV. Born in Leningrad (St. Petersburg), Russia. When she was nine, her family immigrated to the US, settling in Loveland, Colorado. Following university in Montreal and half a year traveling alone through Central Asia, she moved to New York. Her debut feature was the 1998 documentary *Moment of Impact*. Julia also makes multiple-screen video installations that have been exhibited in a visual art context.

FILMOGRAPHY. 2011 THE LONELIEST PLANET; 2006 DAY NIGHT DAY NIGHT; 1998 MOMENT OF IMPACT, DOC



USA/GERMANY 2011

FEATURE, COLOUR, 35 MM, 113 MIN.

DIRECTOR: JULIA LOKTEV **PRODUCER:** JAY VAN HOY, LARS KNUDSEN, HELGE ALBERS, MARIE THERESE GUIRGIS **CINEMATOGRAPHY:** INTI BRIONES **EDITOR:** MICHAEL TAYLOR, JULIA LOKTEV **MUSIC:** RICHARD SKELTON **CAST:** GAEL GARCIA BERNAL, HANI FURSTENBERG, BIDZINA GUJABIDZE **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** PARTS AND LABOR (US), FLYING MOON (D) **SWEDISH PREMIÈRE**





FRANCE/CANADA 2011

FEATURE, COLOUR, DCP, 120 MIN.

DIRECTOR: JEAN-MARC VALLÉE **PRODUCER:** PIERRE EVEN, MARIE-CLAUDE POULIN
SCREENPLAY: JEAN-MARC VALLÉE **CINEMATOGRAPHY:** PIERRE COTTEREAU
EDITOR: JEAN-MARC VALLÉE **MUSIC:** MARTIN PINSONNAULT **CAST:** VANESSA PARADIS KEVIN PARENT HÉLÈNE FLORENT EVELYNE BROCHU EMILÉ VALLÉE CHANEL FONTAINE **WORLD SALES:** FILMS DISTRIBUTION **SWEDISH PREMIÈRE**



CAFÉ DE FLORE

Jean-Marc Vallée had a huge hit in Göteborg with *C.R.A.Z.Y.* (GIFF 2006) and after an excursion into English with *Young Victoria*, he's now back in Montreal. The film centres on Antoine, an in-demand star DJ who also enjoys a great family life with a wife and two kids. But something gnaws at him, a feeling he shares with his ex-wife whose dreams are haunted by a life story from 1960s Paris, a story woven into the film and which is to prove very important. *Café de Flore* is a colourful and elegant family saga spanning time, space – and realities. Undeniably an ambitious project, but Vallée pulls it off through consistently exquisite cinematography and a hard-to-beat soundtrack featuring Pink Floyd, The Cure and Sigur Rós.

Andreas Degerhammar

JEAN-MARC VALLÉE. Born 1963 in Montreal, Canada. He studied cinema at the Ahuntsic College and the University of Montreal. In 1992 he made his first short film, the award-winning *Stereotypes*. His 2005 film *C.R.A.Z.Y.* was an enormous success.

FILMOGRAPHY. 2011 CAFÉ DE FLORE; 2009 THE YOUNG VICTORIA; 2005 C.R.A.Z.Y. (GIFF 2006); 1999 LOSER LOVE; 1998 LOS LOCOS; 1998 MAGIC WORDS, SHORT; 1995 LISTE NOIRE; 1995 MAGIC FLOWERS, SHORT (GIFF 1996); 1992 STEREOTYPES, SHORT



FRANCE 2011

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: CÉDRIC KAHN **PRODUCER:** KRISTINA LARSEN **SCREENPLAY:** CATHERINE PAILLÉ, CÉDRIC KAHN **CINEMATOGRAPHY:** PASCAL MARTI **EDITOR:** SIMON JACQUET **MUSIC:** AKIDO **CAST:** GUILLAUME CANET, LEÏLA BEKHTI, SLIMANE KETTHABI **WORLD SALES:** WILD BUNCH **PRODUCTION:** LES FILMS DU LENDEMAIN **SWEDISH PREMIÈRE**



A BETTER LIFE

UN VIE MEILLEURE

Yann has grand plans on starting his opening restaurant. When he falls in love with Nadia and finds a fixer-upper with the potential of becoming the coolest place in town, his dreams become even grander. He refuses to give up and face facts. Yann's boundless optimism as he tries to realise the dream of a better life for himself, Nadia and her nine-year-old son, is the start of a descent into hell. A descent complete with a financial crises, crooked loan sharks, desperation and a wrecked relationship – but from which grows an unexpected ... Kahn, whose previous work includes *Roberto Succo*, is a gifted director whose touch is sometimes reminiscent of the Dardenne brothers and Guillaume Canet is a perfect fit for the lead role.

Jannike Åhlund

DIRECTOR'S COMMENT. *We began with an assessment: it's hard to escape your condition. The world we live in is a world where the only business available to the poor is bad business, a world in which they are condemned to pay most dearly for everything. Those who can't pay cash for their new fridge or car must pay double, as they need to take out credit. The banks keep their best rates for their best clients – their richest clients. Loans to the least advantaged are restricted, so they're forced to rely on revolving credit and other loans at exorbitant rates – loans that quickly reveal themselves as hellish downward spirals from which escape is impossible. The free market has been devised to allow each of us the chance of improving his or her life. It claimed to offer the possibility of upward mobility to the enterprising. Today, it does exactly the opposite: the free market has become a machine for impoverishing the poor, for casting low-income households into destitution.*

CÉDRIC KAHN. Born in 1966, his feature debut was in 1991 with *Bar des rails*. *A Better Life* is his ninth feature.

FILMOGRAPHY. 2011 A BETTER LIFE; 2009 LES REGRETS; 2005 L'AVION; 2004 FEUX ROUGES; 2001 ROBERTO SUCCO; 1998 L'ENNUI; 1996 CULPABILITÉ ZÉRO, TV; 1994 TROP DE BONHEUR; 1992 BAR DES RAILS; 1990 LES DERNIÈRES HEURES DU MILLÉNAIRE, SHORT

UFO IN HER EYES

UFO IN HER EYES

Xiaolu Guo alternates between writing novels and making films (*How Is Your Fish Today?* GIFF 2007, *We Went To Wonderland*, GIFF 2009, *She, A Chinese*, GIFF 2010). In this quiet comedy about a village during the Cultural Revolution she revisits a recurring theme: a homeless, Chinese intellectual emigrant. Yun is riding her bike home. She goes past the cheerfully unfaithful couple and the eccentric bicycle repair man who is trying to contact the universe, before she stumbles onto a mysterious stone that opens new worlds. She reports the event to the local party secretary who sees a chance to turn the sleepy village into a tourist attraction. A police officer is also sent to the village to investigate. His interviews with the villagers are priceless – and lend themselves to be interpreted as a mosaic of a chaotic, Chinese society.

Jannike Åhlund

DIRECTOR'S COMMENT. *I'm particularly drawn to the idea of how a small person tries to find a path for survival, amid the playing of a historical game within a totalitarian society – it is the perpetual story of Sisyphus and his task which can never be completed. In UFO in Her Eyes, the character of Kwok Yun is being tested by reality in an almost GULAG-like environment. At*

the cost of her personal life, she is the catalyst of a certain system. Although she is largely punished in her present life in the village, I didn't want her to be punished in the future. I am intrigued by the scope of past and future coming together in one's destiny. But I didn't want to wrap up the story with some general assertion, so Kwok Yun's future is left somewhat open, in a bewildered and fable-like way.

XIAOLU GUO. Filmmaker and novelist, born 1973 in China. Studied film at Beijing Film Academy and the UK National Film School. She has published 7 novels and a book of poetry and has directed several documentaries. Her most popular novel "A Concise Chinese-English Dictionary For Lovers" (2007) was translated into 23 languages. Her first feature film was the award-winning *She, a Chinese*. *UFO in Her Eyes* is based on her latest novel.

FILMOGRAPHY. 2011 *UFO IN HER EYES*; 2009 *ONCE UPON A TIME A PROLETARIAN*, DOC; 2009 *SHE, A CHINESE* (GIFF 2010); 2008 *AN ARCHEOLOGIST'S SUNDAY*, SHORT; 2008 *WE WENT TO WONDERLAND* (GIFF 2009); 2006 *HOW IS YOUR FISH TODAY?* (GIFF 2007); 2006 *ADDRESS UNKNOWN*, SHORT; 2004 *THE CONCRETE REVOLUTION*, DOC; 2003 *FAR AND NEAR*, DOC



GERMANY 2011

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: XIAOLU GUO **PRODUCER:** KLAUS MAECK **SCREENPLAY:** SABOTAGE SISTER A.K.A. XIAOLU GUO **CINEMATOGRAPHY:** MICHAL TYWONIUK **EDITOR:** NIKOLAI HARTMANN **MUSIC:** MOCKY **CAST:** SHI KE, UDO KIER, MANDY ZHANG **WORLD SALES:** THE MATCH FACTORY GMBH **SWEDISH PREMIÈRE**



THE WOMAN IN THE FIFTH

LA FEMME DU VÈME

Ethan Hawke does an "Oldman" in the latest film from Pawlikowski (*My Summer of Love*, *The Last Resort*), playing an American middle-aged writer looking for his former love in Paris. He tries to see their child but is chased off. His life seems destined for a downward spiral when he is robbed, gets a room in a dreary hotel, finds the most boring job in the world and has a half-hearted affair with the hotel waitress ... When he meets a mysterious woman (Kristin Scott Thomas) at a party and starts a relationship, his life takes a turn for the surreal. Is the woman in fact a projection? Did he have a hand in the murder of an obnoxious hotel guest? Is everything that happens just fantasies from an ever more twisted imaginary world.

Jannike Åhlund

DIRECTOR'S COMMENT. *Disguised as a mystery thriller, The Woman in the Fifth is in effect a very precise description of a familiar condition. Tom Ricks wants it all – admiration, literary greatness, love, family – and he refuses to accept that all of these desires have a price and could be mutually exclusive. As Tom's grip on reality weakens and the facts of his life begin to fuse with fiction, he slides into a nightmare from which there's no waking up. Our film dramatizes the mental disintegration of a man who fails to pay attention to the outside world, who lives in his own head and is totally incapable of understanding his true motives.*

It's a condition I'm familiar with and it's what first attracted me to the material. (...) The Paris of this film is an unfamiliar and ambiguous landscape – a Paris of the mind. I wanted to achieve this sensation without any trickery or special effects, but by means of subtle stylization, i.e. through the choice of locations, framing, lighting, and a creative use of sound.

PAWEŁ PAWLIKOWSKI. Born 1957 in Warsaw, Paweł Pawlikowski left Poland at 14, moved to London, Germany, Italy and finally settled in Great Britain. After studying literature and philosophy, he started his career directing documentaries, which are crowned by many prestigious awards. His transition to fiction came with medium-length film *Twocickers* in 1998, and he made his feature debut with *Last Resort* in 2000. This is third feature.

FILMOGRAPHY. (SELECT) 2011 *THE WOMAN IN THE FIFTH*; 2004 *MY SUMMER OF LOVE*; 2000 *LAST RESORT*; 1998 *TWOCKERS*, SHORT; 1998 *CHARLIE CHAPLIN AND THE COSSACK GOLD*, DOC; 1994 *TRIPPING WITH ZHIRINOVSKY*, DOC; 1992 *SERBIAN EPICS - DOSTOEVSKY'S TRAVELS*, DOC; 1991 *FROM MOSCOW TO PIETUSHKI*, DOC; 1989 *VACLAV HAVEL*, DOC



FRANCE/POLAND/UNITED KINGDOM 2011

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: PAWEŁ PAWLIKOWSKI **PRODUCER:** CAROLINE BENJO, CAROLE SCOTTA **SCREENPLAY:** PAWEŁ PAWLIKOWSKI, BASED ON THE BOOK BY DOUGLAS KENNEDY **CINEMATOGRAPHY:** RYSZARD LENCZEWSKI **EDITOR:** DAVID CHARAP **MUSIC:** MAX DE WARDENER **CAST:** ETHAN HAWKE, KRISTIN SCOTT THOMAS, JOANNA KULIG **WORLD SALES:** MEMENTO FILMS **PRODUCTION:** HAUT ET COURT - FILM4 - SPI INTERNATIONAL POLAND **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**





FRANCE 2011

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: EMMANUEL MOURET **PRODUCER:** FRÉDÉRIC NIEDERMAYER
SCREENPLAY: EMMANUEL MOURET **CINEMATOGRAPHY:** LAURENT DESMET
EDITOR: MARTIAL SALOMON **CAST:** EMMANUEL MOURET, PASCALE ARBILLOT,
 ARIANE ASCARIDE **WORLD SALES:** KINOLOGY **NORDIC PREMIÈRE**



THE ART OF LOVE L'ART D'AIMER

In this sophisticated sexual comedy that only the French seem to know how to pull off, director Emmanuel Mouret weaves together several comic vignettes on love and desire. Some are farcical, others wryly humorous, but all are witty and stylishly complicated. There is a touch of Woody Allen in the stories about a compassionate woman who wants to share her husband with her reluctant best friend (Julie Depardieu); a man (François Cluzet) trying to woo an indecisive neighbour; and a faithful wife who desperately seeks ways of not sleeping with other men. A strong cast of excellent actors play the over-analytical, obsessive characters, and the result is a deliriously light-hearted romp through French bourgeoisie.

Asha Richards

EMMANUEL MOURET. Born in Marseille in 1970, and originally a science student, Emmanuel Mouret moved to Paris and took both acting classes and a string of odd jobs on film sets before enrolling in the directing departement of La Femis.

FILMOGRAPHY. 2011 THE ART OF LOVE; 2009 FAIS-MOI PLAISIR!; 2007 SHALL WE KISS? (GIFF 2008); 2006 CHANGE OF ADDRESS; 2004 VENUS AND FLEUR (GIFF 2005); 2000 LAISSONS LUCIE FAIRE; 1999 PROMÈNE-TOI DONC TOUT NU!

CRITICS' WEEK



GREECE 2011

FEATURE, COLOUR, HDCAM, 118 MIN.

DIRECTOR: FILIPPOS TSITOS **PRODUCER:** ALEXANDRA BOUSSIOU **SCREENPLAY:** FILIPPOS TSITOS, DORA MASKLAVANOU **CINEMATOGRAPHY:** POLYDEKIS KYRLIDIS **EDITOR:** DIMITRIS PEONIS **MUSIC:** JOSEPH VAN DER SCHOOT **CAST:** ANTONIS KAFETZPOULOS, THEODORA TZIMOU, CHRISTOS STERGIOGLOU **WORLD SALES:** FILMS BOUTIQUE **NORDIC PREMIÈRE**

UNFAIR WORLD
ADIKOS KOSMOS

The crisis in Greece is not merely a financial one – it also touches upon the identity and patriarchal structure of the country and, not least, its morals. This can easily be gleaned from some of the most internationally acclaimed and original films in recent years, such as *Dogtooth* and *Attenberg* (GIFF 2011). In *Unfair World*, a detective obsessed with fairness and a woman preoccupied with survival meet. Their entire concepts of reality collide, and yet they are drawn to each other. Filippos Tsitos's stylistically assured, humorous and finely acted story touches upon the current Greek drama, but the scope of its ambition includes universal questions of morality. Winner of the Silver Shell for the Best Director at San Sebastian this fall, where Antonis Kafetzopoulos also won an acting award.

Annika Gustafsson, Sydsvenskan

DIRECTOR'S COMMENT. *Unfair World is very tragedy about how people become unfair to others because they are unhappy. Either by weakness like Sotiris or by need like Dora, the characters are all caught in the same trap: they lead a life that they don't appreciate and they would like to have a life that they have no idea how it should be. Each one's perception of justice is injustice for someone else. As a result, everyone is right; and wrong at the same time. (...) In Unfair World we wanted to create a cinematic world that reflects reality in a way that it transmits to the audience the essence of every moment and every character. With abstraction (in colors, in settings, in acting), with very plain composed images and a very austere cinematography, we wanted to search for the honesty of feelings.*

FILIPPOSTSITOS. Born in Greece. Lives in Berlin since 1998. Studied business administration and worked as photographer, assistant director, music supervisor and radio producer before he began studies film direction at the German Film and Television Academy in Berlin. His feature debut was *My Sweet Home* in 2001. This is his third feature.

FILMOGRAPHY. (SELECT) 2011 UNFAIR WORLD; 2009 PLATO'S ACADEMY; 2001 MY SWEET HOME; 1994 PARLEZ-MOI D'AMOUR, SHORT



USA 2011

DOCUMENTARY, COLOUR, DCP, 84 MIN.

DIRECTOR: MARK GOFFMAN **PRODUCER:** LINDSAY GOFFMAN **SCREENPLAY:** **CINEMATOGRAPHY:** GEORGE REASNER **EDITOR:** SVEN PAPE, ALYSSA CLARK, DOUG BLUSH **MUSIC:** DANIEL LICHT **CAST:** WILMA SWARTZ, DAN HORN, DYLAN BURDETTE, KIM YEAGER, TERRY FATOR **WORLD SALES:** CONTENT MEDIA CORP **INTERNATIONAL PREMIÈRE**

DUMBSTRUCK
DUMBSTRUCK

Few people proudly declare that they intend to become the greatest ventriloquist in the world when they grow up. But 13-year-old Dylan is one of them – and he is actually not alone. In Ft. Mitchell, Kentucky, the world's top ventriloquist gather every year for a convention. In this documentary we meet five of them, each of whom has a life story and personality interesting enough to rival fiction. Like Dylan, the shy guy for whom ventriloquism is an outlet for the things he normally doesn't dare to say or do. But his story is not only true but touching and – in fact – universal, as are the other ones'. And in the midst of all the wackiness, there emerges a portrait of USA and of the sometimes painful longing to reach your dreams, whatever they may be.

Caroline Hainer, frilansjournalist, Weird Science m fl

ventriloquism. It's about five people who pursue a dream—of self-expression, of the deep-seated desire to have one's voice heard, to speak out and overcome struggle, even if one's medium is thought to be...well, a little wooden.

MARK GOFFMAN. Born in Maryland, USA. He is a graduate of Emory University and Harvard University who currently resides in Los Angeles, CA. He has worked as TV writer and producer, and is currently Executive Producer of the TV series, *WHITE COLLAR*. Other credits include "Law & Order: SVU", "The West Wing" and "Studio 60 on the Sunset Strip". He has also written and directed commercials and two shorts. This is his feature-length directorial debut.

FILMOGRAPHY. (SELECT) 2011 DUMBSTRUCK, DOC

DIRECTOR'S COMMENT. *It all started with a toast at my wedding. My mother-in-law shocked our 200 friends and family when she held up her white-gloved hand and the white-gloved hand proceeded to deliver a heartfelt toast that moved the room to tears. We followed her to the annual ventriloquist convention, a world filled with hilarious and enchanting figures that begged to be captured on film. I decided to focus on five professional ventriloquists. Every one of our ventriloquists went through some kind of cathartic, life-changing experience. Dumbstruck isn't really about*

ONCE UPON A TIME IN ANATOLIA BİR ZAMANLAR ANADOLU'DA

Allow me to make a public apology. I slammed *Once Upon a Time In Anatolia* in Cannes. That was due to festival fatigue after almost two weeks at the circus on the Riviera. The film, you see, well-deservedly won the runner-up award of the festival, the Grand Prix. But there is an explanation to my initial response: Nuri Bilge Ceylan's latest is a demanding trip, even for those of us who love this aesthetically refined auteur after films like *Uzak* (GIFF 2009), *Climates* and *Three Monkeys* (GIFF 2009). It's two and a half hours of crime drama wherein nothing much happens. It takes place to a large extent in darkness, in the countryside. All the characters are played by grumpy men. But if you brace yourself a bit, you will be richly rewarded. And thank you, GIFF, for scheduling it early in the festival.

Mattias Oscarsson, *Sydsvenskan*

DIRECTOR'S COMMENT. *There's nothing political about it. People like to read the films as political, especially in Turkey. But I try to fight that assessment as much as possible. Of course I have my political opinions, but they are not the most important thing to me and I generally hide them. I'm more interested in the inner-world of the characters, and if you talk too much about politics than that's all people will want to talk about.*

NURİBİLGECEYLAN. Born in 1959 in Istanbul, Turkey. After graduating from engineering department of Bosphorus University, Istanbul, he studied filmmaking for two years at Mimar Sinan University, Istanbul. His feature debut was *The Small Town* in 1997.

FILMOGRAPHY. 2011 *ONCE UPON A TIME IN ANATOLIA*; 2008 *THREE MONKEYS* (GIFF 2009); 2006 *CLIMATES* (GIFF 2009); 2003 *DISTANT* (GIFF 2009); 1999 *CLOUDS OF MAY* (GIFF 2001, 2009); 1997 *THE SMALL TOWN*; 1995 *COCOON*, SHORT



TURKEY/BOSNIA HERZEGOVINA 2011

FEATURE, COLOUR, 35 MM, 157 MIN.

DIRECTOR: NURİ BİLGE CEYLAN **PRODUCER:** ZEYNEP ÖZBATUR ATAKAN
SCREENPLAY: ERCAN KESAL, EBRU CEYLAN, NURİ BİLGE CEYLAN
CINEMATOGGRAPHY: GÖKHAN TIRYAKI **EDITOR:** BORA GÖKSİNGÖL, NURİ BİLGE CEYLAN **CAST:** MUHAMMET UZUNER, YILMAZ ERDOĞAN, TANER BİRSEL **WORLD SALES:** ZEYNOFILM PRODUKSİYON HİZMETLERİ LTD. **SWEDISH PREMIERE**



FIRST POSITION FIRST POSITION

Never putting a foot wrong, this enormously satisfying documentary from debuting director Bess Kargman follows six gifted ballet students from disparate social, regional, economic and ethnic backgrounds as they prepare for the Youth America Grand Prix, a prestigious competition at which the world's top dance companies and schools prospect for new talent. *First Position* combines the built-in drama, tension and suspense of documentaries such as *Spellbound* with exciting, beautifully shot variations performed by the virtuosos of the future. As the articulate subjects evince personality, poise and passion as well as physical grace, their parents and instructors provide another perspective on the true costs for the youngsters to follow their dreams.

Alissa Simon, *Variety*

DIRECTOR'S COMMENT. *My entire childhood I danced. I always had this huge love of ballet, despite my early "retirement" at the age of fourteen when I switched to ice hockey. But since my first Boston Ballet Nutcracker outing at the age of four, my appreciation for dance has never waned. Thirteen years later, when I took a break from journalism and set out to direct my first feature film, I decided to make a movie that I always wished had existed. And then I got lucky: One day I was walking in lower Manhattan and saw a pack of ballet dancers waiting to get into the final round of the Youth America Grand Prix competition, held annually each spring. It was sold out so I snuck in and sat in the back. On stage walked an eleven-year-old girl ("bitty baby ballerina" I called her), whose two-minute performance had such artistry, grace, and strength that I stood up, walked out of the theater and said *This Is My Movie*.*

BESS KARGMAN. She has produced relevant stories for numerous media outlets including National Public Radio, The Washington Post and NBC Olympics. She holds degrees from Columbia Graduate School of Journalism and Amherst College. Long before entering the world of film and radio, she trained at Boston Ballet School. This is her first film. She divides her time between New York and Los Angeles.

FILMOGRAPHY. 2011 *FIRST POSITION*, DOC



ISRAEL/JAPAN/FRANCE/COLOMBIA/ITALY/CANADA/ UNITED KINGDOM/USA 2011

DOCUMENTARY, COLOUR, HDCAM, 90 MIN.

DIRECTOR: BESS KARGMAN **PRODUCER:** BESS KARGMAN **CINEMATOGGRAPHY:** NICK HIGGINS **EDITOR:** KATE AMEND, BESS KARGMAN **MUSIC:** CHRIS HAJIAN **CAST:** **WORLD SALES:** VISIT FILMS INTERNATIONAL **PREMIERE**





CANADA 2011

FEATURE, COLOUR, DCP, 91 MIN.

DIRECTOR: ANNE ÉMOND **PRODUCER:** NANCY GRANT **SCREENPLAY:** ANNE ÉMOND **CINEMATOGRAPHY:** MATHIEU LAVERDIÈRE **EDITOR:** MATHIEU BOUCHARD-MALO **MUSIC:** MARTIN TÉTREULT **CAST:** CATHERINE DE LÉAN (CLARA) DIMITRI STOROGÉ (NIKOLAÏ) **WORLD SALES:** WIDE MANAGEMENT **NORDIC PREMIÈRE**



NIGHT #1

NUIT #1

Clara meets Nikolaï in a nightclub. She follows him back to his place, to make love. She then promptly leaves her partner. This is how Clara has always led her life, fearing having to open up to strangers. However, Nikolaï won't let her go. *Night #1* chronicles the one night stand in the young man's apartment where, throughout the night, they will try to truly "meet" each other, and overcome their common fear of an honest intimacy. Director Anne Émond assumes a much unadorned style in order to capture the profound confusion of her characters in a raw, authentic way. A unique portrait of these reluctant revelations, *Night #1* defies social conventions in an age where everything seems fleeting. It is also one of the most beautiful testimonies of Québec cinema's recent renewal.

Guilhem Caillard, Panorama-cinéma

DIRECTOR'S COMMENT. *Night #1 is a reflection about sex, intimacy and love. This film is also about despair, youth and the vacuity of life. It's a film about commitment, individualism and the great concern links to the idea of being part of a social project. It's a 'one night stand' that takes an unexpected turn: a human turn.*

ANNE ÉMOND. Born in 1982, She is a Montreal-based screenwriter and filmmaker. In 2005, she achieved a Bachelor Degree in Film production from the University of Québec in Montréal. In the last six years, she has written and directed seven shorts.

FILMOGRAPHY. 2011 NUIT #1; 2011 NUIT #1, SHORT; 2010 SOPHIE LAVOIE, SHORT; 2009 NAISSANCES, SHORT; 2009 L'ORDRE DES CHOSES, SHORT; 2007 FRÉDÉRIQUE AU CENTRE, SHORT; 2006 JUILLET, SHORT; 2005 QUALITÉ DE L'AIR, SHORT



RUSSIA 2010

FEATURE, COLOUR, VIDEO, 80 MIN.

DIRECTOR: SERGEY POTAPOV **PRODUCER:** MATVEY TORGOVKIN **SCREENPLAY:** SERGEY POTAPOV, TATIANA EGOROVA **CINEMATOGRAPHY:** SEMION AMANATOV **CAST:** LENA MAKSIMOVA, NIURGUN MONDAROV, ARCADY NOVIKOV **PRODUCTION:** CINEMA CENTER PRODUCTION **INTERNATIONAL PREMIÈRE**



WHILE THE WIND BLOWS

POKUDA BUDET VETER

Do you know something about Yakutian movies? I suppose, nothing. Let me introduce you new territory of cinema. Yakutia (Sakha) Republic is one of the biggest Siberian region, the part of Russia. Native people speak the Turkic group language and combine Christianity with shamanism and ancient cults of spirits. It's the northern branch of Asian culture. The state and independent studios produced about 15 digital films per year. The basic genre of native cinema is melodrama. I want to present you two examples of Yakutian cinema – the winners of first national film festival in categories full length and short films. The plot of *While the wind blows* by Sergey Potapov is based on folktales about outcast epic hero and his forbidden love with noble girl. The film represents a kind of stile crossing between local period melodrama, horror and East Asian violence cinema. *The Premonition* by Mikhail Lukachevsky is poetical parable, depicts mental initiation of a young boy, who try to accept the skill and knowledge of his ancestors. Both films are representing traditional way of Yakutian thinking, and native conception about three levels construction of the living world.

Sergey Anashkin

DIRECTOR'S COMMENT. *The film is based on the classical plot about the beauty and the beast. I decided to combine it with the topics of Olonkho, a heroic epic tale of the Sakha people. In Olonkho, a monster usually steals a young virgin and the epic heroes rush to her rescue. I want to show this situation in an ordinary way, without any magic.*

SERGEY POTAPOV. Born in 1976 in rural Suntar, Yakutia, Russia. Studied acting at the College of Culture and Art in Yakutsk. Graduated from the directing department of the Russian Academy of Theatre Arts, Moscow. One of the leading directors of the National Sakha Theatre in Yakutsk. He has directed several short films. This is his feature debut.

FILMOGRAPHY. (SELECT) 2011 AUTUMN, SHORT; 2010 WHILE THE WIND BLOWS; 2004 BREATHE!, SHORT

HOUSE OF TOLERANCE L' APOLLONIDE

With films such as *Le Pornographe* and *Tiresia*, French director Bertrand Bonello has over the last decade made a name for himself as one of the most elegant eccentrics in the film industry, constantly honing in on the relationship between bodily desires and spiritual scars. Seductively and poetically musical in its style, his film stringently – though with occasional breaches of style – depicts a coveted luxury brothel in a sober, Parisian, fin de siècle setting. It is an ensemble drama of sorts, where beautiful prostitutes look for a safe haven but soon turn into disfigured prisoners under demanding patrons – whose desires seem to intensify as the den of iniquity is threatened. Somewhere at the crossroads between Baudelaire's *Flowers of Evil* and Buñuel's debauched bourgeoisie, Bonello stages a timeless chamber play – sheltered from, but never entirely untouched by, a disintegrating world.

Jon Asp, frilanskribent, Smålandsposten m fl

DIRECTOR'S COMMENT. *Ten years ago, I wanted to make a film on the reopening of brothels today. Then I gave up. After filming On war, my last film, I really wanted to make a film with a group of girls, the dynamics of a group. It is my partner (Josée Deshaies), who is also my director of photography, who suggested that I go back to the idea of brothels but treated from a historical standpoint. I then started researching the subject and stumbled upon your book, it was the first*

one I read. I'm interested in the closed world aspect. Whenever there is a closed world, it can become a fictitious world, a world for cinema. Then it was up to me to work between document and fiction, between a chronicle and a narrative. The representation of the prostitute has always come to us through the eyes of men: most are painters or writers who went to brothels, and then came home to work on a painting or a book. The prostitute's point of view has always been extremely difficult to find.

BERTRAND BONELLO. Born in 1968. Educated as a musician before becoming a filmmaker. He made his first feature *Something Organic* in 1998, for which he also wrote the screenplay and the music. His features and shorts have been screened at festivals around the world. In 2005 he made the short *Cindy the Doll Is Mine*, with Asia Argento, a homage to the artist photographer, Cindy Sherman. This is his fifth feature.

FILMOGRAPHY. 2011 *HOUSE OF TOLERANCE*; 2010 *WHERE THE BOYS ARE*, SHORT; 2008 *ON WAR*; 2006 *MY NEW PICTURE*, SHORT; 2005 *CINDY: THE DOLL IS MINE*, SHORT; 2003 *TIRESIA*; 2002 *THE ADVENTURES OF JAMES AND DAVID*, SHORT; 2001 *THE PORNOGRAPHER*; 1998 *SOMETHING ORGANIC*; 1996 *QUI JE SUIS*



FRANCE 2011

FEATURE, COLOUR, 35 MM, 125 MIN.

DIRECTOR: BERTRAND BONELLO **PRODUCER:** KRISTINA LARSEN, BERTRAND BONELLO **SCREENPLAY:** BERTRAND BONELLO **CINEMATOGRAPHY:** JOSÉE DESHAIES **EDITOR:** FABRICE ROUAUD **MUSIC:** BERTRAND BONELLO **CAST:** NOÉMIE LVOVSKY, HAFSIA HERZI, JASMINE TRINCA, CÉLINE SALLETTE, ADÈLE HAENEL, ALICE BARNOLE, ILIANA ZABETH, XAVIER BEAUVOIS, LOUIS-DO DE LENQUESAING, JACQUES NOLOT **WORLD SALES:** FILMS DISTRIBUTION **SWEDISH PREMIÈRE**





FRANCE 2011

FEATURE, COLOUR, 35 MM, 81 MIN.

DIRECTOR: CÉLINE SCIAMMA **PRODUCER:** BÉNÉDICTE COUVREUR **SCREENPLAY:** CÉLINE SCIAMMA **CINEMATOGRAPHY:** CRYSTEL FOURNIER **EDITOR:** JULIEN LACHERAY **CAST:** ZOE HERAN, MALONN LÉVANA, JEANNE DISSON **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** HOLD UP FILMS & PRODUCTIONS **SWEDISH DISTRIBUTION:** FOLKETS BIO **SWEDISH PREMIÈRE**

TOMBOY
TOMBOY

A French family with two daughters moves to a new neighbourhood. It's the middle of the summer holidays and the oldest daughter, Laure, has plenty of time to get to know the local kids. To them, however, she introduces herself as a boy named Mickaël. And why would they doubt her? Céline Sciamma previous film, *Water Lilies* (2007), was nominated for GIFF's Ingmar Bergman International Debut Award. It dealt with teenagers discovering their sexuality – here, she focuses on younger kids, which is very refreshing! Laure/Mickaël is faced with the drama of her life, as the start of school and the great revelation draws near, but at the same time Sciamma delicately shows how a child's gender identity actually doesn't have to be a matter of life and death. *Tomboy* is a gem, for the whole family.

Anders Annikas

DIRECTOR'S COMMENT. *Tomboy was made incredibly fast. I started writing the script at the end of March 2010 and we were shooting in August. It was shot in 20 days with an initial budget of 500 000 Euros and a crew of 15 people. Those figures reflect the movie's state of mind. This is both the radicalism and the dynamic we longed for. We wanted to believe it was possible to work in a different energy than the long journey of writing and financing for years. The project was designed this way. It was a philosophy.*

CÉLINE SCIAMMA. Born in 1978, grew up in the Paris suburbs. After a Master's degree in French literature, she followed screenwriting courses at the French film school La Femis. She shares her work between collaborations with other directors and writing feature and television projects. *Tomboy* is her second feature film. Her first was *Water Lilies* (2007).

FILMOGRAPHY. 2011 TOMBOY; 2007 WATER LILIES (GIFF 2008)



USA 2011

DOCUMENTARY, COLOUR, HDCAM, 72 MIN.

DIRECTOR: MARIE LOSIER **PRODUCER:** MARIE LOSIER, STEVE HOLMGREN, MARTIN MARQUET **SCREENPLAY:** CINEMATOGRAPHY: MARIE LOSIER **EDITOR:** MARIE LOSIER, MARC VIVES **MUSIC:** **CAST:** GENESIS BREYER P-ORRIDGE, LADY JAYE BREYER P-ORRIDGE, BIG BOY (BREYER P-ORRIDGE) **WORLD SALES:** CAT & DOCS **SWEDISH PREMIÈRE**

THE BALLAD OF GENESIS AND LADY JAYE
THE BALLAD OF GENESIS AND LADY JAYE

This moving documentary portrays the love affair between the ground-breaking, iconic artist and performance artist Genesis Breyer P-Orridge and his soulmate Lady Jaye. It focuses on their Pandrogne project, which aimed at becoming two parts of a single person, physically as well as spiritually. Shot over the course of seven years, the film follows the pair in a melodious rhythm set to achingly beautiful music, with intimate pictures, fetishism and experimental observations in a subversive and bohemian underground world. Director Marie Losier has crafted a profound, spellbinding and innovative piece of cinematic art, imbued with a sense of doom. Winner of the Teddy Award for best documentary at the Berlinale.

Niclas Goldberg

DIRECTOR'S COMMENT. *My story with Genesis P-Orridge begins five years ago in a typically miraculous New York City coincidence. Before I had ever met him, I'd seen him perform at a concert at the Knitting Factory, the now legendary club in Tribeca. For me, watching Genesis perform was pure enchantment. (...) I had never seen anyone like him, because his appearance was that of the raw image one might have of a "rock-n-roll chick", and yet Genesis was a man. I knew immediately, I had to film this perplexing and powerful figure, perhaps as a way of understanding what I had experienced, but moreover to have proof*

of the existence of a being I was convinced had arrived from somewhere else! (...) The passing of Lady Jaye has become central to my film. I thought this tragic event would prevent me from continuing to shoot, but I was surprised to find Genesis wanting to continue. In his mind, the completion of this film would be the most appropriate way to honor his love and life with Jaye, a message of hope and solidarity with artists and lovers everywhere, regardless of gender or sexual orientation.

MARIE LOSIER. Born in France in 1972. She is a filmmaker and curator working in New York City, and has shown her films and videos at museums, galleries, biennials and festivals. She studied literature at the University of Nanterre, France, and Fine Art in New York City. She has made a number of film portraits on avant-garde directors, musicians and composers such as Mike and George Kuchar, Guy Maddin, Richard Foreman, Tony Conrad and Genesis P-Orridge.

FILMOGRAPHY. (SELECT) 2011 THE BALLAD OF GENESIS AND LADY JAYE, DOC; 2010 CET AIR LA, SHORT; 2010 SLAP THE GONDOLA, SHORT; 2009 PAPAL BROKEN DANCE, SHORT; 2008 DREAMINIMALIST, SHORT; 2008 JAYE LADY JAYE, SHORT; 2008 SNOW BEARD, SHORT; 2006 FLYING SAUCEY!, SHORT; 2004 ELECTROCUTE YOUR STARS, SHORT; 2003 LUNCH BREAK ON THE XEROX MACHINE, SHORT; THE PASSION OF JOAN OF ARC, SHORT; 2002 LOULA MEETS CHARLIE, VIDEO; 2001 THE TOUCH RETOUCHE, VIDEO; 2000 CHICK-CHICK, VIDEO

MY LAST ROUND MI ÚLTIMO ROUND

The young Hugo is powerless to resist the middle-aged boxer Octavio's raw magnetism and surrenders to his advances. They start a relationship which is deemed unacceptable in their small hometown in southern Chile. At the same time, Octavio is faced with a diagnose that may jeopardise his boxing career. They move to Santiago to begin a new life together, but nothing turns out the way they expected. This knockout debut and study in masculinity is characterised by beautiful, grainy cinematography and a controlled narrative, slowly winding up the drama. There are qualities reminiscent of the Dardenne brothers and Aronofsky's *The Wrestler*. The atmosphere of the film is as compact as the cloudy skies above Santiago. A real wallop.

Niclas Goldberg

DIRECTOR'S COMMENT. *My last Round has as central line the friendship of two men that becomes love, where parallelly it is contrasted with the icon of the boxing world, a hard, wild and politically incorrect sport.*

JULIO JORQUERA. Studied journalism and film at the Universidad ARCIS, where he made two 16 mm shorts: *El día* and *Gemidos y Silencios*. Later, he worked as producer and assistant director in different features. *My Last Round* is his first feature film as a director.

FILMOGRAPHY. 2010 MY LAST ROUND; 2007 PARA EL FINAL, SHORT VIDEO; 2000 EL DÍA, SHORT; 1999 GEMIDOS Y SILENCIOS, SHORT



CHILE/ARGENTINA 2010

FEATURE, COLOUR, HDCAM, 87 MIN.

DIRECTOR: JULIO JORQUERA **PRODUCER:** FRANCISCO ROJAS, EDUARDO CASTRO CARRIEL, JORGE MALATESTA **SCREENPLAY:** JULIO JORQUERA **CINEMATOGRAPHY:** SERGIO AMSTRONG **EDITOR:** JULIO JORQUERA, DANIELLE FILLIOS **MUSIC:** CRISTOBAL CARVAJAL, FERNANDO MILAGROS **CAST:** ROBERTO FARIAS, HÉCTOR MORALES, MANUELA MARTELLI, TAMARA ACOSTA **WORLD SALES:** M-APPEAL WORLD SALES AG **NORDIC PREMIÈRE**



BEAUTY SKOONHEID

South African film-maker Oliver Hermanus visited GIFF in 2010 with his film *Shirley Adams*. By then he had already finished his screenplay about Francois, a successful businessman and father of two who leads a double life – once in a while he sneaks off to attend orgies with other men. The chief rule at these sexual encounters is that neither queers nor black men are welcome, which suits the attitude of the unsympathetic Francois well. But his double life hangs by a thread and when he meets his daughter's new boyfriend Christian, a handsome young man, intense attraction and obsession arises. *Beauty* has been dubbed a pitch black version of "Death in Venice", which in fact is a bit of an understatement. The icy cold and unpleasant mood owes more to Bret Easton Ellis' "American Psycho" than to Thomas Mann. South Africa's Oscar submission.

Andreas Degerhammar

DIRECTOR'S COMMENT. *This story is very much the exploration of one man's self-destruction. His disdain for himself. His hatred. We are privy to the different, compartmentalized sections of his life, his secrets and desires. We witness his violence, his fears, his anger and his jealousy. Francois should not be easily dismissed or relegated to being a "negative character". (...) Francois speaks a language that is not spoken in any other part of the world, he has a heritage that is stigmatized as being racist and hateful. (...) Francois*

fears the country he lives in because he is perceived as the guilty party, the color of his skin, the language he speaks, the blood that runs through his veins are all symbols of a brutal and unjust past. The collective guilt and subconscious need to defend their heritage are what most conservative Afrikaners battle with everyday. And beyond this, Francois, like millions of men around the world, is humiliated and ashamed of his sexual preference. The combination of these imploding tensions and the mastery of his ability to control his emotions is the starting point of this film.

OLIVER HERMANUS. Born in Cape Town, South Africa. Oliver Hermanus has Bachelor of Arts degree in Film, Media and Visual Studies. After graduating, he worked as a press photographer with a national news agency in South Africa. He completed his Master of Arts degree at the London Film School, after receiving a private scholarship in 2006.

FILMOGRAPHY. 2011 BEAUTY; 2009 SHIRLEY ADAMS (GIFF 2010); 2007 YUMNA, SHORT; 2007 INTERIOR, SHORT; 2005 THE SECOND FLOOR, SHORT DOC



FRANCE/SOUTH AFRICA 2011

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: OLIVER HERMANUS **PRODUCER:** DIDIER COSTET **SCREENPLAY:** OLIVER HERMANUS, DIDIER COSTET **CINEMATOGRAPHY:** JAMIE RAMSAY **EDITOR:** GEORGE HANMER **CAST:** DEON LOTZ, CHARLIE KEEGAN **WORLD SALES:** MK2 **PRODUCTION:** EQUATION **SWEDISH PREMIÈRE**





ITALY 2011

DOCUMENTARY, COLOUR, DIGIBETA, 55 MIN.

DIRECTOR: ALESSANDRO GOLINELLI, ROCCO BERNINI **PRODUCER:** ALESSANDRO GOLINELLI, ROCCO BERNINI **EDITOR:** ROCCO BERNINI, ALESSANDRO GOLINELLI **MUSIC:** FABIO GALLES **CAST:** MOHAMUD MUSFAFAEI, PETER TATCHELL **NORDIC PREMIERE**



ANGELS ON DEATH ROW

ANGELS ON DEATH ROW

This is *Dead Man Walking* about homosexuals in Iran. Alessandro Golinelli and Rocco Bernini have dug up rarely or seldom shown images of executions and torture in Iran. The image quality is often poor, but this rather enhances the impact. The film recounts the fate of a number of young men accused of homosexuality and executed by hanging. Others risk meeting the same fate, or being stoned. Interviews with lawyers, Amnesty International and a young homosexual man in today's Iran. Recommended viewing, especially for the Migration Board, the State Department and those who still think that it is advisable to deport homosexuals and send them back to Iran.

Peter Loewe

DIRECTOR'S COMMENT. *The use and abuse of the death penalty in Iran is increasing. In Iran you can be put to death for drug-trafficking and homicide, but also for homosexuality or adultery or pre-marital relationships, and also if you are a child, a minor. The public hanging is a way to keep the young population on terror.*

ALESSANDRO GOLINELLI. Alessandro Golinelli: Born 1963 in Pisa, Italy. He is a writer, journalist, director, tv author, gay activist and screen writer. He has published seven novels, and works at the Tourin GLBT Film Festival "Da Sodoma a Hollywood".

ROCCO BERNINI. He works as an editor and TV director. He has shot several short films and has also edited the documentaries by Golinelli. Together Bernini and Golinelli produced and directed the film *Fijerda* – *On the Playground* (2005).

FILMOGRAPHY. ALESSANDRO GOLINELLI: 2011 ANGELS ON DEATH ROW, DOC; 2005 FIJERDA – ON THE PLAYGROUND; 2002 OTTAVIO MARIO MAI, DOC; 2001 LO SCHERMO SVELATO, DOC; ROCCO BERNINI: 2011 ANGELS ON DEATH ROW, DOC; 2005 FIJERDA – ON THE PLAYGROUND



UNITED KINGDOM 2011

DOCUMENTARY, COLOUR, DCP, 98 MIN.

DIRECTOR: JES BENSTOCK **PRODUCER:** DORIGEN HAMMOND **SCREENPLAY:** N/A **CINEMATOGRAPHY:** DENZIL ARMOUR-BROWN, ANDREW DAVID CLARK, JONNY COCKING **EDITOR:** STEPHEN BOUCHER **MUSIC:** MIKE ROBERTS **CAST:** ANDREW LOGAN, RUBY WAX, GRAYSON PERRY, BRIAN ENO, ZANDRA RHODES, MOLLY PARKIN, RICHARD O'BRIEN, MICHAEL DAVIS. **WORLD SALES:** LIVING CINEMA **NORDIC PREMIERE**



THE BRITISH GUIDE TO SHOWING OFF

THE BRITISH GUIDE TO SHOWING OFF

Now for some entertainment! Since 1972, Andrew Logan, a living legend on the English art and gay scene, has arranged The Alternative Miss World, gathering London's fashion and art crowd for the absolute high point of the year. A treasure trove of archive footage from every year and animations in the best Terry Gilliam tradition bring us face to face with Derek Jarman as Miss Suzette, Brian Eno as a cat and a genuine Russian robot. In this colourful adventure we also visit Logan's private gallery in the Welsh countryside – a striking contrast. Director Jes Benstock does everything right with his material, bursting with tinsel and sequins and culminating in the 2009 gala led by Ruby Wax. Definitely the most colourful film of the year.

Freddy Olsson

transgression is encouraged, where absolutely anything goes. Logan has resisted attempts to commercialise the Show despite the efforts of promoters, event managers and even his friends and partner Michael. Logan maintains his artistic vision – a superhuman balancing act between metropolitan glamour and resolutely amateurish Englishness. As Logan says "Society these days is far too serious and people seem to have forgotten how to be together and play together. If I can inspire anyone, then I have done something in this world"

JES BENSTOCK. Started acting while still at school and went on to establish award-winning Edinburgh-based comedy theatre group, The Merry Mac Fun Show. He went on to study film and animation. He has directed internationally recognised documentaries, short fiction and music promos.

FILMOGRAPHY. 2011 THE BRITISH GUIDE TO SHOWING OFF, DOC; 2008 TAGGER, SHORT; 2007 THE MAN WITH THE EXTENDED MIND, DOC; 2006 THE HOLOCAUST TOURIST, DOC; 2004 ORDERS OF LOVE, DOC; 2002 PHOSPHENES, ANIM DOC; 2001 BABY DREAMS, ANIM DOC; 2001 SK8N16, DOC; 2000 THE UNFINISHED BATTLE OF THE WAR, DOC; 1999 POOF, SHORT; 1997 EAST LONDON INSTITUTE OF NEEDLECRAFT, DOC; 1996 THE BOX, SHORT ANIM

DIRECTOR'S COMMENT. *I realised the film would only be authentic if I showed Logan in his studio and in his everyday life. Not an angel, not a superhuman, but a gentleman artist who lives his ideas, encourages others and somehow manages every few years to mount a show the size of a large opera for one night only – on no money! And all this with a level of disorganisation and rejection of a commercial imperative that makes entertainment professionals weep. Unorthodox and alternative on every level, the Show is a beacon for outsiders, a place where anyone outside of the mainstream is welcome. It's a stage on which*

SEÑORITA SEÑORITA

Sofia is a transgendered prostitute in Manila. A friend who is going abroad to work asks her to look after her 12-year-old son in a small rural town. To her, it's a chance to leave the Manila nightlife behind. Reality intrudes, however. One of her old clients, Ricky, is an ally of the conservative major. Sofia refuses to take a stance for the opposition, to actively work for a progressive candidate. In the daytime she is a good substitute mother for Tomas and a hard-working election campaigner. When night falls, she is someone completely different. Ricky suffers no opposition: it literally becomes a fight to the death. Director Vincent Sandoval portrays the struggling Sofia himself in a wonderful interpretation.

Freddy Olsson

DIRECTOR'S COMMENT. *Señorita unabashedly borrows its theme from classic noir: a wayward woman (oftentimes the femme fatale) escapes a dubious past that inevitably catches up with her. But I wanted to subvert certain genre conventions: for instance, the femme fatale is a transgender woman, a fully fleshed character that is the emotional center of the story. I hope that I was able to colorfully depict the inner life of this character. Finally, Señorita is not a political film but it is a film about power – the hunger for power, the pursuit of it and the lengths people go to keep it.*

VINCENT SANDOVAL. Born 1983 in Cebu City, Philippines, Vincent Sandoval earned his BS degree in Psychology from the University of San Carlos and his MBA degree from New York University. He is currently based in New York City. In 2001, Vincent was the Asian winner in the United Nations' Year of Dialogue international essay competition. 2009 he wrote, directed and acted in his first narrative short, *Señorita*. In 2011, Vincent developed the short into his first narrative feature, *Señorita*.

FILMOGRAPHY. 2011 SEÑORITA; 2009 SEÑORITA, SHORT



PHILIPPINES 2011

FEATURE, COLOUR, DIGIBETA, 99 MIN.

DIRECTOR: VINCENT SANDOVAL **PRODUCER:** VINCENT SANDOVAL, DARLENE MALIMAS **SCREENPLAY:** VINCENT SANDOVAL, ROY SEVILLA HO **CINEMATOGRAPHY:** RUEL ANTIPUESTO **EDITOR:** CHARLIE BEBS GOHETIA **MUSIC:** TERESA BARROZO **CAST:** VINCENT SANDOVAL, PUBLIO BRIONES III, DOMINIC MILANO PALOMO, GARRY LIM, STELLA MONTENO, RICHARD MANABAT, ERIC ALVIN PO **WORLD SALES:** AUTODIDACT PICTURES **NORDIC PREMIÈRE**



DOCUMENTARIES

**BELGIUM 2010**

DOCUMENTARY, COLOUR, HDCAM, 70 MIN.

DIRECTOR: LOTTE STOOPS **PRODUCER:** ELLEN DE WAELE, DENIS VASLIN
SCREENPLAY: LOTTE STOOPS **CINEMATOGRAPHY:** JOAO RIBEIRO **EDITOR:**
 KATARINA TÜRLE, DIETER DIEPENDAELE **MUSIC:** YVES DE MEY **WORLD SALES:**
 SERENDIPITY FILMS **SWEDISH PREMIÈRE**



GRANDE HOTEL

GRANDE HOTEL

It was completed in 1955, the Grand Hotel in Beira in what was then the Portuguese colony of Mozambique. A grandiose, five-star hotel just off the ocean. 120 rooms and an Olympic-size swimming pool. But its days of glory were to be few; the hotel closed down as early as 1962. These days the place lies in ruins, but 3,500 people have taken refuge here. We meet some of the people who experienced the place in its heyday as well as some of its current residents. The history of the hotel is also the modern history of Mozambique. We see the end of colonial war and the installation of the regime. Amazing archive footage of an incredible creation are juxtaposed with the ramshackle skeleton of today. Yesterday's luxury has become an abode for the have-nots. And the pool is cracked and empty.

Freddy Olsson

DIRECTOR'S COMMENT. *I didn't want to produce a historical document. This is my attempt at understanding the inner life of a proud shell and its relation to that shell. No movie about bad colonialists versus poor Africans. I just want to touch on the great upheaval which politics can cause in personal life and how it intermingles with a main human issue: feeling at home. The spectator will have to make his or her own choices. Will you see the dream that was or rather a movie about people's surprising powers of self-organization, about man's resilience in the face of the worst possible odds? Will you experience the claustrophobia of being in a place with no way out, or will you see it as an indictment of an unacceptable situation: must this go on until the last brick is sold?*

LOTTE STOOPS. Born in 1975. After studying art history and theater sciences, she created multiple works for the theater. She started to experiment with film after doing interventions and performances in the public space. She traveled extensively and worked in an around the clock intervention team for children in crisis situations. Nowadays, she reunites her assembled expertise and social engagement in the making of documentaries. Her current project is the documentary *Mammalia Mia*.

FILMOGRAPHY. 2010 GRANDE HOTEL, DOC; 2006 SPIEGELBLAD, EXP; 2006 SWAZI SECRETS, SHORT DOC; 2005 CUT THE CRAP, SHORT DOC

**USA 2011**

DOCUMENTARY, COLOUR, HDCAM, 104 MIN.

DIRECTOR: SUSANNE ROSTOCK **PRODUCER:** MICHAEL COHL, GINA BELAFONTE, JULIUS R. NASSO **SCREENPLAY:** SUSANNE ROSTOCK **CINEMATOGRAPHY:** BOBBY SHEPHERD, JIM BROWN, PETER PILAFIAN **EDITOR:** JASON L. POLLARD **MUSIC:** HAHN ROWE **CAST:** HARRY BELAFONTE, SIDNEY POITIER, NAT KING COLE, J EDGAR HOOVER **WORLD SALES:** K5 MEDIA GROUP **SWEDISH PREMIÈRE**



SING YOUR SONG

SING YOUR SONG

He has accomplished a lot in his lifetime, Harry Belafonte, now 84 years old. We naturally get to meet him as a singer and performer, whose Banana Boat Song and Jamaica Farewell many of us know by heart. The fact that he was an early champion for civil rights is less well known. Touring the states in the 40s and 50s, even in the 60s, Belafonte had first-hand experience with racism. Early on he became one of Martin Luther King's confidants and helped organise the "I have a dream" march to Washington. When Miriam Makeba was forced to leave South Africa, it was Belafonte who made sure that she could work in the US. *Sing Your Song* is a film about a genuine hero. As an entertainer he has given joy to millions, but at the same time he has always been a thorn in the side of bigoted leaders.

Freddy Olsson

DIRECTOR'S COMMENT. *I felt strongly that this film should not just be just the fact of history but the feel of history. In order to achieve the effect of being inside this story I knew I had to find archival footage to enhance Harry's reflections. Many of the images we needed were not in the traditional archival houses. With the help of a wonderful archival researcher, Helen Weiss, we dug deep into every aspect of Harry's experience. Footage was tracked down all over the world and from many forgotten resources hidden in attics and warehouses. Home movies were uncovered. We were relentless in our search ever hopeful that we would find every image needed.*

SUSANNE ROSTOCK. Studied film at the New York university. Apart from being a documentary filmmaker, she is also an editor, often working with director Michael Apted.

FILMOGRAPHY. 2011 SING YOUR SONG, DOC

WALK AWAY RENÉE

WALK AWAY RENÉE

American documentary film-maker Jonathan Caouette made a splash in 2003 with *Tarnation*: an autobiographical document, pieced together from old Super 8 films, about growing up with a mentally ill mother. In *Walk Away Renée* we meet Jonathan and his mother Renée again, seven years later. The situation, with an unstable Renée living in Texas and Jonathan far away in New York, has become untenable and he decides to drive her across half the country to a home closer at hand. But the medicine that keeps Renée afloat disappears in mid-journey, causing a crisis. Old footage lends perspective to the events during the road trip and the result is an accessible, original and existential look at how to best take care of one another.

Marit Kapla

DIRECTOR'S COMMENT. *I was born and raised in Houston, Texas, where I grew up mostly with my grandparents, while my mother Renée was in and out of hospitals dealing with schizoaffective psychosis. I also spent time in the foster care system where I experienced a great deal of neglect and abuse. Filmmaking and storytelling became a means of disassociation and escape from life. By picking up a camera when I was a kid and using it as a weapon, a shield and a way to illuminate how I was feeling about everything, I found a way to survive my life. Filming things was a way of*

talking to myself. As a teen, my first attempts at films were coarse, violent, gruesome and moody misadventures that I tried to fill with a particular hallucinatory quality. (...) These early works were based on urban folk tales, slasher movies, my nightmares and day-mares... My work is about wanting my films to go to a mysterious place and bring it to life for audiences. I consider all my films, both fiction and documentary, to be in a sense "true" stories of dreams. My goal is to make films that are also happenings, encounters, conversations and, I hope, beacons of emotional uplift.

JONATHAN CAOUILLETTE. Has been acting and making films since he was eight years old. In 2004 he starred in, directed and edited *Tarnation*, his feature debut. Part documentary, part narrative fiction, part home movie, and part acid trip, *Tarnation* charts a psychedelic whirlwind of snapshots, super-8 home movies, answering machine messages, video diaries, early short films, snippets of 70s and 80s pop culture and dramatic reenactments to create an epic portrait of an American family travesty.

FILMOGRAPHY. 2011 WALK AWAY RENÉE, DOC; 2010 ALL FLOWERS IN TIME, SHORT; 2009 ALL TOMORROW'S PARTIES, DOC; 2004 TARNATION; 1990 THE HOSPITAL, SHORT; 1988 THE TECHNIQUES AND SCIENCES OF EVA PIG NYMPH, SHORT; 1987 THE ANKLE SLASHER, DOC



USA 2011

DOCUMENTARY, COLOUR, 35 MM, 90 MIN.

DIRECTOR: JONATHAN CAOUILLETTE **PRODUCER:** GERARD LACROIX, GERARD PONT, PIERRE-PAUL PULJIZ, AGNES B., CHRISTOPHE AUDEGUIS, CHARLES-MARIE ANTHONIOZ, JONATHAN CAOUILLETTE **SCREENPLAY:** JONATHAN CAOUILLETTE **CINEMATOGRAPHY:** NOAM ROUBAH, ANDRES PEYROT, JASON BANKER & JORGE TORRES **EDITOR:** BRIAN MCALLISTER **CAST:** JONATHAN CAOUILLETTE, RENEE LEBLANC, ADOLPH DAVIS, DAVID SANIN PAZ, JOSHUA CAOUILLETTE, ROSEMARY DAVIS **WORLD SALES:** WILD BUNCH **SWEDISH PREMIÈRE**



A CELL PHONE MOVIE

FILM MOBITELOM

In a manner reminiscent of his previous film, *Totally Personal* (GIFF 2006), the well-known Bosnian film-maker has made a both funny and clever "ready-made" film. It is a blend between documentary and fiction, combining authentic sound with footage discovered in the real world. Begovic is a film-maker who is fond of improvisation and spur-of-the-moment ideas. With his eye for detail, he successfully breaches the narrow confines of perception and makes us see what we normally don't notice in everyday images. Thanks to its multitude of effective aphorisms, the film comes across as a documentary by Tati or Andersson. Winner of the Best Documentary award at the 2011 Sarajevo Film Festival.

Midhat "Ajan" Ajanovic

DIRECTOR'S COMMENT. *The film A Cell Phone Movie represents a decision of the author to stand up to deprived financing sources, reduced cash flow and mental fears of investors in the time of recession. This is why the author decided to use the cheapest and most accessible mean of modern communication – a cell phone, and realize a length film with it. The author accepts to bear the limitations of a cell phone and functions imposed by the cell phone menu. Within these limitations, the author is searching for areas of artistic freedom. Under the limitation of artistic freedom, the author does not include only technological limits of a cell phone, but this limited freedom is also literal in the*

sense of loss of individual freedom, because the possibility of personal control and cell phone espionage is so elementary, simple, daily present and unnoticeable. The film is realized in elementary form, not following the rules of a classical film language, to carry a strong (and sophisticated) minimalistic tone, unnoticeably directed in the collage, mosaic form.

NEDZAD BEGOVIC. Director and scriptwriter born 1958 in Bijeljina, Bosnia and Hercegovina. Educated at the University of Low, Sarajevo. He has worked in almost all film genres: animation, documentary, short films and many TV serials.

FILMOGRAPHY. 2011 A CELL PHONE MOVIE, DOC; 2009 JASMINE; 2006 BURDENSOME JOB, DOC (GIFF 2008); 2005 TOTALLY PERSONAL (GIFF 2006); 2000 AGENT PROVOCATEUR, ANIM; 1995 FADILA, DOC; 1995 THE SHOW, DOC; 1994 WAR IN CHILDREN, DOC; 1993 WAR ART, DOC; 1992 TREE, KIDS AND GIZZELE, SHORT; 1991 LOBOTOMY, EXP; 1990 IN-SOMNIA, ANIM; 1989 AMEBE, ANIM; 1988 THE LAST WALTZ, DOC; 1987 HOMO DUPLEX, ANIM; 1986 TWO HE-GOATS, ANIM; 1985 ECG, ANIM



BOSNIA AND HERZEGOVINA 2011.

DOCUMENTARY, COLOUR, BETA SP, 63 MIN.

DIRECTOR: NEDZAD BEGOVIC **PRODUCER:** GORDAN MEMIJA **SCREENPLAY:** BEGOVIC NEDZAD **CINEMATOGRAPHY:** BEGOVIC NEDZAD **EDITOR:** ADNAN ZILIC **MUSIC:** ADNAN ZILIC **WORLD SALES:** FOTOART **SWEDISH PREMIÈRE**





SERBIA 2010

DOCUMENTARY, COLOUR, HDCAM, 101 MIN.

DIRECTOR: MILA TURAJLIC **PRODUCER:** IVA PLEMIC DIVJAK, DRAGAN PESIKAN, MILA TURAJLIC **SCREENPLAY:** MILA TURAJLIC **CINEMATOGRAPHY:** GORAN KOVACEVIC **EDITOR:** ALEKSANDRA MILOVANOVIC **MUSIC:** NEMANJA MOSUROVIC
WORLD SALES: DRIBBLING PICTURES **SWEDISH PREMIERE**

CINEMA KOMUNISTO
CINEMA KOMUNISTO

When Yugoslavia was to write its own history after the end of WWII, film became a vital tool. Their leader Tito was quick to realise the power of the moving image and was deeply fond of the medium for his own part – he spent every night for 30 years watching a film in his living room, almost 9,000 in all. The domestic film industry thrived, the annual film festival in the Pula amphitheatre was a huge event and numerous international productions were lured to Yugoslavia. *Cinema Komunisto* is filled with film clips (from, among others, *The Battle of Neretva*, screened at this year's festival, see below) and interviews with producers, directors and actors from the glory days – such as Leka, Tito's personal projectionist!

Anders Annikas

DIRECTOR'S COMMENT. *If I had to choose one word to describe growing up in a country that has changed names four times in the past fifteen years, it would be discontinuity. Destroying the past in the name of a new beginning has become the hallmark of our history. I enter this story as a member of a new generation of Yugoslav filmmakers, one that has hazy memories of a country that no longer exists. We come of age surrounded by the ruins of something that is nostalgically referred to as a golden era, but no one has yet offered me a satisfactory insight into how it was all thrown away. We were born too late, and missed that party, but we arrived in time to pay the bill for it.*

MILA TURAJLIC. Born in Belgrade, (then) Yugoslavia in 1979. She studied politics and media at the LSE in London, and specialized in documentary filmmaking at La Femis in Paris, and with Academy-Award winner Tony Schwartz in New York. She gained experience working in various roles on feature films such as Mel Gibson's *Apocalypse*. *Cinema Komunisto* is her first feature documentary.

FILMOGRAPHY. 2010 CINEMA KOMUNISTO, DOC



YUGOSLAVIA/ITALY/WEST GERMANY 1969

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: VELJKO BUJALIC **PRODUCER:** STEVE PREVIN **SCREENPLAY:** STEVAN BULAJIC, VELJKO BULAJIC, RATKO DJUROVIC, UGO PIRRO **CINEMATOGRAPHY:** TOMISLAV PRINTER **EDITOR:** VOJISLAV BJENJAS, ROBERTO PERPIGNANI **MUSIC:** BWERNARD HERRMANN, VLADIMIR KRAUS-RAJTERIC **CAST:** YUL BRYNNER, HARDY KRÜGER, BATA ZIVOJINOVIC, SYLVIA KOSCINA, ORSON WELLES

THE BATTLE OF NERETVA
BITKA NA NERETVI

Battle of Neretva is similar to the WWII movies we are accustomed to watching, but with this difference: the Americans aren't the heroes. Instead we are rooting for Yugoslav partisans fighting against Nazis, fascists and Chetniks. The film is the perhaps best-known example of the international collaborations shot in Yugoslavia under Tito, enlisting Yul Brunner, Orson Welles and Franco Nero alongside its Yugoslav actors. The film was nominated for an Oscar, but perhaps even more important is the fact that Tito liked it so much that he afterwards gave film-makers permission to portray him on the screen – something which they hadn't previously dared; in *Battle of Neretva* he is only mentioned by name! This is the international version of the film.

Anders Annikas

VELJKO BUJALIC. Born 1928 in Vilusi, Montenegro, Yugoslavia. Attended the Centro Sperimentale school of cinema in Rome in 1950. He was one of former Yugoslavia's most popular filmmakers – his speciality: epic war films. When his popularity was at its peak, he received privileges by Tito's regime which made him the object of hatred and envy amongst his colleagues. *The Battle of Neretva* was one of his most successful films.

FILMOGRAPHY. (SELECT) 2006 LIBERTAS; 1981 HIGH VOLTAGE; 1979 THE MAN TO DESTROY; 1975 THE DAY THAT SHOOK THE WORLD; 1969 THE BATTLE OF NERETVA; 1966 LOOKING INTO THE EYES OF THE SUN; 1964 SKOPLJE '63; 1962 KOZARA; 1960 ATOMIC WAR BRIDE; 1959 TRAIN WITHOUT A TIMETABLE

PAUL GOODMAN CHANGED MY LIFE

PAUL GOODMAN CHANGED MY LIFE

Paul Goodman is the most influential man you may never have heard of. This documentary portrait is, strangely enough, the first of its kind about this intellectual anarchist and openly bisexual legend. He was a key figure in gestalt therapy and city planning, a spirited philosopher and essayist and a fearless pacifist and writer of heart-wrenching poetry to boot. He is best known, however, for his book "Growing up Absurd" (1960), which lent a voice to an entire young generation and helped define the New Left movement. His work was also vital to the 1970s gay rights movement and has been a source of inspiration to Woody Allen, Noam Chomsky and Martin Luther King. A brilliant film about a forgotten trailblazer and visionary, whose work still affects us.

Niclas Goldberg

DIRECTOR'S COMMENT. *I am convinced that Paul Goodman's ideas are as relevant today as when he first advanced them. I hope Paul Goodman Changed My Life excites the idealism and curiosity of young people who face a world at least as complicated and threatened as the one Paul Goodman worked so hard to change.*

JONATHAN LEE. Served as producer of the "Fear of Disclosure" project, a series of videos that explore the act of revealing that one is HIV-positive or has AIDS. Under Lee's direction, the project produced and distributed several films. Between 1995 and 2003, Lee was the founder and director of the Maine Speakout Project, a statewide organization that trained and deployed volunteer speakers to share their personal experiences as sexual minority. In 2003, Lee returned to New York City to begin working on *Paul Goodman Changed My Life*.

FILMOGRAPHY. 2011 PAUL GOODMAN CHANGED MY LIFE, DOC



USA 2011

DOCUMENTARY, COLOUR, HDCAM, 89 MIN.

DIRECTOR: JONATHAN LEE **PRODUCER:** JONATHAN LEE, KIMBERLY REED
SCREENPLAY: N/A **CINEMATOGRAPHY:** BENJAMIN SHAPIRO **EDITOR:** KIMBERLY REED **MUSIC:** MIRIAM CUTLER **WORLD SALES:** LOUISE ROSEN LTD. **NORDIC PREMIÈRE**



GANGSTER RUNNER

GANGSTERLÄUFER

Teenager Yehya's highest aspiration is to be the biggest gangster in his part of Berlin, where Arabic is as common a language as German. Debutant director Christian Stahl has chronicled the life of the El Achmeds over six years: mom, dad, three sons and one daughter. The father is a man of order but completely unable to navigate the new German reality, the mother seems completely absent. This leaves Yehya as the main role model to the younger siblings, who also dream of becoming gangsters. A three-year prison sentence at age 17 becomes a wake-up call of sorts. Now deportation to Lebanon looms. A gripping film – the realisation of our society's inability to integrate new citizens, creating lifelong alienation, really gets under your skin.

Freddy Olsson

DIRECTOR'S COMMENT. *I have known Yehya since he was 14. We both lived in the same building on Sonnenallee in Berlin-Neukölln. "Christian, when I sit around here in the playground, I'm always thinking about what if someone cheekily asks me for a cigarette. I have my head in my trouser pocket, and in my pocket is my knife." "Why are you like that, Yehya? So clever and so criminal, so generous and so merciless? Why all the anger? Why an intensive offender?" I decided to accompany my young criminal friend and his family with the camera. Wherever and everywhere. It ended up being five years and one film: Gangster Runner.*

CHRISTIAN STAHL. A filmmaker, author and journalist living in Berlin. This is his first feature-length film, it took six years to complete.

FILMOGRAPHY. 2011 GANGSTER RUNNER, DOC



GERMANY 2010

DOCUMENTARY, COLOUR, DIGIBETA, 90 MIN.

DIRECTOR: CHRISTIAN STAHL **SCREENPLAY:** CHRISTIAN STAHL
CINEMATOGRAPHY: RALF ILGENFRITZ **EDITOR:** JOHANNES FRITSCH **MUSIC:** TILMANN DEHNHARD **WORLD SALES:** UNITED DOCS GMBH **NORDIC PREMIÈRE**





SWITZERLAND/GERMANY 2011

DOCUMENTARY, COLOUR, DIGIBETA, 89 MIN.

DIRECTOR: MARTIN WITZ **PRODUCER:** ELDA GUIDINETTI, ANDRES PFAEFFLI
CINEMATOGRAPHY: PIO CORRADI, PATRICK LINDENMAIER **EDITOR:** STEFAN KÄLIN
MUSIC: MARCEL VAID **WORLD SALES:** AUTLOOK FILMSALES **SWEDISH PREMIÈRE**

THE SUBSTANCE – ALBERT HOFMANN'S LSD

LSD, a drug mainly associated with the 1960s and the hippie movement, was manufactured by Albert Hofmann in his lab in neutral Switzerland as early as 1943. At first, LSD was intended for use in psychiatry, but the military took an early interest in the drug. During the 1960s, Timothy Leary became a champion for the use of LSD as a mind-enhancing compound. Nixon and Reagan hit back, confusing LSD with the Vietnam movement. The drug was banned. Hofmann lived to be 102 years old, so he is available to guide us through the whole story. Today we are back where we started; LSD is once again used in psychiatric care. An incredibly fascinating story about how politics affect completely different areas, in this case that of medicine.

Freddy Olsson

MARTIN WITZ. Born 1956. Scriptwriter for both film and TV.

FILMOGRAPHY. 2011 THE SUBSTANCE – ALBERT HOFMANN'S LSD, DOC; 2007 DUTTI DER RIESE, DOC; 2005 INDISCHE REGEN-ERNTE, DOC; 2002 MALARIA, DOC



USA 2011

DOCUMENTARY, COLOUR, DIGIBETA, 70 MIN.

DIRECTOR: JUDY LIEFF **PRODUCER:** JUDY LIEFF, STEVE ZEITLIN
CINEMATOGRAPHY: CLAUDIA RASCHKE-ROBINSON, MELISSA DONOVAN
EDITOR: KEIKO DEGUCHI **MUSIC:** IAN MILLER, TOM PAUL **WORLD SALES:** CINEPHIL **PRODUCTION:** MADE-BY-HAND, LLC **NORDIC PREMIÈRE**

DEAF JAM

Sign language meets spoken word/slam poetry. Of course, deaf mute people have a mode of storytelling, even though it's not recorded. Meeting these youths, who create and perform their own version of slam poetry with great intensity and an amazing feel for rhythm, is an incredible experience. It is almost reminiscent of a dance show in its three-dimensional form. Or film, with close-ups, wide shots, cuts and fades. Here, both hand signs and the entire body are used. We meet Aneta, a deaf mute girl who immigrated from Israel, and Tahani, a talking Palestinian girl. Together, they create a narrative and perform it; a way of portraying the complexity of a large conflict with small means.

Freddy Olsson

DIRECTOR'S COMMENT. One could say that American Sign Language poetry is truly an American art form and part of our cultural heritage. To quote Bob Holman: "The poetry needs to be seen in order to take its place in the World of Poetries." It is my hope that Deaf Jam will contribute to making that a reality. Inspired by the making of the film, a monthly ASL slam night was established at the Bowery Poetry Club by a colleague of one of the project mentors, Robert Arnold. That series began six years ago. Doug Ridloff has continued to carry the torch and hosts the monthly series that is now simultaneously web cast. Communication and self-confidence are crucial to success in life, and empowerment lies in emphasizing what is unique to oneself. For the Deaf, many educational systems are focused on merging the Deaf into the hearing world without providing education about their cultural identity. I hope this film will inspire a new generation of deaf poets and provide a window into an extraordinary art form.

JUDY LIEFF. A dancer, filmmaker and teacher, she earned her M.F.A. in dance and experimental film/video from the California Institute of the Arts following a career as a professional dancer. This is Judy Lieff's first feature-length film.

FILMOGRAPHY. 2011 DEAF JAM, DOC



GIRL MODEL GIRL MODEL

To a 13-year-old from a family in east Siberia, a modelling job in Japan can mean the solution to the financial problems of the entire family. Here we get to follow 13-year-old Nadja who goes to an audition and is picked by a modelling agency for her first job in Tokyo. Japan is obsessed with youth and beauty and the age of the models is steadily sinking. Ashley, a former model from the UK, is one of those scouting for the right, young girls. She, whose own career has made her deeply cynical, has nothing but contempt for the world in which she places her unsuspecting disciples, but can't find the strength to do anything about it. The future seems dark for these young Russian girls, but perhaps there is hope for them after all – in their native country?

Ulf Sigvardson

DIRECTOR'S COMMENT. *Girl Model is a lyrical exploration of a world defined by glass surfaces and camera lenses, reflecting back differing versions of reality to the young women caught in their scope. As we enter further into this world, it more and more resembles a hall of mirrors, where appearances can't be trusted, perception become distorted, and there is no clear way out. Will Nadya, and the other girls like her, be able to find anyone to help them navigate this maze, or will they follow a path like Ashley's, having learned the tricks of the labyrinth but unable to escape its lure?*

DAVID REDMON, ASHLEY SABIN. Their interest is in non-fiction documentary storytelling. They have produced, directed, edited, and photographed five films together. Redmon received his PhD in sociology from the University at Albany, State University of New York and is currently a Radcliffe Fellow at Harvard University. Sabin received her BA in Art History from Pratt Institute.

FILMOGRAPHY. DAVID REDMON & ASHLEY SABIN: 2011 GIRL MODEL, DOC; 2009 INVISIBLE GIRLFRIEND, DOC; 2008 INTIMIDAD, DOC; 2007 KAMP KATRINA, DOC; 2005 MARDI GRAS: MADE IN CHINA, DOC



USA 2011

DOCUMENTARY, COLOUR, HDCAM, 78 MIN.

DIRECTOR: DAVID REDMON, ASHLEY SABIN **CINEMATOGRAPHY:** ASHLEY SABIN AND DAVID REDMON **EDITOR:** ASHLEY SABIN AND DAVID REDMON **MUSIC:** MATTHEW DOUGHERTY & ERIC TAXIER **WORLD SALES:** DOGWOOF GLOBAL **NORDIC PREMIERE**



HILING, THE WHIPS' DAY HILING, THE WHIPS' DAY

Since time out of mind, members of the Pagouda tribe in northern Togo have solved conflicts in an innovative manner. Violent confrontation is forbidden, but for those bearing a grudge against one of their brethren, there is one day in the year on which to settle the score; on "Hiling" the whips come out and in ceremonial style antagonists solve disputes the hard way. The idea behind this mode of venting is to make the hotheads so exhausted as to take the fight out of them for the remainder of the year. In the documentary *Hiling, the Whips' Day*, Togolese film-maker Augustin Batita Talakaena presents this fascinating rite and its origins. A fascinating insight into a whole other world of conflict management. The film was produced with support from Göteborg International Film Festival Fund.

Andreas Degerhammar

DIRECTOR'S COMMENT. *Fascinated and troubled by this rite of initiation and atonement, which incidentally is extremely violent, I decided to make a film about it, promising myself to go beyond the fascination and the spectacular aspects of the event.*

AUGUSTIN BATITA TALAKAENA. Born in Baga Doufelgou in Togo in 1954. After studies and work in naval technology, he began studying film in the 1990s. The last ten years he has directed a number of documentaries both for theatre and TV, many of them focusing on health and social issues.

FILMOGRAPHY. 2011 HILING, THE WHIPS' DAY



TOGO 2011

DOCUMENTARY, COLOUR, DIGIBETA, 51 MIN.

DIRECTOR: AUGUSTIN BATITA TALAKAENA **PRODUCER:** CORALINE MOLINIE **WORLD SALES:** ZARADOC FILM **NORDIC PREMIERE**





INDIA 2012

DOCUMENTARY, COLOUR, DIGIBETA, 48 MIN.

DIRECTOR: NILANJAN BHATTACHARYA **PRODUCER:** RANU GHOSH, NILANJAN BHATTACHARYA **CINEMATOGRAPHY:** RANU GHOSH **EDITOR:** INDRAJIT DAS, NILANJAN BHATTACHARYA **PRODUCTION:** CHHAYABAJI FILMS & STREAMLINE STORIES **WORLD SALES:** CHHAYABAJI FILMS & STREAMLINE STORIES **WORLD PREMIERE**



RAIN IN THE MIRROR

RAIN IN THE MIRROR

A documentary from India about three generations of men from the same family, living in Sikkim near the Tibetan border in the Himalayas. Modern life meets tradition in a film that director Bhattacharya spent nine years shooting. Will 10-year-old Sonam be able to take over his grandfather's magical powers, enabling him to bring forth and stop the rain at will? A feat that Sonam's father Duduk never accomplished. Duduk is the lost sheep of the family, torn between the old and the new and helpless to stop himself from playing the lottery. Grandpa Dorji's mythical powers are just as a looming presence over the family as the mighty mountainsides of the Himalayas over their native village of Gangtok. Produced with support from Göteborg International Film Festival Fund.

Ulf Sigvardson

DIRECTOR'S COMMENT. *The conflict between tradition and modernity is nothing new, but I have never experienced it in the way I have over these nine years of shooting this film; I realise, with surprise, that a large general process that I used to take for granted – the change and mutation of traditional ways of life and thinking – became something quite different when I studied it closely in a micro-arena such as the lives of the Bhutia family in the shadow of the Himalayas. I have no choice but to recognise that interacting with and recording the lives of "others" from such close proximity is something that has obliged me, myself, to change. I have grown up with this film, gathered many experiences and collected many stories, not all of which are in the film but they will definitely remain with me forever.*

NILANJAN BHATTACHARYA. A Calcutta-based filmmaker involved in filmmaking for the last 15 years.

FILMOGRAPHY. 2011 RAIN IN THE MIRROR, DOC



USA 2011

DOCUMENTARY, COLOUR, HDCAM, 86 MIN.

DIRECTOR: MAX GOOD **PRODUCER:** NATHAN WOLLMAN **SCREENPLAY:** MAX GOOD, JULIEN DE BENEDICTIS **CINEMATOGRAPHY:** MAX GOOD **EDITOR:** JULIEN DE BENEDICTIS **MUSIC:** ALISTAIR PAXTON, JAPANHER, PAUL DE BENEDICTIS, MIKE HOFFMAN **CAST:** JOE CONNOLLY, FRED RADTKE, JIM SHARP, STEFANO BLOCH, STEVE ROTMAN, SHEPARD FAIREY, JAMES Q. WILSON, ED HOLMES **WORLD SALES:** OPEN RANCH PRODUCTIONS **SWEDISH PREMIERE**



VIGILANTE VIGILANTE:

THE BATTLE FOR EXPRESSION

VIGILANTE VIGILANTE: THE BATTLE FOR EXPRESSION

Who owns the right to the public space and where lies the borders of freedom of expression? These are the central themes in this highly entertaining documentary. We follow Max Good, film-maker and graffiti artist, as he tracks and confronts three "graffiti vigilantes", who all have dedicated their lives to painting over and destroying graffiti and other street art in San Francisco, Los Angeles and New Orleans. Three more or less obsessed men, using methods that, just like the means of expression employed by street artists, paradoxically can be seen as unaesthetic and illegal. An engaging, cool and very funny film.

Johan Blomqvist

MAX GOOD. A director of short films, he has also produced several films. Having been involved with graffiti and street art culture for over 15 years on both coasts, Good was drawn into exploring the phenomenon through its most dedicated enemies. He has also spent a large amount of his time involved in political activism over the last 5 years and sees his films as an avenue to promote awareness and tolerance, as well as to entertain. Good holds a B.A. in Communications and the Arts from the University of Pennsylvania.

FILMOGRAPHY. 2011 VIGILANTE VIGILANTE: THE BATTLE FOR EXPRESSION, DOC; 2009 SMOOTH, SHORT; 2005 GANGSTER ADMINISTRATION, SHORT

DIRECTOR'S COMMENT. *Vigilante Vigilante is my first feature film. After being involved with the graffiti and street art culture since I was a teenager and working on documentaries for several years, I saw a unique opportunity to explore this topic. I feel that the issue of graffiti has never been addressed with the subtlety it deserves and that the controversy surrounding it is the most compelling aspect. I hope this film stirs up people's passions and inspires a more open debate.*

SPLINTERS SPLINTERS

To many people, surfing is recreation, to others it is a way of life and to a chosen few it is a professional sport. In Papua New Guinea, surfing is above all a way out, and even though chances of making the international circus are slim, many are prepared to give it their all. In the poor coastal community of Vanimo, two rival surf clubs prepare for the national championship tournament. With spots on the national team and the training camp in Australia at stake, the whole thing degenerates into a no-holds-barred, life-and-death affair. Not the least for the female participants who – living as they are in a country where men still can buy themselves a wife – are taking a great risk in choosing another path for themselves than that of their mothers and grandmothers.

Johan Blomqvist

DIRECTOR'S COMMENT. *The dream of winning the surfing competition is not only that, it is the dream of achieving status in a modern world. That is the grand prize for the individual surfers and village at the end of the day. The siren song is sweet and much in the same way we might be inclined to idealize paradise, it seems paradise is looking back at us wearing the same rose-colored glasses. Vanimo is a microcosm. Although castaway and idyll it is a reminder of the wider world's struggle for "progress." What is lusted after there is no different than here.*

ADAM PESCE. Born in California and learned to surf at a break called Rincon. While studying Diplomacy and World Affairs at Occidental College he stumbled on an image of a Papua New Guinean boy riding a broken surfboard smiling ear to ear. The idea for *Splinters* was born. With no cinema training, Adam left for Melanesia with two cameras, hundreds of tapes, a few surfboards and a vow not to return without a film. *Splinters* is Adam's directorial debut.

FILMOGRAPHY. 2011 *SPLINTERS*, DOC



USA 2011

DOCUMENTARY, COLOUR, HDCAM, 94 MIN.

DIRECTOR: ADAM PESCE **PRODUCER:** PERRIN CHILES **CINEMATOGRAPHY:** ADAM PESCE **EDITOR:** KIM ROBERTS **MUSIC:** JESSE VOCCIA **WORLD SALES:** SNAGFILMS **NORDIC PREMIÈRE**



BAKHMARO BAKHMARO

In the middle of a three-storey brick building in a small town in the republic of Georgia, there is a strange restaurant sporting clear green and orange colours: Bakhmaro. It's not particularly crowded, but the tables are set and ready for any guests. Flanked by, among other things, a Chinese store, a gambling house and the offices of a political party, the owner and his colourful waitresses wait for ... something. In this observation-style documentary, Salome Jashi uses Bakhmaro and its neighbours in the worn-down building as a symbol of Georgia as a whole. Showcasing a gift for colour and composition, she shows us a country where politics are always just around the corner, a country where everyone is waiting for change. Which never seems to come. Produced with support from Göteborg International Film Festival Fund.

Camilla Larsson

DIRECTOR'S COMMENT. *When I first saw it I was struck with the interior of the restaurant. It was winter and cold, and the restaurant in this provincial town was empty. Its bright green and orange colors were in sharp contrast to the tall, rigid woman serving us; the scene seemed bizarre and metaphoric. The place was so obviously emotional it made me happy and sad at the same time. Later on I discovered that the whole building conveyed the same kind of emotion. Poverty was very obvious, but it was very obvious that these people were all the time waiting for a change but never really did anything for it to come. For me, this building is a symbol of the whole country; a country in which time has almost stopped, or in which one particular part of time has been repeating itself for over two decades now, since the collapse of the Soviet Union. Through this building I want to show the country I live in – Georgia. I want to show how, in Georgia, each single detail is as much about politics as it is not.*

SALOMÉ JASHI. Born 1981 in the Soviet Union. A Georgian documentary filmmaker, she grew up during the struggle for the country's independence followed by civil wars. She studied documentary filmmaking at Royal Holloway, University of London, Media Arts Department.

FILMOGRAPHY. 2011 *BAKHMARO*, DOC; 2010 *THE LEADER IS ALWAYS RIGHT*, DOC; 2009 *GEORGIA SPEECHLESS*, SHORT DOC; 2008 *GEORGIA A MR. MINISTER*, SHORT DOC; 2006 *THEIR HELICOPTER*, SHORT DOC



GEORGIA/GERMANY 2011

DOCUMENTARY, COLOUR, HDCAM, 58 MIN.

DIRECTOR: SALOMÉ JASHI **PRODUCER:** ANNA DZIAPSHIPA, HEINO DECKERT **SCREENPLAY:** SALOMÉ JASHI **CINEMATOGRAPHY:** SALOMÉ JASHI **EDITOR:** DEREL HOWARD **WORLD SALES:** DECKERT DISTRIBUTION **PRODUCTION:** MA.JA.DE. **FILMPRODUKTION NORDIC PREMIÈRE**





USA 2011

DOCUMENTARY, COLOUR, HDCAM, 93 MIN.

DIRECTOR: ADAM CORNELIUS **PRODUCER:** ADAM CORNELIUS, ROBIN MIHARA, VINCE CLEMENTE **CINEMATOGRAPHY:** DANIEL BILLUPS **EDITOR:** ADAM CORNELIUS **MUSIC:** CHRIS PICKOLICK **CAST:** THOR AACKERLUND, HARRY HONG, JESSE KELKAR, ROBIN MIHARA, BEN MULLEN, JONAS NEUBAUER, ALEXEY PAZHITNOV, HENK ROGERS, CHRIS TANG, DANA WILCOX **WORLD SALES:** RECLUSION FILMS **NORDIC PREMIERE**



ECSTASY OF ORDER: THE TETRIS MASTERS

ECSTASY OF ORDER: THE TETRIS MASTERS

Tetris – created by a Russian computer engineer back in 1984 – is probably the most played computer game in the world. And even though many games are addictive, it might very well take the cake in that regard as well. Though one of oldest virtual games in the world, its champion has never been crowned – a title that has been established for most popular computer games long ago. This entertaining documentary follows the road to the long-awaited world championship (even though only Americans are competing!). Director Cornelius visits the future combatants who lend us an insight into the strategy and secrets of the game and demonstrate them at speeds that Tetris amateurs like us have never witnessed. The film references the cult computer game flick *The King of Kong* and, similarly, has a mythical character (Thor) that the organisers would like to invite, but whom no one has heard from in years.

Ulf Sigvardson

DIRECTOR'S COMMENT. *From the beginning, it seemed to me that the mind of a Tetris master might offer a window into the larger question of humankind's complex relationship with technology. I really felt I was documenting the people who had submitted to one of technology's cleverest seductions and lived to tell the tale. Along the way, we managed to tell a story that was bigger than Tetris or even video games. A story about faded glory, about loss and redemption, and about dreams that won't die. Most of all, it is simply the story of the desire to achieve the impossible.*

ADAM CORNELIUS. Born in Miami, Florida in 1978, he is a documentary filmmaker based out of Portland, Oregon. His first feature documentary was *People Who Do Noise* from 2008. Adam Cornelius graduated with a BFA in film production from Florida State University in 2000.

FILMOGRAPHY. 2011 ECSTASY OF ORDER: THE TETRIS MASTERS, DOC; 2008 PEOPLE WHO DO NOISE, DOC



ITALY/GERMANY 2011

DOCUMENTARY, COLOUR, DCP, 75 MIN.

DIRECTOR: GUSTAV HOFER, LUCA RAGAZZI **PRODUCER:** VANIA DEL BORGO **SCREENPLAY:** GUSTAV HOFER, LUCA RAGAZZI **CINEMATOGRAPHY:** MICHELE PARADISI **EDITOR:** DESIDERIA RAYNER **MUSIC:** SANTI PULVIRENTI **WORLD SALES:** HIQ PRODUCTIONS **SWEDISH PREMIERE**



ITALY: LOVE IT OR LEAVE IT

ITALY: LOVE IT OR LEAVE IT

In their previous film, *Suddenly Last Winter* (GIFF 2009), partners Luca Ragazzi and Gustav Hofer learned that a same-sex marriage or civil union was unavailable to them in Italy. Now they're back, but the purpose of their trip this time is for Luca to convince Gustav that Italy is, in spite of all, a good country to live in. Well made and technically more brilliant than its predecessor, the film becomes both a celebration of La Dolce Italy and an exposé of its dark side – with organised crime and environmental scandals. Ultimately it's a reconciliation of sorts, for example when the two of them are hanging laundry on a Rome rooftop. Never was Ettore Scola more beautifully referenced.

Peter Loewe

DIRECTOR'S COMMENT. *After the unexpected success of our first documentary Suddenly Last Winter we knew that if we were ever to make another film together it would have to be about something that touched us personally and that we felt was urgent. (...) The reasons to leave Italy, especially for people of our generation, are many, and this isn't the place to go into them. But it's also true that we have a tendency in Italy to complain bitterly about our country without ever rolling up our sleeves and trying to do something about changing it. When we took our first film to festivals around the country, and were hosted by art house cinemas and cultural associations, libraries and civic organisations, we became aware of what appeared*

to be a hidden or unknown Italy, that doesn't emerge on television or in newspapers. It seems to us that this is the best Italy, made up of people who fight daily to make this country a better place, despite the political class that misgoverns it. We wanted to render it justice by giving at least a part of it the chance to express itself with its own voice.

GUSTAV HOFER. Born 1976 in Sarnthein, Italy. After his studies in Communication Science at the University of Vienna and Cinema at the Middlesex University in London, he moved to Rome. He works as a freelance journalist and independent filmmaker.

LUCA RAGAZZI. Born 1971 in Rome, Italy. Graduated in Literature and Philosophy at the University La Sapienza of Rome. Journalist, film critic and photographer.

FILMOGRAPHY. GUSTAV HOFER & LUCA RAGAZZI: 2011, ITALY: LOVE IT OR LEAVE IT, DOC; 2008 SUDDENLY, LAST WINTER, DOC (GIFF 2009)

LETTERS FROM IRAN

CHRONIQUES D'UN IRAN INTERDIT

A French documentary about Iran and its closure after the Green revolution in 2009. Through a string of testimonials (many of them filmed in secret) and amateur cellphone footage of protests and everyday oppression, an impression forms of a country on the verge of breakdown, like many of the Arab regimes we saw toppled in 2011. We meet the young people, who have kept up the fight for change, in streets and universities, and parents who have lost children when the uprising was crushed in 2009. Brave women who keep asking inconvenient questions to those in power. Resistance goes on, even when the world's television cameras look elsewhere – and in spite of the brutality and torture by the regime. The film draws parallels to the situation in Syria, making it even more topical.

Ulf Sigvardson

MANON LOIZEAU. Born 1969 in London, she is a French journalist and filmmaker.

FILMOGRAPHY. 2011 *LETTERS FROM IRAN*, DOC; 2010 *GROZNY, CHRONIQUE D'UNE DISPARITION*, DOC; 2009 *MEURTRES EN SÉRIE AU PAYS DE POUTINE*, DOC; 2008 *CARNETS DE ROUTE EN GÉORGIE*, DOC; 2006 *LA MALÉDICTION DE NAÏTRE FILLE*, DOC; 2005 *GRANDIR SANS CAMISOLE*, DOC; 2003 *GROZNY, CHRONIQUE D'UNE DISPARITION*, DOC; 1997 *GRANDIR SOUS CAMISOLE*, DOC



FRANCE 2011

DOCUMENTARY, COLOUR, DIGIBETA, 78 MIN.

DIRECTOR: MANON LOIZEAU **PRODUCER:** MARC BERDUGO **SCREENPLAY:** MANON LOIZEAU **EDITOR:** BRUNO JOUCLA **MUSIC:** MAHDYAR AGHJANI **WORLD SALES:** JAVA FILMS **SWEDISH PREMIÈRE**

THE BOY WHO WAS A KING

MOCHETO KOETO BESHE TSAR

Simeon II (or Simeon Saxe-Coburg-Gotha to give him his full title) became King of Bulgaria at the tender age of six. Within three years, the communists had ousted the monarchy and taken power, forcing the young Simeon into exile. Andrey Paounov astutely presents not just the political career of the playboy prince who returned as an elected Prime Minister, but also paints a portrait of his fellow Bulgarians. Documentary footage of the king both in exile and in power is slyly juxtaposed with interviews of ardent royalists in this unusual investigation of a country caught between the past failures of communism and feudal monarchy on the one hand, and an uncertain capitalist, democratic future on the other.

Asha Richards

ANDREI PAOUNOV. Born 1969 in Sofia, Bulgaria. His first feature-length documentary was *Georgi and the Butterflies* from 2004.

FILMOGRAPHY. (SELECT) 2011 *THE BOY WHO WAS A KING*, DOC; 2007 *THE MOSQUITO PROBLEM*, DOC; 2004 *GEORGI AND THE BUTTERFLIES*, DOC



BULGARIA/GERMANY 2011

DOCUMENTARY, COLOUR, DIGIBETA, 90 MIN.

DIRECTOR: ANDREI PAOUNOV **PRODUCER:** MARTICHKA BOZHILOVA **SCREENPLAY:** ANDREI PAOUNOV **CINEMATOGRAPHY:** BORIS MISSIRKOV, GEORGI BOGDANOV **EDITOR:** SVETLA NEYKOVA, RENÉ FRÖLKE, GEORGI BOGDANOV, ANDREI PAOUNOV **MUSIC:** IVO PAUNOV **WORLD SALES:** AUTLOOK FILMSALES GMBH **PRODUCTION:** AGITPROP **SWEDISH PREMIÈRE**



**FRANCE/BURKINA FASO 2011**

DOCUMENTARY, COLOUR, DIGIBETA, 62 MIN.

DIRECTOR: SIMPLICE GANOU **PRODUCER:** CAMILLE PLAGNET, ZONGO K MICHEL
SCREENPLAY: SIMPLICE GANOU, MURIEL CHAMPY **CINEMATOGRAPHY:** SIMPLICE GANOU **EDITOR:** ANNIE WAKS **WORLD SALES:** L'ATELIER DOCUMENTAIRE
INTERNATIONAL PREMIÈRE



BAKOROMAN

BAKOROMAN

The "street children" of Gounghin, a central part of Burkina Faso's capital Ouagadougou, hate this derogatory term, preferring to call themselves "Bakoroman". The word is believed to stem from the name of a bird living in clear-felled areas. Documentary film-maker Ganou lived for a long time in Gounghin, sharing the everyday life of the Bakoromans and earning their trust. This fine documentary, partly financed with support from Göteborg International Film Festival Fund, gives us a unique insight into the day-to-day lives of these youths. The film becomes even more powerful when the classic documentary mode is combined with the children's own reenactments of events in their lives – a method lending it an additional level of intimacy. A portrait of a hard life, but done through their own perspective where strength and vitality also abounds.

Ulf Sigvardson

DIRECTOR'S COMMENT. *Here I stand, able to see and to share invisible pieces of life: those which make the trite of life of people with winding destinies. From there this movie became possible: a movie about the young I see every day and with whom I share pieces of life, with whom I talk and who I see changing, every single day, from breathings to real blows.*

SIMPLICE GANOU. Studied sociology at the University of Ouagadougou. He has studied film at the University of Saint Louis in Senegal. He worked in different areas of film and has directed documentaries.

FILMOGRAPHY. 2011 BAKOROMAN, DOC; 2011 ATO, SHORT DOC; 2010 UN PEUPLE, UN BUS, UNE FOI, SHORT DOC

**FRANCE/SENEGAL 2011**

DOCUMENTARY, COLOUR, DIGIBETA, 57 MIN.

DIRECTOR: DELPHE LAUGET KIFOUANI NKOUIKANI **PRODUCER:** JEAN FRANÇOIS HAUTIN, DELPHE LAUGET KIFOUANI NKOUIKANI **PRODUCTION:** TRACES DU SUD
WORLD SALES: TRACES DU SUD **INTERNATIONAL PREMIÈRE**



GODDESS OF THE STADIUM

LES DÉESSES DU STADE

Their nicknames are Ronaldo, Zidane, Trezeguet and Drogba. They are 19–28 years old and have all chosen to become professional football players, a decision not necessarily encouraged by their families since it is impossible to make a living off the sport in Congo. But to the girls in Congo's two official women's football teams, it's not just a matter of money. To them, football is about freedom. And about the dream of playing in Europe. In this documentary, Delphe Kifouani highlights the duality in the lives of these women; being in the limelight during the games, with the sound of the cheering crowds – and their other life, where every day is a struggle for survival. Produced with support from Göteborg International Film Festival Fund.

Camilla Larsson

DIRECTOR'S COMMENT. *In the Congo, like in many other African countries, football is almost like a religion. (...) The two existing female football clubs bring a huge number of supporters to every game they play. The teams are recognized by the Congolese football federation and the players have professional licences. But they don't get a decent salary, and no social security at all.*

DELPHE LAUGET KIFOUANI NKOUIKANI. Born 1979 in the Republic of the Congo. He teaches languages as well as documentary filmmaking at different high schools and universities in Brazzaville. *Goddess of the Stadium* is his third film.

FILMOGRAPHY. 2011 GODDESS OF THE STADIUM, DOC; 2010 D'UNE RIVE À L'AUTRE, DOC; 2008 UN AMI EST PARTI, DOC

DEBUTS



FRANCE 2011

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: BRIGITTE SY **PRODUCER:** MATHIEU BOMPOINT, CLAIRE TRINQUET
SCREENPLAY: BRIGITTE SY, GAËLLE MACÉ **CINEMATOGRAPHY:** FRÉDÉRIC SERVE
EDITOR: JULIE DUPRÉ **MUSIC:** DANIEL MILLE **CAST:** RONIT ELKABETZ, CARLO BRANDT **WORLD SALES:** FILMS BOUTIQUE **SWEDISH PREMIÈRE**



FREE HANDS

LES MAINS LIBRES

French actress Brigitte Sy's directorial debut is a deeply personal (to a large extent autobiographical) film about a love affair behind bars. Her alter ego Barbara Vidal (Israeli actress Ronit Elkabetz) is a director who has gained permission for a film project featuring the inmates of a prison. She enthusiastically begins working on her screenplay based on the prisoners' stories, but things get complicated when she falls for the charismatic and tormented Michel (Carlo Brandt). She is unable to keep their love outside of the artistic process. *Free Hands* is a charged and delicate love story that, even though it is set outside the walls, has the feel of a chamber play; the film lives entirely in the encounter between Barbara and Michel. There's electricity in the air and Elkabetz and Brandt are deeply impressive.

Andreas Degerhammar

DIRECTOR'S COMMENT. *Prison is a subject that has often been tackled in the cinema; it is a highly cinematic subject, dealing with a closed world, the boiled down essence of humanity, in a way. Our imaginative world is often short-circuited by the sheer spectacle of American cinema. I wanted to try to restore some dignity to the relationship between individuals as it develops in this hostile environment.*

BRIGITTE SY. Actress and director. For ten years she worked with both male and female prisoners in prison. In 1997 she directed a play, "Annette raises the Inchon", with a dual structure that was broadcast from the Santé é Prison to the National Theatre of Chaillot in Paris. *Free Hands* is her feature debut.

FILMOGRAPHY. 2010 FREE HANDS; 2009 FRUITS DE MER, DOC; 2008 L'ENDROIT IDÉAL, SHORT



COLOMBIA 2011

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: GABRIEL ROJAS VERA **PRODUCER:** ALEJANDRO PRIETO **SCREENPLAY:** GABRIEL ROJAS VERA **CINEMATOGRAPHY:** MANUEL CASTAÑEDA **EDITOR:** CARLOS FERNANDO CORDERO **MUSIC:** RAFAEL ESCANDÓN **CAST:** ÁNGELA CARRIZOSA APARICIO, MARÍA ANGÉLICA SÁNCHEZ, JUAN MANUEL DÍAZ **WORLD SALES:** M-APPEAL **WORLD SALES AG** **NORDIC PREMIÈRE**



KAREN CRIES ON THE BUS

KAREN LLORA EN UN BUS

After ten years with Mario, Karen leaves their loveless marriage to restart her life in the big city, Bogotá. Sadly, her years of being a housewife aren't much of a reference there. Karen rents a cheap room and tries to find unqualified work, without success. She'd rather beg and steal than ask for help from her mother, who keeps pestering her about going back to Mario. The turning point comes when Karen starts hanging out with her neighbour Patricia, a hard-partying hairdresser who takes it upon her to raise Karen's spirits. An assured debut drama of the classic brand, containing clear references to Ibsen's *A Doll's House*. Fine acting from Ángela Carrizosa Aparicio in the lead role and María Angélica Sánchez as Patricia.

Marit Kapla

DIRECTOR'S COMMENT. *In the last years, the Colombian cinema has treated topics where big national conflicts interfere, which undoubtedly is important to show the political and socioeconomic situation of the country, but it has left behind the conflicts of common people, who day after day fight to manage their life. Karen Cries On The Bus portrays from a sensitive feminine vision, a woman who, after living through the moral and economic submission of her husband, faces the fight for her own freedom, independence and a place in society that tends to undervalue women. A wide universal sense is kept, where any person can identify, of any nationality.*

GABRIEL ROJAS VERA. Born in 1977. Studied Film and Television at the Universidad Nacional de Colombia. He has written and directed several short films. He has worked as scriptwriter on the CSPP in Guadalajara, Mexico and currently is the director of Ciclope Films. This is his feature debut.

FILMOGRAPHY. (SELECT) 2011 2003 LOOK, SEE, SHORT; 2003 ONE, TWO, THREE, STATUE!, SHORT; 2002 THE SHOE, SHORT

AMNESTY AMNISTIA

Elsa's and Spetim's husbands are incarcerated in the same prison. Once a month they go there for a conjugal visit. One day, they are asked to serve as witnesses at the wedding of two inmates. In a cold and grey Albania, this encounter between Elsa and Spetim – two strangers with a mutual fate – becomes an adventure, an oasis in a place that God forgot. Their love affair blooms in the midst of unemployment and traditional patriarchal oppression made even worse by Elsa's father-in-law, who considers himself a defender of moral values. One day the government proclaims an amnesty. What happens to their relationship when they are both to be united with their old families? Luli Bitri as Elsa is a ray of light in the gloomy landscapes of Alimani's first film.

Freddy Olsson

DIRECTOR'S COMMENT. *Elsa and Spetim embody the stories of many people that I have met in my homeland. The heroes derive from its deep-rooted borders, where people love, hurt and travel. Both of them have every reason not to be together and simultaneously all of the right reasons to be together. The woman tries to revitalize herself through this love and the man to discover his lost self. They are searching for clear drops in a muddy life that's choking them. The old Albania is in conflict with the new – moral struggles with passion and the price to pay is heavy.*

BUJAR ALIMANI. Born in 1969 in Patos, Albania. He studied Painting and Stage directing at the Academy of Fine Arts in Tirana. In 1992 he migrated to Greece and worked as an assistant director in several Greek films. He has directed 3 short films that participated in many international film festivals. *Amnesty* is his feature debut.

FILMOGRAPHY. 2011 AMNESTY; 2007 COMPASS, SHORT; 2006 GAS, SHORT; 2002 TO KATOI, SHORT



ALBANIA/GREECE/France 2011

FEATURE, COLOUR, 35 MM, 83 MIN.

DIRECTOR: BUJAR ALIMANI **PRODUCER:** BUJAR ALIMANI, THANOS ANASTOPOULOS, GUILLAUME DE SEILLE **SCREENPLAY:** BUJAR ALIMANI **CINEMATOGRAPHY:** ELIAS ADAMIS **EDITOR:** BONITA PAPASTATHI **CAST:** LULI BITRI, KARAFIL SHENA, TODI LLUPI, MIRELA NASKA, ALAKSANDER RRAPI **WORLD SALES:** M-APPEAL WORLD SALES AG **SWEDISH PREMIÈRE**



THE HOUSE DOM

One stone at a time, the father builds his daughter a house. But she shows little interest in the construction, set as she is on leaving the small town as soon as she finishes school. To her, he is building a prison to stop her from leaving. Her sister Jana has already left, but returns with a husband and three kids. Things remain frosty between Eva and her father. An affair with a new English teacher at school becomes a stepping stone towards independence. An intimate portrait, rich in detail, of a family whose members strive towards different directions in life. First-time director Zuzana Liová has made a film that is in every way personal and unique, but if there is a tradition in which to place her, it is the one where you find Mike Leigh and Ken Loach.

Freddy Olsson

DIRECTOR'S COMMENT. *I kept going back to the screenplay in the course of six years with shorter or longer intervals. During that time, I made the movie Silence, and then I needed a break to recharge my energy, and for a while, I wrote for television. Finally, I got my screenplay to an acceptable shape at the ScriptTeast workshop and I started looking for a producer.*

ZUZANA LIOVÁ. Born in 1977 in Žilina, Slovakia. Scriptwriter and director. She studied scriptwriting and script editing at VŠMU in Bratislava, Slovakia. Started her career as a script editor, later shot several TV documentaries and co-operated on TV-series as a scriptwriter. In 2005 she shot her first feature film for television, *Silence*. She is a Nipkow Programme graduate and took part at various film workshops in Spain and Poland.

FILMOGRAPHY. 2011 THE HOUSE; 2005 SILENCE, TV



SLOVAKIA/CZECH REPUBLIC 2011

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: ZUZANA LIOVÁ **PRODUCER:** JOHN RILEY, VIKTOR TAUS, MICHAL KOLLAR **SCREENPLAY:** ZUZANA LIOVÁ **CINEMATOGRAPHY:** JAN BASET STRITEZSKY, JURAJ CHLPIK **EDITOR:** ANNA JOHNSON RYNDOVA **MUSIC:** WALTER KRAFT **CAST:** JUDIT JÁRDOS, MIROSLAV KROBOT, MARIAN MITAS, TATJANA MEDVEČKÁ, LUCIA JÁSKOVÁ, MAREK GELBERG **WORLD SALES:** FOG'N'DESIRE FILMS **SWEDISH PREMIÈRE**





USA 2011

FEATURE, COLOUR, HDCAM, 87 MIN.

DIRECTOR: MARK JACKSON **PRODUCER:** MARK JACKSON, JESSICA DIMMOCK, MICHAEL REQUA, JAIME KEELING **SCREENPLAY:** MARK JACKSON **CINEMATOGRAPHY:** JESSICA DIMMOCK, DIEGO GARCIA **EDITOR:** MARK JACKSON **MUSIC:** DAVE EGGAR, NANCY MAGARILL **CAST:** JOSLYN JENSEN, RON CARRIER **WORLD SALES:** M-APPEAL WORLD SALES AG **NORDIC PREMIÈRE**

WITHOUT
WITHOUT

Joslyn has been hired to take care of Frank, a wheelchair-bound man in a vegetative state, when his family goes on a journey. Before leaving, they read her "the Bible", a detailed set of strict rules for how to care for Frank. Alone with Frank in the empty house, however, the isolation quickly gets at Joslyn and she starts breaking the commands, one by one. Strange things begin to occur, while Joslyn is forced to acknowledge some uncomfortable truths about herself, her body and her sexuality. A finely-tuned psychological thriller that through small means and profound precision holds the viewer in a vice-like grip. A very impressive debut by Mark Jackson as director, and by Joslyn Jensen in the lead role.

Johan Blomqvist

DIRECTOR'S COMMENT. *'I see what you mean', I said last night as I lay in the woods dying of a black bear bite after she came to me in my dream and said, 'Here, Mark, take it, it's yours again' then opened her fist to show me an empty palm. Without is an intimate portrait of a young woman in crisis as she struggles to grasp the meaning and feelings of loss in a world where digital technologies so often stand in for presence, participation and authorship. It started with a dream about a black bear and a beautiful she wolf.*

MARK JACKSON. Born and raised in the Pacific Northwest. He graduated with a degree in literature from the University of California and went on to study cinematography at Rome's Cinecittà Studios. *Without* is his feature debut.

FILMOGRAPHY. 2011 WITHOUT



RWANDA 2011

FEATURE, COLOUR, HDCAM, 100 MIN.

DIRECTOR: KIVU RUHORAHOZA **PRODUCER:** DOMINIC ALLEN **SCREENPLAY:** KIVU RUHORAHOZA **CINEMATOGRAPHY:** ARI WEGNER **CAST:** RUTH SHANEL NIRERE, SHAMI BIZIMANA, HERVÉ KIMENYI, JEAN PAUL UWAYEZU **SWEDISH PREMIÈRE**

GREY MATTER
GREY MATTER

Grey Matter marks a new chapter in film history. For the first time, a Rwandan film-maker has made a feature film in his native country – and what a film it is. This is not just a quiet, painful, meandering journey into the squashed psyche of a whole country, but a cinematic gem equal to the greats. The story revolves around Balthazar, a young director on the verge of making his first film. Potential backers deem it too pessimistic and try to talk Balthazar into making a message movie about AIDS. When he insists on planning for his film, reality gets blurred and scenes from the movie comes to life. Original, challenging and soulful – reminiscent of Tran Anh Hung or a young Polanski.

Niclas Goldberg

DIRECTOR'S COMMENT. *The topic of the film is very important to me. Though the story has autobiographical elements, I will not go so far as to say that it is an autobiographical work. In the first part of the film I show a young filmmaker facing the worst difficulties to make his first feature film. I am obviously showing glimpses of what I go through to make a film in a country where cinema has to serve the community...*

KIVU RUHORAHOZA. Born in 1982 in Kigali, Rwanda. At the age of 16, after accidentally watching *In the name of the City* by Roger Gnoan M'Bala on TV, he decided to become a filmmaker. He started writing poems and short stories and after dropping out of law school in 2004, he started working as a production assistant for a Rwandan company founded by film producer Eric Kabera. In 2005 he became the first director of the Rwanda Film Festival, organized by Rwanda Cinema Centre. His first film was the short *Confession* in 2006. This is his feature debut.

FILMOGRAPHY. 2011 GREY MATTER; 2007 LOST IN THE SOUTH, SHORT; 2006 CONFESSION, SHORT

INVISIBLE LO ROIM ALAICH

Twenty years ago, Nira and Lily fell prey to the same rapist. They both have tried to put the ordeal behind them, but a chance encounter brings the old memories back. A quiet film about how two women, leading completely different lives, together begin to understand themselves and what they've been through. While getting to the bottom of what actually happened, the two women get closer and closer to each other. The two leads, Ronit Elkabetz and Evgenia Dodina, put in brilliant performances, leading us through twenty years of pent-up agony. A very powerful debut, based on actual events in Tel Aviv in the late 1970s, a fact presented in the film when we get to meet two of the real victims in the film.

Freddy Olsson

DIRECTOR'S COMMENT. *While many films include scenes of rape in their stories, a combination of sex and violence, two crowd pleasing elements, I wanted to explore the invisible wounds victims of rape, wrestle with. Invisible is a new combination of fiction and documentary: While the protagonists, their families and their social contexts are fictional, the serial rapist the film presents, is totally real. He operated in 1977–1978 in the Tel Aviv area. I feel that the combination of fiction and facts does not allow the viewers to brush away*

the events as if they were imaginative. The camera portrays the protagonists searching for the terms of speaking out their stories, while society, their families and each of them, keep silencing them. Nira and Lily live in Israel. The violent occupation of Palestinians is part of their reality. We tend to relate to rape as a "women's issue" and to war as a "political/national issue". I wanted to blur the borders the two.

MICHAL AVIAD. Born in Jerusalem to an Italian-born mother and a Hungarian-born father. After finishing high school, she studied Literature, Philosophy and Cinema. During the 1980s she lived in San Francisco, where she started making films and became a mother. Since returning to Israel in 1991, she has continued to write, direct and produce documentary films. She is a faculty member at Tel Aviv University's Department of Film and Television. She lives in Tel Aviv.

FILMOGRAPHY. 2011 INVISIBLE; 2002 FOR MY CHILDREN, DOC; 2001 RAMLEH, DOC; 1997 JENNY & JENNY, DOC; 1995 EVER SHOT ANYONE?, DOC; 1992 THE WOMEN NEXT DOOR, DOC; 1987 ACTING OUR AGE, DOC



ISRAEL 2011

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: MICHAL AVIAD **PRODUCER:** RONEN BEN-TAL **SCREENPLAY:** MICHAL AVIAD, TAL OMER **CINEMATOGRAPHY:** GUY RAZ **EDITOR:** ERA LAPID **CAST:** RONIT ELKABETZ, EVGENIA DODINA **WORLD SALES:** WESTEND FILMS **NORDIC PREMIÈRE**



JESS + MOSS JESS + MOSS

The summer heat is oppressive at the Kentucky tobacco farm where Jess and Moss try to pass the days. Jess would have preferred company of a bit more mature variety than a second cousin, six years her junior, and Moss would no doubt have preferred a playmate her own age. But the bond between them is strong, nonetheless. Perhaps because they are completely alienated from the other members of their families. A story can be glimpsed but this is actually something completely different. Clay Jeter balances on the edge of art film and there is no doubt that he has an uncommon gift for the visual aspect. Connie Francis's golden oldie "Tammy" sets the mood from the start and after that it's just a matter of allowing yourself to be sucked into Jeter's dreamlike world.

Johan Blomqvist

DIRECTOR'S COMMENT. *I was reading Carson McCullers' "The Member of the Wedding" when I first started putting pen to paper for what was to eventually become the story of Jess + Moss, and I think it shows in the film. In many ways, the characters of Jess and Moss and the nature of their relationship are inspired by Frankie and John Henry in McCullers' heart-wrenching book. In addition, I also spoke extensively with my mother, who, like my sister and I, spent many of her childhood summers wasting the days away with her cousins on the very farm where we would be shooting. There is something extremely visceral about the*

humid nights and oppressively hot days of a Kentucky summer, which feels at first like it will last forever, but which, ultimately, seems to come to a sudden end without warning.

CLAY JETER. Director, writer, producer. He grew up in Tennessee, USA. He started acting as a kid and quickly became obsessed with filmmaking. He guest starred on an episode of the cult classic *Walker Texas Ranger*. He attended film school at the University of Southern California in Los Angeles. After college, Jeter went on tour with the Brooklyn-based rock band The Hold Steady to direct the documentary *A Positive Rage*. This is his feature debut.

FILMOGRAPHY. 2010 JESS + MOSS; 2010 FIVE DOLLARS, SHORT; 2009 A POSITIVE RAGE, DOC; 2006 FERGUSON, SHORT; 2006 THE WILLOWZ: SEEIN SQUARES, SHORT



USA 2011

FEATURE, COLOUR, HDCAM, 82 MIN.

DIRECTOR: CLAY JETER **SCREENPLAY:** CLAY JETER, DEBRA JETER, WILL BASANTA, ISAAC HAGY **CINEMATOGRAPHY:** WILL BASANTA, CLAY JETER **EDITOR:** ISAAC HAGY **MUSIC:** MARK STOECKINGER **CAST:** SARAH HAGAN AUSTIN VICKERS **WORLD SALES:** VISIT FILMS **NORDIC PREMIÈRE**





TURKEY 2010

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: TOLGA KARACELIK **PRODUCER:** ENGIN YENIDÜNYA **SCREENPLAY:** TOLGA KARACELIK **CINEMATOGRAPHY:** ERCAN OZKAN **EDITOR:** CICEK KAHRAMAN, EVREN LUS, TOLGA KARACELIK **MUSIC:** CEM ADIYAMAN **CAST:** SERKAN ERCAN, ZAFER DIPER, NUR AYSAN, NERGİS ÖZTÜRK, SERMET YESİL, BUSRA PEKİN, RUHI SARI, NADİR SARIBACAK **WORLD SALES:** MANTAR FILM **NORDIC PREMIERE**



TOLL BOOTH GISE MEMURU

Kenan, a man in his mid-thirties, has a very complicated relationship with his aged father, who suffers from a heart condition. Kenan works at a toll booth, repetitive work that he is known to perform more efficiently than anyone else. That's why they call him Robot, a moniker befitting his personality in general. He is the most at ease when left to his own devices and his daydreams. The father tries to pry his son out of his shell and open his eyes to young Nurgül, their maid. But Kenan has found another woman to dream about. Complications arise, both at work and in his personal life. The director allows silence to speak volumes. Visually, the film is also very austere.

Freddy Olsson

DIRECTOR'S COMMENT. *Toll Booth is an extreme example of our everyday lives. A toll booth clerk is always in a box. He goes to work in a box (the employee shuttle bus), works in a box all day long, then gets back on the same box and ends up in another box, his home. Kenan is a toll booth worker in all senses. In addition to his relationship with his father and his lack of regular family life, like many late 20s/ early 30s men in Turkey living with their parents, Kenan stands between two points: being his father's son and being like his father, a toll booth between start and finish points.*

TOLGA KARACELIK. Born in Istanbul in 1981. After receiving his Law degree from Marmara University, he studied film in New York City and directed five short films. *Toll Booth* is his feature debut. He is currently working on his second feature film script.

FILMOGRAPHY. 2010 TOLL BOOTH; 2009 RAPUNZEL, SHORT; 2006 KEEPING SANE, SHORT; 2006 WHAT IF WE WIN?, SHORT; 2005 EVOKE, SHORT; 2004 SPOONMAN, SHORT



FRANCE 2011

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: EVA IONESCO **PRODUCER:** FRANÇOIS MARQUIS **SCREENPLAY:** EVA IONESCO, MARC CHOLODENCKO, PHILIPPE LE GUAY **CINEMATOGRAPHY:** JEANNE LAPOIRIE **EDITOR:** LAURENCE BRIAUD **MUSIC:** BERTRAND BURGALAT **CAST:** ISABELLE HUPPERT, ANAMARIA VARTOLOMEI, GEORGETTA LEAHU **WORLD SALES:** URBAN DISTRIBUTION **PRODUCTION:** LES PRODUCTIONS BAGHEERA **SWEDISH PREMIERE**



MY LITTLE PRINCESS MY LITTLE PRINCESS

French actress Eva Ionesco, daughter of photographer Irina Ionesco, tells the story of her own unconventional and not entirely sound childhood in her directorial feature film debut. Irina's semi-pornographic photos of her daughter resulted in Eva becoming the youngest Playboy model ever, in 1976, at the age of 11. Isabelle Huppert is excellent as the mother who loves her daughter in her own clumsy and awkward way, while ruthlessly using her in the name of art. Young Anamaria Vartolomei puts in a fine performance as Eva, who worships her mother even as she chafes under the exposure and most of all yearns for a normal life like everyone else's. A very promising debut, featuring top notch cinematography and art direction.

Marit Kapla

DIRECTOR'S COMMENT. *Writing about very personal, intimate subjects doesn't allow for much freedom, contrary to what one might think. Especially because in personal stories there are always feelings that dominate and overwhelm imagination. I also want to direct the next installment of Violetta's adventures: first loves, friendships, nightlife and the Palace. Though that doesn't mean I want to limit myself to only telling autobiographical stories.*

EVA IONESCO. Daughter of controversial photographer, Irina Ionesco, she began her career as an actress at the age of 11. She was a student of the Drama School of Nanterre, France, run by Patrice Chéreau. Recently she has made her photography work known in various exhibitions in France and abroad, as well as in fashion publications. She stepped behind the camera with her short film *La Loi de la Forêt* (2007). *My Little Princess* is her feature debut.

FILMOGRAPHY. 2011 MY LITTLE PRINCESS; 2007 2007 LA LOI DE LA FORET, SHORT

LAS ACACIAS

LAS ACACIAS

Las Acacias is a film with sparse dialogue and a chain of events as precise as a chronometer. We follow a man, a woman and an infant in a truck going from Paraguay to Buenos Aires. Nothing much happens along the way, yet gifted film-maker Giorgelli manages to create a powerful character study, mainly through the use of imagery, gestures, facial expressions and small details. In spite of its simplicity, the narrative does not follow a simple path towards a happy ending. The relationship between the two main characters gradually evolve, full of insecurity, ambivalence and human warmth. Director Pablo Giorgelli proves himself a master of cinematic minimalism and condensed storytelling.

Midhat "Ajan" Ajanovic

DIRECTOR'S COMMENT. *We are not certain of why we make a certain film until it is finished. Then, we let it go, on its own. I asked myself repeatedly why I was making this particular film. And during the process I came up with several different answers but I was never satisfied with any of them, none of them gave me the peace of mind I needed. Now, in retrospective, I feel the journey started when my father got sick, that was nearly twelve years ago. From that moment, and without being conscious of it, what I considered to be my*

world started coming up, quickly. I drifted apart from my family. From one day to the next, after ten years of being together, I separated from my wife at the time, and the merciless crisis my country was undergoing at the time left me unemployed, and nearly without a home. All at the same time, over a period of just a few months. It was too much. This film speaks of my pain for the losses, of the loneliness I experienced. Of my need of feeling protected by somebody. Of the son I was at the time, and the father I have not become yet. And of the enormous relief I felt when I realized that I still had a family, after my father passed away.

PABLO GIORGELLI. Born in 1967 in Buenos Aires, Argentina. Between 1991 and 1994 he studied Film Direction in Buenos Aires, at the Film University. He has also studied acting, edition, and scriptwriting with prestigious professionals. As a director and scriptwriter he has worked in several documentaries and shorts. As an editor, he has worked on *Moebius* (1995), directed by Gustavo Mosquera and *Solo Por Hoy* (2001) by Ariel Rotter. This is his feature debut.

FILMOGRAPHY. 2011 LAS ACACIAS



ARGENTINA/SPAIN 2011

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: PABLO GIORGELLI **PRODUCER:** VERONICA CURA, ARIEL ROTTER, PABLO GIORGELLI, ALEX ZITO **SCREENPLAY:** PABLO GIORGELLI, SALVADOR ROSELLI **CINEMATOGRAPHY:** PABLO GIORGELLI, SALVADOR ROSELLI **EDITOR:** MARÍA ASTRAUSKAS **CAST:** GERMÁN DE SILVA, HEBE DUARTE, NAYRA CALLE MAMANI **WORLD SALES:** URBAN DISTRIBUTION **PRODUCTION:** AIRECINE, UTÓPICA CINE & PROYECTO EXPERIENCE **SWEDISH PREMIERE**



AVÉ

AVÉ

A "hitchhiker's guide" through modern-day Bulgaria, about 17-year-old Avé, a lost, young woman hiding behind lies in order to put a family tragedy behind her. She is in desperate need of a shoulder to cry on and finds it in the form of her irresolute friend Kamen. He regards any display of emotion as a contemptible sign of weakness, but can't help but feel a flicker of tenderness for his aimless fellow traveller. Together, they hitchhike from Sofia to Varna while trying to reach out to each other. Young Anjela Nedjeljkova is brilliant in the lead role and deservedly won the award for best actress at the film festival in Sarajevo.

Midhat "Ajan" Ajanovic

DIRECTOR'S COMMENT. *Sometimes you find yourself in a whirlpool of events larger and more powerful than yourself. You spin and twist, and what was before familiar becomes harder and harder to grasp. Such was my experience with the untimely death of one of my teenage friends. When I learned that he had committed suicide, I hastily set out to hitchhike to his village – arriving eventually, but too late for the funeral. One night, a few years earlier, I returned home to find a sixteen-year-old runaway girl at my doorstep. I invited her in and she accepted, but only after making me promise that I will never ask her why she was there. I instantly fell in love with her. Though we knew each other for only a brief period of time, she profoundly affected my life. Over the course of years, I moved from one country to the next, one city to another, but the memory of my friend's death and my encounter with this elusive wayfarer always stayed with me. They inspired the story of Avé.*

KONSTANTIN BOJANOV. Born in 1968 in Bulgaria. He is a filmmaker and a visual artist. After graduating from the National School of Fine Arts, Sofia in 1987, he received an M.A. from the Royal College of Art, London, and went on to study documentary filmmaking at New York University.

FILMOGRAPHY. 2011 AVÉ; 2009 RED HOOK, SHORT; 2005 INVISIBLE, DOC; 2004 UN PEU MOINS, SHORT, CO-DIR; 2002 3001, SHORT, CO-DIR; 2001 LEMON IS LEMON, SHORT DOC



BULGARIA 2011

FEATURE, COLOUR, 35 MM, 88 MIN.

DIRECTOR: KONSTANTIN BOJANOV **PRODUCER:** KONSTANTIN BOJANOV, METHODIUS PETRIKOV **SCREENPLAY:** KONSTANTIN BOJANOV, ARNOLD BARKUS **CINEMATOGRAPHY:** NENAD BOROEVICH, RADOŠLAV GOTCHEV **EDITOR:** STELA GEORGIEVA **CAST:** ANJELA NEDJALKOVA, OVANES TOROSYAN **WORLD SALES:** LE PACTE **NORDIC PREMIERE**



**FRANCE 2011**

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: KATIA LEWKOWICZ **PRODUCER:** GRÉGORIE BARREY **SCREENPLAY:** KATIA LEWKOWICZ **CINEMATOGRAPHY:** LAURENT BRUNET **EDITOR:** CÉLIA LAFITE DUPONT **CAST:** BENJAMIN BIOLAY, EMMANUELLE DEVOS, NICOLE GARCIA **WORLD SALES:** LE PACTE **NORDIC PREMIÈRE**



BACHELOR DAYS ARE OVER POURQUOI TU PLEURES?

His final hours as a bachelor are running out and Qui-Qui doesn't know what to do. Within a few days, he is to marry Anna and he is no longer sure that he loves her. As if wedding nerves weren't enough, things get really complicated when, at his bachelor party, he meets night club singer Lea, the woman of his dreams. While his Paris home is being invaded by relatives and old friends, Qui-Qui is torn between choices. Rice or rose petals? Balloons or no balloons? His future wife or his lover? Hope or despair? A well-acted and fast-paced comedy about inner turmoil, where the best hope of support can be found with an eccentric sister and a self-absorbed mother.

Mirja Hildbrand

DIRECTOR'S COMMENT. *We all share common forgotten moments ... a deafening birthday party, intrusive parents, intimate nights ... that make us blush in daytime. Oaths, secretly murmured in the exhilaration of a moment, that later sound quite pathetic ... We all feel like we are the authors of our own lives. That we have a choice. That we live the life we want, the way we decided it. Most of us also think that fidelity is good. That proposing is a demonstration of love. And that we can't change our parents ... Tell echoing stories. Start from the feelings that each and every one of us can feel once in his life. Share what we know, to share a point of view. As intimate as possible. Pursue, with this feature film, what I had started with the short film ... tell a story from the sensorial point of view of a character. Use an old and traditional story frame to keep the audience involved, in phase with what the young man feels on screen, so they can wonder about their situation at the same time.*

KATIA LEWKOWICZ. She studied at Ecole Florent, the Lee Strasberg Theatre Institute of New York and the National Conservatory of Dramatic Arts before joining the Edvin Company, lead by Eric Ruf. At the same time, she works with various theatre directors. She has also starred in opera and done roles in films and TV. She directed the short *C'est pour quand?* in 2008. This is her feature movie debut.

FILMOGRAPHY. 2011 BACHELOR DAYS ARE OVER; 2008 C'EST POUR QUAND?, SHORT

**FRANCE 2011**

FEATURE, COLOUR, DCP, 90 MIN.

DIRECTOR: MURIEL COULIN, DELPHINE COULIN **PRODUCER:** DENIS FREYD **SCREENPLAY:** DELPHINE & MURIEL COULIN **CINEMATOGRAPHY:** JEAN-LOUIS VIALARD **EDITOR:** GUY LECORNE **MUSIC:** JULIEN BOURDEAU **CAST:** LOUISE GRINBERG, JULIETTE DARCHÉ, ROXANNE DURAN, ESTHER GARREL, YARA PILARTZ **WORLD SALES:** FILMS DISTRIBUTION

17 GIRLS 17 FILLES

Being a teenager can be a tough and insecure time to a lot of people. You have to wonder, however, if this story – based on a real event – doesn't take the cake when it comes to teenage identity crises. Young Camille, one of the most popular girls at her school, gets pregnant. Her loyal band of friends don't react the way one might expect, but promptly decide to get pregnant as well. They turn their idea into a pact and then into reality; now they are all getting knocked up. The only thing missing is suitable sperm donors. Soon, pregnancy tests can rarely be found in town and positive results start coming in, as if contagious. 17 girls at school get pregnant, their parents are up in arms but the pact stays intact. As bellies grow, we are treated to youthful naiveté, love and a genuine awakening in this twisted high school film.

Mirja Hildbrand

MURIEL COULIN, DELPHINE COULIN. They have directed five shorts, including *Sisyphus* and *Souffle*. Delphine also writes novels while Muriel directs documentaries

FILMOGRAPHY. 2011 17 GIRLS



BREATHING ATMEN

A powerful debut in the spirit of the Dardenne brothers, directed by a famous Austrian actor. The acting, unsurprisingly, is the main attraction in this drama about a maladjusted young man coming of age. Roman, 19 years old and antisocial, is serving a sentence for a terrible crime he committed at the age of 14. He lives in a mist of isolation, tormented by memory flashes from a past that is still very much alive to him. In order to get parole granted, he becomes an apprentice at the state-owned funeral home. Now, the film starts to move through generally eerie settings, among the dead bodies that Roman and his superiors collect all around Vienna. The film, which is Austria's Oscar submission, won the Best Film Award at the Sarajevo Film Festival.

Mihai "Ajan" Ajanovic

DIRECTOR'S COMMENT. *Ever since I've wanted to become an actor almost, I've known that I want to do more than just act. Acting was actually a detour. Breathing represents what I really want to do. Acting is simpler in the sense that, in the beginning, you're left to your own devices and you can lead a parallel life within a given framework. That was extremely exciting and fulfilling for a long time, and it still is, so much so that I haven't had enough time or felt the urge to admit that the most important thing's missing: what I've always wanted to do, real creativity, creating something from nothing. For a long time the greatest obstacle was my own perfectionism. With all the ideas for scripts in various stages of completion that have piled up inside me, I've never been good enough to satisfy myself. In the end it was my wife who said, just finish something and have the courage to show it to someone instead of just brushing it aside from the beginning.*

KARL MARKOVICS. Born in 1963 in Vienna, Austria. He is a stage actor and has appeared in many theater plays and musicals. He starred as Salomon Sorowitsch in Stefan Ruzowitzky's 2007 film *The Counterfeiters* and more recently in the film *Unknown Identity*. This is his feature debut as both writer and director.

FILMOGRAPHY. 2011 BREATHING



AUSTRIA 2011

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: KARL MARKOVICS **WORLD SALES:** FILMS DISTRIBUTION **SWEDISH PREMIERE**



SHUN LI AND THE POET IO SONO LI

In order to support her son, Shun Li (Zhao Tao) has to leave China and go to Italy. She ends up in Chioggia, a small coastal town near Venice, where she lands a job as a bartender in a dive frequented by the local fishermen. She soon gets to know the regulars, especially Bepi (Rade Šerbedžija). A friendship forms between them, easing her loneliness and lending meaning to her otherwise tedious life. But as their relationship deepens, suspicion arises among those around them. An impressive debut from director Andrea Segre who aims a subtle jab at bigotry and prejudice, while at the same time painting what may be the most tender and beautiful portrait of friendship seen at this year's festival.

Andreas Degerhammar

ANDREA SEGRE. Director of features and documentaries for cinema and TV. He is also a researcher in Sociology of Communication. For over ten years he has been particularly dedicated to the topic of migration and is the founder of the association ZaLab, with which he develops both production projects and participatory-video workshops. He has directed numerous documentaries.

FILMOGRAPHY. 2011 SHUN LI AND THE POET; 2010 IL SANGUE VERDE, DOC; 2009 MAGARI LE COSE CAMBIANO, DOC; 2008 COME UN UOMO SULLA TERRA, DOC; 2007 LA MAL'OMBRA, DOC; 2006 A SUD DI LAMPEDUSA, DOC; 2006 CHECOSAMANCA, DOC; 2004 DIO ERA UN MUSICISTA, DOC; 2003 MARGHERA CANALE NORD, DOC



ITALY/FRANCE 2011

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: ANDREA SEGRE **PRODUCER:** FRANCESCO BONSEMBIANTE, FRANCESCA FEDER **SCREENPLAY:** ANDREA SEGRE, MARCO PETTENELLO **CINEMATOGRAPHY:** LUCA BIGAZZI **EDITOR:** SARA ZAVARISE **CAST:** ZHAO TAO, RADE ŠERBEDŽIJA, MARCO PAOLINI, ROBERTO CITRAN, GIUSEPPE BATTISTON **WORLD SALES:** ADRIANA CHIESA ENTERPRISES **NORDIC PREMIERE**





SOUTH KOREA 2011

FEATURE, COLOUR, HDCAM, 99 MIN.

DIRECTOR: KWANG-JU SON **PRODUCER:** KWANG-JU SON, SOL KIM **SCREENPLAY:** KWANG-JU SON **CINEMATOGRAPHY:** HYUNG-BIN LEE **EDITOR:** KWANG-JU SON **CAST:** SU-HYUN KIM, HWAN LEE, ANSTASIA KIM **WORLD SALES:** K.SON + IMAGE **NORDIC PREMIERE**



CHARACTERS

KAE-RIK-TEO

Characters is an imaginative South Korean film about a young assistant scriptwriter who is working for a successful box office producer. At one time Soo-Yeon was an up and coming writer. Now when left to deal with the productions that her employer Moh has in mind, she can't help trying to create more realistic characters out of his trite material. This vain producer ironically thinks his formulaic productions are innovative, whereas Soo-Yeon's work is regarded as "feminine vanity". Compared to the stereotypical clichés of Moh, her ideas go beyond the creative restraints of her producer.

Moira Sullivan

DIRECTOR'S COMMENT. *The film's idea has been originated from the desire to call attention to nameless characters in film, reality and history. We are all nameless before named. Those nameless characters, however, are often totally alienated from the ritual narratives. In this film, my character refuses to naturalize herself (and also, her characters) within all named, stereotyped characters and stories. Although her struggles make herself isolated, I believe it would be a way to return to the origins of my primal desire for cinema.*

KWANG-JU SON. Born in 1970. Since 2003 when she received the M.F.A. in Film/Video/New Media from the School of the Art Institute of Chicago, she has presented her various short projects of both film and video, at diverse venues & international film festivals. This is her feature debut.

FILMOGRAPHY. 2011 CHARACTERS; 2008 RE-SEARCH, SHORT; 2007 APPARITION, EXP; 2007 FRAGMENTARY LANDSCAPES, EXP; 2006 YOYOGI PARK, DOC; 2006 AMUSEMENT EPITOME, EXP; 2004 PUNK EEK, SHORT; 2003 THE THIRD TONGUE, EXP



POLAND 2011

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: LESZEK DAWID **PRODUCER:** MAŁGORZATA JURCZAK, KRZYSZTOF GREDZINSKI **SCREENPLAY:** PAWEŁ FERDEK **CINEMATOGRAPHY:** ŁUKASZ GUTT **EDITOR:** JAROSŁAW KAMINSKI **CAST:** ROMA GAŚIOROWSKA, ADAM WORONOWICZ, KRZYSZTOF OGŁOZA **WORLD SALES:** SKORPION ARTE SP. Z O.O. **PRODUCTION:** SKORPION ARTE **SWEDISH PREMIERE**



MY NAME IS KI

KI

Ki doesn't want to end up like her mother, spending her life tending to children. She wants to create art, go to clubs and live life the way she used to, even though she has a kid now. But when her unreliable boyfriend insists on shirking his responsibility, she and her two-year-old son moves in with a friend, who already has a roommate – Miko. No problem, says her friend, at first. When Ki goes broke and the welfare authorities come knocking, it's not as much fun anymore. Perhaps the morose Miko can save her? *My Name Is Ki* is an engaging, pertinent and interesting study of the implacability with which a society may treat a mother who breaks the gender mold (the father's absence and irresponsibility is never questioned), a fallacy which unfortunately is as common in Sweden as in Ki's Poland.

Andreas Degerhammar

DIRECTOR'S COMMENT. *Ki is a film portrait. It's a story about getting mature enough to be responsible for oneself and those, who are around. The main character – Ki – does not want to accept the limitations that taking care of a baby imposes on her. Skillfully she divides the responsibilities of taking care of her little son among her friends. She loves her son but at the same time she wants to fulfill herself in other fields. She escapes into the world, which is temporary and blown up, glittering, which attracts her. Miko, whom she meets on the way is like a distant pole, she will never reach. Nonetheless, this pole is magnetizing and intriguing.*

LESZEK DAWID. A graduate of the English Philology College, Wrocław University and the Direction Department of PWSFTViT in Łódź. He's an author of documentaries and shorts. He also worked as a second AD and a first AD in feature projects, documentaries, and TV theater productions. He also works as an assistant lecturer in the Direction Department of the Film School in Łódź. This is his feature debut. Currently, he is finishing filming his second feature.

FILMOGRAPHY. 2010 MY NAME IS KI; 2009 AUTOSTOP; 2008 ZAUNGASTE, DOC; 2005 MOJE MIEJSCE, SHORT; 2004 BAR NA VICTORII, DOC; 2001 GERONIMO, SHORT DOC

LAND OF OBLIVION TERRE OUTRAGÉE

It's an ordinary April Saturday in 1986. Anya (played by former Bond girl Olga Kurylenko) has her wedding feast interrupted when her husband Piotr, a firefighter, has to leave urgently. She will never see him again. Even though no one truly understands the gravity of the situation, it slowly dawns on people that something terrible has happened in Chernobyl. *Land of Oblivion* was shot on location in the city of Pripyat, a couple of miles from the nuclear plant, and going there to witness the disaster and its consequences is a harrowing experience. Even though the environmental damage is very tangible, the focus is on the human drama. Ten years after the accident, Anya is guiding tourists through Pripyat. Like many others, she has a hard time leaving the ghost town and the past behind.

Johan Blomqvist

DIRECTOR'S COMMENT. *I had traveled to the Ukraine several times before discovering Pripyat, a city near Chernobyl that was abandoned after the nuclear disaster. What struck me when I was exploring the 'forbidden zone' for the first time were the personal stories of those men and women who experienced this incredible event firsthand. I wanted my film to be neither an indictment nor a historical reconstruction, but rather*

a drama inspired by the human experiences of certain individuals involved. At the heart of this story, Anya. I wanted to tell the story of this young woman, whose life is completely upended by the events of April 25th. This young widow never comes to terms with her grief, and remains in denial about the loss of her homeland and her husband. I wanted my film to be about love. The love of the characters for their land. Even if this land became poisoned, an oblivion land, nothing can stop Anya, Valery, Alexei or Nikolai to come back. In addition to the residents of Pripyat, one of the main characters in this film is the place itself. I wanted the location, Pripyat and the forbidden zone, to be central in the film, not just as a shooting place.

MICHALE BOGANIM. Born in Israel. She came to Paris to study both anthropology at the Sorbonne and cinema with Jean Rouch. When she returned to Israel, she continued her education in philosophy at the Hebrew University of Jerusalem and started to work in photography. This led her to attending filmmaking classes at the National Film and Television School of London (Film Section of the Royal College of Art). She now lives between Tel Aviv and Paris.

FILMOGRAPHY. 2011 LAND OF OBLIVION; 2005 ODESSA... ODESSA, DOC (GIFF 2006); 2002 DIM MEMORIES, SHORT



FRANCE/GERMANY/POLAND/UKRAINE 2011

FEATURE, COLOUR, DCP, 103 MIN.

DIRECTOR: MICHALE BOGANIM **PRODUCER:** LAETITIA GONZALEZ, YAËL FOGIEL, HANNEKE VAN DER TAS, DARIUSZ JABLONSKI **SCREENPLAY:** MICHALE BOGANIM **CINEMATOGRAPHY:** YORGOS ARVANITIS, ANTOINE HEBERLE **EDITOR:** ANNE WEIL, THIERRY DEROCLÉS **MUSIC:** LESZEK MOZDZER **CAST:** OLGA KURYLENKO, ILLYA IOSIVOF, ANDRZEJ CHYRA **WORLD SALES:** LE PACTE **PRODUCTION:** LES FILMS DU POISSON/VANDERTASTIC/APPLE FILMS



HANAAN HA-NA-AN

Amongst Koreans in Uzbekistan, "Ha-na-an" means the Promised Land – Korea. But Stas, whose family has been living in Uzbekistan for three generations, doesn't care about the bloody events that brought Koreans to the middle of the former Soviet Union. He doesn't dream about Korea, but instead studies and works hard to realise his dream of becoming a policeman. Several years later, on the force, he arrests a dope dealer who has killed his friend. Against his will, Stas is drawn into the underworld where the drugs reign. *Hanaan* is a hard-boiled, disillusioned film about cops and pushers – often one and the same – and about people forced by poverty into a gloomy life.

Jannike Åhlund

DIRECTOR'S COMMENT. *I prepared for the movie for one and a half year with a small amount of grant from the City of Seoul and the Seoul Film Commission. Because of the tight budget, I had to figure out what I really wanted to show in the movie. Then, I realized that what I wished to depict in the movie was actually not probable, and my story was too contrived. Finally, I changed my mind to closely depict the lives of young Uzbeks living in Tashkent and the movie Hanaan became a whole new story. The story was much more solid and realistic for it was, in some part, also my story. My friend Stas who inspired me the most during the making process of this movie, played the leading role. He was a natural actor. Thanks to him, we miraculously finished the movie.*

RUSLAN PAK. Born in 1981 in Uzbekistan. He is the fourth generation of the Soviet Koreans in territory of the former Soviet Union. He started filmmaking in 2001. After working for 7 years as an assistant to film director, he began filming shorts. He joined the filming course at Graduate school of Korean National University of Arts in 2006. In 2003 he worked as actor and the director in theatrical performance "Motherland".

FILMOGRAPHY. 2011 HANAAN; 2008 DANCE OF FREE BIRD, SHORT; 2007 HEALING, SHORT 2006 ONE SHOOT, SHORT; 2005 LAMSHADE, SHORT; 2003 MUTE LOVE, SHORT; 2002 MACE TEA, SHORT



SOUTH KOREA/UZBEKISTAN 2011

FEATURE, COLOUR, DCP, 88 MIN.

DIRECTOR: RUSLAN PAK **PRODUCER:** ELLEN Y.D. KIM **SCREENPLAY:** RUSLAN PAK **CINEMATOGRAPHY:** UMTAE-SIK **EDITOR:** RUSLAN PAK, LEE SE-HOON **MUSIC:** PARK HYUN-MIN, JUNJAYANG **CAST:** STANISLAV TYAN, BAHODIR MUSAIEV **WORLD SALES:** M-LINE DISTRIBUTION **SWEDISH PREMIÈRE**





ARGENTINA 2011

FEATURE, COLOUR, HDCAM, 110 MIN.

DIRECTOR: SANTIAGO MITRE **PRODUCER:** AGUSTINA LLAMBI CAMPBELL, SANTIAGO MITRE, FERNANDO BROM **SCREENPLAY:** SANTIAGO MITRE

CINEMATOGRAPHY: GUSTAVO BIAZZI | SOLEDAD RODRIGUEZ | FEDERICO CANTINI | ALEJO MAGLIO **EDITOR:** DELFINA CASTAGNINO **MUSIC:** LOS NATAS **CAST:** ESTEBAN LAMOTHE, ROMINA PAULA, RICARDO FELIX, VALERIA CORREA **WORLD SALES:** LA UNION DE LOS RIOS **SWEDISH PREMIERE**



THE STUDENT EL ESTUDIANTE

In his deeply impressive directorial debut, Santiago Mitre tells a feverish, dialogue-driven story, set in the volatile world of a university. At the epicentre of the film we find the handsome student Roque (a perfectly cast Esteban Lamothe) who falls for a radical teacher and gets tangled up in a world of hotheaded activists where politics means intrigue and power, seduction and moral haze. The jittery handheld camera reflects Roque's restrained energy and his journey in the film echoes that of Malik, the protagonist of the French prison movie *A Prophet*. A timeless and placeless political drama, but also a piercing portrait of a young man just entering adulthood. Mitre has justifiably already been dubbed a South American Aaron Sorkin (screenwriter of *The West Wing* and *The Social Network* fame).

Niclas Goldberg

DIRECTOR'S COMMENT. *In the eyes of Roque, our main character, and in those of many surely, politics resembles any other profession. With its rules and procedures, its ways to ascend. The Student is a tale of political initiation, a character stepping forward on an unknown universe, disputing someone else's power, someone he will eventually try to over throne. As a counterpoint, reference is made to historical events of Argentinean politic life.*

SANTIAGO MITRE. Born in 1980 in Buenos Aires, Argentina. He studied at the Universidad del Cine (University of Cinema). In 2002-03 he directed his first two shorts, *El escondite* and *Un regalo para Carolina*. In 2004, he co-directed the feature *Love*, first part with Alejandro Fadel, Martin Mauregui, and Juan Schnitman. He directed commercials until 2006, when he started to write for film and TV. He's written films for Pablo Trapero and wrote together with Israel Caetano and Walter Salles, among other directors. In 2011, he cofounded the independent production company La Unión de los Ríos, from which he produced and directed this film, his feature debut.

FILMOGRAPHY. 2011 THE STUDENT; 2004 LOVE, FIRST PART, CO-DIR; 2003 UN REGALO PARA CAROLINA, SHORT; 2002 EL ESCONDITE, SHORT



ARMENIA 2011

FEATURE, COLOUR, DCP, 69 MIN.

DIRECTOR: MIKAYEL VATINYAN **PRODUCER:** ARMINE ANDA **SCREENPLAY:** MIKAYEL VATINYAN, ARMINE ANDA **CINEMATOGRAPHY:** TAMMAM HAMZA **EDITOR:** TAMMAM HAMZA, ARTHUR PETROSSYAN **MUSIC:** ARTHUR MANUKYAN **CAST:** ARMINE ANDA, MIKAYEL VATINYAN **WORLD SALES:** HOSHKEE FILM **PRODUCTION:** HOSHKEE FILM **NORDIC PREMIERE**



JOAN AND THE VOICES JANNAN EV DZAINERE

Joan travels through a deserted and desolate Armenia. Like historical predecessors such as Joan of Arc, she is driven by disembodied voices that steer her towards a goal unknown to her. Joan is alone with the landscape; grotesque forests, empty factories and wind-torn plains. But who is the man in the dark, dusty basement calling to her? And what has turned her into this walking husk? *Joan and the Voices* is an almost wordless film whose expressive cinematography brings Russian masters like Andrei Tarkovsky to mind. The dramatic landscape becomes Joan's counterpart and somewhere in the background we sense her real demon: the brutal conflict in Nagorno-Karabach. This film was produced with support from Göteborg International Film Festival Fund.

Joachim Brink

DIRECTOR'S COMMENT. *Joan is my small heroine with a big heart. I send her forward to follow her and to remember the words that I started to forget: courage, heart, love, country, dignity, people, hope. Courage And Heart: The reason for the actions of the heroine, her motive is not "logical", it's irrational (the voice). It comes from the heart. This main idea is taken from the history of Joan of Arc. Joan and Joan, both have belief and courage to follow it. Country And People: This story is a small epic to me about someone who travels through an "unknown" country meeting its inhabitants. Love And Dignity: Joan meets a man who*

needs harmony. She is bringing this harmony to him... Hope: In the history of Joan of Arc the bravery of a girl is connected with the destiny of the country. The transformation into a contemporary story brings us to a personal story of a heroine who is looking for her destiny with the same courage.

MIKAYEL VATINYAN. He studied directing and acting at the University of Theatre and Cinematography in Yerevan. He has worked in many experimental theatres. In 2000 he co-founded the theatre "IO". He also worked as an actor/director of a silent film show called "NoFilm" on TV. He has also acted in feature films and has made the animated short *Bojo*. This is his feature debut. He has also published a book with his own illustrations and dramaturgy written in collaboration with his co-writer on this film, Armine Anda.

FILMOGRAPHY. 2011 JOAN AND THE VOICES; 2007, BOJO, SHORT ANIM

FAITH FE

In the poor parts of the world, religious communities hold great sway over the poorest citizens. It is not uncommon for these people to leave part of their meagre income to the church. In Guatemala, where poverty is rampant, the Evangelical Church has a lot of power and this dimension is Alejo Crisóstomo's starting point for his story about a well-to-do Evangelical priest who makes it his mission in life to get involved in the fate of a poor fisherman accused of murder. This choice creates difficult, moral dilemmas that confront his faith in a fundamental way. In his debut, Crisóstomo reveals a great flair for visual storytelling. He is himself a nonbeliever and has stated that this film shows a very unpleasant side of his native country. This film was produced with support from Göteborg International Film Festival Fund.

Ulf Sigvardson

DIRECTOR'S COMMENT. *Faith is a story of contrasts that reflects the duality of the main character, a high class Evangelical preacher on a voyage that will push him to question his calling. I'm not religious, however I am intrigued by the power and strategies the Evangelical Church employs to gain new members. By the marketing strategies utilized to sell Father God as if He were a product and by how the poor give the little that they have to a priest who has more than enough. Faith is a drama with touches of suspense. A non pleasant view of Guatemala today.*

ALEJO CRISÓSTOMO. Born in 1975 in Guatemala. He studied at the Escuela de Cine de Chile and has completed several screenplay, cinematography and social documentary workshops. He has been invited to the Talent Campus' of Berlin and Guadalajara and the IberTalent of Valencia. He has written, directed and produced several short films, documentaries and TV programs in Guatemala, Mexico and Chile. He is currently co-producing the films *Dos Aguas* by Patricia Velásquez in Costa Rica and *Divine* by Cristián Castro Fernández in Chile. Currently he is also developing two own features: *Hach* and *Nina*.

FILMOGRAPHY. 2011 FAITH; 2009 LAS AVENTURAS DE JUANPU' Y LUNA, ANIM SERIES; 2007 QAK'ASLEMAL, SHORT DOC; 2006 BLANCA, SHORT; 2004 MEDIO TIEMPO, SHORT; 2003 VACÍO, SHORT; 2002 URBANO, EXP; 2002 ACOSTUMBRA LLOVER, EXP; 2000 FLORECER, SHORT



GUATEMALA/CHILE 2011

FEATURE, COLOUR, DIGIBETA, 70 MIN.

DIRECTOR: ALEJO CRISÓSTOMO **PRODUCER:** ALEJO CRISÓSTOMO, ELÍAS JIMÉNEZ TRACHTENBERG, RAFAEL ROSAL, BRUNO BETTATI **SCREENPLAY:** ALEJO CRISÓSTOMO AND RAY FIGUEROA **CINEMATOGRAPHY:** INTI BRIONES **EDITOR:** JOEL PRIETO AND SOLEDAD SALFATE **MUSIC:** RAÚL CASTAÑEDA AND JUAN PABLO PEREA **CAST:** JIMMY MORALES, AMABILIA ÁLVAREZ AND JOSUÉ OTZOY **WORLD SALES:** CEIBITA FILMS **PRODUCTION:** CEIBITA FILMS **INTERNATIONAL PREMIÈRE**



MACHETE LANGUAGE EL LENGUAJE DE LOS MACHETES

Machete Language follows the unlikely couple Ray and Ramona in Mexico. She is a successful punk rocker, he a failed activist. They are both living out their dream trying, in a somewhat backward way, to right the wrongs in Mexican society. But Ray is unhappy with his lot as a harmless rebel. Having crossed the line time after time, he considers taking the ultimate step towards his doom, becoming a terrorist. Kyzza Terraza's film is a realistic and merciless depiction of what happens when the last bridge is burned and of the consequences of taking your revolutionary zeal one step too far.

Joachim Brink

KYZZA TERRAZAS. Born in 1977 in Nairobi, Kenya. He has lived and worked in Mexico most of his life. He studied an undergraduate degree in philosophy at the Universidad Nacional Autónoma de México. During these years he worked as a freelance writer. His first book of short stories, "El primer ojo", was published in 1997. He has written and published essays, chronicles and short stories. 2001-2005 he studied film at Columbia University, New York. In recent years he has written and directed several shorts, as well as written two feature film screenplays.

FILMOGRAPHY. 2011, MACHETE LANGUAGE



MEXICO 2011

FEATURE, COLOUR, DCP, 85 MIN.

DIRECTOR: KYZZA TERRAZAS **PRODUCER:** RAFAEL LEY **SCREENPLAY:** KYZZA TERRAZAS **CINEMATOGRAPHY:** CHRISTIAN RIVERA **EDITOR:** YIBRÁN ASUAD & MIGUEL MUSÁLEM **MUSIC:** JESSY BULBO **CAST:** ANDRÉS ALMEIDA – RAY JESSY BULBO – RAMONA **WORLD SALES:** FIGA FILMS **NORDIC PREMIÈRE**





ZIMBABWE 2011

FEATURE, COLOUR, BETA SP, 78 MIN.

DIRECTOR: RUMBI KATEDZA **PRODUCER:** JACKIE CAHI, RUMBI KATEDZA
SCREENPLAY: RUMBI KATEDZA **CINEMATOGRAPHY:** OBRIAN MUDYIWENYAMA, FARAI CHIMOMBE **EDITOR:** PENELOPE FLASCAS, MELISSA PARRY **MUSIC:** JATANIL BANERJEE **CAST:** KUDZAI SEVENZO, PRUDENCE KATOMENE-MBOFANA, TENDAI MUSONI, NOTHANDO NOBENGULA, JOHN PFUMOJENA, EDMORE SANDIFOLO, WALTER MUPARUTSA, ELIZABETH NYANGURIDZA, GAVIN PETER **WORLD SALES:** PANGOLIN FILMS **PRODUCTION:** PANGOLIN FILMS **INTERNATIONAL PREMIERE**

PLAYING WARRIORS
PLAYING WARRIORS

One of the chief driving forces for first-time feature film director Rumbi Katedza is the frustration that she and many other women experience in post-colonial Zimbabwe. Hopes of emancipation and visions for a future with increased equality ran high when the colonial power was toppled more than 30 years ago. Even to this day, however, men and boys are prioritised and girls are encouraged to support them in their ambitions. That's also the situation for as yet unmarried Nyarai, even though she has made a career for herself and is the boss of her own successful PR agency. Her parents would prefer to see her – along with her basketball-minded sister – shelve her egoistic ambitions and opt for marriage with a strong man. Made with support from The Göteborg International Film Festival Fund.

Ulf Sigvardson

DIRECTOR'S COMMENT. *I grew up in a post-independent Zimbabwe that supported the dreams of boys, while indoctrinating girls and women as supporters of boys' dreams. In high school I was discouraged from pursuing a career that my teachers perceived to be 'unrealistic': film. But it was through the support of friends and family that I was able to see beyond the*

short-sightedness of others. To me, Playing Warriors is an ongoing conversation amongst the phenomenal female warriors in Zimbabwe who, against all odds, create positive change in people's lives every day.

RUMBI KATEDZA. Born in Zimbabwe in January 1974 Rumbi was brought up in many different countries as the child of a diplomat. She majored in English (Film and Communications) at McGill University in Montreal and did a Masters degree in film at Goldsmiths, University of London as a Chevening scholar. She has worked extensively in film and video in Southern Africa for over a decade. Many of her short stories about contemporary Zimbabwean life have been published. From 2004 to 2006 Rumbi served as Festival Director of the Zimbabwe International Film Festival. She has directed a number of music videos for some of Zimbabwe's top artists. Her film credits include *Danai* for which she was nominated for Best Director at the National Arts Merit Awards, and the award-winning films *Asylum*, *Tariro* and *Big House*, small house.

FILMOGRAPHY. 2011 PLAYING WARRIORS; 2011 THE TEAM, TV-SERIES; 2010 THE AXE AND THE TREE, DOC; 2008 TARIRO, DOC; 2007 INSECURITY GUARD, SHORT; 2007 ASYLUM, SHORT; 2007 TRAPPED, SHORT, CO-DIR; 2002 DANAI, SHORT



BANGLADESH 2011

FEATURE, COLOUR, HDCAM, 90 MIN.

DIRECTOR: AMIT ASHRAF **PRODUCER:** SUMON AREFIN **SCREENPLAY:** AMIT ASHRAF **WORLD SALES:** GAO PRODUCTIONS **PRODUCTION:** GAO PRODUCTIONS **WORLD PREMIERE**

RUNAWAY
RUNAWAY

As a European, one rarely has the chance to see a drama thriller from Bangladesh. This one is also imbued with a powerful sense of social awareness. Director Amit Ashraf had the idea for the story in his home village when he met a mother of three, abandoned by her husband when he left for Dacca, the capital, in search of a job – a hardly uncommon phenomenon in the country. The crowded mega city is the perfect hiding place for those seeking to disappear, shirking their responsibility. The main character, Babu, has a strong resentment for these cowardly men and decides to try to bring one of them – Akbar – back to his family. But Akbar is a man with powerful connections and we're in for a race against time as Babu tries to return him before their pursuers catch up. *Runaway*, made with support from The Göteborg International Film Festival Fund, has its world premiere at GIFF.

Ulf Sigvardson

DIRECTOR'S COMMENT. *The story of Runaway came to me when talking to one of my grandmother's help in Bangladesh. The young woman had turned to service work after her husband left her in the village with three children to feed. She wished somehow someone could find and return him to her, just so she could get some peace. Her words hit me hard and within a few hours I wrote up a rough draft out of anger and vengeance. I teamed up with my producer Sumon Arefin, who helped me develop it into a feature film. After months of preproduction, we teamed up with Kyle Heslop, our DP from England, cast the final roles and jumped into production. After two years of raising funds, shooting, editing and postproduction, we will finally be premiering at the festival in Göteborg.*

AMIT ASHRAF. He grew up in USA, and is a screenwriter by degree and studied at the Dramatic Writing program at New York University's film school. He also took classes in film and animation. After graduating into the first year of the US recession, he made the decision to leave and try to pursue his future in his homeland, Bangladesh. This is his feature debut.

FILMOGRAPHY. 2011 RUNAWAY

NIÑO NIÑO

Once, Gapar had grand political ambitions. Now, he's sick and bedridden. His cousin Celia, once a celebrated opera diva, looks after him. One by one, we are introduced to the members of this once prosperous middle-class family who now has come down in the world. The thing that keeps them together is the big house and its lingering traces of prosperity. There is something positively Chekhovian over the tale, as each and every one tries to get their hands on as much as possible before inevitable disaster strikes. Along the way, several skeletons tumble out of the closet. The ending is a gem, when the onetime great opera voices are to sing again. The years have taken their toll, however, and it sounds awful. Director Loy Arcenas well-deservedly won the debutant award at the Busan Film Festival.

Freddy Olsson

DIRECTOR'S COMMENT. *Niño is my first film project. I pretty much knew very little about filmmaking when I ventured into making Niño. But since I had a pretty extensive theatre background, I used much of my knowledge of rehearsals and acting ensemble work in filming Niño. Having lived much of my adult life abroad, the film was an opportunity to reacquaint myself with what it is like to be a present-day Filipino. I wanted to explore how the Filipino family dynamic has evolved. I was interested in exploring the rise and decline of our class, the built-in dysfunctions within the Filipino family. And because I loved how irony fills up our daily lives, I thought it best to explore this within the context of a comedy of manners.*

LOY ARCENAS. He is based in New York, where he has an established career as a theatrical set designer as well as director. He has designed sets for Broadway shows and for off-Broadway and major American regional theater companies. His directing work in New York have included his collaboration with Lonnie Carter and Ralph Peña, and is closely associated with the Ma-Yi Theatre Company. This is his feature debut.

FILMOGRAPHY. 2011 NIÑO



PHILIPPINES 2011

FEATURE, COLOUR, DCP, 100 MIN.

DIRECTOR: LOY ARCENAS **PRODUCER:** LOY ARCENAS **SCREENPLAY:** RODY VERA
CINEMATOGRAPHY: LEE BRIONES-MAEILLY **EDITOR:** DANNY ANONUEVO **MUSIC:**
JERROLD TAROG **CAST:** FIDES CUYUGAN ASENSIO, ARTHUR ACUÑA, SHAMAINÉ
CENTENERA BUENCAMINO **WORLD SALES:** LOY ARCENAS **SWEDISH PREMIÈRE**



RETURN TO BURMA GUI LAI DE REN

The first real feature film from the extremely closed nation of Burma. Wang, a guest worker in Taiwan, is trying to save up enough money to return to his village in Burma. A sad return; he is bringing his dead friend Rong with him. Young people in Burma long to go abroad to work. If they don't manage to get away, smuggling and prostitution are their remaining options for making a living. A lucrative business is, for example, buying a motorcycle in China and driving it to the marketplace in Burma in order to sell it there. Previously, we've mainly seen cell phone footage of protesters; now director Midi Z gives us a fascinating insight into everyday life in this secretive country. The film is called *Return to Burma* – not Return to Myanmar. Even its title is a part of the fight against the current state of affairs in the nation.

Freddy Olsson

DIRECTOR'S COMMENT. *Early 2008, I finally went back home to Burma for the first time in ten years. Burma looked the same as I remembered when I left, a land of loess and weeds, but peaceful and quiet. (...) After a long 24-hour car ride, I arrived home. I have not seen my mother for the past ten years. As if strangers, we stood for a long time not sure of what to say, then she finally broke the silence and asked me, 'Have you eaten?' I felt nothing has changed in my hometown; young people gathering together every day to play guitar and sing*

love songs. Every three days, they would go smuggle motorcycles across the Chinese border, then ride 20 hours to Lashio allowing them to earn twenty U.S. dollars. (...) In November 2010, there were elections in Burma, meanwhile the military junta released the Nobel Peace Prize winner, Aung San Suu Kyi, who was under house arrest for nearly two decades. Many of the Burmese from abroad believe that Burma is changing and it's time to go back home! Early 2011, I took my camera, returned home and once again I came across those young people who sang love songs. (...) Even though they live in the plight of sorrow, those who crossed borders passing through the wilderness and military checkpoints early in the morning or in the middle of the night, still demonstrated vigorous energy of life and full of tenacity.

MIDI Z. Born in Burma. He went to Taiwan to study at 16. He had a varied work history including construction work and cook prior to finishing his graduation short *Paloma blanca*. He has directed a couple of shorts before making this film, his feature debut.

FILMOGRAPHY. 2011 RETURN TO BURMA; 2009 HUA-XING INCIDENT, SHORT; 2008 MOTORCYCLE DRIVER, SHORT; 2006 PALOMA BLANCA, SHORT



BURMA/MYANMAR 2011

FEATURE, COLOUR, DCP, 84 MIN.

DIRECTOR: MIDI Z **PRODUCER:** MIDI Z, **SCREENPLAY:** MIDI Z **CINEMATOGRAPHY:**
MIDI Z **EDITOR:** SHENG WEN LIN, MIDI Z **CAST:** SHIN-HONG WANG **NORDIC
PREMIÈRE**



**AUSTRIA 2011**

FEATURE, COLOUR, 35 MM, 78 MIN.

DIRECTOR: SEBASTIAN MEISE **WORLD SALES:** AUSTRIAN FILM COMMISSION
SWEDISH PREMIERE**STILL LIFE**
STILLEBEN

Gerhard pays prostitutes to play the role of his daughter Lydia. When he is accidentally caught out by his son, the family facade crumbles like a house of cards. Bernhard, his son, immediately wants to know whether his father has ever acted on his fantasies whereas Lydia, who is now a grown-up with children of her own, would prefer to sort out her childhood memories by herself. The mother seems, if anything, embarrassed by the revelation of the secret, while Gerhard, a sober alcoholic and now also branded a pedophile, has to find a way to live with himself. Sebastian Meise's film is a confident directorial debut with sparse dialogue in an Austrian tradition paved by such masters as Ulrich Seidl and Michael Haneke. Todd Solondz's dysfunctional families in *Happiness* and *Life During Wartime* also come to mind, even though this film offer much fewer laughs.

Johan Blomqvist

DIRECTOR'S COMMENT. *Since this project is one of the world's first of its type, there has been a great deal of news coverage over the past few years. On the other hand, countless cases of abuse, some of them extreme, have become public in Austria in increasing number, which emotionalizes the matter, and understandably so. It also makes dealing with cases on an individual basis more difficult. I sensed this effect myself repeatedly, and there were some difficult times, especially while we were working with the protagonist of our documentary that was produced at the same time as Still Life.*

SEBASTIAN MEISE. Born in 1976. He studied painting and philosophy before switching to film directing at the Vienna Film Academy. He made several shorts and is currently working on the postproduction of his first feature documentary *Outing*. This is his feature debut.

FILMOGRAPHY. 2011 STILL LIFE; 2011 OUTING, DOC (IN POSTPRODUCTION); 2006 DÆMONEN, SHORT; 2005 RANDOM, SHORT; 2003 PRISES DE VUES, SHORT

**MEXICO 2011**

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: HATUEY VIVEROS **PRODUCER:** HENNER HOFFMANN, LILIANA PARDO, NICOLAS CELIS **SCREENPLAY:** ANA MATA, INTI ALDASORO **CINEMATOGRAPHY:** VIDBLAIN BALVAS **EDITOR:** AINA CALLEJA **MUSIC:** GALO DURÁN, JUAN PABLO RAMÍREZ **CAST:** AINA-AIDA FOLCH, JOSEFINA-DIANA BRACHO, CHOFER TAXI-JORGE ZÁRATE **WORLD SALES:** SUBDIRECCIÓN DE INVESTIGACIÓN Y DIVULGACIÓN CENTRO DE CAPACITACIÓN CINEMATOGRÁFICA **PRODUCTION:** CENTRO DE CAPACITACION CINEMATOGRÁFICA AC **SWEDISH PREMIERE**

**MY UNIVERSE IN LOWERCASE**
MI UNIVERSO EN MINÚSCULAS

One day Aina, a 25 year old Catalan nurse living with her grandmother, decides to find her absent father. He lives in Mexico City, Aina's birthplace. Her only clue to her father's whereabouts is a childhood photo with a scribbled note on the back: Juárez Street 37. Once in Mexico City, she realises that every district has its own Juárez Street. The camera lingers on settings and people and through these individuals we get to know the city. Early in the film, Aina's luggage is stolen and she moves in with a waitress whom she has befriended. Both women have their share of problems and they confide in each other. Lovely cinematography, a pleasant pace and fine acting from the two leads.

Freddy Olsson

DIRECTOR'S COMMENT. *Once, when I was flying into Mexico City after a job, I observed that between the city of Guadalajara and Mexico City, there was not a single moment when, through the airplane window, you could see a landscape untouched by human intervention. (...) I understood then that there was no turning back, there were no more natural paradises, and that humanity had expanded generating centers with only very basic living conditions. We had ravaged the vegetation only to neglect the land, not plant anything and build grey and dusty towns. The beauty of the landscape, the enjoyment of swimming in the river and respect for the land's cycles were not a part of the development plan. In only a couple of generations, the ancient concept of nature and the values of conservation had disappeared. One fact confirmed this to me: we have passed the mark where 50% of the people on the planet live in cities. Man is now an essentially urban being.*

HATUEY VIVEROS. Born in 1974 in Mexico City, Mexico. He started to study law, but later dropped out and began academic studies in photography at the Escuela Activa de Fotografía in the city of Cuernavaca and film at the Centro de Capacitación Cinematográfica film school in Mexico City. He has worked as cinematographer on several feature films. This is his feature debut.

FILMOGRAPHY. 2011 MY UNIVERSE IN LOWERCASE

LÀ-BAS – A CRIMINAL EDUCATION

LÀ-BAS – EDUCAZIONE CRIMINALE

In 2008, The Neapolitan Camorra went on the attack, killing six African immigrants in Castelvoturno, south of Naples. Starting out from this event, Guido Lombardi has made a feature film showing a completely different version than the one presented in court. Here we meet the young immigrant Yssouf who has decided to once and for all settle the score with his uncle Moses, but instead ends up a pawn in a big cocaine cartel. Authentic settings from a corner of Italy far from the reach of the law and the EU. Winner of the Lion of the Future Award for best debut in Venice.

Peter Loewe

DIRECTOR'S COMMENT. *A black boy is selling tissues at a traffic light. He has been there for days or perhaps years. As they say in Naples he manages to 'keep his nose above water'. Perhaps tomorrow someone will approach him and say: instead of working a whole day for 10 euros, how would you like to earn 100 euros in an hour? Yssouf, my hero, has been asked this question. And he makes what appears to be the most logical choice. He has the chance of realizing the dream which drove him to undertake the journey that brought him là-bas, down there, as the Africans call Europe...*

GUIDO LOMBARDI. Born in 1975 in Naples, Italy. He's a filmmaker, screenwriter and director of backstage and numerous documentary films. Graduated in Sociology at the Federico II University of Naples, he has attended master courses in screen writing and done many training courses in the audiovisual sector, working at the same time as cameraman for cinema and TV. This is his feature debut.

FILMOGRAPHY. 2011 LÀ-BAS – A CRIMINAL EDUCATION; 2010 VOMERO TRAVEL, SHORT; 2010 NAPOLI 24, DOC



ITALY 2011

FEATURE, COLOUR, DIGIBETA, 100 MIN.

DIRECTOR: GUIDO LOMBARDI **PRODUCER:** DARIO FORMISANO, GAETANO DI VAIO, GIANLUCA CURTI **SCREENPLAY:** GUIDO LOMBARDI **CINEMATOGRAPHY:** FRANCESCA AMITRANO **EDITOR:** ANNALISA FORGIONE - BEPPE LEONETTI **MUSIC:** GIORDANO CORAPI **CAST:** KADER ALASSANE, MOUSSA MONE, ESTHER ELISHA, ALASSANE DOULOUGOU, FATIMA TRAORE, SALVATORE RUOCCO **NORDIC PREMIÈRE**



MOURNING SOOG

Morteza Farshbaf's début film plays a tantalising game of hide and seek with regard to information about his protagonists. A deaf couple 'chatters' non-stop as they drive across the beautiful countryside to a funeral in Tehran. In the back-seat they have their young nephew who can talk but barely says a word. It slowly emerges that the funeral is that of the boy's parents who have left in the middle of the night after a marital argument and have met with a fatal accident. The discussion in sign language, which unknown to the deaf couple is understood by the boy, is about who should be the guardian of the child. Sensitive yet cruel, funny yet bleak, Farshbaf, a protégé of Abbas Kiarostami, wryly observes the inadequacies of the adult world.

Asha Richards

The characters were close to their real natures, and they always felt comfortable in front of the camera... Mourning was a road movie, with non actor players, and this put us in difficult production conditions. What helped us confront the problems was the profound insight of the producer and the investor of the artistic aspect of the work. They let us get the best possible quality in our work with their support and patience.

MORTEZA FARSHBAF. Born in 1986 in Iran. He studied Cinema at the University of Art in Tehran and received his BFA in film. He has been active working in cinema as director, writer, editor and cinematographer since the age of 18. He has directed five shorts since 2004. He has also attended Abbas Kiarostami's filmmaking workshops and has cooperated with him in film projects. This is his feature debut.

FILMOGRAPHY. 2010 MOURNING; 2008 THE WIND BLOWS WHEREVER IT WANTS, SHORT; 2007 FLAKEY SHORT; 2006 TAXI, SHORT; 2005 HALLOWEEN SHORT; 2004 HALLOWEEN SHORT

DIRECTOR'S COMMENT. *The film is full of beautiful scenery, the pure country nature surrounding the roads. This helped us to give a rich visual context to the film. However, picturing the human relations was the core of the film, the core of all these images for me; these three characters, experiencing a special situation in their life, going on a road trip together. They go through so much change and switch in their attitudes and feelings toward each other, that at the end you can hardly say they are the same people who began this journey. The key for making these relationships believable was to utilize the reality of non actor's presence.*



IRAN 2011

FEATURE, COLOUR, DCP, 84 MIN.

DIRECTOR: MORTEZA FARSHBAF **PRODUCER:** BEHNAZ BESKI **SCREENPLAY:** ANAHITA GHAZVINIZADEH, MORTEZA FARSHBAF **CINEMATOGRAPHY:** HAMID REZA, AHMADI ARA **EDITOR:** HESAM ESLAMI **CAST:** SHARAREH PASHA, KIOMARS GITI, AMIR HOSSEIN MALEKI **WORLD SALES:** WIDE MANAGEMENT





GERMANY 2011

FEATURE, COLOUR, 35 MM, 88 MIN.

DIRECTOR: JAN SCHOMBURG **PRODUCER:** CLAUDIA STEFFEN, CHRISTOPH FRIEDEL **SCREENPLAY:** JAN SCHOMBURG **CINEMATOGRAPHY:** MARC COMES **EDITOR:** ANDREAS HANKE **MUSIC:** TOBIAS WAGNER, STEVEN SCHWALBE **CAST:** SANDRA HÜLLER, GEORG FRIEDRICH, FELIX KNOPP, KATHRIN WEHLISCH, VALERY TSCHEPANOVA **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** PANDORA FILM PRODUKTION **SWEDISH PREMIÈRE**



ABOVE US ONLY SKY ÜBER UNS DAS ALL

How well do you know your life partner? Martha thinks she knows her husband Paul completely. They are happy, enjoying their social lives and careers. That, at least, is what Martha believes, until Paul suddenly and without warning commits suicide. It also turns out that he has been leading a double life, and no one seems to know what he has been up to during the times when he wasn't with Martha. On her increasingly desperate quest for concrete answers, she runs into Alexander, a man who reminds her of Paul in more ways than one. Starting over – or perhaps continuing where things left off with Paul – might be possible after all. *Above Us Only Sky* is a sad but also warm and humorous film about what the possible and impossible project that sharing your life with another human being is.

Johan Blomqvist

DIRECTOR'S COMMENT. *I first approached the story of Martha, Paul and Alexander with an interest bordering on fascination for those moments in life when we suddenly and unexpectedly realize that our past isn't what it appears to be. When everything that we took for granted turns into a vague and shapeless haze. Suddenly, we see the past, love and even our own perceptions thereof from an entirely new perspective.*

There's this bewilderment caused by the collapse of everything we thought we knew about ourselves, and an unimaginable shift of perspective. That's one of several reasons why Above Us Only Sky became a film defined by different perspectives. The aforementioned shift in one's perception of the past, which affects the main character and the audience, is just one of them. With a drastic change halfway through the story, when the point of view switches from Martha to Alexander, my intention is to take another look at Martha, the main character, from yet another vantage point.

JAN SCHOMBURG. Born in 1976 in Aachen, Germany. After receiving a degree in Visual Communication from the Kunsthochschule Kassel in Film and Television, he studied directing at the Kunsthochschule für Medien in Cologne. In 2008 he received a scholarship to attend the Andrzej Wajda Master School of Film Directing in Warsaw. He has directed a number of shorts. This is his feature debut. He currently works and resides in Cologne.

FILMOGRAPHY. 2011 ABOVE US ONLY SKY 2007 INNERE WERTE, SHORT; 2005 ESTHER, SHORT; 2004 NIE SOLO SEIN, SHORT; 2001 TURNVEREIN, SHORT; 1999 HOTEL ZIMMER 1942, SHORT



MEXICO 2011

FEATURE, COLOUR, DIGIBETA, 100 MIN.

DIRECTOR: KENYA MÁRQUEZ **PRODUCER:** KARLA URIBE **SCREENPLAY:** KENYA MÁRQUEZ AND ALFONSO SUÁREZ **CINEMATOGRAPHY:** JAVIER MORÓN **EDITOR:** FELIPE GÓMEZ AND JUAN MANUEL FIGUEROA **MUSIC:** MARIO OSUNA, ALEJANDRO SEGOVIA **CAST:** ANA OFELIA MURGUÍA, DAMIÁN ALCÁZAR, MARISOL CENTENO, MARTA AURA, EDUARDO ESPAÑA, JORGE ZÁRATE. **WORLD SALES:** LATINOFUSION **PRODUCTION:** PUERCO ROSA **EUROPEAN PREMIÈRE**



EXPIRATION DATE FECHA DE CADUCIDAD

Ramona's routine life is turned upside down when her lengthy research finally reveals that her only son, Osvaldo, has been murdered. Being of a single-minded and paranoid personality, Ramona swiftly decides who the killers are – Genaro and Mariana. *Expiration Date* is a dark story, but told with a great deal of black humour, about obsessed, organised people whose seemingly incompatible personalities collide, creating tensions. Kenya Marquez began making films in the 1990s, but has also organised Mexico's main film festival in Guadalajara for several years. Work on this film, partly produced with support from Göteborg International Film Festival Fund, began ten years ago. The exciting end result is finally here!

Ulf Sigvardson

DIRECTOR'S COMMENT. *The main topic in this story is the lack of resignation in the three main characters and that is what leads me to tell this story: obsessions at different levels, the alterations these may cause on the characters, being unable to control them. I have the intention of presenting a black humor story that ends in tragedy; a story that, using irony, makes you think on issues that are ordinary for some people and extraordinary for other. Such as the lack of affection and issues like losing a loved one, the extremes that push those who remain longing. My intention is to explore these characters and to achieve a surprising*

transformation on the female characters. This film is the excuse to present a side of human nature through an unpretentious story that shows quality. Making a film that tells a story from three different perspectives keeping a unique style, from beginning to end, is a personal challenge.

KENYA MÁRQUEZ. She earned her degree in Communication Sciences and Techniques from the Universidad del Valle de Atemajac (UNIVA) in 1993 and graduated from the screenwriting program at the Centro de Capacitación Cinematográfica in 2006. After an extensive professional experience in media production, radio and press, she made her feature short debut with *Cruz* in 1997. She was general director of the Guadalajara International Film Festival (2002–2005) and went back to filmmaking with the short *Señas particulares* in 2006.

FILMOGRAPHY. 2011 EXPIRATION DATE; 2011 EL SECRETO DE CANDITA, DOC; 2007 SEÑAS PARTICULARES, SHORT; 2001 LA MESA SERVIDA, SHORT; 1998 CRUZ, SHORT

FIVE CONTINENTS

**CUBA/SPAIN 2011**

FEATURE, COLOUR, 35 MM, 84 MIN.

DIRECTOR: GERARDO CHIJONA **PRODUCER:** ANTONIO HENS **SCREENPLAY:** GERARDO CHIJONA, FRANCISCO GARCÍA, MAYKEL RODRÍGUEZ
CINEMATOGRAPHY: RAÚL PÉREZ URETA **EDITOR:** MIRIAM TALAVERA **MUSIC:** EDESIO ALEJANDRO **CAST:** MIRIEL CEJAS HÉCTOR MEDINA LUÍS ALBERTO GARCÍA JORGE PERUGORRÍA **WORLD SALES:** MEDIA LUNA **SWEDISH PREMIÈRE**



TICKET TO PARADISE BOLETO AL PARAÍSO

1993. The Soviet Union has dissolved. Cuba finds itself in a state of confusion, as well. Eunice, who lives in the countryside, has a tough time at school and her father is making sexual advances. She leaves home to go live with her big sister. Daddy got there ahead of her, so it's back on the road again. Along the way she meets Alejandro and his friends. They're on their way to Havana for a big rock concert. Once there, they meet a woman who informs them of the luxuries available to those admitted to the AIDS clinic. Nice and clean, good food and care. Since most of these things are missing in Cuba at this time, this sounds wonderful to the unemployed youths. AIDS as a ticket to paradise. Poorly informed or simply desperate? Young people on skid row – even in Cuba.

Freddy Olsson

DIRECTOR'S COMMENT. *The film chronicles the physical and spiritual journey of Eunice, the protagonist. It is a physical journey, which began in her small town in the interior of Cuba, and continues on the road to the city of Havana and ends in a sanitarium for AIDS patients. It is a spiritual journey towards maturity, from when she was raped by her father as a teen, through the integration into a group of boys who make a marginal life where she meets love, only to become an HIV-infected youth who decides to have a child any price. The dramatic arc of the protagonist has a characteristic visual atmosphere in each of the three acts of the script, according to the physical landscape and, above all, her spiritual state.*

GERARDO CHIJONA. Born in Havana, Cuba in 1949. Studied English and Literature. Works as a film critic. Has worked as an assistant director and director of documentaries for the Cuban Film Institute (ICAIC). A director of fiction films since 1993 Gerardo Chijona is a teacher at EICTV, the Cuban film School at San Antonio de los Baños.

FILMOGRAPHY. (SELECT) 2011 TICKET TO PARADISE; 2004 PERFECTO AMOR EQUIVOCADO; 2000 UN PARAÍSO BAJO LAS ESTRELLAS; 1993 ADORABLES MENTIRAS

**AUSTRALIA 2011**

FEATURE, COLOUR, DCP, 106 MIN.

DIRECTOR: IVAN SEN **SCREENPLAY:** IVAN SEN **CINEMATOGRAPHY:** IVAN SEN
EDITOR: IVAN SEN **MUSIC:** IVAN SEN **CAST:** DANIEL CONNERS MICHAEL CONNERS DANEEKA CONNERS CHRISTOPHER EDWARDS **WORLD SALES:** VISIT FILMS
SWEDISH PREMIÈRE



TOOMELAH TOOMELAH

In Toomelah, one of Australia's poorest towns, the marginalised Aborigines are in the majority. Here 10-year-old Daniel (congenially portrayed by Daniel Connors) lives with his alcoholic mother; his junkie father hasn't been around for a long time. Instead, Daniel finds a role model in local gangster Linden and his band of drug dealers. A hard childhood, to say the least, and hardly made easier when a tough old jailbird wants to take over Linden's clients. Simultaneously, the story of the Aborigines' situation in Australia and their stolen history is interwoven into the narrative. The magnificent *Winter's Bone* feels like a natural reference. *Toomelah* shows us an ignored lower class below subsistence level, utterly forgotten by the so-called welfare society.

Andreas Degerhammar

DIRECTOR'S COMMENT. *The script was written directly from experiences and memories I have from visiting Toomelah. Existing locations, houses and cars within the community have been used in the film, giving a realistic portrayal of the world and way of life in Toomelah. The movie explores the interweaving complexities of the issues facing Toomelah, the community. From incarceration, deaths in custody, the stolen generations, and substance abuse, to identity, cultural extinction and education. It's all there, but these issues never dictate to the audience. They are just a part of the fragments of everyday life. (...) Toomelah*

was shot in a very unique way. The film has quite a lot of dialogue, and all of the cast were first time actors except for one. My challenge was to create strong performances and maintain the script's dialogue at the same time. To achieve this, I needed these totally inexperienced actors to feel very comfortable. So my idea was to pretty much make the film with no crew. It was a big gamble, but I felt it was the only way I could get close to the performance level I wanted.

IVAN SEN. Born in Inverell, New South Wales, Australia. He graduated from Inverell High School in 1989 and then undertook a degree in photography at Griffith University in Queensland. He studied filmmaking at the Australian Film Television and Radio School, where he completed a Bachelor Arts in Directing in 1997. Throughout the late 1990s Sen worked on numerous short films, before making his feature film debut with *Beneath Clouds* in 2002.

FILMOGRAPHY. 2011 TOOMELAH; 2009 I DREAMLAND; 2007 A SISTER'S LOVE, DOC; 2005 YELLOW FELLA, SHORT DOC; 2002 WIND, SHORT; 2002 BENEATH CLOUDS (GIFF 2003); 1998 VANISH, SHORT; 1998 TEARS, SHORT

AMADOR AMADOR

We find ourselves among Bolivian guest workers in Madrid. Marcela learns that she's pregnant and gets an extra job to make ends meet. Her job is to take care of a sick, elderly gentleman while his daughter and her family are out of town. A close relationship forms between the man and Marcela. They get to know the hidden parts of one another. But now the thing that mustn't happen, happens. The man dies and Marcela is about to lose her income. But no, she pretends that he is still alive. Now the film turns into a hair-raising thriller, forcing us to share in Marcela's fear of being caught. But we also learn that we all need love, regardless of age and health. A funny but touching encounter with a couple of eccentric characters.

Freddy Olsson

DIRECTOR'S COMMENT. *Amador is mainly about life, how sometimes even death isn't enough to stop it. Every decision made is made in life's name. It's the story's true protagonist: its motor, its beginning and its end, its necessity. I mean life with its mix of hope and guilt, pain and need. Life in capital letters, as a current, as a recess... Life that cries at weddings and laughs at funerals, confusing joy and pain; beyond genre, which it can't and won't understand. Life with its little piece of death, of course; and sometimes with its*

extra-time. This film, though dark and silent at times, might be the brightest I've made. Because it seeks out life much in the same way Marcela does: with desperation. Because it utilizes death for its own ends, and in doing so, for a moment, gives it meaning.

FERNANDO LEÓN DE ARANOA. Screenwriter and film director, born in Madrid in 1968. He set out to study Fine Arts, however, due to a fateful administrative error, he ended up studying Image Sciences & Film in Madrid's Complutense University, where he received his bachelor's degree. Nevertheless, his first professional occupation was as an illustrator. Early on, he began a long professional career as a screenwriter, scripting both several feature-length films, as well as popular TV shows and television series.

FILMOGRAPHY. 2010 AMADOR; 2005 PRINCESAS; 2002 MONDAYS IN THE SUN (GIFF 2003); 2001 CAMINANTES; 1998 BARRIO; 1996 FAMILIA; 1994 SIRENAS, SHORT; 1995 IZBIEGLIZJE, SHORT DOC



SPAIN 2010

FEATURE, COLOUR, 35 MM, 112 MIN.

DIRECTOR: FERNANDO LEÓN DE ARANOA **PRODUCER:** PATRICIA DE MUNS, JAUME ROURES, BEATRIZ SETUAIN **SCREENPLAY:** FERNANDO LEÓN DE ARANOA **CINEMATOGRAPHY:** RAMIRO CIVITA **EDITOR:** NACHO RUIZ CAPILLAS **MUSIC:** LUCIO GODOY **CAST:** MAGALY SOLIER, CELSO BUGALLO, PIETRO SIBILLE, SONIA ALMARCHA, FANNY DE CASTRO **WORLD SALES:** IMAGINA INTERNATIONAL SALES **NORDIC PREMIERE**



SABI SABI – QUIRKY GUYS AND GALS SABI OTOKO SABI ONNA

Sabi Otoko Sabi Onna is a compilation feature with four slices of life within a black comedy omnibus: a cheerleader who tries to "cheer up" depressed people; a young man who pretends to be a woman to get close to the woman he is in love with; a woman who tries to form a relationship with a customer service phone agent; and a neglected wife who finds lonely men on the streets. The stories may be bizarre but the comedy is never forced. *Sabi Sabi – Quirky Girls and Gals* provide colorful and amusing insights into modern Japan.

Moiria Sullivan

YOSUKE FUJITA. Yosuke Fujita: Born in 1963. He collaborated with a well known stage group called Otona Keikaku. After working on many notable short pieces, his debut feature was *Zenzen Daijoubu* in 2008.

TOMOKO MATSUNASHI. Born in 1971. Her first feature was *Oshiminaku Ai Wa Ubau* in 1996. Aside from being a film director, she is also an actress appearing in the lead role in several films.

MIPOO. Born in 1977. After graduating from college, she worked as a script writer for director Nobuhiko Ohbayashi. She made some short films. Her debut feature was *Sakaïke No Shiawase*.

GEN SEKIGUCHI. Born in 1968. He started his career as a commercial film director. His first feature was *Survive Style 5+*, from 2004.

FILMOGRAPHY. 2011 QUIRKY GUYS AND GALS



JAPAN 2010

FEATURE, COLOUR, HDCAM, 91 MIN.

DIRECTOR: YOSUKE FUJITA, TOMOKO MATSUNASHI, MIPO O, GEN SEKIGUCHI **PRODUCER:** SHIN'YA KAWAI, KIICHI MUTO, TOKIO TAKEHIRA, NAOTO YAMADA **SCREENPLAY:** YOSUKE FUJITA, TOMOKO MATSUNASHI, NAMI KIKKAWA, MIPO O, GEN SEKIGUCHI **CINEMATOGRAPHY:** SHIHIRO OKIMURA, SHOGO UENO, SOHEI TANIGAWA, MAKOTO SHIGUMA, RYUICHIRO BABA **MUSIC:** TAICHI ASAH, KENICHIRO SUEHIRO, MASASHI IINO, SUBLE **CAST:** NANAMI SAKURABA, TANPOPO, YOSHIYOSHI ARAKAWA, AOI NAKAMURA, MISAKO RENBUTSU TOMOCHIKA, TENKYU FUKUDA KYOKO KOIZUMI, TETSUJI TANAKA **WORLD SALES:** GOLD VIEW CO., LTD. **NORDIC PREMIERE**





GERMANY 2011

FEATURE, COLOUR, 35 MM, 113 MIN.

DIRECTOR: CHRISTIAN SCHWOCHOW **PRODUCER:** JOCHEN LAUBE, FABIAN MAUBACH **SCREENPLAY:** CHRISTIAN SCHWOCHOW, HEIDE SCHWOCHOW **CINEMATOGRAPHY:** FRANK LAMM **EDITOR:** JENS KLÜBER **MUSIC:** CAN ERDOGAN **SUS CAST:** STINE FISCHER CHRISTENSEN, ULRICH NOETHEN, ANNA MARIA MÜHE, DAGMAR MANZEL, RONALD ZEHRFELD **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** TEAMWORX TELEVISION & FILM GMBH **SWEDISH PREMIÈRE**

CRACKS IN THE SHELL
DIE UNSICHTBARE

The unassuming and introverted Josephine is studying theatre acting, but she is plagued by her "invisibility" – no one notices her. She spends her evenings with her mother and her mentally retarded sister Jule, who takes up all of her time. When the demanding director Kaspar Friedmann offers her a part as the sexually frivolous and daring Camille in his new play, there is many a raised eyebrow. But for Josephine, the part becomes a secret door that leads out of her confined existence. Wearing Camilla's blonde wig, she explores her suppressed dark side – but perhaps some doors weren't meant to be opened? *Cracks in the Shell* is a gem containing clear references to *Black Swan*. Gifted Danish actress Stine Fischer Christensen plays the lead role.

Joachim Brink

CHRISTIAN SCHWOCHOW. Born 1978 in Bergen on the island of Rügen in Germany. As a child, he was involved in numerous radio plays and was the young publisher and editor-in-chief of the youth magazine "SHOT!". After finishing school he worked as an author, speaker and reporter for various television and radio broadcasters, followed by studies in Film Directing at the Baden-Württemberg Film Academy.

FILMOGRAPHY. 2011 CRACKS IN THE SHELL; 2007 NOVEMBER CHILD; 2007 JÄGER VERLORENER SCHÄTZE, DOC; 2006 MARTA UND DER FLIEGENDE GROSSVATER; 2005 TANTALUS, SHORT; 2004 DER GROSSE FRANZ, SHORT; 2003 SOAPSTAR, DOC; 2002 STRASSENSCHLACHT, SHORT; 2001 SCHNEEWITTCHEN IST TOT, SHORT; 2000 SÜLZE, SHORT



PHILIPPINES 2011

FEATURE, COLOUR, DCP, 110 MIN.

DIRECTOR: QUARK HENARES **PRODUCER:** MADIS ADRIAS **SCREENPLAY:** QUARK HENARES, DIEGO CASTILLO **CINEMATOGRAPHY:** PONG IGNACIO, ODYSSEY FLORES, LYLE SACRIS **EDITOR:** MO ZEE **MUSIC:** DIEGO CASTILLO, DIEGO MAPA, MIKEY AMISTOSO, MONG ALCARAZ **CAST:** JASON ABALOS, GLAIZA DE CASTRO, KETCHUP EUSEBIO, ALWYN UYTINGCO, JUN SABAYTON, DIETHER OCAMPO, RAMON BAUTISTA **WORLD SALES:** FURBALL **NORDIC PREMIÈRE**

RAKENROL
RAKENROL

Rakenrol is a music film about the Filipino youth indie rock scene. Odie and Irene want to form the Hapipaks, an indie rock n' roll band in the underground rock world of the Philippines. They need to find a drummer and audition a variety of characters including a school bully, a punk turned barista and a former child star who wants to be the music manager. The evolution of the band from its genesis to the cultivation of enthusiastic fans to the first CD demonstrates in an invigorating way that the music scene is the same for today's pop music culture everywhere. The world of Filipino youth is put on fantastic display in this popular film.

Moirá Sullivan

DIRECTOR'S COMMENT. *I've been working in the Philippine film industry for 8 years now, and somewhere towards the latter part I realized that I wasn't doing what I came here to do. I got too caught up in the bureaucracy, showbiz and comfort for working for studios, and I hardly got the chance to tell the stories I wanted to tell – personal and irreverent comedies that revolved around citizens on the fringe. That's when I decided to do Rakenrol, my first independent feature that I co-wrote with a good friend – Diego Castillo. We based this film on our experiences growing up in the Philippine underground music scene among the dysfunctional families popularly known as Rock'n'Roll*

bands. It took a lot longer to make than I expected (around 4 years) and I feel that the finished product not only provides an insight into Philippine rock'n'roll, but also exudes a lot of the struggles, misadventures and camaraderie we had making the film.

QUARK HENARES. Born 1980 in Manila, Philippines. He has done four feature films with the Philippines' biggest studios. He is also a music video director, record producer and musician, having recently put out an album with his band Us-2 Evil-0. *Rakenrol* is his fifth feature to date. Quark is currently taking his MBA at the USC and resides in Los Angeles, California.

FILMOGRAPHY. 2011 RAKENROL; 2006 SUPER NOYPI; 2006 "WAG KANG LILINGON" (SEGMENT "UYAYI"); 2003 KEKA; 2002 GAMITAN; 2001 CHILDSTAR, SHORT; 2000 A DATE WITH JAO MAPA, SHORT

MINDFULNESS AND MURDER SOP-MAI-NGIAB

Mindfulness and Murder adds an unusual twist to crime scene films and concerns the murder of a young boy at a Buddhist monastery. Because the police ignore the incident, the abbot calls on Father Ananda, a monk who is a former cop. The priest sets out to investigate the bizarre circumstances of the homicide, which leads to the exposure of corruption within the monastery. The beautifully crafted film is based on the first of a series of detective crime novels about Father Ananda by Nick Wilgus, an American author based in Bangkok since 1990.

Moira Sullivan

DIRECTOR'S COMMENT. *I was intrigued by the premise: a former cop who has become Buddhist monk, asked by his Abbot to investigate the murder of a boy in his monastery. Visions of Umberto Eco's "The Name of the Rose" and Sherlock Holmes sprang to mind, albeit in a contemporary and exotic cultural and religious setting. Being from two cultures and brought up by parents with different religions, gave me a unique dual perspective on the story. However, in telling this fictional tale of a clerical detective, I tried to remain as un-exploitative as possible, letting Ananda meditate through his spiritual journey whilst unraveling the clues with relative calm and mindfulness. Only in this way does he solve the crime and catch the murderer with clear conscience of mind.*

TOM WALLER. Born in Bangkok 1974 to a Thai Buddhist mother and Irish Catholic father. He spent his formative years at a Benedictine monastery school in Yorkshire, England, before pursuing a career in film and television. He has been working as a film producer for almost 10 years in Thailand. This is his Thai language cinematic debut.

FILMOGRAPHY. 2010 MINDFULNESS AND MURDER; 1998 MONK DAWSON;



THAILAND 2010

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: TOM WALLER **PRODUCER:** MICHAEL PRITCHETT **SCREENPLAY:** NICK WILGUS **CINEMATOGRAPHY:** WADE MULLER **EDITOR:** SAWIT PRASERTPHAN **MUSIC:** OLIVIER LLIBOUTRY **CAST:** VITHAYA PANSRINGARM, WAY PRINYA, CHARINA SIRISINHA **WORLD SALES:** DE WARRENNE PICTURES **NORDIC PREMIÈRE**



THE COLOR WHEEL THE COLOR WHEEL

The genius lies in the simplicity. JR enlists the help of her brother to pick up some boxes in another city, at the home of a lover who's dumped her. The siblings are in their early twenties, random studies, no jobs. JR dreams of becoming a news anchor, and isn't shy about talking about it. They have a somewhat quarrelsome tone in their conversations with each other, but this makes for very funny dialogue, which also spills over in their dealings with others. Three days together, on the road, in hotel rooms and at a party that goes out of control. Shot on 16mm black and white film, *The Color Wheel* is also a trip down film history. It's never dull. Alex Ross Perry, the director who also plays Colin, and Carlen Altman, who plays JR, are extremely charming. The dialogue propels the film forward, a bit like Woody Allen on speed.

Freddy Olsson

DIRECTOR'S COMMENT. *After making my first film, Impolex, in 2009, I began to feel very strongly about friends and colleagues with whom I had grown up. Here I was, at the age of twenty-four, presenting my first feature film to audiences at festivals. What had happened to the other dreamers from my childhood, from high school, from film school? Why was it that my desire to direct films was so important to me that I couldn't wait two years after graduating from college to do it? When I began thinking about the disappointment I felt toward those with whom I spent countless hours comparing our then-mutual dreams, I experienced an overwhelming feeling of sadness. Where did I part ways with these people?*

ALEX ROSS PERRY. Born 1984 in Bryn Mawr, Pennsylvania, USA. He attended the Tisch School of the Arts at New York University and worked at Kim's Video in Manhattan. *The Color Wheel* is his second film. He lives in Brooklyn, New York.

FILMOGRAPHY. 2011 THE COLOR WHEEL; 2009 IMPOLEX



USA 2011

FEATURE, BLACK AND WHITE, DCP, 83 MIN.

DIRECTOR: ALEX ROSS PERRY **PRODUCER:** ALEX ROSS PERRY **SCREENPLAY:** CARLEN ALTMAN, ALEX ROSS PERRY **CINEMATOGRAPHY:** SEAN PRICE WILLIAMS **EDITOR:** ALEX ROSS PERRY **MUSIC:** PRESTON SPURLOCK **CAST:** CARLEN ALTMAN, BOB BYINGTON, KATE LYN SHEIL, ANNA BAK-KVAPIL, RY RUSSO-YOUNG, ALEX ROSS PERRY **WORLD SALES:** DORSET FILMS **NORDIC PREMIÈRE**





FRANCE 2011

FEATURE, COLOUR, DCP, 101 MIN.

DIRECTOR: VINCENT GARENQ **PRODUCER:** CHRISTOPHE ROSSIGNON, PHILIP BOEFFARD **SCREENPLAY:** VINCENT GARENQ **CINEMATOGRAPHY:** RENAUD CHASSAING **EDITOR:** DORIAN RIGAL-ANSOUS **MUSIC:** KLAUS BADELT **CAST:** PHILIPPE TORRETON WLADIMIR YORDANOFF NOÉMIE LVOVSKY RAPHAEL FERRET MICHÈLE GODDET **WORLD SALES:** FILMS DISTRIBUTION **SWEDISH PREMIÈRE**



GUILTY PRÉSUMÉ COUPABLE

Alain Marécaux and his wife are picked up by the police and held on charges of having sexually molested a girl. Together with a group of other people, they are accused of belonging to a network of pedophiles. In spite of the scarcity of evidence, Alain is arrested by a careerist judge and ends up in custody awaiting trial. Their lives are utterly uprooted. Alain's initial optimism about a quick resolution to the misunderstanding quickly changes into anguish when the media runs wild with the case and he realises that this won't happen. Not by a long shot. Instead, they face a struggle to survive with their minds intact and – not the least – clear their names. *Guilty* is a straightforward, captivating and very moving drama based on Alain Marécaux's autobiography about one of the greatest miscarriages of justice in the history of France.

Andreas Degerhammar

VINCENT GARENQ. After pursuing studies in sociology and film at La Fémis in Paris, France, where he graduated in directing, Vincent Garenq directed several film shorts followed by a number of documentaries and fiction for television. His first feature was *Baby Love* from 2007 – a comedy about homosexual couples who want to adopt a child.

FILMOGRAPHY. (SELECT) 2011 GUILTY; 2007 BABY LOVE; 2002 DERNIÈRE SÉANCE, SHORT; 1993 VITA SEXUALIS, SHORT; 1992 UNE VIE À DEAUX, SHORT



KAZAKHSTAN 2011

FEATURE, COLOUR, 35 MM, 101 MIN.

DIRECTOR: NARIMAN TUEBAYEV **PRODUCER:** LIMARA ZHEXEMBAYEVA **SCREENPLAY:** NARIMAN TUREBAYEV **CINEMATOGRAPHY:** BORIS TROSHEV **EDITOR:** NARIMAN TUREBAYEV **MUSIC:** ALMAT BAIZAKOV **CAST:** ERLAN UTEPBERGENOV, IURI RADIN, INKAR ABDRAH, ASEL KALIYEVA, DMITRY SKIRTA **NORDIC PREMIÈRE**



SUNNY DAYS SOLNETCHNYIE DNI

Everything comes crashing down for the nameless protagonist. Sure, he gets out of bed, brushes his teeth, has a cup of tea and braves the world. The only problem is that the toothpaste tube is almost empty and the tea is cold. He has five days before his time runs out, before his debt is to be completely repaid. The days pass by like circles in Dante's Inferno, a hellish trip during which he loses his girlfriend as well as his best friend. These losses are also a relief, however. Our hero holds the belief that if you have no baggage of earthly possessions or ties to other people, a new day awaits you tomorrow, with a new love and new friends. Nariman Tuebayev has made a Kazakhstan blues, leading us into the deepest darkness within a man who only has tomorrow to hope for.

Freddy Olsson

DIRECTOR'S COMMENT. *I wished to explore the personality of a little man. They are everywhere, but we don't notice them. They are invisible. So I tried to open details of life of one of them to a viewer. To explore his solitude.*

NARIMAN TUEBAYEV. Born 1970 in Kazakhstan. Studied at the cinema department of the Kazakh National Academy of Arts. Besides being a director, he has worked in an advertising agency and in a copper factory. He lives with his wife and child.

FILMOGRAPHY. 2011 SUNNY DAYS; 2003 LITTLE MEN; 2001 ANTIROMANTIKA, SHORT

KOTLOVINA KOTLOVINA

This confidently directed ensemble film is about a family reunion 35 years in the making. Dramaturgically, it is set up around a feast at the summer house of the oldest of three sisters, who haven't seen each other in a very long time. Radic makes the most of a tradition in the Balkans where hospitality means that guests are expected to eat and drink way beyond their capacity, resulting in several comical situations. The serious side of the film circles around the culture clash between siblings who have grown up in different cultures: Croatia / Yugoslavia and Australia. Which is the strongest: blood ties or one's culture and way of life? Winner of the Best Film Award at the Croatian Film Festival.

Midhat "Ajan" Ajanovic

TOMISLAV RADIĆ. Born in 1940 in Zagreb, Croatia. He graduated from the Academy of Dramatic Arts in 1973. He is living and working in Zagreb. He has directed a number of documentaries for Croatian TV as well as numerous screen adaptations of drama pieces from literature, and from 1997 to 2000 he was Head of Drama Department at the Croatian TV. From 1978 to 1997 he taught acting and theatre direction at the Academy of Dramatic Arts in Zagreb. From 1981 to 1985 he was Dean of the same faculty.

FILMOGRAPHY. (SELECT) 2011 KOTLOVINA; 2008 THREE STORIES ABOUT SLEEPLESSNESS; 2005 WHAT IVA RECORDED ON OCTOBER 21ST 2003; 2004 IVA'S BIRTHDAY; 2001 HOLDING; 1995 MY SWEET ANGEL; 1992 LUKA; 1973 TIMON; 1972 LIVING TRUTH



CROATIA 2011

FEATURE, COLOUR, DCP, 120 MIN.

DIRECTOR: TOMISLAV RADIĆ **PRODUCER:** TOMISLAV RADIĆ **SCREENPLAY:** TOMISLAV RADIĆ **CINEMATOGRAPHY:** VEDRAN ŠISMANOVIĆ **EDITOR:** MAJA FILJAK BILANDŽIJA **MUSIC:** SINIŠA LEOPOLD **CAST:** MIRELA BREKALO, MELITA JURIŠIĆ, SUZANA NIKOLIĆ, DRAŠKO ZIDAR, GORAN NAVOJEC, IGOR KOVAČ **WORLD SALES:** CROATIAN FILMS LTD **INTERNATIONAL PREMIÈRE**



FABLE OF THE FISH ISDA

A penniless couple, Lina and Miguel, leave the countryside to find their fortune in Manila but end up in a shantytown at the city dump. They are past their prime and envision a childless life, but one day the woman realises that she is pregnant. There is much rejoicing. The local women gather around her when it's time to deliver the baby. In the genuine spirit of magical realism, she gives birth to a fish – her son, whom she lovingly cares for with. She has the fish baptised in holy water, for example. The woman is happy while the man takes to drinking from shame. Incredible as it may sound, this film is based on a true story. In the early 1990s, this story made the headlines in Philippine Media. Brilliant acting from Cherry Pie Picache, whose portrait of the woman conveys the fact that the circumstances are irrelevant, the love of one's child knows no boundaries.

Freddy Olsson

DIRECTOR'S COMMENT. *The film is based on a true story about an incident in the late eighties about a talk show host who was asked to be a godmother in the baptism of a supposed to be mudfish. In such times when a lot of things happen in the Philippines involving corruption and poverty-stricken issues, it is refreshing to take such moments, surreal yet rooted in reality, and to dissect and discuss the crosssection of the Philippine society through the point of view of*

this seemingly normal family. The situation feels like a modern day version of the Sarah-Abraham story. The premise may be based on a peculiar incident but the story deals primarily with the workings of a typical family – the oddity being that the son is a fish. It is interesting to explore the relationship of the community within the context of such an occurrence as Philippine cinema most often portrays it as fantasy rather than human.

ADOLFO BORINAGA ALIX, JR. Born in 1978 at Makati City, Philippines. He graduated from the University of the City of Manila with a degree in Mass Communications. He started as a screenwriter for films and TV before starting to direct features in 2006. His feature debut was *Donsol* in 2006. His subsequent films have been screened in various international film festivals.

FILMOGRAPHY. (SELECT) 2011 FABLE OF THE FISH; 2011 LIBERATION; 2010 THE SURVIVORS; 2010 ROMEO AND JULIET; 2009 MANILA (CO-DIRECTOR); 2008 ADELA; 2008 DAYBREAK; 2007 NURSES; 2007 DRUMBEAT; 2007 THE GOAT; 2006 DONSOL



PHILIPPINES 2011

FEATURE, COLOUR, DIGIBETA, 85 MIN.

DIRECTOR: ADOLFO BORINAGA ALIX, JR **PRODUCER:** JONAS ANTONIO GAFFUD, ELIZABETH JUAN **SCREENPLAY:** JERRY B. GRACIO **CINEMATOGRAPHY:** ALBERT BANZON **EDITOR:** BENJAMIN GONZALEZ TOLENTINO **MUSIC:** EIGEN IGNACIO **CAST:** CHERRY PIE PICACHE, BEMBOL ROCO, ANITA LINDA, ROSANNA ROCES, EVELYN VARGAS **WORLD SALES:** VISIT FILMS **PRODUCTION:** PHOENIX FEATURES **SWEDISH PREMIÈRE**





SOUTH AFRICA 2011

FEATURE, COLOUR, HDCAM, 112 MIN.

DIRECTOR: TIM GREENE **PRODUCER:** ZAHEER GOODMAN-BHYAT **SCREENPLAY:** TIM GREENE **CINEMATOGRAPHY:** TOM MARAIS **EDITOR:** TIM GREENE **MUSIC:** GREG ALBERT **CAST:** WANDILE MOLEBATS, GRANT SWANBY, RAPULANA SEIPHEMO, KENNETH NKOSI, KURT SCHOONRAAD, LILANI PRINSEN **WORLD SALES:** SHORELINE ENTERTAINMENT **NORDIC PREMIÈRE**



SKEEM SKEEM

Murder on the Orient Express meets *Lock, Stock and Two Smoking Barrels* in this rampant Tarantino-esque comedy. Two gangster underlings going by car through the bush, lugging a cardboard box full of drug money, have to spend the night at the Everlast Resort in the middle of nowhere. A colourful array of characters from the nearby cabins pick up the scent of the valuable cargo and the night descends into a classical, farcical carousel as the box incessantly changes hands. In the background, the drug dealers who regard themselves as the rightful owners of the cash, are lurking. The film makes the most of its parade of stereotypes from South African society. Greed eventually makes everyone ditch all social conventions is ultimately presented as the lowest common denominator in this historically segregated nation.

Marit Kapla

TIM GREENE. Born in 1969 in South Africa. He is an actor, film director, and writer. He is best known as the filmmaker who in 2004 convinced 1000 people to each invest 1000 rand in his first feature film, *Boy Called Twist*. He has also worked on several TV series. This is his second feature.

FILMOGRAPHY. 2011 SKEEM; 2004 BOY CALLED TWIST



GERMANY 2011

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: HANS STEINBICHLER **PRODUCER:** ULI ASELMANN **SCREENPLAY:** JOSEPHIN THAYENTHAL, ROBERT THAYENTHAL **CINEMATOGRAPHY:** BELLA HALBEN **MUSIC:** NIKI REISER **CAST:** JULIANE KÖHLER, HANNELORE ELSNER, KAROLINE HERFURTH **WORLD SALES:** BETA FILM GMBH **PRODUCTION:** DIE FILM GMBH IN COPRODUCTION WITH SAM FILM



PROMISING THE MOON DAS BLAUE VOM HIMMEL

The year is 1991 and the Baltic states are in the midst of detaching themselves from the crumbling Soviet Union. Sofia is working as a TV producer in Germany, but hails from a family of Baltic Germans from Latvia who came to Germany in 1939, when the Baltic states were to be annexed by the Soviet Union. But when her callous mother is struck by Alzheimers, she starts to say things that don't fit in with their family history. Inexorably, Sofia realises that her mother has fabricated her history about life in Latvia, revealing instead an unsavoury tale of betrayal, infidelity and revenge. *Promising the Moon* captures both 1930s Latvia, the atrocities of the Soviet "liberation" and the Baltic freedom struggle of the 1990s. Mainly, however, it is a film about the price of vengeance and the importance of coming to terms with one's past.

Joachim Brink

DIRECTOR'S COMMENT. *The city of Riga and its population were extremely open and helpful. There were very moving moments. The revolution of 1991 was recreated on the original locations with the almost identical number of people who had been on the square at that time. We had nearly 400 Latvian extras. The people came to the set with tears in their eyes because we brought to life once again, and for a brief moment, that which they had experienced themselves twenty years earlier: the barricades, the songs,*

the posters. Many Latvians feel that their liberation story was eclipsed by the Gulf War which began only three days later. The film is something like a small contribution to keeping alive the memory of this period in Latvian history.

HANS STEINBICHLER. Born in 1969 in Solothurn, Switzerland. He grew up in the Chiemgau in Bavaria, Germany. During his studies, he worked as a photographer and journalist. He began to study law after secondary school, but broke this off to take up a course of study at the Munich Hochschule für Fernsehen und Film instead. After shooting shorts and biographical documentaries there, he presented his feature debut, *Hierankl* in 2003 as his graduation project.

FILMOGRAPHY. 2011 PROMISING THE MOON; 2009 MEINE HEIMAT – DIE HALBE WAHRHEIT: FRAKTUR-DEUTSCHLAND 09, TV EPISODE; 2008 MY MOTHER, MY BRIDE AND I, TV; 2007 AUTISTIC DISCO 2006 WINTER JOURNEY; 2006 BELLA BLOCK; MORD UNTERM KREUZ 2003 HIERANKL BELLA HALBEN

KISSES KISS

I watched it with an open mind and allowed myself to be surprised. Often, so-called omnibus films – where several directors each contribute an episode – are very uneven. In this case, I was riveted from the first frame to the last. Eight completely different stories, yet you feel that they are intimately connected, in content as well as form. It consists of chamber plays, often featuring just two actors, but there is a lot of energy here. The fact that the directors have been able to accomplish this in just one or two days for each episode, and with a total budget of €20,000, is miraculous. We encounter a host of individuals, including a guitarist, a woman working part-time in a kissing room and a somewhat preoccupied priest. If you want a glimpse of tomorrow's Korean directors today, watch *Kisses*.

Freddy Olsson

PART 1: LOVELY

LEE HYUN-CHUL. Born in 1973 in Busan, South Korea. Studies: Busan Arts College, Film Major, BA. 2006 *A Cruel Attendance* (Assistant Director)

PART 2: HAPPY 2 P.M.

KANG HO-JUN. Born in 1968 in Jeonju, South Korea. Studies: Chunbuk National University, Political Science and Diplomacy Major, BA. Directed KBS 2TV "I Want to Go There" and other documentaries. 2001 *Mother and Son*, documentary.

PART 3: KISS ME

KIM JIN-HEE. Born in 1978 in Seoul, South Korea. Studies: Ewha Woman's University, Korean Literature Major, BA. 2010 Korean Academy of Film Arts, graduation project *Shell* (Script supervisor).

PART 4: AN ARTIST

HWANG HEE-SUNG. Born in 1973 in Taebaek, South Korea. Studies: Dongkuk University, Philosophy Major, BA. 2008 *Like father, like son* (Assistant Director). 2002 *An Indiscreet Wife*, *A Checkered Husband* and *a Taekwon Girl* (Assistant Director).

PART 5: GIRL'S GENERATION

SEO YONG-HO. Born in 1971 in Seoul, South Korea. Studies: Korean Academy of Film Arts; Hankuk University of Foreign Studies, French Literature Major, BA. 2010 *Harvest of Blood*, Short (Director), 2001 *Wanee & Junah* (adapted screenplay), 1999 *Happy End* (2nd Assistant Director).

PART 6: GOOD BOY

MOON IN-DAE. Born in 1961 in Busan, South Korea. Studies: Chung-Ang University, Electric Engineering Major, BS. 2005 Korea Film Awards, Best Achievement in Editing *All For Love*, 2011 *The Last Blossom*, etc.

PART 7: A SLAYER

LEE JEONG-WON. Born in 1971 in Incheon, South Korea. Studies: University of Incheon, Business Administration Major, BA. 2009 *Help me*, short (Director), 2006 *For Horowitz* (Assistant Director).



SOUTH KOREA 2011

FEATURE, COLOUR, HDCAM, 121 MIN.

DIRECTOR: LEE HYUN-CHUL **PRODUCER:** DOO-HEON KIM **SCREENPLAY:** LEE HYUN-CHUL, KANG HO-JUN, KIM JIN-HEE, HWANG HEE-SUNG, SEO YONG-HO, MOON IN-DAE, LEE JEONG-WON, ETC **CINEMATOGRAPHY:** YOON JU-HWAN **EDITOR:** KIM DOO-HEON **MUSIC:** JUNG SERIN **CAST:** JO YOUN-MI, YOON YOUNG-MIN, LEE SUN-HEE, SONG YU-HYUN **WORLD SALES:** M-LINE DISTRIBUTION **INTERNATIONAL PREMIERE**

PART 8: THIS BITTER WORLD

KIM DOO-HEON. Born in 1972 in Seoul, South Korea. Studies: Sungkyunkwan University, Electric Engineering Major. 2010 *Cafe Noir* 2006 *Land of the Blind* (Producer), 2005 *All For Love* (Assistant Director).



THE PARENTS LOS VIEJOS

Toño, a quiet young man, returns to his native village in the south of Bolivia after being cast out of the area as a boy. But how do you reclaim your childhood? His uncle is at death's door, his childhood crush Ana has a nine-year-old son and his former friends have become intolerable strangers. Toño walks ghostlike through the world of his childhood, soon realising that you cannot return to the past. With his almost wordless *The Parents*, Martin Boulocq may have crafted one of the most beautiful films of recent years. The excellent cinematography takes us gliding through the landscape, pausing at details, then continuing out into eternity. On screen, the border between dream and reality soon dissolves. What emerges is a slow-moving and quiet film that leaves the viewer breathless.

Joachim Brink

MARTÍN BOULOCQ. Born in 1980 in Cochabamba, Bolivia. Founded and edited the student newspaper "Crepúsculo". At the age of 17, Martín participated in cinema workshops at Catholic University and the Andina Film School. After three years he abandoned his studies in Philosophy and Social Communication to write and direct his first feature *The Most Beautiful of My Very Best Years* in 2006. Since then he has co-founded the production company CQ Films, and directed his second feature, *Red, Yellow, and Green*.

FILMOGRAPHY. 2011 *THE PARENTS*; 2009; *RED, YELLOW, AND GREEN*; 2006 *THE MOST BEAUTIFUL OF MY VERY BEST YEARS*



BOLIVIA 2011

FEATURE, COLOUR, HDCAM, 73 MIN.

DIRECTOR: MARTÍN BOULOCQ **PRODUCER:** ALBA BALDERRAMA **SCREENPLAY:** RODRIGO HASBUN, MARTÍN BOULOCQ **CINEMATOGRAPHY:** DANIELA CAJÍAS **EDITOR:** SALVI FUENTES, MARTÍN BOULOCQ **MUSIC:** LOS RONISCH, RAMIRO ROBLES, GRILLO VILLEGAS **CAST:** ANDREA CAMONNOVO, ROBERTO GUILHON, CHARO PEÑARRIETA **WORLD SALES:** FIGA FILMS **PRODUCTION:** CQ FILMS





GERMANY 2011

FEATURE, COLOUR, 35 MM, 109 MIN.

DIRECTOR: HANS WEINGARTNER **PRODUCER:** HANS WEINGARTNER, JONAS DORNACH **SCREENPLAY:** HANS WEINGARTNER **CINEMATOGRAPHY:** HENNER BESUCH **EDITOR:** ANDREW BIRD **MUSIC:** HOOPER & DONZELLI **CAST:** PETER SCHNEIDER, TIMUR MASSOLD, ELEONORE WEISGERBER, HENRIKE VON KUICK, JULIA JENTSCH **WORLD SALES:** ELLE DRIVER **SWEDISH PREMIERE**

HUT IN THE WOODS
HÜTTE IM WALD

Hans Weingartner's exploration of society's hostility to mental illness is most compelling. After a spell in a psychiatric ward, Martin (Peter Schneider), an erstwhile mathematician, is released into the community. Soon, he meets with a young Ukrainian boy, whose mother has recently died of a drink-and-drug overdose. Destitute and penniless, they struggle to survive in the margins of a hostile and violent city, and in the process form an unlikely friendship. Eventually escaping into the forest, they live a simple, idyllic existence subsisting on meagre rations, until state and society intervene with tragic consequences. This is a passionate cry against consumerist values and the lack of human empathy that they engender.

Asha Richards

DIRECTOR'S COMMENT. *Martin is on a quest for inner peace. Like most of us. He finds his peace in the woods. With the help of a Ukrainian orphan boy, he builds a hut and decides to live there. He contact with nature, he rediscovers his inner strength. Society can no longer push him around. The friendship between Martin and Victor is the center of the movie. Their friendship transport fundamental human values: empathy, helping each other, respecting each other, caring for each other, stepping out of one's ego. In the beginning of*

the film, Martin feels empty, has no will to live. It is through helping the boy, that he finds new meaning in his life. At the end of the movie, he starts to pass on this meaning to other people. Changing the world starts with changing one other person. In our capitalistic society, we have lost these human values. But now, after the crisis, I have the strong feeling that many people want to have them back. I think that is why so many people react so strongly to the film. My earlier films were political on the outside; this one is political on the inside.

HANS WEINGARTNER. Born in Austria. He studied neurology at the University of Vienna (1991-97) when he also began working as a camera assistant. He did his post-graduate studies (1997-2001) in filmmaking at Cologne's Academy of Media Arts (KHM). His feature debut in 2002 was *The White Noise*.

FILMOGRAPHY. HANS WEINGARTNER: 2011 HUT IN THE WOODS; 2007 RECLAIM YOUR BRAIN (GIFF 2008); 2004 THE EDUKATORS (GIFF 2005); 2001 DAS WEISSE RAUSCHEN; 1999 FRANK, SHORT 1995 DER DREIFACHSTECKER, SHORT



MEXICO 2011

FEATURE, COLOUR, DCP, 107 MIN.

DIRECTOR: JAVIER COLINAS, MARCO POLO CONSTANDSE, JORGE RAMÍREZ-SUÁREZ, SERGIO TOVAR VELRADE **PRODUCER:** JORGE RAMÍREZ-SUÁREZ, JAVIER COLINAS, LUIS ERNESTO FRANCO, LUIS ARRIETA **SCREENPLAY:** LUIS ARRIETA **CINEMATOGRAPHY:** CARLOS HIDALGO, AMC **EDITOR:** MAX BLASQUEZ **MUSIC:** AXEL RICCO, SEBASTIAN BELL **CAST:** LUIS ERNESTO FRANCO, LUIS ARRIETA, TIARE SCANDA, PAOLA NUÑEZ, EUGENIO BARTILLOTI, JOAQUIN CORDERO, ISELA VEGA **WORLD SALES:** FILMSHARK S INT'L **INTERNATIONAL PREMIERE**

THE MISFITS
LOS INADAPTADOS

A lonesome young man fed up with life. An arrogant upperclass lawyer with emotional issues. A computer nerd looking for love online. A group of senior citizens grabbing their last chance to feel truly alive again. *The Misfits* is not a remake of John Huston's classic starring Marilyn Monroe and Clark Gable, but a film about a completely different form of misfits. If, that is, they really are such misfits. Perhaps we are all a bit maladjusted? This warm, Mexican, episodic film – made by four directors – filled with comical situations, quirky characters and lots of wonderful, dark humour, pulls off the trick of being moving and funny at the same time. Winner of the Audience Award back in Mexico at the Guadalajara International Film Festival.

Camilla Larsson

DIRECTOR'S COMMENT. *A coral work of eight hands, this film deals with misfits characters meeting other misfits characters in a four story collage full of drama and comedy, going through absurd and tragedy.*

JORGE RAMÍREZ-SUÁREZ. Born in Mexico City. He holds a Film Studies degree from the Mexican Film School CCC. His film debut as writer, director and producer was *Rabbit on the Moon* in 2005. This is his third feature.

JAVIER COLINAS. Born in Mexico City. He studied filmmaking at USC and the NYFA in Los Angeles. In 2005 he returned to Mexico to shoot the short *Reevolution*.

MARCO POLO CONSTANDSE. He studied filmmaking at the New York Film Academy. He has worked as assistant director on a number of features. He is also a producer.

SERGIO TOVAR VELRADE. He is known as director, writer and editor. He holds a bachelor's degree in Communications. His first feature was *My Last Day*.

FILMOGRAPHY. JORGE RAMÍREZ-SUÁREZ: 2011 THE MISFITS; 2009; LOVING; 2004 RABBIT ON THE MOON, SHORT; 1998 PRONTO SALDREMOS DEL PROBLEMA, SHORT. JAVIER COLINAS: 2011 THE MISFITS; 2010 YOU BETTER START WORKING, SHORT; 2007 REEVOLUTION, SHORT. MARCO POLO CONSTANDSE: 2011 THE MISFITS; 2009 LOS SIMULADORES, TV-SERIES. SERGIO TOVAR VELRADE: 2011 THE MISFITS; 2010 LA FEMME QUI PLEURE, SHORT; 2007 MY LAST DAY; 2007 EDÉN, SHORT

HAPPYLAND HAPPYLAND

A local basketball star, a pickpocket, some drug dealers and an additional bunch of quirky characters from the slums of Tondo, one of the worst districts of Manila, are brought together by a Spanish missionary priest. The slightly crazy scheme: to make them a successful football team in time for the big tournament in a few weeks. In spite of the fact that they have to play barefoot – since they can't even afford shoes... With actors also picked from the streets, Jim Libiran – whose debut film *Tribu* about hip-hop culture and gang crime was a major hit – has made a film that will move you all the way down to your right foot. *Happyland* is based on actual events in 1980s Manila. The film was produced with support from Göteborg International Film Festival Fund.

Camilla Larsson

DIRECTOR'S COMMENT. *I am hoping that the audience will notice the unmistakable parallels between the story of the Tondo boys and that of their own football boys. Over the years, both lived tough lives and battled their way through what was then an under-appreciated sport. This dramatic narrative needs a happy ending. This is the aim of Happyland, to bring these inspiring stories to national attention so that through cinema we start the process of claiming our real life victories. Good cinema is not that which gives the audience a happy ending. Good cinema is one that spurs the audience towards a happier life. This is transcendent cinema.*

JIM DIAMOND LIBIRAN. He is a journalist, writer, lecturer, poet and documentary filmmaker. He worked for ten years in different positions in TV news channels. He is currently finishing his Master's degree in Media Studies and Film at the University of the Philippines' Film Institute. His first feature-length film was *Tribu* in 2007. *Happyland*, his second film, is part of a three-pronged social entrepreneurial project that aims to promote active citizenship among the marginalized youth through sports and culture.

FILMOGRAPHY. 2010 HAPPYLAND; 2007 TRIBU, DOC; 2006 PANCIT CANTON, SHORT



PHILIPPINES 2010

FEATURE, BLACK AND WHITE, DCP, 90 MIN.

DIRECTOR: JIM DIAMOND LIBIRAN **PRODUCER:** MITCHELLE MORENO, BUTCH JIMENEZ, NIC GABUNADA, JIM DIAMOND LIBIRAN **SCREENPLAY:** JIM LIBIRAN, ALFREDO LAZARTE **CINEMATOGRAPHY:** ALBERT BANZON **EDITOR:** EDESEL ABESAMES, MAUI MAURICIO, MAI DIONISIO **MUSIC:** STEFAN LOWENSTEIN, FRANCIS DE VEYRA **CAST:** MOHAMMED IBRAHIM, JOSEPH ANTHONY CERDEÑA, CLARENCE ALVIAR **WORLD SALES:** 8 GLASSES PRODUCTIONS, INC **INTERNATIONAL PREMIÈRE**



GYPSY CIGAN

In one of Slovakia's many Romani villages, life takes a harsh turn for 14-year-old Adam when he suddenly loses his father. Things hardly improve when his mother remarries to a man who demands total obedience from the boy. Adam is unable to deal with the situation. He treats adversity in a way that pits him against the entire world and ends up painting himself into a corner. The only way out is a fateful one. The Romani are no doubt the most vulnerable group in Europe, not the least in Slovakia where violent confrontations with racists are not uncommon. *Gypsy* is a raw portrait of life in two parallel but completely different societies. Great performances from the Romani actors who, in a way, play themselves and in their own language. Slovakia's Oscar submission.

Freddy Olsson

DIRECTOR'S COMMENT. *We wanted to make a film about our Roma for we realized that we don't know a thing about them. We do know the Gypsy Kings, a hundred-member Roma orchestra from Budapest, however, we don't have an idea about the conditions of the 200 000 Roma living in Eastern Slovakia. It is easier for us to accept the simplified television image than the complex reality. We didn't want to present a mythical, folklore or romantic image of the Roma. We wanted to capture a true image of their life, since the life in a Roma settlement is a reflection of our life. It's just that their life is more emotional, more acute, more direct. I don't think that our film is only about the Roma, though. We tried to make a film about a man in a difficult existential situation. Marek Leščák (co-writer)*

MARTIN SULÍK. Born in 1962, Žilina, Slovakia. he's a director and scriptwriter who graduated in film and television direction from VŠMU in 1986. 1986-91 he worked as assistant director, occasionally directed for the theatre, acted in movies, and shot documentaries. Since the early 1990s he has mainly focused on features, distinguishing himself for his poetic-symbolic tone.

FILMOGRAPHY. (SELECT) 2011 GYPSY; 2009 ZLATÁ SEDESÁTÁ, TV-SERIES DOC; 2007 MARTIN SLIVKA – MUZ, KTORÝ SADIL STROMY, DOC



SLOVAKIA/CZECH REPUBLIC 2011

FEATURE, COLOUR, 35 MM, 107 MIN.

DIRECTOR: MARTIN SULÍK **PRODUCER:** RUDOLF BIERMANN **SCREENPLAY:** MAREK LEŠČÁK, MARTIN SULÍK **CINEMATOGRAPHY:** MARTIN ŠEC **EDITOR:** JIŘÍ BROZEK **MUSIC:** VLADIMÍR GODÁR **CAST:** JANKO MIŽIGÁR, MARTIN HANGURBADŽO, MIROSLAV GULYAS, MIROSLAVA JARÁBEKOVÁ **WORLD SALES:** MK2 **PRODUCTION:** IN FILM PRAHA **SWEDISH PREMIÈRE**



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10997 BERLIN
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TEL: 0707222605
E-MAIL: MARTINKLEVEGARD@GMAIL.COM

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RAMALLAH
00972 RAMALALH
PALESTINE
TEL: +972 597 168 631
E-MAIL: MAY.ODEH@GMAIL.COM

MEDIA LUNA

AACHENER STRASSE 24 |
D-50674 COLOGNE
GERMANY
TEL: +49 221 51091891
FAX: +49 221 51091899
E-MAIL: ALESSANDRO@MEDIALUNA.BIZ

MEMENTO FILMS

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FRANCE
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