

Swedish Film:

3 2015 • The documentary issue

Russian explorer

Jerzy Sladkowski heads for IDFA
with his intimate portrait *Don Juan*.

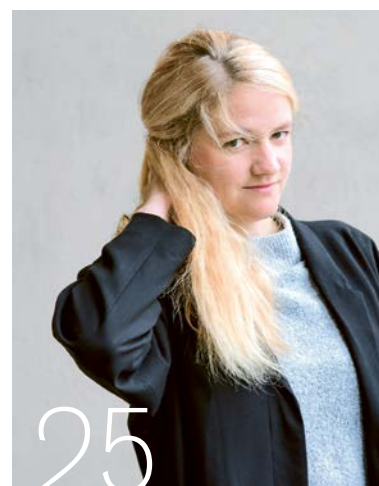
On top of the world

Swedish dance duo boss the hip-hop scene
in Tora Mkandawire Mårtens' *Martha & Niki*.

Becoming Zlatan

The Gertten brothers' film about the
kid from southern Sweden who became
one of the world's top footballers.

Contents



CLOCKWISE FROM TOP LEFT: EMELE ASPLUND, STORY, JOHAN BERGMARK, DA KNUDSEN, KARIN ALFREDSSON, FRANS HÄLLQVIST

4 News

Johar Bendjelloul announces a documentary film fund in honour of his late brother Malik Bendjelloul, international festival programmers talk about documentary trends plus lots of fun facts and figures.

10 Becoming Zlatan

Brothers Fredrik and Magnus Gertten follow footballer Zlatan Ibrahimovic through a crucial period in his career.

14 Drama as therapy

Jerzy Sladkowski has been selected for IDFA Competition with *Don Juan*, an amusing yet painful portrait of 22-year-old Oleg.

16 Theresa Traore Dahlberg

Theresa Traore Dahlberg's *Ouaga Girls* is a poetic coming-of-age story exploring gender and social rules.

18 Final cut

Erik Gandini is in the limelight at CPH:DOX. Here he talks about his latest projects and his fruitful collaboration with editor Johan Söderberg.

22 Breaking good

In 2010 Martha Nabwire and Niki Tsappos became the first women ever to win the World Championships in hip-hop dance. Tora Mkandawire Mårtens reveals what happened next.

25 Ellen Fiske

In her graduation film *Lone Dads*, Ellen Fiske zooms in on parent-child relationships.

26 Staying clean

Down, out and on heroin in the streets of Malmö. Jessica Nettelbladt's *MonaLisa Story* is an intimate portrait of an addict struggling to cope.

28 Civil rights hero

Described as a Swedish Martin Luther King, Katarina Taikon stood up for the Roma community and brought about important political changes. With their documentary *Taikon*, Lawen Mohtadi and Gellert Tamas hope to reinstate this forgotten hero.

31 Behind the mob scene

Plattform director Maximilien van Aerttryck delves into the world of the mafia.

32 Life during wartime

In *The Girl Who Saved My Life*, Hogir Hirori risks everything in order to depict his fellow countrymen under IS attack in Iraqi Kurdistan.

35 New docs

All the latest Swedish films...

42 New Shorts

...and the shorts too.

The future looks bright

Swedish documentaries are on a roll. Much success at the box office in recent years has come to documentaries, or hybrids. In a short space of time we in Sweden have witnessed *Searching for Sugar Man* (2012) by Malik Bendjelloul, Maud Nycander and Kristina Lindström's documentary about our former prime minister Olof Palme, Anna Odell's *The Reunion* (*Återträffen* 2013) and *A Thousand Pieces* (*Tusen bitar* 2014) by Magnus Gertten and Stefan Berg. And this autumn, Stig Björkman's *Ingrid Bergman – In Her Own Words* (*Jag är Ingrid* 2015) is going down a storm in our cinemas.

The fact that people have a craving for authentic stories says something about our times. It may also say something about the deconstruction of journalism in the age of the digital revolution. Journalism which not only aims to constrain the powers that be, but also to portray power and society from the people's point of view, finds it hard to carry out that task when business logic has shifted from analogue to digital.

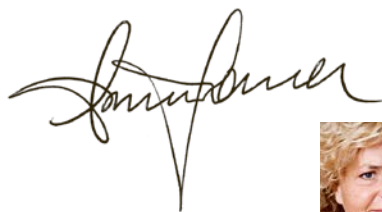
Unfortunately, documentary filmmakers have never enjoyed the luxury of financial security, always having to fight to get their films made. What they do is so much more than merely expose society: they are artists who bring stories to life and give them time to develop. Presenting us with nuggets of truth, their art enables us to reflect on ourselves and the age in which we live.

We have been accustomed to major feature films bringing audiences flocking to the cinema for a shared experience. But we now live

in an age when such films are searching for those audiences. At the same time, documentaries are going from strength to strength. We all know that documentaries command huge audiences on television and video-on-demand platforms, but now they are attracting large audiences to our cinemas too.

Given the dramatic changes that society is undergoing, this is a pleasing development. We need the kind of stories that bring us together and get us talking. This makes us especially proud that Sweden has ten films selected for the major docs festival IDFA and eight films at CPH:DOX. These films represent a range of themes as diverse as life itself: there are biopics of people living and dead, stories of refugee movements past and present and dreams of young people in music and sports.

The filmmakers are young and old, women and men from different cultural backgrounds. They inspire a sense of optimism for the future of Swedish documentary filmmaking which we hope you will share.



Anna Serner
CEO, Swedish Film Institute



Director, International Department
Pia Lundberg
Phone: +46 70 692 79 80
pia.lundberg@sfi.se



Festivals, features
Gunnar Almer
Phone: +46 70 640 46 56
gunnar.almer@sfi.se



Festivals, documentaries
Sara Rüster
Phone: +46 76 117 26 78
sara.ruster@sfi.se



Festivals, shorts
Theo Tsappos
Phone: +46 76 779 11 33
theo.tsappos@sfi.se



Special projects
Petter Mattsson
Phone: +46 70 607 11 34
petter.mattsson@sfi.se



Special projects
Brita Osafo
Phone: +46 76 501 16 46
brita.osafo@sfi.se



Head of Communications
& Public Relations
Rebecka Ioannidis Lindberg
Phone: +46 76 501 20 73
rebecka.ioannidis.lindberg@sfi.se



Press Officer
Jan Göransson
Phone: +46 70 603 03 62
jan.goransson@sfi.se

Swedish Film Institute
International Department
P.O. Box 27 126
SE-102 52 Stockholm, Sweden
Phone: +46 8 665 11 00 Fax: +46 8 661 18 20
sfi.se

www.twitter.com/swedishfilm



www.instagram.com/swedishfilm



The Swedish Film Institute works to promote film across the board – from idea to finished product, during launch in Sweden and around the world, and by preserving films for posterity in our archives.
ISSN 1654-0050

Issued by **The Swedish Film Institute** Publisher **Pia Lundberg** Editors **Jon Asp, Bo Madestränd**

Art Directors **Markus Edin, Johan Olsson** Contributing Editors **Brita Osafo, Sara Rüster**

Contributors **Jenny Damberg, Malin Krutmeijer, Camilla Larsson, Sebastian Lindvall, Lars Nylin,**

Per Nyström, Niklas Wahlöf Photography **Karin Alfredsson, Erik Ardelius, Emelie Asplund, Johan Bergmark,**

Ida Knudsen, Bezav Mahmod Cover photo **Fred Ernst/TT Bild** Translation **Derek Jones**

Print **Elanders** Advertising **Fredrik Johnsson fredrik@annonshuset.se**



170 234

Swedes have so far seen Stig Björkman's documentary *Ingrid Bergman – In Her Own Words* (*Jag är Ingrid*, 2015) about the legendary actress. Pictured here, Bergman's children Roberto Rossellini, Ingrid Rossellini, Isabella Rossellini and Pia Lindström attend the film's gala premiere at the Royal Dramatic Theatre in Stockholm, where their mother started her career.

CONNY HALLBERG

Remembering Malik

On 24 February 2013 director Malik Bendjelloul won an Oscar for his documentary *Searching for Sugar Man* (2012), a box office hit about the forgotten musician Sixto Rodriguez. Just over a year later, following a short period of depression, he took his own life.

Now the director's brother, journalist Johar Bendjelloul, is setting up a foundation in his honour, together with the documentary filmmaker Malcolm Dixelius. The Malik Bendjelloul Foundation, financed in part by private donations and a crowd-funding campaign (see www.malikfund.org), is primarily intended to support new filmmakers who have difficulty financing their productions.

"The main problems facing documentary makers are money, money and money," says Johar



Bendjelloul. "Malik had trouble funding *Sugar Man*, to the extent that he had to film some sequences on his mobile phone and do his own animations. It would have been a great help to him if a foundation like this had existed at the time."

Who is eligible to apply for grants from the foundation?

"We're aiming to help filmmakers who are active in Sweden, but we interpret that in quite a liberal way. They should also be working in the spirit of Malik, which means

that their projects should be creative, built on strong storylines and have a do-it-yourself approach."

What does the foundation mean to you personally?

"It's partly therapeutic: it enables me to remember my brother and to make something positive out of the terrible thing that happened. Plus I don't want him just to fade away, I want him to be remembered for something inspiring and positive."

Do you have any film plans yourself?

"Absolutely not! I'm far too impatient. I work with live broadcasts, the complete opposite of the patient and single-minded approach you need for working on a documentary film."

Bo Madestrand

2016

The year Sweden will be guest country at the Krakow Film Festival, one of the oldest film events dedicated to documentary, animated and short fiction films in Europe.

9

Searching for Sugar Man is no. 9 when New York Entertainment website *Culture* lists the 50 best music documentaries of all time.

Comments on the Swedish doc success

"If you've seen *Searching for Sugar Man* at the cinema you'll be more inclined to see *Ingrid Bergman – In Her Own Words*. There has been a snowball effect that has bolstered audiences' interest and awareness for the fact that there are high quality Swedish documentaries to be seen at the cinema"

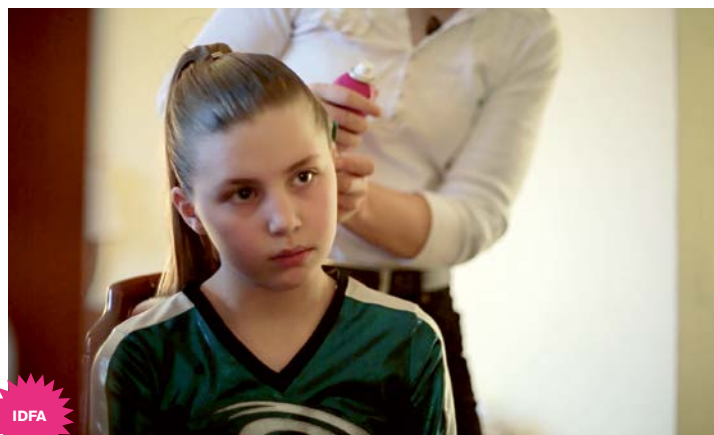
Jenny Sjöström
Björk, Executive Vice
President Acquisition
and Co-Production AB
Svensk Filmindustri.



"A clear vision of how to mould the documentary material to an engaging story from the director and producer in tandem, with a focus on distribution that emboldens you to launch the film on a broad platform without compromising its credibility"



Jakob Abrahamsson, CEO Nonstop
Entertainment.



IDFA

This sporting life

The film series *Sport Kids* comprises six 30-minute films on the theme of children involved in sport. We follow six different children from six different countries who are competing in sports as diverse as fencing, sumo wrestling and cheerleading. The films take a close look at what happens outside their various competitions, how the children see the world around them and how sport can be both a liberation and a burden in their lives.

The series is a Nordic co-production between the production companies Story in Sweden, Final Cut for Real in Denmark and Sant & Usant in Norway.

Three of the films, Hanna Heilborn's *Ruth* (2015), Erlend E. Mo's *Dancing For You* (2015) and Victor Kossakovsky's *Varicella* (2015) have been selected by IDFA Competition for Kids & Docs. **Per Nyström**

Life before death

New research has shown that brain activity reaches a peak in the moments before we die. Our perception of time is said to disappear, leading some people to believe that it is possible to experience eternity at the point of our death.

In Maria Bäck's most recent film *I Remember When I Die* (2015), this theme is explored in stark images from a hospice in Denmark. The director has interviewed patients at the very end of their lives and asked them to choose a memory to think about on their deathbeds. Mixing fiction and reality, Maria Bäck has created a poetic reflection on memory, life and death.

The film has been selected for the Nordic Competition section of CPH:DOX.

Per Nyström



CPH:DOX

MARIA VON HAUSWOLFF

News



Loving the alien

In the summer of 1946 the Swedish armed forces received numerous reports of unidentified, cigar-like flying objects which often landed on lakes and subsequently seemed to disappear. Despite the fact that considerable resources were employed to explain these phenomena, popularly referred to as "ghost rockets", they have remained a mystery right up to this day.

In 2012 the organisation UFO Sweden, headed by the science journalist Clas Svahn, undertook an expedition to a lake in the north of Sweden to investigate a relatively newly-reported fall of one such ghost rocket.

UFO Sweden and this expedition is also the subject of *Ghost Rockets* (2015), a new documentary by Michael



MICHAEL CAVANAGH

Cavanagh and Kerstin Übelacker. Unlike the sensationalism of many other UFO documentaries, their film does not speculate on the existence of extra-terrestrial life, but on the organisation's methodical, rational and frankly rather Swedish approach to

solving the mystery of the ghost rockets. The filmmakers have also included some of UFO Sweden's members' philosophical discussions on the nature of our existence here on earth.

"As we were filming we increasingly realised that the film

has quite a lot to say about friendship, growing older and getting involved in something together," Kerstin Übelacker observes.

Ghost Rockets will be in Nordic competition at CPH:DOX.

Per Nyström

BA programmes for acting, performing arts, film and media

- Acting
- Animated Film
- Costume Design
- Documentary Film
- Lighting Design
- Make up- and Wig Design
- Mime Acting
- Playwriting/Dramaturgy for Dramatic Arts
- Production Management for Performing Arts
- Radio
- Set Design
- Sound Design
- Technical Theatre
- Television
- Theatre Directing

Last day of application: 11 January 2016
sada.se or stdh.se

STOCKHOLM UNIVERSITY OF THE ARTS | STOCKHOLMS KÖNSTÄRLIGA HÖGSKOLA

STOCKHOLM DR HÖGSKOLA
MS AMAT KOLA ISKA

The mystery of Esau

In 2011 many of Western Europe's major cities were shaken by street rioting. In London a YouTube clip of a man robbing an injured man during the course of one riot went viral on the Internet. Social media quickly established the assailant, whose name was Esau, as a symbol of the opportunistic mind-set of a robber. Three days after the video was uploaded to YouTube, Esau was found dead in Gibraltar.

One person fascinated by this human story was Lode Kuylensstierna, who has now made an artistic and investigative documentary in which he has interviewed people who were in some way involved with Esau. The film is loosely based on a play about the mystery of Esau written by Dag Kuylensstierna, the director's brother. The inclusion of auditions for his brother's play in the film makes the audience aware of the constructed reality that cinema



LODE KUYLENSSTIERNA

and the social media help to create.

Homo Sacer (2015), the film's Latin title, can mean both condemned man and holy man. This ambiguity is one of the themes of the film, not only in terms of the two sides of Esau's personality, but also at the higher level of society itself.

"The riots in Europe were taking place at roughly the same time as the Arab Spring in the Middle East. It was a dichotomy that I found fascinating," says Lode Kuylensstierna.

Homo Sacer will be in Nordic competition at CPH:DOX.

Per Nyström

Up next



NIMA SARVESTANI

An Emmy Award for *No Burqas Behind Bars* helped to secure the release of two female Afghani prisoners. Now, with *Prison Sisters*, **Nima Sarvestani** and **Maryam Ebrahim** follow up on their story.

The success of the first film, buoyed up by a Guldbagge nomination and an Emmy Award for best documentary, helped to bring about the closure of the notorious Thakhar prison.

"That fact alone is a strong reason to feel good about having made the film," Nima Sarvestani observes.

Hearing that Sara's life was in danger they managed to get her into a safe house. She was flown over for the premiere of the film to Sweden, where she applied for asylum. The two filmmakers documented her journey and signed an agreement with the public service broadcaster SVT

to make a film about it.

But when they tried to find Najibeh, the story took a tragic turn.

"We found out that she had been released from a prison in Kabul, but had apparently disappeared without trace. Finally we tracked down one of the guards who had known her well. He told us that Najibeh had been stoned to death in her home village. That made us more determined than ever to seek out the truth," says Nima Sarvestani.

Prison Sisters will be pitched at the IDFA Forum.

Sebastian Lindvall

After his eagerly anticipated feature film *The Yard*, set to premiere early next year, **Måns Månsson** has teamed up once again with *Avalon* director **Axel Petersén**. *The Real Estate* examines Stockholm's housing bubble.

Director Måns Månsson likes to explore the margins of film. With interesting combinations of subject and aesthetics – such as his Guldbagge-nominated cinéma vérité portraits *The Kinch* (*Kinchen*, 2005) and *Mr Governor* (*H:r Landshövding*, 2008), or the study of an obsessive detective *Roland Hassel* (*Hassel – Privatspanarna*, 2012) – he enjoys defying our expectations.

So it's no surprise that Månsson now brings us *The Yard* (*Yarden*, 2016), his film version of author Kristian Lundberg's autobiographical study of the hard grind of working life in the southern Swedish port of Malmö.

"Kristian wisely opted to give us a free hand. For me his work had never seemed particularly interesting, being primarily about a place," Månsson observes.

Like his previous features Månsson is hoping that *The Yard*

"will strike a balance between appearing to be something and not always meeting that expectation."

"*The Yard* is definitely a straightforward fiction film with 90 pages of a dialogue-driven script, but the big challenge for me has always been to make a film of a book that appears to be un-filmable."

Next spring's cinema release of the film will be followed by a reunion with director Axel Petersén, for whose Toronto award-winning *Avalon* (2011) Månsson was behind the camera.

Their upcoming collaboration *The Real Estate* takes a look at Stockholm's housing bubble.

"It's going to be more documentary than fiction, but there again, you never know..."

The Real Estate will be pitched at CPH:DOX Forum.

Sebastian Lindvall



MÅNS MÅNSSON

36

festivals worldwide have screened Fredrik Gertten's *Bikes vs Cars* since its premiere in March 2015. The film has won a number of awards, the latest of which was the Grand Prize for Best International Documentary at the Cinemambiente Environmental Film Festival in Turin. To coincide with some of these screenings, Gertten has organised bike rides which have attracted hundreds of participants including one in that bastion of the automobile, Los Angeles. *Bikes vs Cars* is selected for the TopDox section at CPH:DOX.



WG FILM

Meet the programmers

Swedish Film attended Nordisk Panorama – the Nordic short and doc festival in Malmö in September and gathered some prominent programming voices to speak about documentary trends, Nordic icons and their best advice for aspiring filmmakers.

1 Do you see any general trends in documentary filmmaking?

2 In Sweden we witness a trend with successful documentaries on Swedish icons like Olof Palme, Ingrid Bergman etc. Which Nordic personality would you like to see a documentary on next time?

3 What's your best advice for a documentary filmmaker aspiring for your festival/sales company?

4 Which is your favourite festival, not counting Nordisk Panorama and your own?

Text Jon Asp



BRANDON JOSEPH BAKER

Hussain Currimbhoy, programmer Sundance

1. I'm seeing strong docs that have more of an artist texture, with a deeper consideration for cinematic aesthetic. There is a growing shift toward utilising Virtual Reality and interactive platforms to convey a story. We are seeing citizen journalists and artists taking risks with new technology. That is certainly an exciting development.

2. I loved Hjalmar Söderberg's novel *Doctor Glas* and always wanted to know more about him. He was a fascinating character and a brilliant writer. Markus Persson (*Minecraft's* creator) and his story would be a wild doc that I would love to see. The racer Marcus Ericson is an under-sung

modern Swedish character that an international audience might be drawn to. Of course, Malik Bendjelloul has to be on this list.

3. Make a documentary about something you know. Strive to honour the story and the characters in it. Don't be afraid to experiment with the shape of your story. Watch lots of films, docs and fiction, before you make it. Make it cinematic.

4. I would say Biografilm Festival in Bologna, Italy was a recent favourite. The city is wonderful, the staff were so nice. A well curated programme connected with really fun outdoor screenings and music events. It attracted a great balance in the audiences I saw.

"I loved Hjalmar Söderberg's novel *Doctor Glas* and always wanted to know more about him. He was a fascinating character and a brilliant writer"



Angie Driscoll, programmer Nordisk Panorama and Hot Docs

1. More and more hybrid docs that use narrative/fiction elements in their non-fiction storytelling. An increase in the fusion and creative licence with fiction and non-fiction. So exciting! More longitudinal docs that achieve substantive access and personal scope thanks to years of investment on the filmmakers' part. More films shot in places outside of the production country's origin.

"Make a compelling, innovative, boundary-pushing and mind-expanding film and you'll be just fine"

2. Lars von Trier? The Swedish DJs that have emerged recently from the electronic/rave scene: Avicii, Swedish House Mafia...

3. Make a compelling, innovative, boundary-pushing and mind-expanding film and you'll be just fine, we have passionate programmers that want to help filmmakers find audiences in the public and industry so bring it on!

4. Slamdance, Minimalen at Trondheim and I also admire this year's programming at Odense's Short Film Festival.



Jim Kolmar, programmer South by Southwest (SXSW)

1. I'm interested to see continued interest in innovative hybrid approaches, blurring the lines between fiction and documentary. I'm not sure that this is a new trend as such, but it's certainly a compelling one, and in the right hands artifice can serve documentary aims to great effect. Lina Mannheimer's extraordinary *The Ceremony* (*Ceremonin*, 2015) springs to mind.

2. I'm a big fan of Roy Anderson, so that would be very welcome.

3. Don't send us your film until it's ready! We'll only watch that one cut, so make sure it's the one you want us to see. Take your time and make the film you want to make. We can always tell when something has been rushed.

4. Huge question, but lately I had a great experience at Finnish Film Affair/Love and Anarchy, and of course it's hard to beat Cannes.

"I'm interested to see continued interest in innovative 'hybrid' approaches, blurring the lines between fiction and documentary"



Grit Lemke, programmer
Doc Leipzig

1. Genre borders are blurring and there's a much bigger richness of artistic expression. There seems to be no "iron rule" about what is allowed and what isn't anymore. It's just about film which I like very much. One trend that I don't like at all is an "Americanisation" of documentary which means that it becomes one-dimensional, simplifying complex issues and always dramatizing everything by music that never stops... It's increasing in Europe as well, and since these are the films with the biggest production value they make it to the big festivals and awards, which I find really scary.

"Submit! At the earliest convenience and not after the film has been screened somewhere else. Submit rough cuts!"

2. I don't evaluate films by their subject. Maybe Zlatan Ibrahimović? Or ABBA?

3. Submit! At the earliest convenience and not after the film has been screened somewhere else. Submit rough cuts!

4. The best experiences one can have are at small Eastern European festivals like Cronograf in Moldova or Astra in Romania. There you can find real dedication!



Gitte Hansen, sales
agent First Hand Films

1. Buyers ask for films with a strong narrative and multiple layers, and they absolutely need to have their viewers entertained all the way. The observational, social film is difficult to sell today, unfortunately. Theatrical releases today are partly defined by expanded festival and event distribution – a tendency that provides new opportunities to reach audiences.

2. A smart, well-told, entertaining series about great Nordic designers. It would be great to explore the history of our societies through great design and designers told in various themes. Of course it should include Marimekko.

3. Define what you want for your film. Theatrical releases around the world? Mainly online distribution? Traditional TV sales? Big campaign? What are your ambitions and goals – and ask yourself how you want to reach them.

4. IDFA is a fantastic celebration of great films, the best filmmakers and colleagues – with oldies and youngsters from the passionate international documentary community. I have attended this event for more than 20 years and always return home with a bag full of inspiration, new deals, new projects and films.

"IDFA is a fantastic celebration of great films, the best filmmakers and colleagues"



IDFA

AUTO IMAGES

Double up in Hamburg

The documentary *Nice People* (Filip & Fredrik presenterar Trevligt folk, 2015) was one of this year's unexpected hits, clocking up 124,000 Swedish cinema admissions. Then in early October the film triumphed at Filmfest Hamburg, voted overwhelmingly as the recipient of the first Commerzbank Audience Award.

"A feel-good immigrant movie," said Karin af Klintberg, co-director with Anders Helgeson, when accepting the award.

As a part of an integration project, *Nice People* features a group of refugees who founded the first ever Somali team for bandy, a form of ice hockey that's highly popular in Sweden. Never having worn skates before, their

goal nonetheless was to participate in the World Championships in Siberia.

Accompanied and with comments by the well-known Swedish entertainment duo Fredrik Wikingsson and Filip Hammar, the film follows the young Somalis on their journey.

A new sidebar at Filmfest Hamburg dedicated to socially committed films was launched this year. Magnus Gertten's documentary *Every Face Has a Name* (2015), about the fates of Holocaust survivors, was awarded best political film in this new section.

Both *Every Face Has a Name* and *Nice People* will also be screened as part of the Best of Fests section at IDFA.

Jon Asp

124 107 Swedes have seen the feelgood documentary *Nice People* since its premiere in January 2015.

Speaking out

In Åsa Ekman's new documentary *Say Something* (2015) we meet 18-year-old Isabelle, an ordinary Swedish girl who's had an unusual and sometimes traumatic upbringing. For three years her mother lived with a man who abused her both physically and verbally, something which naturally impacted on Isabelle herself. During this difficult period she found it increasingly hard to reach out to her mother. *Say Something* is a film about the legacy of such behaviour and the difficulties of repairing a



IDFA

ÅSA EKMAN/FILM AND TELL

damaged mother-daughter relationship. It's the concluding film of a two-part documentary about children who have experienced violence in their relationships with those around them.

Say Something will premiere in the Panorama section at IDFA.

Per Nyström



Zlatan VS the world

In 2001, Dutch team Ajax recruited a promising young talent from Malmö, Sweden. This was the first step on Zlatan Ibrahimovic's road to soccer stardom. In *Becoming Zlatan*, Magnus and Fredrik Gertten present an in-depth portrait of Zlatan's formative years.



Text Lars Nylin
Photo Erik Ardelius
Production info p. 36

It's a Swedish football fairy tale. Zlatan Ibrahimovic was the cocky young ball wizard from the wrong side of town who'd been bought by Ajax from Malmö FF for a record fee and was about to start earning big money himself. But all alone in a suburb of Amsterdam, he was suffering. He'd run out of money and his first pay packet hadn't arrived. He'd sold his car. He didn't know anyone and he was bitter at his former club for not giving him a proper send off. In desperation he called Maxwell, one of his new teammates, saying: "I don't even have any cornflakes, can I move in with you?" The answer was yes, and he ended



up sleeping on an airbed at Maxwell's place for a whole month.

Ibrahimovic's early days in Amsterdam in the autumn of

2001 are strongly documented in Magnus and Fredrik Gertten's film *Becoming Zlatan* (2015). On their home soil back in 2002 the brothers made the highly acclaimed and successful *Vägen tillbaka – Blåddårar 2 (True Blue 2 – The Way Back, 2002)*, a film about Malmö FF and the club's journey back to the top division of Swedish football, a campaign in which Zlatan played a key role. Thirteen years later, after successful parallel careers both for Zlatan and the brothers themselves, Fredrik and Magnus have joined forces once again to explore aspects of the same theme. In their new film *Becoming Zlatan*, they've been delving

Magnus and Fredrik Gertten

Brothers Magnus (born 1953) and Fredrik (born 1956) Gertten made their joint debut with the football documentary *True Blue* (*Blåddärar*, 1998) and its subsequent follow-up *True Blue 2 – The Way Back* (*Vägen tillbaka – Blåddärar 2*, 2002).

Since then, Fredrik has turned his eye on big corporations in internationally acclaimed documentaries such as *Bananas!** (2009), *Big Boys Gone Bananas!** (2012) and his recent *Bikes vs Cars* (2015).

Meanwhile, brother Magnus directed award winning documentaries such as *Long Distance Love* (2008), *Harbour of Hope* (*Hoppets hamn*, 2011) and *Every Face Has a Name* (2015).



“What was important for us – as always – was to be able to make a completely independent production where we could shape our story without interference” Fredrik Gertten

deep into the football legend’s early life and career.

“We start the film with the open, candid Zlatan and end it with the closed, secretive Zlatan who locks all the doors and keeps us out,” says Magnus Gertten. “Zlatan is an enigma in so many ways, despite the fact that he’s the most written-about person in Sweden. But during those years we followed him, just prior to his major breakthrough, we picked up a lot of clues as to who he really is.”

In *Becoming Zlatan* we’re presented with an in-depth portrait of the formative years of Zlatan Ibrahimovic, footballer and man. It takes a special look at his not always positive spell in Amsterdam, fittingly enough the city where the film is set to premiere. **What are your hopes for the film?**

“Both for Swedish and international audiences we’re hoping it will add to an understanding of who Zlatan is and the journey he’s made. Our film starts in 1999, when Zlatan hadn’t even played a whole match for MFF: he’d only

come on as a sub in a few games. It ends up in Italy and Juventus, where he made his real international breakthrough with the Serie A championship in May 2005. You might say we’ve made a kind of coming-of-age story. Anyone who thinks that Zlatan has had an easy ride will probably think again when they’ve seen the film. His three years in Amsterdam, especially, were a constant struggle that might well have ended less favourably than they did,” says Magnus Gertten.

What he’s referring to are all the schisms during those years at Ajax. The media, for example, quickly pounced on controversial things that had happened to Zlatan back in Sweden. Managers and coaches were not entirely happy that the Swede was constantly in the limelight. And schisms with his fellow players: Ajax has always been a pool for talent, the kind of place where egos often collide. In 2004 there was a particular incident with his teammate Rafael van der Vaart in an international between Sweden and Holland that effectively

brought to an end Zlatan’s time at Ajax. All these elements feature in the film.

Becoming Zlatan is largely built up of unique archive footage, most of which has never been screened before. This material is complemented by newly-recorded interviews with key figures from Zlatan’s time at Ajax and his first years at Juventus, people like technical director Leo Beenhakker, players Mido, Andy van der Meyde, Marco van Basten and Jari Litmanen, the Juventus manager Fabio Capello and that club’s highly controversial managing director Luciano Moggi, the man who took Zlatan to Turin.

The brothers explain that it was never really their intention to try to get Ibrahimovic himself involved in their new film. Their view is that he’s spoken enough for himself through his acclaimed autobiography *I am Zlatan Ibrahimovic* (2011) and the television documentary that he financed in 2014.

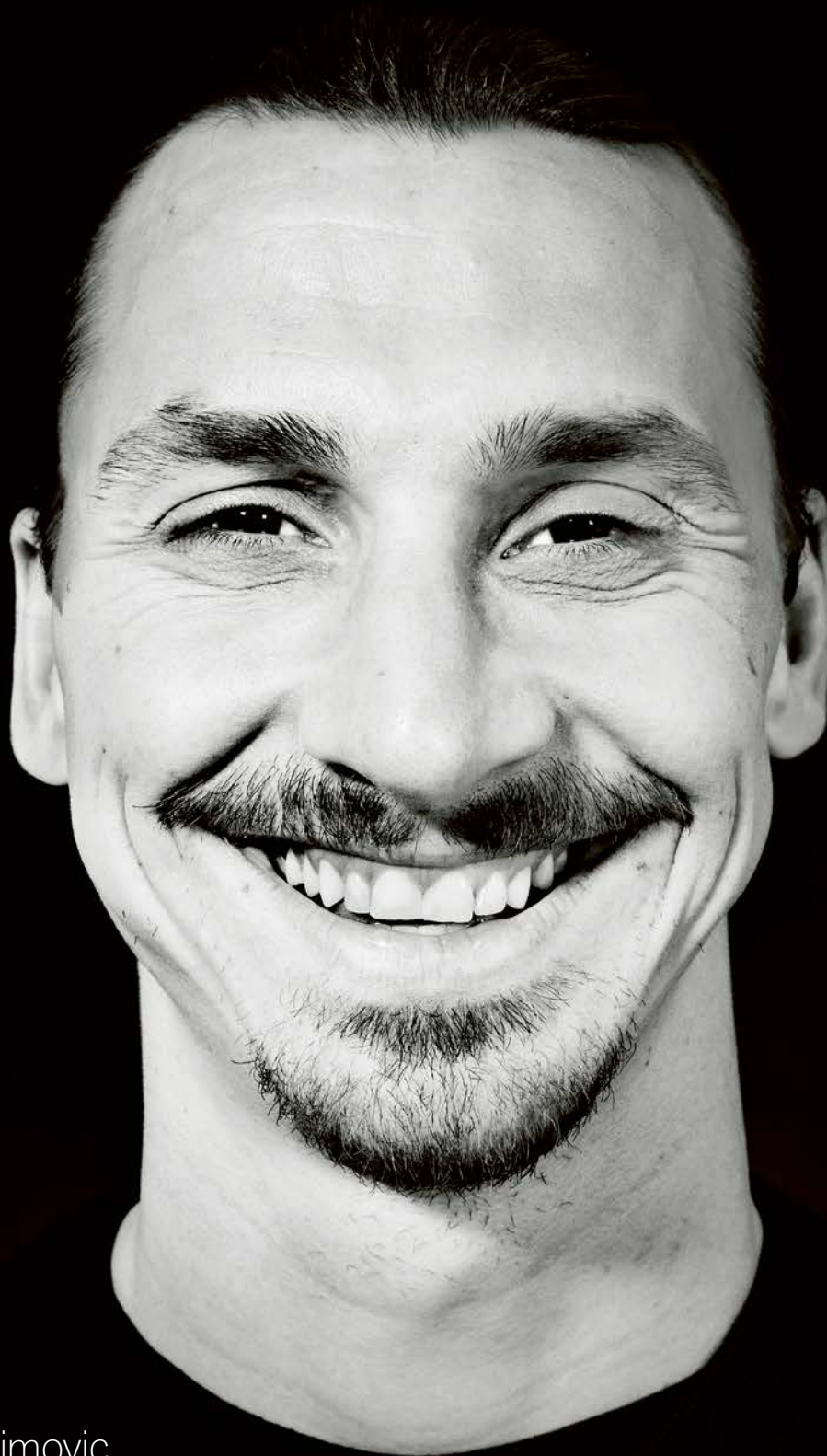
“What was important for us – as always – was to be able to make a completely independent production where we could shape our sto-

ry without interference. We’re confident that Zlatan will like it and will nod in agreement with much that he sees. It’s a real homage to its main protagonist,” adds Fredrik.

How did you find working together again?

“We may be brothers but we’re also people with different personalities. Our own films don’t really look alike. Fredrik has often worked from a broader political perspective, whereas I’ve dug down into complicated personal issues. Fredrik and I haven’t experienced any creative problems working together on this film; in fact I hope we’ve complemented each other instead. It makes it easier to work together when you have such an experienced and expert editor as Jesper Osmund. We go back a long way with him. He edited *Blåddärar*, Fredrik’s *Bananas!** and my films *A Thousand Pieces* and *Every Face Has a Name*,” says Magnus. ●

Becoming Zlatan is set to premiere at IDFA in Amsterdam, 18–29 November.



Zlatan Ibrahimovic

AFC Ajax, 2001–2004

Eredivisie champion 2001/2002, 2003/2004

Juventus F.C., 2004–2005

Serie A champion 2004/2005, 2005/2006

Inter Milan, 2006–2008

Serie A champion 2006/2007, 2007/2008, 2008/2009

FC Barcelona, 2009–2010

La Liga champion 2009/2010

A.C. Milan, 2010–2011

Serie A champion 2010/2011

Paris Saint-Germain, 2012–

Ligue 1 champion 2012/2013, 2013/2014, 2014/2015



Drama as therapy

Jerzy Sladkowski is in competition at IDFA with *Don Juan*, the second part of his Russian trilogy. The documentary veteran talks about themes, methods and the trust he places in his audience.



Text Camilla Larsson
Photo Johan Bergmark
Production info p. 37

Jerzy Sladkowski is always on the lookout for stories. In his festival hit *Vodka Factory* (*Vodkafabriken*, 2011) he introduced a group of frustrated women in the bleak town of Zhigulyovsk, 1000 kilometres south east of Moscow. And now with *Don Juan* (2015), he brings us the second part of his film trilogy about “the other Russia,” a country that seldom features in the media.

“I have a team of people in Russia that I work with. We diligently search for new stories and new characters to present the country in a fresh light, to illustrate the changes taking place and the problems people face. I want to show people who are more than just stereotypical crooks and other low life, and to draw on Russia’s great literary tradition at the same time,” says director Jerzy Sladkowski.

At the time of our meeting the Polish-born director is just about to set off on yet another journey. He has been making films both in Sweden and his native country since the 1980s, but now his focus is clearly on Russia. This time it’s through the eyes of 22-year-old Oleg, struggling to manage his autism in his hometown of Nizhny Novgorod in the hope that one day he will find love. Surrounding him are his demanding and devoted mother, a stern grandmother and a number of therapists with diverse aims and work-



“I want to show people who are more than just stereotypical crooks and other low life, and to draw on Russia’s great literary tradition at the same time”

Jerzy Sladkowski

ing methods. But it’s when the theatre and a drama student enter his life that things first start to happen. And eventually the film itself becomes part of Oleg’s therapy.

“It’s never my goal, but nonetheless it’s gratifying when you can help someone through your work,” says Sladkowski. “It started out as a film about a team of Russian scientists and psychologists who were working in a different way. But when we arrived there I quickly realised that there wasn’t a film to be made of that. By chance Oleg came along, and when we filmed just one scene

with his rather manic mother and grandmother I realised that this was where our film lay.”

The director is keen to point out that his films tend more towards art than documentary reportage, and that you don’t need to explain everything to your audience: you can demand that they think and interpret things for themselves. He prefers to work in a structured and pared-down way. He prepares himself thoroughly and seizes the right opportunities, often shooting no more than two hours’ worth of footage each day.

“There are those who boast of

filming everything that moves, day and night. I’m not one of them. I’ve been in this game a long time and I choose my moments. My aim is to emphasise and maintain the energy I observe. And I’m not afraid to make mistakes. Sometimes I provoke scenes when necessary, I set the various characters against each other. At other times it’s a question of waiting. It’s something you feel.”

As he prepares for the release of *Don Juan*, Jerzy Sladkowski is already working on the final part of his Russian trilogy. This time he aims to take on Russia’s literary traditions more directly, to get even closer to the world of Chekhov. With its working title of *The Confessor*, the film will be set on a riverboat where the young, newly rich and somewhat outlandish Russia is confronted with an old-fashioned hero. ●

Jerzy Sladkowski

Born 1945 in Poland. Studied film and television at the School of Journalism in Warsaw.

Filmography: He has made more than 30 documentaries, beginning with *ABC* (1985). Won the Prix Italia for *Triangle of Death* (1990), the European Film Award for *Vendetta* (1996), the Tempo Documentary Award and a number of international festival commendations for *Vodka Factory* (*Vodkafabriken*, 2011).



New talent

Theresa Traore Dahlberg. A bunch of young women in Burkina Faso train to become car mechanics. In *Ouaga Girls*, IDFAcademy talent Theresa Traore Dahlberg mirrors social rules and differing expectations on gender.

Theresa Traore Dahlberg has been all over the world with her camera. Having spent her early years on the Swedish island of Öland and in Ouagadougou, the capital of Burkina Faso, she went on to study film directing in New York and television production at the Stockholm Academy of Dramatic Arts. In her graduation year she directed, produced and edited *Taxi Sisters* (2011), a documentary short about a female taxi driver in Dakar, Senegal.

"I like the variety of filming in new locations. In some places you have constant power cuts, in others you might have to spend countless hours at the mayor's office just to get permission to film in a park," says Theresa Traore Dahlberg.

Her debut feature-length documentary *Ouaga Girls* (2015) takes us to a girls' school for car mechanics in Ouagadougou, the city where the director spent many of her teenage years and where she regularly returns to visit friends and family. Around Christmas someone told her about a school for girls that had been set up as part of a feminist initiative. She decided to spend some time there and to get to know these young people who were struggling to make their way in society.



MOMENTOFILM

"There they are, on the cusp of adulthood, trying to find their own way forward through lots of conflicting opinions"

Theresa Traore Dahlberg

"What I found interesting was how they found themselves between such different worlds amidst all the various expectations of them as women," says Traore Dahlberg. "I wanted to show how these girls cope with the differing social rules of home, school and the outside world. There they are, on the cusp of adulthood, trying to find their own way forward through lots of conflicting opinions. What is it that drives them to the choices they make?"

**Text Sebastian Lindvall
Photo Karin Alfreðsson**

Final cut



Despite their political nature, Erik Gandini's documentaries have a strong musical quality. Gandini puts this down to his long-term editor Johan Söderberg. Their latest films, *Cosmopolitanism* and *The Swedish Theory of Love*, are set to screen at CPH:DOX and IDFA.

With 15 years of collaboration and five major documentaries to their names, director Erik Gandini and his editor Johan Söderberg have a well-tested partnership. In films such as *Surplus* (2003), IDFA Award winner in 2003, *Videocracy* (2009) and now *The Swedish Theory of Love* (2015), they have tackled issues from excessive consumption and the influence of the media on politics to social isolation in the welfare state, somewhat abstract subjects successfully made concrete through their mutual filmmaking skills. With narratives that are associative, musical and rich in imagery, these are essayistic documentaries, as Erik Gandini likes to define them.

"We talk a lot. Test our way forward. Documentaries are made in the editing room: that's

"Documentaries are made in the editing room"

Erik Gandini

why I regard Johan as a sort of scriptwriter. Recorded footage is one thing, but something infinitely greater is created in the editing room," Gandini observes.

A professor of Audio-Visual Design, Johan Söderberg started out as a drummer who moved on to music videos. Back when he and Gandini started working together, Söderberg had already made internationally acclaimed films such as *Information is Free* (1994) and *Lucky People Center International* (1998) with the electronic music and arts collective Lucky People Center.

"I admired what Johan was doing with Lucky People Center, the way he pushed visual boundaries in his documentaries. They were like musical symphonies with their foundations in associative narratives," says Erik Gandini.

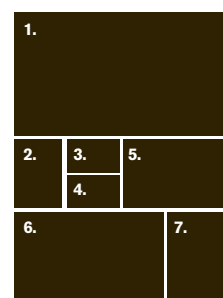
It's a technique that they have continued to develop together.

"When I started making documentaries it was in the true classical tradition of character-driven portraits. A kind of drama. But instead of that, we've fallen in love with the idea of making films that are critical of the system. It could easily become very boring, so it's a challenge every time to make a film in a way that's unexpected, a way that can lead to reflection."

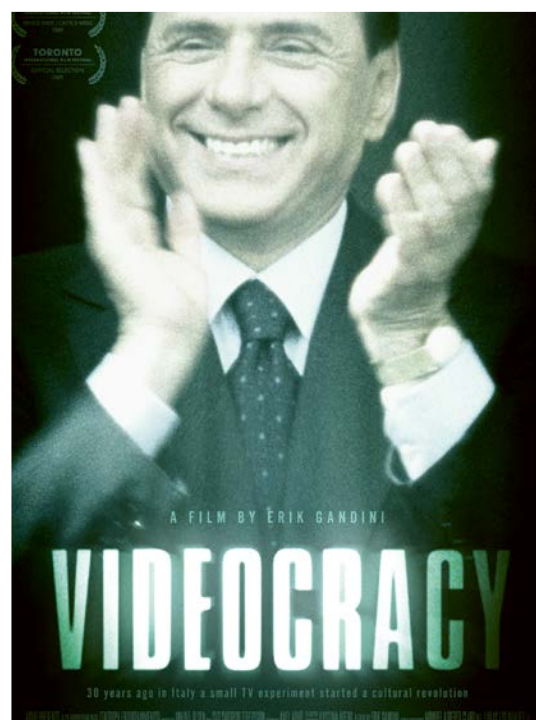
Their partnership really took off in 2003 with *Surplus*, their study of excessive consumption. ►

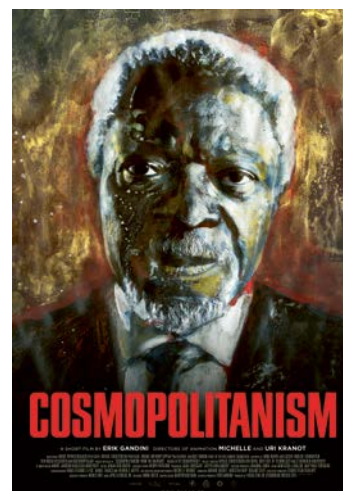
Text Jenny Damberg

Production info p. 41 and 42



1. *Cosmopolitanism* (2015) 2. *Sacrificio* (2001)
3. *Raja Sarajevo* (1994) 4. *The Swedish Theory of Love* (2015) 5. *Gitmo* (2005)
6. *Surplus* (2003) 7. *Videocracy* (2009)

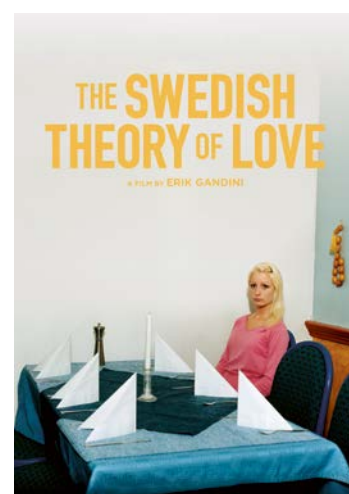




FASAD

“When you make a film about current issues, inspiring people to discussion and dialogue is the main hope you have”

Johan Söderberg



FASAD/LARSTUNBJÖRK

Erik Gandini, director, and Johan Söderberg, editor

Current projects: the documentary *The Swedish Theory of Love* plus the short documentary *Cosmopolitanism*. Gandini will also be contributing to the CPH:DOX festival with a specially commissioned slideshow to accompany a concert by the Swedish musician Jonathan Johansson on 7 November. Gandini and Söderberg have also worked together on: *Sacrificio* (2001), *Surplus* (2003), *Videocracy* (2009).

“My friends started yawning when I talked about it. But Johan was really into it. And when we’d made the film it became clear that we’d put our finger on something that lots of people were feeling, a sense of being turned off by shopping – the complete opposite of the retail fever that’s such a fundamental part of marketing and advertising.”

Johan Söderberg admits that he not only gets into the subject, he becomes “manically obsessed” when he’s working on Gandini’s films.

“It’s enormously energising, to say the least. It’s something you think about day and night, you terrorise your family with various theories and statistical truths. But when you make a film about current issues, inspiring people to discussion and dialogue is the main hope you have. It works for me, at least.”

“Our working methods have become slightly more relaxed with each film we’ve made, probably because your brain’s constantly working overtime, and you need a little downtime now and then to avoid making bad decisions. In purely creative terms, Erik’s the maximalist and I’m the minimalist, think Ecstatic Truth rather than the Dogme manifesto. That’s probably why he likes working with me, the fact that I like to use music as a major and subjective element of the narrative.”

Their latest project is the 17-minute short film *Cosmopolitanism*, a concept they define as “world citizenship”.

“There’s a lot of talk about racism and xenophobia, but this is the exact opposite. Basically it’s about simple guidelines on how to coexist with people who aren’t exactly like you,” says Erik Gandini.

The film comprises interviews

with the cultural historian Nikos Papastergiadis, media expert Miyase Christensen, philosopher Anthony Appiah and the former General Secretary of the UN Kofi Annan, set against a backdrop of hand-painted animations by Michelle and Uri Kranot.

Alongside Johan Söderberg there’s one more name that regularly features on the credits of a Gandini film: Iacopo Patierno. An Italian who lived for a period in Stockholm, Patierno also has a decisive impact on the way the films look, according to the director himself:

“Iacopo’s usually credited as the assistant director, but he does just about everything – sound-takes, pre-edits, file conversions, you name it... Plus the fact that he’s a really nice guy! He moved back to Italy a few years ago, but we’ve still carried on working together.” ●

Swedish Film: IDFA

Feature-Length Competition:

Don Juan by Jerzy Sladkowski

Kids & Docs Competition:

Ruth by Hanna Heilborn

Masters:

Becoming Zlatan

by Fredrik Gertten, Magnus Gertten

Ingrid Bergman – In Her Own Words

by Stig Björkman

The Swedish Theory of Love

by Erik Gandini

Best of Fests:

Every Face Has a Name

by Magnus Gertten

I Am Dublin

by Ahmed Abdullahi, David Aronowitsch,
Sharmarke Binyusuf, Anna Persson

Nice People

by Anders Helgeson, Karin af Klintberg

Panorama:

Martha & Niki

by Tora Mårtens

Say Something

by Åsa Ekman

Breaking good

Martha & Niki is a celebration of hip-hop dance. Director Tora Mkandawire Mårtens takes us on the emotional rollercoaster story of two young women who reign supreme in this male-dominated world. The film will be screened in the Panorama section at IDFA.

IDFA

It starts well. Five years in the making, Tora Mkandawire Mårtens' *Martha & Niki* (2015) has been chosen as the opening film at Nordisk Panorama in Malmö. A collective wave of excitement engulfs the first-night audience as two dancers showcase their best-choreographed moves to the scratch and beats of hip-hop. From their native city of Stockholm they're heading for Juste Debout, the world street dance festival in Paris, then on to New York.

The fact that it's a predominantly male-dominated world doesn't faze Martha Nabwire and her friend Niki Tsappos. The bigger the stage, the more self-confidence they exude, the more they defy their male competitors. One awestruck hip-hop dance legend sums up their performance as

"the most intimidating I've seen."

"My aim has been to get beneath the surface and present another side of the hip-hop dance world. It can express so many emotions, there are battles but there's also a more profound art form that underpins it," says Tora Mkandawire Mårtens shortly after the film's world premiere in Malmö. "Or as Martha puts it, every time she dances she tells a story, the story of her life."

Martha & Niki is also a film

"What she wants is simply to be herself. Dance is the means to overcome these feelings"

Tora Mkandawire Mårtens

about the friendship between two young women of diverse backgrounds. Rather like a Hollywood fantasy it starts out as a success story: their dance battles in the world's major cities and the flights that take them there. We get to know Martha and Niki almost wordlessly in a film that speaks via gestures, movements and body language. Only when we see their first defeat does the street dance fade to reveal problems that they experience away from the stage.

"There was no other way, they were at the top right from the outset. People said: they're world champions already, what more is there to say? There's a tendency towards fixed ideas about how a story should be told, but I think you can do it in many ways. Yet there is only one way from the top, and that's down. You can't be on top all the time."

Success produces a sense of saturation, and issues surrounding their situation, different origins and characters start to surface. Martha has the most misgivings. When she was 13 she and her family left Uganda for Sweden and have never felt at home in the grey everyday reality of their new country. Niki, on the other

Text Jon Asp
Photo Frans Hällqvist
Production info p. 40





TORA MKANDAWIRE MÄRTENS

“I get inspired by other films, mostly fiction. At heart I’m a photographer, so I draw inspiration from visual sources, images I see that make me reflect”

Tora Mkandawire Mårtens

hand, adopted as a baby from Ethiopia, has a more straightforward attitude to life and is the driving force behind the partnership.

To what extent do you think that dance for them is a way of dealing with their situation?

“There’s clearly an unspoken sense of being outsiders, mostly for Martha, but for Niki too in a different way. As she puts it she’s fed up with growing up with a different skin colour and having to put up with all the tired prejudices that go with it. What she wants is

simply to be herself. Dance is the means to overcome these feelings. Both of them get such amazing self-confidence from dance, from the coordination of their bodies. What matters to me is being able to bring it all to life.”

Central events of the film take place during a salsa trip to Cuba, where the director has previously lived, and the film ends in South Africa, where she now lives with her family.

At the opening you mentioned that Kalle Boman, famous for his work with the likes of Roy

Andersson and Ruben Östlund, has also been involved in the project...

“Kalle has been helping me in South Africa as a consultant editor for the film. He’s just amazing, without him it would have been so much more difficult.”

Making documentaries is often a time-consuming and demanding art form: where do you find your inspiration?

“I get inspired by other films, mostly fiction. At heart I’m a photographer, so I draw inspiration from visual sources, images I see

that make me reflect. I look around for visual elements I can incorporate in my films, that’s the way I’ve always worked.”

With plans to make both fiction films and documentaries, Tora Mkandawire Mårtens wonders how she will cope going forward:

“It feels easier to get things right in a documentary, so it’ll be a challenge to start working on fiction. Will it be possible for me to make the same bold statements in fiction? All I know is that without a film to occupy me, life would seem very empty.” ●

Ellen Fiske. IDFAcademy talent
Ellen Fiske specializes in parent-child relationships. In her graduation film *Lone Dads* she turns the camera toward single fathers in Scotland.

Ellen Fiske is a young documentary filmmaker who's interested in parent-child relationships. She explored the subject in *My Mother – Moja Mama* (2015), a moving short documentary that premiered on Sweden's public service broadcaster SVT on Mother's Day earlier this year. Recently, when she was researching for a film about teenage pregnancy in Scotland, she particularly noticed the absence of fathers.

"A lot more money is spent on various projects to support lone mothers, because their numbers

are significantly higher. I was interested in finding out more about the fathers, which brought me into contact with a group called Mellow Dads based in Glasgow," says Ellen Fiske, who is acutely aware of the lack of material documenting complex father-child relationships.

It was through them, in a group for lone fathers in the industrial town of Motherwell, that Fiske met Gary, Stephen and Steve, each of whom was more than happy to feature in *Lone Dads* (2015), her graduation film from the Stockholm

Academy of Dramatic Arts. She first observed the three of them without a camera, taking part in the group herself by talking about her relationship with her own father.

"There's a very strong macho culture in the west of Scotland which means that dads aren't really expected to take responsibility for their children, show their feelings or to admit their weaknesses in front of each other. For various reasons, these particular dads have been absent from their children's lives, but now they have the chance to show that they can actually take care of them. And although they struggle and things are set against them, there is hope that things can change."

Text Sebastian Lindvall
Photo Ida Knudsen



"There's a very strong macho culture in the west of Scotland which means that dads aren't really expected to take responsibility for their children"

Ellen Fiske



Staying clean

***MonaLisa Story* is an intimate portrait of an addict struggling to get back with her children and her life partner. Director Jessica Nettelbladt would like to see less stigma attached to addiction, one of society's most prevalent problems.**



Text Malin Krutmeijer
Photo Frans Hällqvist
Production info p. 40

Heroin addict MonaLisa was in her thirties when she met documentary filmmaker Jessica Nettelbladt. *MonaLisa Story* (2015) is the director's account of their eight-year journey together. The film, now complete, will be in Nordic competition at CPH:DOX.

Up close and personal, the film shows us MonaLisa's struggle for a life free from drugs, her painful separation from her children and her love for Fredrik, the partner she met during the course of the film.

Some 15 years ago Jessica Nettelbladt met a woman of her own age with severe addiction problems. It was a theme that she was keen to explore, and the idea for her latest film was first born.

"We have more than half a million people with drug and alcohol problems here in Sweden, people with children and other relatives.

There's such a sense of shame around having a parent who's an addict, despite the fact that it's so common. I'm passionate about letting the voices of people who are suffering be heard. People are never just addicts, they're all human beings with a story to tell," says Jessica Nettelbladt.

MonaLisa herself was working as a teacher with a normal family life when depression first struck. She self-medicated with heroin and was soon hooked. Drugs, she

"There's such a sense of shame around having a parent who's an addict, despite the fact that it's so common"

Jessica Nettelbladt

says, are a prison, and the film shows just what a long and tortuous route an escape from that prison can often take.

Jessica Nettelbladt certainly hasn't shied away from her subject.

"What's important for me is to show things as honestly and genuinely as possible. MonaLisa and Fredrik like the film a lot, and told me all along that I had to tell the whole uncomfortable truth."

As a filmmaker how did you manage to distil eight years' worth of material down to a feature length film?

"It has been difficult to strike a balance between the distressing and the hopeful elements. But what's so amazing about following somebody for so long is that you see that life itself has its own dramatic narrative. And I'm really interested in what happens to people in the longer term."

To preserve the feeling of intimacy, Jessica Nettelbladt has acted as her own cinematographer throughout. Following MonaLisa has certainly been tough at times.

"I love her and I so want things to work out for her. But you can never control another human being."

The film is set for release in Swedish cinemas in March 2016. Jessica Nettelbladt's next project will be an autobiographical film that she has also been collecting material for over a 15-year period. ●



LEJONI PRODUCTION AB





Civil rights hero

Katarina Taikon has been described as a Swedish Martin Luther King. Lawen Mohtadi and Gellert Tamas' documentary tells the story of a remarkable woman who became an important spokesperson for the Roma community.

Text Niklas Wahllöf

Photo Johan Bergmark

Production info p. 40

The die was cast. Author and journalist Lawen Mohtadi's biography *The Day I Will Be Free* (*Den dag jag blir fri*, 2012) had been published and one more chapter in the story of Katarina Taikon was complete. But during the course of her work, Mohtadi had uncovered so much material from radio and television that it became impossible not to think about telling that story in another medium. When her colleague Gellert Tamas had finished reading the book, he was struck by the same idea: they really ought to make a film together.

Now their film, *Taikon*, is here. It's a powerful and rich portrayal of the Roma girl born in a tent camp near the central Swedish town of Örebro in 1932 and who died 63 years later, having become a central figure in Swedish political debate and a celebrated author. Yet then she was forgotten.

"I probably had the same impression of Katarina Taikon as most Swedes," says Gellert Tamas. "She was the one who wrote those books for young people about a Roma girl called Katitzi back in the 1970s. But when I started reading Lawen's book I realised how much greater Katarina actually was. Her life runs parallel with all the positive and negative aspects of the



"She shows us that change isn't easy, that it comes at a price, but that it is possible"

Gellert Tamas

growth of modern Sweden, and I immediately felt I that wanted to contribute towards a presentation of her achievements in a wider context."

The fact that Katarina Taikon has become so overlooked is something of a mystery. A film actor in her teens, she wrote factual books during the 1960s and from 1969 onwards published no fewer than 13 books about Katitzi (based upon herself: the name means "Little Kati"), which in turn became both television series and comic books. She often appeared on television, she engaged with politicians and took part in demonstrations.

"What's strange is that a figure like her doesn't feature in most people's general knowledge,"

says Lawen Mohtadi. "There are others who everyone knows about, Olof Palme and Astrid Lindgren, for example."

"But I see her as one of the 20th century's most important figures in the struggle for human rights in Sweden. Just being able to say that is a major step forward, because it's a way of pointing out something that Sweden hasn't been willing to admit: that we have had groups of people in our midst without rights. Her achievement was enormous, she drew attention to the Roma people, changed the collective view of them and brought about political changes."

Gellert Tamas agrees: he regards Katarina Taikon as one of the most important figures of modern Sweden.

"She has been called Sweden's Martin Luther King, and I think that's an accurate moniker," he says. "*Taikon* is more than just a documentary biography: with its many clips from television debates, newsreels and interviews old and new both with her and those close to her, it's a candid depiction of Sweden and a clear pointer to our own times. Thanks to people like Katarina Taikon the Roma people's situation improved in many ways. But just like then, discussions are now raging about immigration and refugee quotas, and there's

even an established party in our parliament whose aim is to keep 'non-Swedes' out."

Katarina's mother died when she was a baby. She was sent out to a foster home as a child, given away for marriage at the age of 13, escaped to Stockholm, taught herself to read at the age of 26, remarried and subsequently divorced, had children, struggled to make ends meet and to keep the threads of her life together. A passionate human being, she lived life to the full. But by the late 1970s she had burnt herself out. In 1982 Katarina Taikon fell silent, suffering from heart failure which left her in a coma until her death 13 years later. This new film now takes up her voice once again.

"She managed to achieve fundamental change in Sweden, at least in terms of Roma rights," says Gellert Tamas. "She shows us that change isn't easy, that it comes at a price, but that it is possible."

Can Katarina Taikon ever become a reinstated hero, a symbol of the nation?

"I think that's still some way off. What's important is that her life and achievements are documented and that people can have access to this chapter of Swedish history. Now it won't be possible to forget and ignore her," says Lawen Mohtadi. ●

We keep people watching the stars.

Over and over again.

Swedish Film represents most of the well-known film studios on the account of clients that uses film in the Non Theatrical area. Swedish Film is the market's leading actor and have distributed film and licences to companies and organizations for more than 65 years.

We're working continuously with signing new collaboration partners and hereby we encourage you to contact us!



Licencing

Gives you the legal right to show film in Non Theatrical areas



Distributing

Rental service with over 3,000 movies at your disposal



Streaming

Our latest feature – digital movies streaming in High Definition

We are masters of the Non Theatrical.



Providing your movies with new and extended life.

Swedish Film AB, Box 6014, SE-171 06 Solna, Sweden. Phone: +46 8 445 25 50,
fax: +46 8 445 25 60. Contact us through www.swedishfilm.se or info@swedishfilm.se



Behind the mob scene

With an unusual behind-the-scenes film from Paris born director **Maximilien Van Aertryck**, Plattform Produktion continues to explore the conventions of film.

Text Jon Asp

Photo Emelie Asplund

Production info p. 37

In 2013 the Italian mafia drama *Salvo* scooped the Critics' Week award at Cannes, then went on to festival success all around the world. At the time of filming, first-time directors Fabio Grassadonia and Antonio Piazza had invited Maximilien Van Aertryck to document the shoot.

The upshot was *Extra Material* (2015), a thoughtful observation that takes us behind the scenes in an unconventional way. Instead of anecdotes, programme elucidations and discarded scenes, we are presented with an examination of the way film reproduces conventions, not necessarily based in reality but in the world of film itself.

"I was the only person who wasn't contributing to the film, and that gave me a special distance, an eye for elements of the absurd," says Van Aertryck. "It's a kind of trompe-l'œil: I can observe *Salvo* as a film that works when you view it from the right angle, but when the perspective changes various clichés appear."

Van Aertryck wants to show how this condition not only applies to action and entertainment films, but also to films of more refined pedigree.

"The aesthetics may differ but the content is often the same. People have a real appetite for the

banal. Quite a lot of *Salvo* is kitsch: the blind, companionless woman who gets saved by the tough guy, the mafia boss with his gruff voice – it's all very superficial."

As a director Van Aertryck seems to be custom made for the task. Arriving in Sweden from Paris in 2009, he eventually found himself in his element at Plattform Produktion, best known for the films of Ruben Östlund.

"I like the whole Göteborg philosophy, especially the Valand Academy Film: the notion of looking at film and moving images from a broader perspective, beyond the conventional film

industry, the need to be critical of images, critical of what you do and why you do it. To examine the ways film influences people and society in general."

What do the directors of *Salvo* think about *Extra Material*?

"I think they're so close to their own film that they don't see the criticism, even though they understand the kind of things we do at Plattform."



PLATTFORMPRODUKTION

Van Aertryck refers to dinners he shared with the *Salvo* directors where they talked in depth about growing up in Sicily, the state of the mafia today, poverty and luxury, waste, global markets and politics.

"But they didn't include any of that in *Salvo*, just stereotypes mostly lifted from other films. And yet this was a film made with EU taxpayers' money, from Eurimages, Arte. Perhaps we should start to question what public money is used for? Should we regard film in isolation, or as part of the increasingly dominant world of images, with the same responsibilities and opportunities?" ●





Life during wartime

In *The Girl Who Saved My Life* we follow director **Hogir Horiri's** perilous attempts to find the Iraqi Kurd refugees he met in his previous short, *Victims of IS*. Out of the blue, 10-year-old Souad comes to his rescue.

Text Jon Asp

Photo Bezav Mahmood

Production info p. 38

In *The Girl Who Saved My Life* (*Flickan som räddade mitt liv*, 2015) the photographer and filmmaker Hogir Hirori goes back to Iraqi Kurdistan to document the attempts of his fellow countrymen to flee from the grip of the so-called Islamic State. He first returned in 2014, profoundly affected by the shocking images of 1.4 million people who, in one week alone, were forced to flee from persecution.

The upshot was *Victims of IS* (*Isis offer*, 2014), a short documentary which led indirectly to the feature-length *The Girl Who Saved My Life*. In this related follow-up, the Stockholm based filmmaker decides to set off in search of 10-year-old Souad, a little girl he had first encountered lying under a water tank in the sweltering heat without any family or provisions. Seeing her plight, Hogir Hirori decided not

to board a helicopter which would have given him a unique opportunity to film the many thousands of Yezidis surrounded by IS on Mount Shingal – a helicopter which subsequently went on to crash.

“She reminded me of my own life: I saw much of myself in her,” says the director who has put his own life at risk on many occasions. In order to make the film, he also used up his own savings ►



HOGIR HIRORI

“I wanted to show the reality that nobody would otherwise see. Nobody else could show what I show”

Hogir Hirori

and borrowed heavily. And when he first set out on his journey, he left his wife, then eight months pregnant, back home in Sweden.

“It wasn’t just a case of making a documentary, I wanted to show the reality that nobody would otherwise see. Nobody else could show what I show. I not only speak the language and know the area, I also know what it is to be a refugee.”

Born in 1980, Hogir is indeed used to fleeing. One of his clearest memories is the time back in 1991 when, at the same age as Souad, he also became separated from his parents.

“Losing my childhood like that forced me to grow up fast.”

His father had been put in prison under sentence of death for having joined the Kurdish Peshmerga forces, but was pardoned some years later. Then, at the age of 19, Hogir left his family in Kurdistan to travel to Sweden. Without a passport he spent the next three months travelling through seven countries, often subject to the same dangers facing the current wave of refugees into Europe.

In the film we follow the director’s attempts to find the desperate refugees he had met earlier.

With help of clips from *Victims of IS*, which had been broadcast by a Kurdish television station, he began to hope he could discover what had happened to Souad. He was joined on his most recent journeys in summer 2015 by his wife and baby son, who were also able to visit Hogir’s parents and relatives.

“A lack of jobs and money means that huge numbers of young people are predicted to leave Kurdistan in the coming years. But the film does provide some hope towards the end with the idea that people can help each other to actually make things better.”

The director has enjoyed considerable assistance from his own friends and also from the Swedish Film Institute’s commissioner for documentary films, Antonio Russo Merenda, who believed in the project right from the outset. Help too has come from Rough Cut Service, a recently formed coaching company for documentary filmmakers, who helped to streamline the content in order to enhance the portrayal of the refugees themselves.

“Their feedback has been a great help at a detailed level. Our ambition now is to get the film selected for Sundance or Berlin.” ●

Rough Cut Service

“The purpose of RCS is to raise the role of editors in documentary filmmaking, because it’s an area where editing is especially important,” says Iikka Vekhalahhti, a long-time commissioning editor for the Finnish Broadcasting Company, YLE Documentaries.

He founded the consulting company together with Dutch editor Menno Boerema earlier this year. Today RCS consists of nine consultants, mostly editors, all of them used to working with rough cuts through a wide variety of story-telling approaches, and from very different cultures and countries.

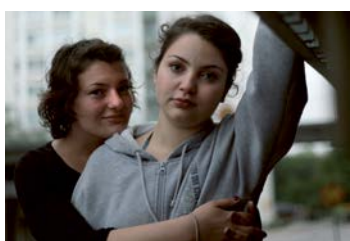
“So far we have taken on ten projects, from India, Slovenia, Bulgaria, Sweden, Japan, Macedonia, Croatia, Lithuania, the Netherlands and Germany. And we’re pleased to see the completed works screening at festivals, films such as *For the Love of a Man* (2015) by Rinku Kalsy at Venice and Pankaj Johar’s *Cecilia* (2015) at IDFA”, says Iikka Vekhalahhti.

How was the working process with Hogir Hirori and his *The Girl Who Saved My Life*?

“He came to us with an original rough cut that was more than two hours long. You could feel his personal passion and involvement in the story throughout the material, but also the fact that he had been working with the film quite alone, which easily leads to a real need for a fresh eye and support from outside,” says Iikka Vekhalahhti. “But he was really very open, working hard, trying different things, finding his own solutions.”

New docs

We're proud of Swedish films. Especially proud to present 10 films at this year's IDFA and 8 films at CPH:DOX. The following 24 documentaries are ready to hit international festivals and markets. Please visit our website sfi.se for updated information on Swedish features, documentaries and shorts.



New docs



STEFAN BERG

Becoming Zlatan

The decisive years of Swedish footballer Zlatan Ibrahimovic, told through rare archival footage where a young Zlatan speaks openly about his life and challenges. The film closely follows Zlatan, from his debut in Malmö FF in 1999, through his conflictual years with Ajax Amsterdam, up to the final breakthrough with Juventus 2005. *Becoming Zlatan* is a coming-of-age film, depicting the complicated journey of this young, talented and troubled player who finally becomes a superstar in the international football world.

Original title *Becoming Zlatan* **Directors/Screenwriters** Fredrik Gertten and Magnus Gertten **Produced by** Auto Images/Lennart Ström and WG Film/Margarete Jangård with support from the Swedish Film Institute/Antonio Russo Merenda **Duration** 115 min **National release** February, 2016 **Sales** TBA

Fredrik Gertten is a Swedish award-winning director and journalist. His latest works *Big Boys Gone Bananas!** (2012) and *Bananas!** (2009) have met an audience in over 100 countries and at Sundance, Berlinale, Hot Docs and IDFA. **Magnus Gertten** has a background as a TV and radio journalist. He has since 1998 directed a number of documentaries, amongst them *Long Distance Love* (2008) and *Every Face Has a Name* (2015). He also co-produced Danish documentary *Armadillo*, which won the Grand Prix in Critics' Week at Cannes in 2010.



WG FILM

Bikes vs Cars

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

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

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



JENS KLEVJE

Blood Sisters

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

Original title *Blodssystrar* **Director/Screenwriter** Malin Andersson **Participants** Julia and Johanna Yunusova **Produced by** Malin Andersson Film/Malin Andersson with support from the Swedish Film Institute/Cecilia Lidin **Duration** 80 min **National release** September 25, 2015 **Sales** Taskovski Films Ltd

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



Don Juan

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

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

Jerzy Sladkowski was born in Poland in 1945. He immigrated to Sweden in 1983. Since then he has worked as a freelance director and producer making over 40 documentaries. Recipient of numerous prizes including the European Film Award for *Vendetta* (1996), the IDA Award for Swedish *Tango* (*Tango, gräl och ledbesvär*, 1999) and the Golden Dove at DokLeipzig for *Vodka Factory* (*Vodkafabriken*, 2011).



Every Face Has a Name

On April 28, 1945 ferries with survivors from the German concentration camps arrive at the harbour of Malmö, Sweden. As the survivors take their first steps in freedom, news reporters film them. 70 years later the survivors recognise themselves on the film. This relives the feelings of happiness, confusion and insecurity from that day. In the film we also meet a group of refugees, who in July 2014 succeeded reaching Sicily in a small fishing boat. We see them in the news every day. All of them anonymous. All are faces without names.

Original title *Every Face Has a Name* **Director** Magnus Gertten **Screenwriters** Magnus Gertten, Jesper Osmund **Participants** Piotr Gorski, Phillip Jackson, Bernhard Kempler, Ryszard Lagemo, Anita Lobel, Fredzia Marmur, Sverre Martinsen, Judith Popinski, Elsie Ragusin **Produced by** Auto Images AB/Lennart Ström, Magnus Gertten, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 76 min **National release** February 20, 2015 **Sales** Rise & Shine World Sales

Magnus Gertten is co-owner of the production company Auto Images in Malmö, Sweden, and has a background as a TV and radio journalist. He has since 1998 directed a number of documentaries, amongst them *Long Distance Love* (2008) and *Harbour of Hope* (*Hoppets hamn*, 2011). He's also the Swedish co-producer for the Danish documentary *Armadillo*, which won the Grand Prix in Critics' Week at the Cannes Film Festival in 2010.



Extra Material

Tough, initiative taking men, frail and defenceless women, Beretta guns and hoarse mafia boss voices: in *Extra Material* we closely study the shooting of *Salvo* (2013), an Italian love and mafia drama that won awards in Cannes. This unusual behind-the-scenes triggers reflections on the attitudes and conventions that are reproduced in and throughout cinema.

Original title *Extramaterial* **Director/Screenwriter** Maximilien Van Aertryck **Produced by** Plattform Produktion/Axel Danielson, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 58 min **National release** TBA **Sales** TBA

Maximilien Van Aertryck (1989, Paris) is part of the acclaimed production company Plattform Produktion where he closely collaborates with Axel Danielson. His latest short *Second Deputy Speaker* (2015) studies symbolic resistance in the Swedish parliament and competed for the Startsladden Award at Göteborg Film Festival.

New docs



STORY AB

Fonko

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

Original title *Fonko* **Directors/Screenwriters** Göran Hugo Olsson, Lamin Daniel Jadama, Lars Lovén **Participants** Sista Fa, Wanlov the Kubolor, Nneka, MCK and various artists **Produced by** Story/ Tobias Janson, Göran Hugo Olsson, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 95 min **National release** TBA **Sales** First Hand Films

Göran Hugo Olsson is a Sundance and Berlin award-winning documentary filmmaker. A selection of his films: *Concerning Violence* (*Om våld*, 2014), *The Black Power Mixtape 1967–1975* (2011), *Am I Black Enough For You* (2009). From 1999 to 2002 he was the Documentary Film Commissioner at the Swedish Film Institute. **Lamin Daniel Jadama** is a music journalist, DJ and musician with his roots in West Africa. He has been producer and radio host at SR, the Swedish public service radio. **Lars Lovén** works as a freelance journalist and a music critic at the Swedish newspaper Svenska Dagbladet.



HOGIR HIRORI

The Girl Who Saved My Life

Filmmaker Hogir Hirori goes to Iraqi Kurdistan to document the attempts of his fellow countrymen to flee from the grip of the so-called Islamic State. During one week 1.4 million people are forced to flee from prosecution. At the border between Iraq and Syria he gets the chance to accompany a helicopter transport to the Shingal mountains. On his way he finds a young girl, Souad, lying alone in pain in the 45 degree heat. He decides to stay with her and that decision saves his life because the helicopter crashes. Suddenly Souad disappears and Hogir embarks on a journey to find her.

Original title *Flickan som räddade mitt liv* **Director/Screenwriter** Hogir Hirori **Participants** Souad, Hanifa, Tawre, Besma, Wesila, Khalid **Produced by** Lolav Media AB/Hogir Hirori, with support from the Swedish Film Institute/Antonio Russo Merenda **Duration** 79 min **National release** TBA **Sales** TBA

Hogir Hirori was born in Duhok, Kurdistan. He fled to Sweden in 1999 and currently lives in Stockholm. He works as a freelance photographer, editor and director for different production companies and TV channels. *The Girl Who Saved My Life* is his first feature documentary.



B-REEL

The Hotel

The Hotel is the last part of a trilogy about traveling. The first two were *The Atlantic* (*Atlanten*, 1998) and *The Lighthouse* (*Fyren*, 2000). The hotel is a different kind of home. It can be a refuge, cul-de-sac, castle, nightmare, creative space ... The first hotel was created as protection against the elements. Weary travellers could find shelter and rest. But it was also a place for legends and anecdotes.

Original title *Hotellet* **Director/Screenwriter** Kristian Petri **Participants** Björn Andréén, Lars Norén, Åsne Seierstad, Kenneth Anger, Stellan Skarsgård, Simon Casas **Produced by** B-Reel/Mattias Nohrborg, Cecilia Nessen, with support from the Swedish Film Institute/Peter 'Piodor' Gustafsson **Duration** 90 min **National release** TBA **Sales** TBA

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



I am Dublin

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

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

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



I Remember When I Die

Some people believe that the last thought we have, before we die, is where we will spend eternity. Can we possibly affect this last moment in life? With a surrealistic and imaginative touch on reality, director Maria Bäck carefully leads the participating hospice patients through their last official statement in life.

Original title *I Remember When I Die* **Director/Screenwriter** Maria Bäck **Participants** Finn Hedegaard Jensen, Bodil Vinther Sørensen, Ole Mehl, Christina Wassberg, Evalena von Hauswolff **Produced by** Garagefilm/Anna-Maria Kantarius, with support from the Swedish Film Institute/Suzanne Glansborg **Duration** 85 min **National release** TBA **Sales** TBA

Maria Bäck graduated from The National Film School of Denmark in 2013 with the award-winning graduation film *Mother is God*. With a background in poetry writing, dance and photography, she has directed artistic documentaries, shown at international film festivals around the world, as well as programmes for Danish Television.



Ingrid Bergman – In Her Own Words

Accessing Ingrid Bergman's diaries and her own private footage, this film gives an inside perspective of one of our most distinguished actors and a woman who always chose her own path.

Original title *Jag är Ingrid* **Director/Screenwriter** Stig Björkman **Participants** Isabella Rossellini, Roberto Rossellini, Ingrid Rossellini, Pia Lindström, Liv Ullmann, Sigourney Weaver, Fiorella Mariani, Rosario Troncone **Produced by** Mantaray Film/Stina Gardell, with support from the Swedish Film Institute **Duration** 114 min **National release** August 28, 2015 **Sales** TrustNordisk

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

New docs



BLÖRN LANHAMMAR

Katarina Taikon

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

Original title *Katarina Taikon* **Directors/Screenwriters** Lawen Mohtadi, Gellert Tamas **Participants** Rosa Taikon, Angelica Ström, Åsa Moberg **Produced by** Gellert Tamas Filmproduction with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **National release** October 2, 2015 **Sales** TBA

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



TORA MKANDAWIRE MÅRTENS

Martha & Niki

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

Original title *Martha & Niki* **Director/Screenwriter** Tora Mårtens **Participants** Martha Nabwire, Niki Tsappos **Produced by** Neo Publishing/Tora Mårtens, with support from the Swedish Film Institute/Linus Torell **Duration** 90 min **National release** January, 2016 **Sales** TBA

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



JESSICA NETTELBLADT

MonaLisa Story

MonaLisa was an ordinary mom working as a teacher. Suddenly life fell apart, and she lost herself to heroin. After years of deep addiction she meets Fredrik. Against all odds, they decide to break the patterns of destruction and go for their dreams. *MonaLisa Story* is a unique and authentic documentary, following her process during 8 years.

Original title *MonaLisa Story* **Director/Screenwriter:** Jessica Nettelbladt **Produced by** Lejoni Production AB/Jessica Nettelbladt, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **National release** TBA **Sales** DR International

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



Nice People

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

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

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



The Swedish Theory of Love

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

Original title *The Swedish Theory of Love* **Director/Screenwriter** Erik Gandini **Produced by** Fasad/Erik Gandini, Juan Pablo Libossart, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **National release** January, 2016 **Sales** First Hand Films

Erik Gandini is a Swedish-Italian film director, writer, and producer. Some of his international award-winning documentaries include *Raja Sarajevo* (*Sarajevogänget*, 1994), *Sacrificio – Who Betrayed Che Guevara?* (2001), *Surplus – Terrorized Into Being Consumers* (2003), *Gitmo* (2006) and the widely acclaimed *Videocracy* (2009).

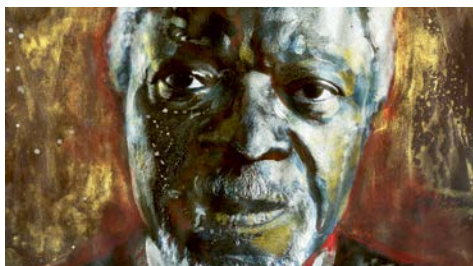
Short docs



Afternoon Tea

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

Original title *Afternoon Tea* **Director/Screenwriter** Maria Fredriksson **Produced by** Barataria/Maria Fredriksson **Production year** 2015 **Duration** 13 min



Cosmopolitanism

In an age in which xenophobia, nationalism and intolerance are a daily occurrence, we have grown accustomed to thinking of the world as divided among warring creeds and cultures. *Cosmopolitanism* challenges us to think about a universal belonging that doesn't confine itself to a city, region or national boundary.

Original title *Cosmopolitanism* **Director/Screenwriter** Erik Gandini **Produced by** Fasad/Jesper Kurlandsky, Juan Libossart **Production year** 2015 **Duration** 17 min



Crisis Document – A Survival Guide

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

Original title *Krisdokument* **Directors/Screenwriters** Elisabeth Marjanović Cronvall, Marta Dauliūtė **Produced by** MDEMC/Elisabeth Marjanović Cronvall, Marta Dauliūtė **Production year** 2015 **Duration** 14 min



Dear Director

In 1980 American jazz pianist Kazzrie Jaxen watches the movie *From the Life of the Marionettes* (1980) by Ingmar Bergman. Afterwards she writes him a 16-page letter, explaining how it came to change her life. The film starts a dramatic inner journey, which makes her understand that she is not alone in her own body. Hidden inside a small lump of fat under her skin, rests the remains of her unborn twin.

Original title *Dear Director* **Director/Screenwriter** Marcus Lindeen **Produced by** Fasad AB/Juan Pablo Libossart with support from the Swedish Film Institute/Cecilia Lidin **Production year** 2015 **Duration** 14 min



Homeland

A young woman escapes the war in Syria and ends up in Sweden. Music brings her back in dreams and memories of her homeland. Each memory is related to a song. Especially one song by the Norwegian popband A-ha has followed her all her life and it has become a link between the old and the new.

Original title *Hemland* **Director/Screenwriter** Sara Broos **Produced by** Alma Film/Sara Broos **Production year** 2015 **Duration** 14 min



Lone Dads

Three single dads in the old industrial town Motherwell in Scotland meet in a lone dads group session to talk about their feelings and experiences. But also to prove to the social services that they can take care of their children. But how does your past affect your children's future?

Original title *Lone Dads* **Director/Screenwriter** Ellen Fiske **Produced by** Stockholms Dramatiska Högskola, Singularity Film/Stefan Henriksson, Ellen Fiske **Production year** 2015 **Duration** 31 min



Nisse's Adventures on Land and at Sea

Nisse Andersson, a 87 year old sailor from Gothenburg, reads from his diary, Nisse's Adventures on Land and at Sea. He recalls 40 years at sea, when travelling across the world was a big deal. We follow Nisse to the ports where he visits his "ladies", get's his kangaroo tattoo, and all the wooden cocks he carved in his bunk. He remembers his loved Brita who disappeared into Alzheimer and realizes that the red thread in his life story is his lifelong search for intimacy.

Original title *Nisses äventyr till land och till sjöss* **Directors/Screenwriters** Klara Swantesson, Mia Blomgren **Participants** Nisse Andersson, Mia Blomgren **Produced by** Anagram Film & TV/Martin Persson with support from the Swedish Film Institute/Andreas Fock **Production year** 2015 **Duration** 12 min

Companies

Production Companies

2afilm

annika@2afilm.se

Acne Drama

ks@acne.se
www.acneproduction.com

Alma Film

sarabroos@gmail.com
www.cargocollective.com/almafilm

Anagram Film & TV

info@anagram.se
www.anagram.se

Atmo Production

kristina@atmo.se
www.atmo.se

Auto Images

auto@autoimages.se
www.autoimages.se

Barataria Productions

info@baratariaproductions.com
www.baratariaproductions.com

Bautafilm

therese@bautafilm.se
www.bautafilm.se

Biospheric Pictures

m@bipic.se
www.bipic.se

Bob Film Sweden

info@bobfilm.se
www.bobfilm.se

B-Reel Feature Films

featurefilms@b-reel.com
www.b-reel.com/featurefilms

Breidablick Film

breidablick@breidablick.com
www.breidablick.com

Camera Center & Light

Center Gothenburg
info@cameracenter.se
www.cameracenter.se

Camp David Film

malin@campdavidfilm.com
www.campdavidfilm.com

Chamdin & Stöhr Film

info@chamdinstohr.se
www.chamdinstohr.se

Charon Film

info@charon.se
www.charon.se

The Chimney Pot

stockholm@chimneygroup.com
www.chimneygroup.com

Cimbria Film

richard@bort@cimbriafilm.se

Cinetic Film

annika@cineticfilm.se
www.cineticfilm.se

Cinepost Studios

info@cinepost.se
www.cinepost.se

CO.Film

christina@co-film.se
www.co-film.se

Conversation Film

kalle@conversationfilm.com
www.conversationfilm.com

Copenhagen Bombay

info@copenhagenbombay.com
www.copenhagenbombay.com

Dageljus

info@dageljus.se
www.dageljus.se

Dansk Skalle

info@danskskalle.se
www.danskskalle.se

Dfm

info@dfm.se
www.dfm.se

Doppelganger

jorgen@doppelganger.se
www.doppelganger.se

Drakfilm

office@drakfilm.se
www.drakfilm.se

Drama Svecia

mikael@dramasvecia.se
www.dramasvecia.se

Efti

info@efti.se
www.efti.se

Eight Millimeters

j.kellagher@tella.com

Elfvik film

info@elfvikfilm.se
www.elfvikfilm.se

Europa Sound & Vision

info@europasoundvision.se
www.europasoundvision.se

Eyefeed

berking@eyefeed.se
www.eyefeed.se

Eyeworks Scandi Fiction

scandifiction@eyeworks.se
www.eyeworks.tv

Fasad Film

info@fasad.se
www.fasad.se

Fido Film

info@fido.se
www.fido.se

Film and Tell

info@filmandtell.com
www.filmandtell.com

Filmateljén

filmatelj@filmatelj.com
www.filmatelj.com

Filmgate

info@filmgate.se
www.filmgate.se

Filmkreatörerna

info@filmkreatorerna.com
www.filmkreatorerna.com

Filmlance International

filmlance@filmlance.se
www.filmlance.se

First Edition Pictures

enil@jonsvik.com
www.jonsvik.com

Flozellfilm

info@flozellfilm.se
www.flozellfilm.se

Freetownfilms

andreas@freetownfilms.se
www.freetownfilms.se

French Quarter Film

nathilde@frenchquarter.se
www.frenchquarter.se

Fundament Film

lars@fundamentfilm.se
www.fundamentfilm.se

Garagefilm International

info@garagefilm.se
www.garagefilm.se

GF Studios

info@gfstudios.se
www.gfstudios.se

Gilda Film

info@gildafilm.se
www.gildafilm.se

Ginestra Film AB

antonio@ginestrafilm.se
www.ginestrafilm.se

Giraff Film

john@giraff-film.se

Gothenburg Film Studios

info@gothenburgstudios.se
www.gothenburgstudios.se

GötaFilm

gotafilm@gotafilm.se
www.gotafilm.se

Harmonica Films

info@harmonicafilms.se
www.harmonicafilms.se

Head and Tail

hq@head-tail.se
www.head-tail.se

Hobab

peter@hobab.se
www.hobab.se

Holding Hands Production

hp.lundh@bredband.net

Idyll

info@idyll.se
www.idyll.se

Illusion Film

info@illusionfilm.se
www.illusionfilm.se

Independent Studios

janne@independentstudios.se
www.independentstudios.se

Inpost

info@inpost.se
www.inpost.se

Joclo

mail@johannesnyholm.se
www.elfvikfilm.se

Kameraten

mail@kameraten.se
www.kameraten.se

Kasper Collin Produktion

kasper@kaspercollin.se

Kjellson & Wik

kjellson@kjellsonwik.se

Kostr-Film

contact@kostrfilm.com
www.kostrfilm.com

Lampray

linus@lampray.se
www.lampray.se

Lazer Unicorns

laserunicorns@gmail.com

Lebox Produktion

info@lebox.se
www.lebox.se

L Edition Entertainment Film (Lee Film)

linda@leefilm.se
www.leefilm.se

Lejoni Production AB

info@lejoni.se
www.lejoni.se

Lisbet Gabriëlsson Film

lisbet@lmmal.net
www.lisbetgabrielssonfilm.se

LittleBig Productions

anna.g@littlebig.se
www.littlebig.se

Ljud & Bildmedia

info@ljud-bildmedia.se
www.ljud-bildmedia.se

Ljufadern

mats@ljufadern.com
www.ljufadern.com

Lolav Media AB

info@lolav.com
www.lolav.com

Malade

anders@malade.se
www.malade.se

Malin Andersson Film

malin@malinanderssonfilm.com
www.malinanderssonfilm.com

Mantary Film

stina@mantaryfilm.se
www.mantaryfilm.se

MDEMC

marta@mdemc.se
elisabeth@mdemc.se
www.mdemc.se

Medusa Productions

mario@medusa-productions.com
www.medusa-productions.com

Mekaniken

andre@mekaniken.se
www.mekaniken.se

Memfis Film

memfis@memfis.se
www.shootpost.se

Mexiko Media

info@mexikomedia.com
www.mexikomedia.com

Migma Film

info@migmalfilm.se
www.migmalfilm.se

Mint Film

info@mint-ab.se
www.mint-cloud.se

Momento Film

francy@momentofilm.se
www.momentofilm.se

Moviola Film & Television

ingemar@moviola.se
www.moviola.se

Månahren Film & TV

mikael@compadre.se
www.compadre.se

Naive

hello@naive.se
www.naive.se

Nice Drama/FLX Pictures

info@nicedrama.se
www.nicedrama.se

Nimafilm Sweden

info@nimafilmSweden.com
www.nimafilmSweden.com

Nordisk Film Production

contact@nordiskfilm.com
www.nordiskfilm.com

Nordisk Film ShortCut Stockholm

info@shortcutstockholm.se
www.nordiskfilm-shortcut.com

Nouvago Capital

info@nouvago.com
www.nouvago.com

OmegaFilm

lenar@omegafilm.se
www.omegafilm.se

One Tired Brother Productions

info@onetiredbrother.se
www.onetiredbrother.se

Pampas Produktion

info@pampasproduktion.se
www.pampasproduktion.se

Panfilm

g.settberg@panfilm.se
www.panfilm.se

PennFilm Studios

studio@pennfilm.se
www.pennfilm.se

Peter Jonsvik

peter@lejoni.se
www.jonsvik.se

Pinguinfilm

info@pinguin.se
www.pinguin.se

Plattform Produktion

anna.g@plattform.se
www.plattformproduktion.se

Posthuset

info@posthuset.se
www.posthuset.se

RealReel Doc

nahid.person@realreel.se
www.realreel.se

Rmv Film

cecilia@rmvfilm.com
www.rmvfilm.com

Roy Andersson Filmproduktion/ Studio 24

studio24@royandersson.com
www.royandersson.com

Räfil

info@rafilm.se
www.rafilm.se

Röde Orm Film

info@rodeormfilm.se
www.rodeormfilm.se

Salmonfox

info@salmonfox.com
www.salmonfox.com

Scorpion Film

info@scorpionfilm.com
www.scorpionfilm.com

Sebastie Film och Media

andre@sebastie.com
www.sebastie.com

Shoot & Post

info@shootpost.se
www.shootpost.se

Silverosa Film

anna@silverosafilm.se
www.silverosafilm.se

Skogen Produktion

kontakt@skogenproduktion.se
www.skogenproduktion.se

Snowcloud Films

contact@snowcloud.se
www.snowcloud.se

Speedfilm

francy@speedfilm.se
www.speedfilm.se

Stellanova film

info@stellanovafilm.com
www.stellanovafilm.com

Stiftelsen Ingmar Bergman

info@ingmarbergman.se
www.ingmarbergman.se

Stockholm Academy of Dramatic Arts (SADA)

info@sduh.unia.se
www.sada.se

Stopp Stockholm

post@stopp.se
www.stopp.se

Story

tobias@story.se
www.story.se

Strix Television

office@filmstransit.com
www.filmstransit.com

Studio Bigert & Bergström

post@bigertbergstrom.com
www.bigertbergstrom.com

Studio Jens Assur

info@studiojensassur.se
www.studiojensassur.se

Svensk Filmindustri

international@sf.se
www.sf.se

Sveriges Television (SVT)

christian.vikander@svt.se
www.svt.se

Sweetwater

info@sweetwater.se
www.sweetwater.se

Tangy

minilasy@tangy.se
www.tangy.se

Thelma/Louise

hej@thelmalouise.se
thelmalouise.se

Tjockshjärtat Film

info@tjockshjarta.se
www.tjockshjarta.se

Tre Vänner Produktion

info@trevanner.se
www.trevanner.se

TV4

www.tv4.se

Valand Academy Film/University of Gothenburg

lena.lind@akademivaland.gu.se
www.akademivaland.gu.se

Way Creative

info@waycreative.se
www.waycreative.se

WG Film

film@wgfilm.com
www.wgfilm.com

Widerberg Film

christina@widerbergfilm.com
www.widerbergfilm.com

Yellow Bird

info@yellowbird.se
www.yellowbird.se

Zentropa International Sweden/ Troilhättan Film

madelaine.ekman@filmbyen.dk
www.zentropasweden.com

Zigzag Animation

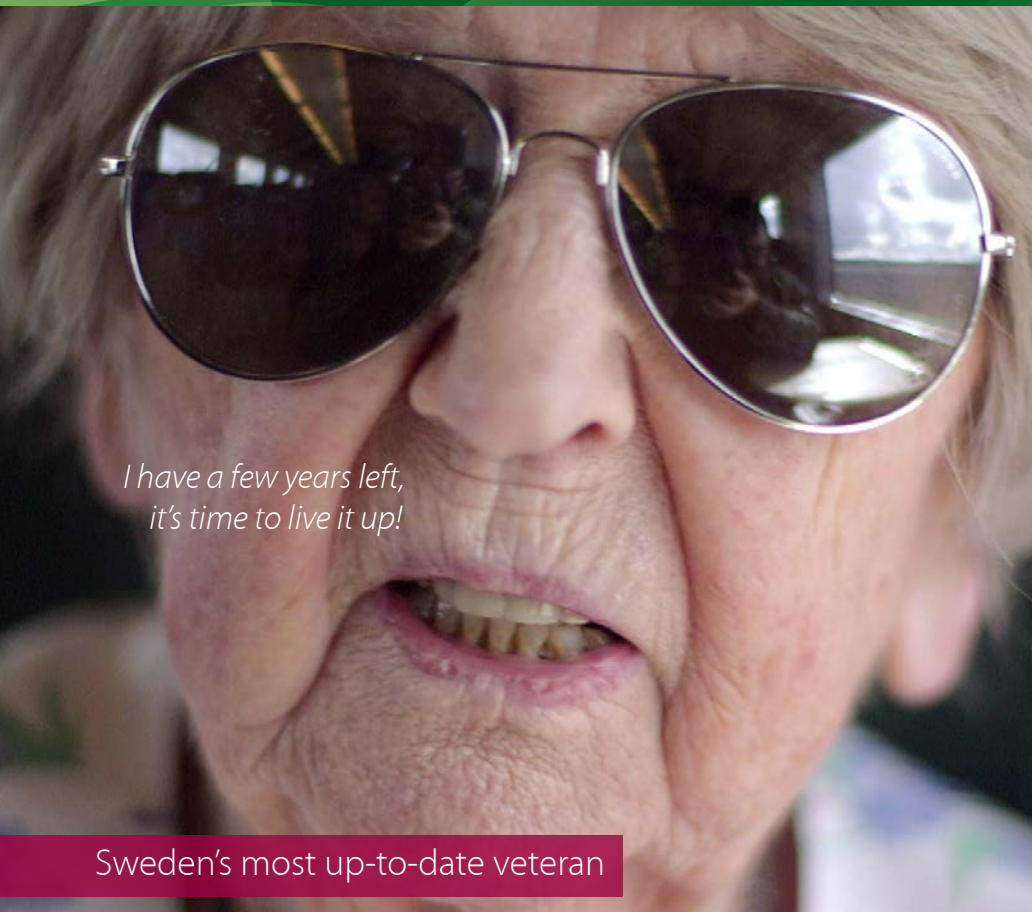
animation@zigzag.se
www.zigzag.se

Sales Companies

SVT Sales

Drama
Documentary

Lifestyle
Music & Culture



*I have a few years left,
it's time to live it up!*

Sweden's most up-to-date veteran

Life begins at 100

Meet the world's oldest blogger, Dagny Carlsson, 103!
Documentary 58 min, available for all territories.

Becoming Ann-Christine

At 57 Åke came out as a woman.
Documentary 58 min, available for all territories.



*That powerful
feeling of,
"This is me".*

A transgender priest's own story



Looking for footage?

SVT Archives is the largest source of
footage in Scandinavia.

We offer footage on topics such as
history, politics, people, news, music,
entertainment, travel and science.

Worldwide footage of all genres,
from 1896 until today.

