

DANISH FILMS IDFA ISSUE 2015

FILM is published by the Danish Film Institute

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CEREBRAL PARESE
(SPEC 125-7)

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NATURAL DISORDER

Christian Sønderby Jepsen tracks journalist and comedian Jacob Nossell as he searches for the meaning of life for someone with cerebral palsy.

MAN FALLING

Anne Wivel captures a famous painter struggling to get back to work after he fell down the stairs and hit his head.

MOTLEY'S LAW

Nicole N. Horanyi follows daring defence lawyer Kimberley Motley in Kabul.

AT HOME IN THE WORLD

Fly-on-the-wall of refugee children's lives.

HOME SWEET HOME

Finding your feet in a new culture.

DÉJÀ VU

A personal tale from a lifetime of film.



**DANISH FILMS
IDFA ISSUE 2015**

Published by the Danish Film Institute

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FILM Digital Issue: dfi.dk/film

The Danish Film Institute is the national agency that supports and encourages Danish film and cinema culture.



8 WE ARE ALL ABNORMAL

Who am I? How do others see me? Is my life worth living? Jacob Nossell has been grappling with these questions his whole life. Christian Sønderby Jepsen's *Natural Disorder* tracks the young journalist and comedian as he searches for the meaning of life for someone with cerebral palsy.



12 SETTLING IN

How do you make a home for yourself in a new country? Andreas Koefoed's *At Home in the World* provides a different perspective on refugees than the one we usually get from the media.



16 THE ULTIMATE MODERN WOMAN

In *Motley's Law*, Nicole N. Horanyi tracks the day-to-day life in Kabul of American Kimberley Motley – one-time beauty queen, mother of three, and tough-as-nails defence attorney.



20 WHEN FRAILTY ARRIVES

Anne Wivel in *Man Falling* portrays her old friend, the renowned painter Per Kirkeby, who is struggling to get back to work after a fall down the stairs left him immobilised and cost him the ability to recognise colour and shape.

24 HOME SWEET HOME

Katrine Philp tells the story of young Salimah from Myanmar and her struggle to find her feet in a new culture.

28 FLOTEL EUROPA

Fleeing Sarajevo with his family in 1992, Vladimir Tomic gives his personal account of life on a refugee ship in Denmark.

32 DANISH FILMS AT IDFA FORUM

33 DANISH FILM CATALOGUE

26 OLMO AND THE SEAGULL

Petra Costa and Lea Glob delve into the intimacy of pregnancy in their close-up of a couple expecting their first child.

30 DÉJÀ VU

Jon Bang Carlsen mirrors his life story by weaving scenes from his many films into a tale about finding your way through life.

FILMS AT IDFA 2015

Welcome to the rich stories explored in the Danish docs at Amsterdam this year. How do you live your life far away from home? Why are we so scared of the abnormal? How do you pick yourself up when life beats you down? Asking questions like these, zooming in on captivating personalities and probing the boundaries of the documentary genre, the nine Danish films at IDFA 2015 present fresh, impassioned views on art, life and society.

Explore the magazine and discover more about the films and filmmakers. For a broader view on Danish documentaries, these next few pages present the pick of the crop of upcoming titles plus Danish co-productions at this year's big doc fest in Amsterdam. Read on and enjoy!

Henrik Bo Nielsen, CEO, Danish Film Institute

DANISH DOCS AT IDFA 2015

FEATURE-LENGTH COMPETITION

Natural Disorder by Christian Sønderby Jepsen
Production: Moving Documentary

MID-LENGTH COMPETITION

At Home in the World by Andreas Koefoed
Production: Sonntag Pictures

KIDS & DOCS COMPETITION

Home Sweet Home by Katrine Philp
Production: Good Company Pictures

PANORAMA

Motley's Law by Nicole N. Horanyi
Production: Made in Copenhagen

PARADOCS

Olmo and the Seagull by Petra Costa and Lea Glob
Production: Zentropa

BEST OF FESTS

Flotel Europa by Vladimir Tomic
Production: Uzrok

MASTERS

Déjà Vu by Jon Bang Carlsen
Production: C&C Productions

SOUNDS REAL

Man Falling by Anne Wivel
Production: Danish Documentary Production
The Visit by Michael Madsen
Production: Magic Hour Films

NEWS & NOTES

SHINING A LIGHT ON FACEBOOK

NEW FILM. Jakob Gottschau's *Facebookistan* examines the paradox of our number one social media: encouraging us to share, it doesn't share back.

While making a series of films exploring how social media give a democratic voice to people in repressive countries, director Jakob Gottschau began to question the mechanisms behind some of the social media giants, in particular Facebook. Around that time, a friend of his had his Facebook account shut down because he had posted a 50-year-old picture of some happy, nude hippies.

"He had a hard time getting any explanation from Facebook," Gottschau says. "The company

basically didn't communicate with him at all. This sparked me to begin my research into Facebook, exploring how the company handles core democratic values like freedom of expression and privacy."

All the more important because, as our number-one social media space, Facebook is a de facto monopoly, Gottschau says.

"Facebook has collected and saved enormous amounts of information about all of us. We have voluntarily shared information and we have voluntarily allowed Facebook, by signing their terms of service, to use this information for whatever purpose the company might find useful."

"And yet we know very little about Facebook – why they censor pages, how they commercialise our personal data and how and why they keep the data, even when we, as users, have deleted it."

Facebookistan aims to provide a new understanding of how Facebook governs the biggest public space for discourse in the world. While it promotes openness and transparency, those could be said to be the very values missing within

JØRGEN LETH

IDFA 2015. Danish auteur filmmaker Jørgen Leth and Spanish anthropologist Olatz González Abrisketa take us into the world of the Basque ballgame

pelota in *Pelota II*, presented in the Masters section. Jørgen Leth made a film in 1983 about this centuries-old sport, which is similar to squash. Now returning to the subject, Leth shifts his focus to the mysteries of the balls that undergo a number of ritualistic selection procedures. Leth has made several films about the poetry of sports, his main passion being cycling.



Pelota II / Photo: Basque Films

Facebookistan Photo: Express TV-Produktion



Facebook's own ethos, Gottschau says.

"Transparency and accountability are key parameters when it comes to public trust. With my film, I want to show how Facebook performs within these parameters."

Jakob Gottschau has numerous documentary productions under his belt, both as director and producer.

Facebookistan is produced by Felicity Willetts for Gottschau's own company, Express TV-Produktion. Premiere at CPH:DOX 2015.

"Facebook has collected and saved enormous amounts of information about all of us. And yet we know very little about Facebook."

Director Jakob Gottschau

The Road Photo: Galaxion Films



CO-PRODUCTIONS IN COMPETITION

IDFA 2015. Zanbo Zhang's *The Road* and Tom Fassaert's *A Family Affair*, two films selected for IDFA's feature-length competition, show the fruit of Danish filmmakers working with their peers in China and The Netherlands.

In 2008 the Chinese government issued a 586 billion US dollar plan as an attempt to minimise the impact of the global financial crisis on the world's second largest economy. The plan was to invest in infrastructure. Since then, China has built 122,000 kilometers of highway, the longest in the world.

For three years director Zanbo Zhang filmed the making of one section of the highway through



Varicella Photo: Victor Kossakovsky

TALES ABOUT SPORTS KIDS

IDFA 2015. Three Scandinavian production companies have joined forces to create Sports Kids, a series of six sports-oriented documentaries for children. Final Cut for Real of Denmark, Story of Sweden and Sant & Usant of Norway take turns producing and co-producing the films, each of them taking us to a new country and following a young elite athlete who dreams of becoming the best in his or her field.

The series is initiated by Danish producer Monica Hellström of Final Cut for Real plus Danish filmmaker Simon Lereng Wilmont, who has contributed two films, *Chikara – The Sumo Wrestler's Son* (2013) and *The Fencing Champion* (2014), both selected for IDFA.

Now, three new films in the series have been picked for IDFA's longstanding children's section Kids & Docs, which starting this year has been made into a competitive programme giving out an award for best film:

Varicella by Victor Kossakovsky describes the tender bond between two sisters, Polina and Nastia, studying ballet in Saint Petersburg, *Ruth* by Hanna Heilborn is about a Swedish cheerleader who loves the sport for its physical demands and great team spirit but also struggles with people's prejudices against it, while *Dancing for You* by Erlend E. Mo tells the story of Vilde, who wants to be the first female champion of Halling, a Norwegian folk dance traditionally performed only by men.

Read about Katrine Philp's *Home Sweet Home*, also selected for IDFA's Kids & Docs Competition, on page 24.



Ruth Photo: Story



Dancing for You Photo: Sant & Usant

a village in Hunan in central China, resulting in *The Road*, a Chinese-Danish co-production that gives a rare insight into the tragedies, corruption and conflict arising during the construction. Chinese producer is Galaxion Films, and besides producer Mette Heide (*The Queen of Versailles*, *Rent a Family Inc.*), the Danish crew includes editor Steen Johannesen, sound engineer Henrik Gugge Garnov and grader Anders Vadgaard.

IDFA's opening film is Dutch director Tom Fassaert's *A Family Affair*, a Dutch-Belgian-Danish production between Conijn Films and co-producers Clin d'oeil and Danish Documentary Production. The film captures the director's encounter with his grandmother who left her family to start a new life in South Africa. The film also takes part in the Dutch Competition and the young audience competition Doc U.



EAT A BUG AND SAVE THE PLANET

NEW FILM. Andreas Johnsen travels the world in *Bugs* to explore the cultural and environmental aspects of insect-eating.

In the company of two talented chefs from the non-profit Nordic Food Lab of Copenhagen's famous Noma restaurant, director Andreas Johnsen travels the world to sample a variety of insects and investigate whether bugs are the solution to global malnutrition and food shortage. His film *Bugs* documents their field work in countries such as Australia, Mexico, Peru, Japan and parts of Africa.

"Basically, it's a question of feeding the world's growing population while still looking out for the planet," Johnson says. "Insects are predicted to be the next big food trend because of their nutritional potential, low environmental cost and,



Bugs Photos: Andreas Johnsen

some would say, good taste. But to have a real impact, insect-eating has to progress from an interesting idea to a greater trend."

The biggest obstacles to that, of course, are the cultural barriers against eating insects. "A lot of us have no tradition for it, so we think it's disgusting.

"But it's also a matter of how the food is going to be produced. If we do persuade people to eat insects, we have to start mass-producing them."

For the director, who considers himself a curious person, it wasn't really much of a leap to start eating insects.

"There's a reason why people all over the world eat insects. Usually, it has to do with the fact that they taste good.

"Take something like a termite queen – roughly eight centimetres long and full of eggs. It's really delicious, almost like foie gras," the director says.

Andreas Johnsen's *Ai Weiwei: The Fake Case* was nominated at IDFA in 2013. *Bugs*, produced by Sigrid Jonsson Dyekjær for Rosforth Film and Danish Documentary Production, is expected to finish early February 2016.



Chinese Dreamland Photo: Lars Skrive

CHINESE DREAM- LAND

NEW FILM. David Borenstein takes us inside the Chinese housing bubble and its dazzling illusionism.

During the height of China's gigantic housing boom, David Borenstein spent five years in Chengdu, a Chinese municipality with 14 million residents. A result of his stay is *Chinese Dreamland*, a documentary providing insight into a grotesque aspect of the Chinese real estate market and a looming housing bubble.

The film follows Yana, a young energetic entrepreneur who organises deceptive spectacles to help officials promote overpriced

property developments. For a few hours she can turn remote ghost towns into surreal, globalised cities buzzing with her team of colourful foreigners posing as celebrities, entrepreneurs, important businessmen, diplomats, models and much more.

Yana's work offers an intriguing perspective on growth-obsessed China, and we follow her from humble beginnings to the very top of the "city image" industry. But soon the illusion of the never-ending building boom starts to crumble, and Yana must fight to save her business and aspirations amidst the country's economic downturn. Ultimately, she comes to doubt her industry as well as the collective dream of eternal prosperity.

Chinese Dreamland is produced by Jesper Jack for House of Real as a gradual release in various formats. The project came out as an Op-Doc, New York Times' forum for short, opinionated documentaries, in spring 2015, and as one-hour versions on Al Jazeera.com and WDR/Arte available from this fall. A feature-length version of *Chinese Dreamland* will be ready for broad distribution in early 2016.

THE SOUND OF DOCS

IDFA 2015. Michael Madsen's *The Visit* is participating in Sounds Real, a special celebration of sound. The festival asked five sound designers to each choose two titles – one new film of their own and one film put to sound by a colleague. American sound designer Tom Paul, picking *The Fog of War* by Errol Morris as an example of his own work, selected Madsen's sci-fi fable about alien life visiting the planet as his bid for a film with an attractive soundtrack made by a peer. Peter Albrechtsen, the man behind the uncanny sound design, takes part in an industry talk devoted to the topic. Also presented in Sounds Real is *Man Falling* by Anne Wivel, read more on page 20.



The Visit Photo: Heikki Film

Amateurs in Space Photo: Danish Documentary Production



HOME-GROWN ROCKET SCIENCE

NEW FILM. Max Kestner's *Amateurs in Space* is the story of one of the greatest dreams of humankind and how to make it come true in your own way.

Peter and Kristian, founders of the Danish rocket association Copenhagen Suborbitals, are struggling to build a rocket that will take them beyond Earth's atmosphere. Peter is a self-taught submarine builder, and Kristian used to work for NASA. Everything in the rocket is homemade, mostly

from materials available at any home improvement store.

Director Max Kestner follows the two space amateurs as they pursue their dream of travelling into space. Their first launch attempt took place in 2010 under the eyes of the assembled world media, including reporters from the US, Russia and China. But the rocket just stood there on the launch pad. Nothing happened. The next year, it flew – but horizontally! Then, in 2013, the rocket finally lifted off and soared, actively controlled by a homemade computer program, and this time it went straight up.

Amateurs in Space tracks the two space pioneers' efforts to push through to the sublime despite such everyday stumbling blocks as losing a screwdriver or arguing over whose turn it is to take out the trash. The film is produced by Sigrid Jonsson Dyekjær for Danish Documentary Production. Expected to finish early February 2016.

LIFE IN A CHINESE ORPHANAGE

NEW FILM. Kaspar Astrup Schröder's *Learning to Forget* captures two years at a Beijing orphanage, where children of convicts are trying to find their feet in the world.

In China, more people are on death row than in all the rest of the world put together. Children of convicts are most often abandoned, stigmatized by their remaining family and living on the streets.

Learning to Forget centres on the Sun Village orphanage on the outskirts of Beijing. Founded by a former prison guard, Ms. Zhang, the orphanage is home to 100 children whose parents are either on death row or serving long prison sentences. The children learn to live without

mom and dad and prepare for life in the outside world, where they have to disprove the prejudice against them.

"These children have been dependent on their parents all their lives and are now left with big scars on their souls. They have to adjust in the most difficult way imaginable. I want to create a nuanced portrait of the children, their legacy and the hopefulness they have to learn," says director Kaspar Astrup Schröder who spent two years following the children at Sun Village.

Learning to Forget is produced by Katrine A. Sahlstrøm for Good Company Pictures. The film has an expected wide release in fall 2016.

Kaspar Astrup Schröder is developing a new project about Danish architect Bjarke Ingels who has built his career on defying convention. *Big Time* is pitching at IDFA Forum 2015, read more page 32.



Learning to Forget Photo: Good Company Pictures

ADI RUKUN IS "UNFORGETTABLE"

THE LOOK OF SILENCE. What do Amy Winehouse, Iris Apfel, and Adi Rukun have in common? They are all "Unforgettables," Cinema Eye's list of this year's most notable and significant nonfiction film subjects – from the films *Amy*, *Iris* and *The Look of Silence*, respectively. An organisation that celebrates nonfiction filmmaking, Cinema Eye with their annual list highlights the subjects at the heart of some of the year's best films, recognising the collaborative spirit of documentary filmmaking. On this year's 15-person list are the protagonists from three Danish-produced films: Adi Rukun of Joshua Oppenheimer's *The Look of Silence*, Yula of Hanna Polak's



The Look of Silence Photo: Lars Stree

2014 IDFA winner *Something Better to Come*, and Paul Mangwana of Camilla Nielsson's *Democrats*. Cinema Eye produces the annual Cinema Eye Honors show in January in New York. Since premiering at the Venice Film Festival in 2014,

The Look of Silence has amassed countless awards and nominations from around the globe. Earlier in November, the film received a European Film Award nomination, with the winners being announced on 12 December in Berlin.

./FILM/

**DANISH FILMS
IDFA DIGITAL ISSUE
2015**

Check out the Danish
line-up for IDFA

DFI.DK/FILM



WE ARE ALL ABNORMAL

Feature-length Competition / IDFA 2015



Natural Disorder Photo: Christian Sønderby Jepsen

Christian Sønderby Jepsen's *Natural Disorder* tracks journalist and comedian Jacob Nossell as he searches for the meaning of life for someone with cerebral palsy. FILM met with the director and his protagonist to talk about how the film challenges our notions of what it means to be "normal."

By Freja Dam

Who am I? How abnormal am I? How do others see me? Is my life worth living? Journalist and comedian Jacob Nossell has been grappling with these questions his whole life. As a person with cerebral palsy, his intellect is intact but his body is broken.

The last time he put himself in play was in Mads Brügger's 2010 Sundance winner *The Red Chapel*, a documentary satire from the world's worst dictatorship, North Korea.

Christian Sønderby Jepsen's *Natural Disorder* once again puts Nossell's disability front and centre, as Nossell takes a scientific approach to discovering the exact nature of his disorder. Consulting neuroscientist and philosopher Kristian Moltke Martiny, he has his brain scanned and his DNA tested.

The film also follows Nossell's production of his play *Human afvikling* (*Human Phase-out*) at Copenhagen's Royal Theatre. The basic idea of the play involves asking the audience to vote on whether Nossell has a right to live and whether they would choose not to have a child with a disability.

A Small Fissure

Jacob Nossell asked Christian Sønderby Jepsen the same question at their first meeting when the filmmaker was about to become a father. Jepsen answered that he would choose not to have a child with Nossell's disability.

"A lot of people support diversity, but very few people want to bring children into the world and have them suffer from a disability," Jepsen says. "We all want to be unique, but within certain limits. We want to be different, but at the same time we want to be like everyone else. Humanity is like chickens: if you burden the flock, out you go, and it doesn't take much to stick out."

Natural Disorder also discusses whether we as a society need abnormality. "It's important to stop and think before we destroy everything that is aberrant. At the same time, we long to enter new frontiers. Don't we need people who think and act differently? Don't we need such glitches to advance, or are they just a needless economic and psychological pebble in our shoe on the road to social harmony?" Jepsen asks.

All that sets Nossell apart, as the tests reveal, is a small fissure in his brain. "It's interesting that a little thing like that can make such a big difference in terms of first impressions and how Jacob is perceived," Jepsen says. The neuroscientist's examinations make Nossell feel both more "normal" and kind of relieved. Finally, he has proof that his life really is harder than other people's.

"Science can explain the feelings I have and disarm the reactions I always get from people – 'Well, my back hurts, too' or 'It's tough for me, too, my dad's an alcoholic' and 'Pull yourself together, Jacob.' I can now document that I do face greater challenges," Nossell says.

"It's important to stop and think before we destroy everything that is aberrant. At the same time, we long to enter new frontiers. Don't we need people who think and act differently?"

Hit by a Bus

Specifically, Nossell learns that he has a high level of abstraction but a hard time handling complex situations.

"If I had known that, I probably wouldn't have stepped in front of that bus," he says, referring to the accident he had in the middle of working on the play and the film. The consequences of the accident are documented in the final film.

The collision costs him two brain haemorrhages and a concussion. When he calls Jepsen, he downplays the accident at first. He expects to be back on stage on Monday and ready for the premiere two months down the road. However, as new diagnoses come in, it becomes clear that he needs at least six months' rest. For Jepsen, it becomes an occasion to reconsider the whole project.

"Is Jacob even physically able to continue? Should we just abort the film now? Or can we pull the plug for six months and start up again? Jacob walks in front of a bus, and the whole thing comes to a halt. The result was a kind of posttraumatic stress for everyone," Jepsen says, turning to Nossell, "You panicked, too, on all levels, because a lot of people were waiting for things to power back up again."

"I felt a big responsibility for the film," Nossell says. "At least, I didn't feel like it made sense to quit. We put the car in the garage, not because we wanted





to but out of a feeling of necessity, because we had both sacrificed everything in that period, mentally and personally.”

“You have extreme tenacity,” Jepsen says. “You have to, because you’re used to being turned away the first few times you meet people. They say a good movie character is someone who has a goal, faces obstacles and has drive. Jacob is a 200-horsepower engine who powers through and doesn’t balk at obstacles, though he’s always running into them. I was concerned initially that he wasn’t facing enough obstacles and that we wouldn’t be able to make the production of the play dramatic enough, but then Jacob getting smashed by the bus took care of that.”

“Don’t go and see the film expecting to get to know more about a Korean spastic but to know more about your own abnormality. You don’t have to discuss me so much. Discuss yourselves!”

“After my accident, I began to doubt whether I even wanted to live,” Nossell says. “Those were some awful months to get through. I’d been hit by a bus, I had cerebral palsy and I’d had a colostomy. My life sucked, but I couldn’t stand quitting. I couldn’t stand it that my life wasn’t worth living. Throughout the whole episode with the accident,

the film answers the question for me that ‘Sure, life is worth living,’ because I get through it and I put on the play.”

The Elephant Man Bores Us

“If you zoom out, our lives are completely meaningless,” Jepsen says. “We eat, shit and die. But if we have a goal and an ambition, life makes sense to us. With the body and brain you have, Jacob, you’re maybe a bit too ambitious on your own behalf.”

“But that’s also why you don’t end up sitting in your room, staring at the wall. That’s an amazing quality to have. A lot of people fall into a rut and lose their spark. If someone like Jacob can pick himself up after the accident he suffers in the film, maybe it can inspire others to make an effort to be more happy.”

For Jepsen, it was important to go behind the disability and get to Jacob the person, who has thoughts, goals and quandaries like everyone else.

“Basically, it’s all about where your place in society is. It’s a magnified issue that everyone struggles with. What do other people think about me? How do I look and how do I act? Our social behaviour is incredibly complex,” the director says.

“In the process of working with Christian, I realised that the issues I’m grappling with are pretty universal,” Nossell says. “Don’t go and see



the film expecting to get to know more about a Korean spastic but to know more about your own abnormality. You don't have to discuss me so much. Discuss yourselves!"

Anyone could ask themselves the same existential questions, Jepsen says. The reason why it's still interesting to see a film specifically about Jacob Nossell is because he rocks our preconceptions.

"It's a film that starts from our prejudices. 'Look, it's the Elephant Man.' But the Elephant Man is only interesting for 10 minutes. Then you leave, because he's boring you. We, on the other hand, take you behind the curtain where things are more complex. After an hour's conversation, you don't think about the disability anymore," Jepsen says.

"We're all abnormal in one way or another. If you can suspend your prejudices for a moment, I hope the film can inspire others to see their own lives in a bigger perspective and change how they see the world, even if it's only a little bit" ■

Natural Disorder is selected for IDFA Feature-length Competition and is produced by Malene Flindt Pedersen and Sidsel Lønvig Siersted for Moving Documentary. See catalogue for more information.

SCIENTISTS & FILMMAKERS TEAM UP

Natural Disorder is one of several new films mirroring an increasing desire among Danish documentarians and scientists to work and make films together. Other current examples are *Taming the Quantum World* by Lars Becker-Larsen, *Genetic Me* by Pernille Rose Grønkjær and *Ripples on the Shore* (in production) by Phie Ambo. An initiative was launched in 2014 by the Danish Film Institute and Creative Europe Desk Denmark to further promote creative and financial partnerships between documentary film and science.

Director Christian Sønderby Jepsen Photo: Christian Sønderby Jepsen



Christian Sønderby Jepsen

Director, born 1977. Graduated as a documentary director from the National Film School of Denmark in 2007. *Side by Side* (2008), a film about rivalry between neighbours, screened at Toronto Hot Docs and was honoured at a number of festivals. He received much acclaim for his darkly shaded family story, *The Will* (2011), selected for IDFA and named best Danish documentary at both CPH:DOX and the national Bodil Awards. *Natural Disorder* (2015), selected for IDFA Feature-length Competition, received five-starred reviews at its Danish premiere in October and screened in competition at CPH:DOX.



SETTLING IN

What does it mean for a child to be on the run? How do you make a home for yourself in a new country? Andreas Koefoed's *At Home in the World* provides a different perspective on refugees than the one we usually get from the media.

By Marianne Lentz

Ali is seeing things. He sees five knife-wielding men come and beat up his father while his mother cries. Ali is 10 years old and lives at an asylum centre in Denmark. He can only remember fragments of his life in Afghanistan. Since fleeing with his parents, he has been through Iran, Turkey, France, Italy, Denmark and Norway – before landing back in Denmark again. Today, both his parents are mentally ill. The family has come close to being deported several times. Once, the police came and got them, but their deportation was halted at the last minute. As a result of it all, Ali suffers mental health problems, including hallucinations.

Ali is one of thousands of refugee children who, alone or with their parents, are applying for humanitarian visas in Europe. Having survived the perilous journey to the West, they are now waiting to have their asylum applications processed.

We are introduced to Ali in Andreas Koefoed's *At Home in the World*. Adhering to a sober, fly-on-the-wall style, the documentary tracks the school days of five refugee children at a Danish asylum school. Magomed, Ali, Sehmuz, Heda and Amel are each trying to find their footing in their new country, where they may or may not be allowed to stay.

Finding a New Place

What does it mean to be a child and a refugee? That's the question Andreas Koefoed's new film examines – at a time when we are bombarded by refugee stories but rarely get a window into the lives of refugee children.

"I wanted to find out what it means for these children to tell their stories when they have been on the run and exposed to violence. To investigate what happens now that they have to find a new place in the world and to look at what they do to cope and

move on. How do they talk about it, and what does it mean for them to let others into their thoughts? I wanted to investigate how the children are impacted by violent experiences of this kind."

The children's stories are tied together by the figure of their dedicated teacher, Dorte. Koefoed was originally inspired by Nicolas Philibert's documentary *To Be and to Have* (2002), about a charismatic teacher at a small village school in France. That film was praised for its sober but moving portrayal of the teacher and his pupils.

"We come in with our Western mentality that you should talk with your children and involve them, but that's not necessarily the case with these families."

In a somewhat similar vein, we view the children in *At Home in the World* through Dorte's eyes. It's Dorte who talks with them when they are frustrated and sad. It's Dorte who tells them what their new school is like, when they are ready to graduate to a Danish public school, and it's Dorte who waves goodbye and seems to lose a little bit of herself every time a pupil she has connected with boards the bus from the asylum school for the last time.

Tough Stuff for a 10-Year-Old

Ali doesn't know why his parents aren't doing well. He only knows that his mother cries and his father "does dumb things." Koefoed came to realise that the children rarely understand the reasons why they had to flee.

"Often, they know very little. We come in with our Western mentality that you should talk with your children and involve them, but that's not necessarily the case with these families. Generally, the children have only been told they had to leave but not why."

Director Andreas Koefoed Photo: Mads Emil Hinner



Andreas Koefoed

Director, born 1979. Graduated in documentary direction from the National Film School of Denmark in 2009 and in sociology from Copenhagen University in 2004. Koefoed has a unique IDFA track record, with *At Home in the World* being his eighth film since 2008 to be selected for the festival. His short films *A Day in the Smoke*, *12 Notes Down*, *Albert's Winter*, and *Pig Country* were all at IDFA. *Ballroom Dancer* (with Christian Bonke, 2011), Koefoed's first feature-length documentary, and *The Ghost of Piramida* (2012) were selected for competition, while *The Arms Drop* (2014) screened in Masters. *At Home in the World* (2015), selected for the Mid-length Competition, premiered at CPH:DOX.

Perhaps the parents' traumatic experiences are too much for their children. When 10-year-old Magomed from Chechnya asks his father what the Russians did to him after they captured him in their home country, his father tells him that they hit him with a gun, put a mask over his head and shocked him until he passed out. When he came to, they shocked him again. They finally let him go, but when he came home he was so badly bruised his family couldn't recognise him. If he goes back to Grozny, he'll either be shot or imprisoned for 15 years.

"If I had to go to jail for 15 years, I'd rather be shot," his father says. Tough stuff for a 10-year-old.

The scene is important, Koefoed says, because it shows the emotional baggage these children carry with them – traumas, uncertainty, fear that the family will be sent back.

"I want people who see the film to get an experience of what it means to be a child in this situation – on the run and having to find a new home. I want the viewers to feel that this could be their child."

Children, Not Headlines

Andreas Koefoed, who has made several character-driven documentaries and been nominated for four IDFA awards, has a penchant for films about children. His documentary short *12 Notes Down* follows a boy who has sung in a boy's choir most of his life but is confronted with adult life when his voice changes. *Albert's Winter* is an up-close look at 8-year-old Albert, whose mother has cancer.

"I want to take children just as seriously as adults in my films and show that childhood is hard and full of tough experiences we have to go through to get by," he says. "Plus, children generally are more fun and more touching, because they are

more immediate in their approach to the world. In documentaries, it's important that the participants aren't too self-conscious, and with children things are automatically less filtered."

In *At Home in the World*, which is Koefoed's eighth film since 2008 to screen at IDFA, the director wanted to continue the theme of children from his previous films while telling a story with more social relevance. He wanted to open a window into the life of a child refugee on the child's terms, not the politicians' or the news media's terms.

"These are completely ordinary kids in an extraordinary situation. But that's not the story we get from the media, which represents them as victims to feel sorry for or as people who cheat and sponge on the system. We rarely just get the story of a human."

At Home in the World strives to get beyond the stereotypical story of people in need. Not least, the director wanted to show how resilient and capable children can be, how they are able to get by despite the traumatic experiences they carry with them. And so, he also sees the film as a constructive story.

"I deliberately wanted it not to be a depressing account. I much preferred to zero in on the strength of these children, show how they play and know how to keep their heads above water and get by in life. Show that they are potential new citizens with a lot of fine qualities who are ready to enter society" ■

At Home in the World is selected for IDFA Mid-length Competition and is produced by Sara Stockmann for Sonntag Pictures. See catalogue for more information.





At Home in the World Photos: Sanning Pictures

"I much preferred to zero in on the strength of these children, show how they play and know how to keep their heads above water and get by in life."



THE ULTIMATE MODERN WOMAN



Motley's Law Photo: Nicole N. Horanyi

One-time beauty queen, mother of three, tough-as-nails defence attorney in Kabul – Kimberley Motley's complexity fascinated director Nicole N. Horanyi. In *Motley's Law*, she tracks the American lawyer's day-to-day life of human rights cases, physical threats and parent-teacher meetings on Skype.

By Freja Dam

Kimberley Motley thrives on challenges. Living in Kabul as a Western woman in itself is an uphill battle. Making an impact in Afghan courtrooms, whose procedures blend the 2004 Afghan constitution with sharia law and local laws, is a challenge of another magnitude.

Motley left her husband and children in 2008 to work as a defence attorney in Kabul. Her original plan was to spend a year in Afghanistan as part of a training programme for Afghan lawyers organised by the US government. During her visit, however, she learned that a lot of foreigners are imprisoned without legal representation. Procuring a licence to litigate, she opened a defence practice representing international companies and embassies while taking on human rights cases pro bono.

Nicole N. Horanyi, whose previous films include *The Devils* and *Au Pair*, filmed Motley over two years.

"Spending time in Afghanistan and experiencing first hand how hard it is to be a woman there, I have tremendous respect for Kimberley's carving out a place for herself in that judicial system. It wasn't easy to begin with, but now they acknowledge her, look her in the eye and shake her hand," the director says.

"But it came at a high price. Living in a place like Kabul messes with your mind, and switching between life there and life as a wife and mother back in North Carolina is a stark contrast."

This contrast fascinated Horanyi from their first meeting.

"The first thing I learned about Kimberley was that she once competed in the Miss America

Motley's Law Photos: Henrik Bohn Ipsen





pageant, and I was sold. That's one complex lady – defence attorney in Kabul, mother of three and Miss America contestant. She rattles our notions of how a woman should live her life. She's tough, but I'm also provoked by her blunt attitude and political incorrectness," Horanyi says.

"The first thing I learned about Kimberley was that she once competed in the Miss America pageant, and I was sold. That's one complex lady."

Parenting on Skype

Leaving your three children to pursue a career in another country is bound to raise a lot of eyebrows. For Motley, it's very much about the money. She makes a lot more in Afghanistan than she did as a public defender in Milwaukee.

"Kimberley and her husband grew up poor in ghetto neighbourhoods. I think you have to have lived that life to understand how important it is to send your children to a good college and make sure they get the life your parents didn't give you. It might seem provocative that money is so important, but it's not about being cynical. She's a woman trying to make a living and pass something on to her children."

In that respect, Motley is a larger-than-life version of the ambitious modern woman juggling family life and a high-power career.

"She's the ultimate modern woman. She has it all: three kids, a big house and a wonderful husband who takes care of things at home while she hacks

it in another country. And she is willing to put up with relating to her kids via Skype."

That's a decision she still has to defend to her surroundings. In the film, we see her fuming over a comment a teacher made, ascribing her youngest daughter's acting out in school to Motley's absence. But personally, Motley is pretty unsentimental about the whole thing.

"In fact, she's just as blunt around her family as she is on the job. Her children are important, but her work is just as vital to her happiness – and don't anyone judge her," Horanyi says.

The Rush of Living on the Edge

Watching Motley at work, you understand the necessity of what she is doing. While her initial motivation was financial, she is increasingly engaged in human rights cases, helping clients who are imprisoned for grotesque reasons, as seen from a Western, or any, perspective. In the film, we meet a young woman imprisoned for so-called moral crimes, because, as she claims, she resisted her husband's demands to drink alcohol and have sex with a friend of his. We also watch Motley defend a British man who was convicted without witnesses and on a false confession.

Meanwhile, it's getting increasingly difficult for Motley to carry on her work in Afghanistan. As the international forces withdraw, crime rises, including assaults on foreigners. At one point, as we see in the film, someone threw a hand grenade into Motley's house. And soon after she checked into the Kabul Serena Hotel in 2014, nine people were killed in an armed attack on the hotel.

Despite the danger, it's hard for Motley to abandon Kabul.

"She's the only foreigner with a licence to litigate, so there's no one else but Kimberley Motley to call when you're in a jam. Holding someone else's life in your hands is a rush, almost god-like. So is living on the edge. I can tell that, when she's home, she's happy to see her children, but professionally she's bored. No way can she imagine opening a small law firm in North Carolina."

"I was really scared"

The adrenaline rush that a lot of war correspondents get hooked on didn't hit Horanyi in Afghanistan.

"Being a blond woman and carrying a camera isn't a good combination," she says. She had to give up working the camera herself outdoors after she was stopped by the authorities and had rocks thrown at her. The film's DP, Henrik Bohn Ipsen, who is tall and broad, had an easier time of it, though he wasn't spared, either. One day, the two of them went to get a kebab at a shopping centre and were violently harassed.

"An Afghan police officer came over and started loudly berating us. I have no idea what he was saying, but it was very unpleasant. They carry huge guns. That scared the crap out of us."

The filmmaker also had the experience of waking up to an explosion that turned out to be a Taliban attack on the presidential palace 300 metres from her hotel. The event was covered live on Al Jazeera, streets were blocked and men were driving around in the streets yelling in megaphones to stay indoors. A few hours later, Kimberley called and asked if they were ready to drive to a court office. "Ipsen is pretty game about that kind of thing. He thought we should just go to work. So, it was just a matter of putting on your game face and getting in the car," the director says.

"Kimberley has been there so long and she's from a pretty tough background where she was exposed to crime on a regular basis. Ipsen has filmed lots of times in Afghanistan, and I think war photographers have a mechanism where they switch off and aren't afraid, even though they're aware of the danger. I never evolved that mechanism. I was really scared. Also, I feared for Kimberley when we weren't there, because she lives alone in her house. Many times, I doubted whether I was the right person to direct the film. How far was I willing I go to get a scene in the can under those conditions?"

Worth It

On top of everything else, Horanyi and her production crew struggled with the Afghan bureaucracy to get permits to film in courtrooms and prisons. "We would apply for a permit ahead of time, then when we got to the place, we were still short of 20 people's signatures. I don't know how

many times we drove to a prison and were turned away because we didn't have a specific piece of paper.

"Court cases were the biggest headaches. It was utterly impossible to follow a case all the way through, because Kimberley only got the call about a court date the day before or on the same day that she was supposed to show up. We were in Denmark and couldn't leave for Afghanistan on a day's notice, because it was getting increasingly difficult to get a journalist's visa."

"Spending time in Afghanistan, I have tremendous respect for Kimberley's carving out a place for herself in that judicial system."

Despite it all, Horanyi stuck with her project. Looking through the footage after a trip always confirmed that she was telling an important story with Motley as her guide.

"The film opens a window into a very different judicial system, providing glimpses of the situation in Afghanistan and what it means to rebuild a society. Denmark participated in the operation and shares the responsibility. I saw tremendous despair among European NGO workers, who didn't feel the Western presence was making any difference at all. For me, the film was worth it, because it shows Kimberley's personal contribution. She's one of many people who are actually trying to do something" ■

Motley's Law is selected for IDFA Panorama and is produced by Helle Faber for Made in Copenhagen. See catalogue for more information.

Director Nicole N. Horanyi Photo: Helle Moos



Nicole N. Horanyi

Director, born 1977. Graduated in documentary directing from the National Film School of Denmark in 2007. Director of *The Devilles* (2009), about the difficult love between an American burlesque dancer and her punk rocker husband, and *Au Pair* (2011), a story of three Philippine girls trying to make a better future for themselves abroad. Both films screened at a number of international festivals. *Motley's Law* (2015) world premiered at Chicago Film Festival and screened at CPH:DOX. The film is selected for IDFA Panorama.

WHEN FRAILTY ARRIVES

A highly esteemed figure in Danish documentary, Anne Wivel in *Man Falling* turns her camera on her friend, the world-renowned painter Per Kirkeby, who is struggling to get back to work after he fell down the stairs and hit his head, which cost him the ability to recognise colours, his own works, even his own wife.

Sounds Real / IDFA 2015

By Lotte Thorsen

For four years the Danish filmmaker Anne Wivel hadn't touched her camera. She put it down after her cancer-stricken husband, the Danish politician Svend Auken, suffered a fall in their summerhouse in July 2009. For two and a half years she had been tracking his busy life with her camera. Three weeks after his fall, he died. Auken was already fatally ill, but the fall shortened his life. Ever since, Wivel's camera had been turned off.

Fast forward to fall 2013 when she got a call from an old friend, the world-renowned Danish painter Per Kirkeby, and his wife. Kirkeby had fallen down the stairs and suffered a brain injury that spring. He had been in the hospital for months, but now he was back home and Wivel was going to visit him the next day.

"They asked me if I could bring my camera. I was a little bit scared, frankly. Both because I hadn't touched my camera since Svend died and because Per is such an authority for me. I've known him for more than 40 years, but he can be kind of intimidating. He knows, and we laugh about it. And yet, he is so loved, too, and very sharp and funny," she says.

Svend, Wivel's film about her husband's last, busy days, attracted large audiences at its Danish premiere in 2011. Now her film about Per Kirkeby is coming out. *Man Falling* is cut together from footage shot over roughly a year's time as she shadowed the artist in his home and studio, at art openings, in his summer house and at his second home in Italy, a palazzo in picturesque decay. At intimate range, she documents his struggle to get back to work and his fear that the baby steps he is making with his pencil





Man Falling Photo: Anne Wivel

and brush are illusory – that “the force,” as he puts it, paraphrasing *Star Wars*, is “no longer with him.”

He no longer recognises his own works. At times, he doesn’t even recognise his own wife, because his brain no longer converts his visual impressions in a way that makes sense.

Completely Devoted

Svend Auken and Per Kirkeby are distinctive public figures in Denmark. But for Anne Wivel, the two films are about her husband, Svend, and her friend, Per.

“The film about Svend is a home video, only it isn’t made by an unaware person. I continue that in my film about Per, who has been my friend for more than 40 years. The film about my husband was a love story, an unconditional love letter. *Man Falling* is a bit like that, too. It’s made unconditionally. I’m completely devoted,” she says.

At 70 years of age, Wivel largely belongs to the same generation as Kirkeby, who is 77. As an artist, he has always been in a league of his own in his generation, the director says, a somewhat elevated figure, whose “thinking is so strong” and who “hits the Nordic note so cleanly and originally.”

“I’ve known Per for more than 40 years, but he can be kind of intimidating.”

“He has always – but in a very charming way – been a bit on his own up there, which is why this is such a dramatic fall for him. He is arrogant, but in such a human way. He’s a very valuable person, and a valuable figure for all of us. So I made a film about a personality and an artist who, for me, blend into one.”



Man Falling Photo: Anne Wivel

When Kirkeby and his wife called, Wivel had actually been planning to start a film about the palliative care unit at the hospital where she and her husband stayed for the last 10 days of his life.

“But then I got the call and thought, Okay, this is fate compelling me to take up my camera. It made sense in a way to pick up where I left off, with a man falling. There was something about Svend that I wanted to think about more. But it wouldn’t be in the setting of a palliative care unit. It would be in the world that I move in, where a man had fallen, like Svend did. In my mind, the two films are connected,” Wivel says.

“Both films are about loss, these men suffering these losses. We need to own it when frailty arrives. You could say that I’m empathically looking into a space that I’ll be entering at some point,” she says.

Shadow World

Falling down the stairs cost Kirkeby his mobility, the ability to express himself cohesively with a pencil and brush and the ability to understand his

impressions. He can’t recognise objects or shapes. He can’t recognise his own pictures and he can’t recognise faces. “It’s a hell of a strange life,” he says in the film, “living in this shadow world.”

Even so, his friends and fellow artists stimulate him to pick up a pencil or mark a canvas with a brush. At one point, he rolls his wheelchair over to a huge canvas in green and brown tones and looks at it for a long time.

“You never know when he’ll start saying something really important, so I just had to stick with him. That made for some exciting but also very difficult ground rules.”

“I could make this interesting,” he says. “But I couldn’t finish it completely, because I lose my orientation.” He contemplates the canvas a while longer.

“It’s pretty interesting as texture,” he says. “But it hasn’t met its destiny yet. It might as well be wallpaper. Attractive wallpaper, but still.”

He sighs.

“It’s no use lying to yourself,” he says. “The final rearrangements, I don’t have the strength for them.”

A Distorted Space

Man Falling ended up being what Wivel calls “a very handheld project.” Kirkeby is hard to control, he doesn’t want a mic pinned to his clothes and he “practically suffers from diarrhoea of the mouth,” as Wivel puts it.

“You never know when he’ll start saying something really important, so I just had to stick with him. That made for some exciting but also very difficult ground rules. At times, he talked to me about some really important things and then it’s very unnatural to stand there filming him. So, I had to react as a friend and still keep my camera running – and sometimes put it down for a while. This meant that I had to be very limber in my thinking.”

Some of the film’s sequences are scored with music by Brahms. Others feature an abstract layer of sound as the director’s idea of what it sounds like to be inside Kirkeby’s head. Then, the soundtrack leaves the sounds of the real and recognisable world behind and enters a distorted space where something isn’t right, a space full of creaking, collapsing, wailing, shrieking, squeaking and rumbling.

That’s what the film is about: something has broken. We may be able to stay alive for a very long time nowadays, but many of us suffer great losses along the way, Wivel says. Her husband and her friend, in her last two films, have suffered such losses.

Free Poet

It has been 20 years since Anne Wivel gave up working with large crews and picked up the camera herself. Her big-crew productions culminated in the early 1990s in *Giselle* and *Søren Kierkegaard*, films that are “totally top tuned aesthetically,” as she puts it.

“For that, you need a lot of people on the shoot. It has been really liberating for me that the technology has evolved to a point where I’m increasingly able to be myself. I’m the kind of person who likes to do things herself. Now, I’m a bit more of a free poet.”

The first film Wivel made all on her own was also about Kirkeby, incidentally. *The Castle in Italy* was shot over Easter 1995 and premiered in 2000. Kirkeby and his then wife had asked her to spend the Easter holiday with them at their palazzo. Back then, they also asked her to bring a camera. At the time, Kirkeby was in a different kind of crisis.

“That film is about his first really powerful existential crisis at the midpoint of his life. He

talks about divorce, childhood, old age, how ailing artists in their final works – when they can’t hear, see, walk or stand – sometimes make their greatest masterpieces.”

That was 20 years ago. They now went back to the castle again.

“As destiny would have it, we met twice at that castle in our lives,” Wivel says. “Both times at moments of despair in Kirkeby’s life. When we visited the castle this time, his crisis was different. The crisis of him saying goodbye. The crisis of old age and the dimension of loss” ■

Man Falling is selected for IDFA’s special programme *Sounds Real* and is produced by Sigrid Jonsson Dyekjær for Danish Documentary Production. See catalogue for more information.

Director Anne Wivel Photo: Sine Heilmann

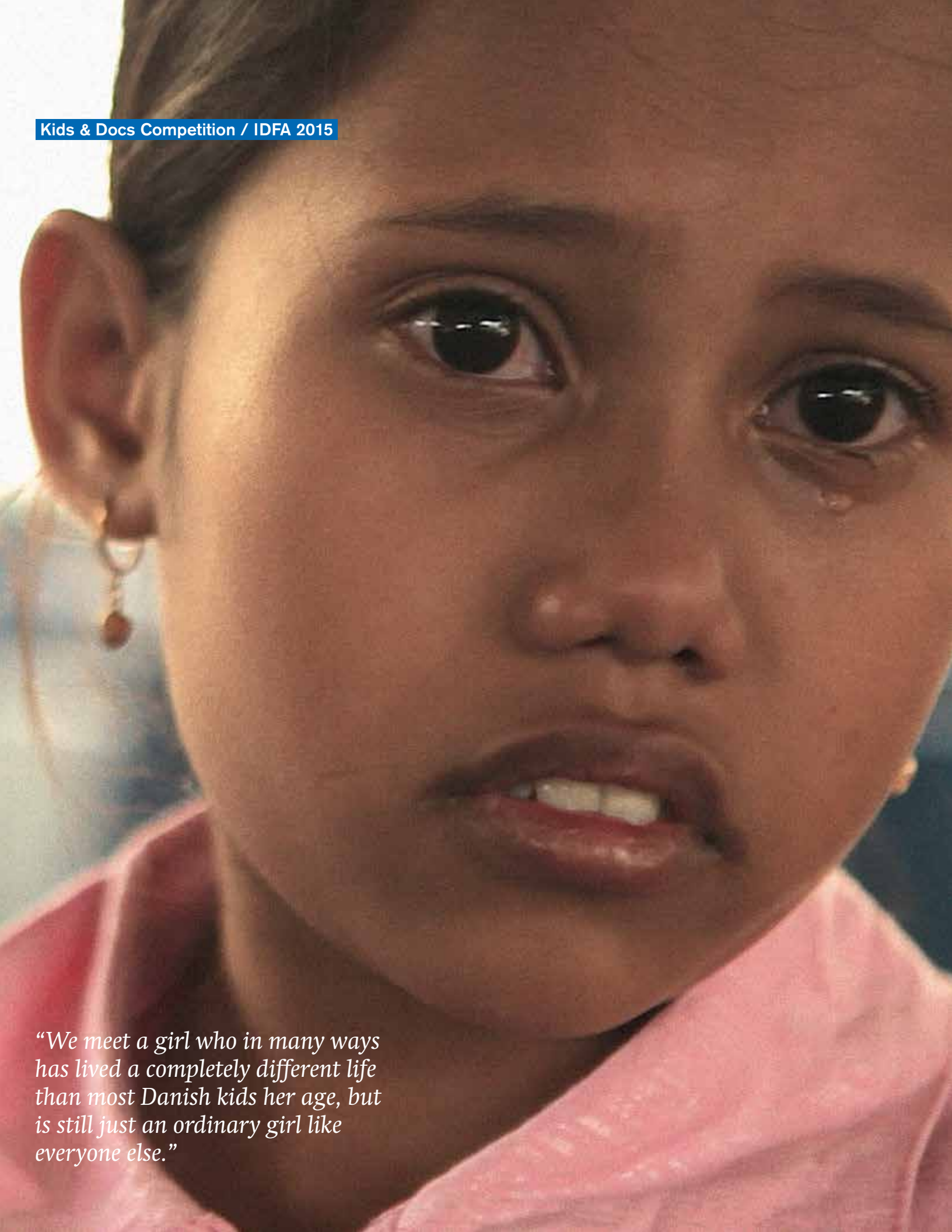


Anne Wivel

Director, producer, born 1945. Educated as a painter and graphic artist from the Royal Danish Academy of Fine Arts in 1977. Graduated in direction from the National Film School of Denmark in 1980. Wivel holds an important place in Danish documentary film with a long line of award-winning films to her credit both as director and producer. Among her most renowned titles as director are *Giselle* (1991), *Søren Kierkegaard* (1994), *The Castle in Italy* (2000), *The Land of Human Beings – My Film about Greenland* (2006) and *Svend* (2011). Premiering at CPH:DOX in early November, *Man Falling* (2015) is selected for IDFA’s *Sounds Real*.

FOCUS ON SOUND

Man Falling is selected for *Sounds Real*, a special section at IDFA this year focusing on the power of sound in documentary filmmaking. The festival has asked five internationally renowned sound designers to each single out two titles – one new film of their own and one film credited to a colleague. Thus Kristian Eidnes Andersen, who has designed the sound for films by such celebrated filmmakers as Lars von Trier and Nicolas Winding Refn, and Thomas Jæger chose as their own film Anne Wivel’s portrait of Per Kirkeby. Their choice of a work by a peer fell on *Megacities* by Michael Glawogger.



Kids & Docs Competition / IDFA 2015

“We meet a girl who in many ways has lived a completely different life than most Danish kids her age, but is still just an ordinary girl like everyone else.”

SALIMAH STANDING STRONG

How do you cope when you're 10 and travel halfway around the globe to live with the father you barely know? Katrine Philp's *Home Sweet Home* tells the story of Salimah from Myanmar and her struggle to find her feet in a new culture as teenage life approaches.

Director Katrine Philp has known Salimah for around three years. A child refugee from Myanmar who has lived almost her entire life in Malaysia, Salimah started out as a character in *Suitable*, Philp's documentary about UN refugees, and the little girl made such a big impression on the director that she couldn't let her go.

Home Sweet Home follows now 10-year-old Salimah on her journey to Denmark to be reunited with her father and her older sister, who came to the country when she was only one. Salimah has been staying with her aunt in Malaysia, since she couldn't live with her violent mother. Now is Salimah's chance to get a new start with her dad and big sister, even though she has never really known them.

"I've been charmed by this little girl ever since I met her in Malaysia. Her story is so strong that it has to be told," the director says. With her camera, Katrine Philp follows Salimah as she navigates

her life-changing transition – not only moving to a completely different culture, but also moving through an insecure and fragile stage in life.

"I am fascinated by the transformation that takes place at this particular age – a topic I have treated in several of my other films," Philp explains.

The director hopes that *Home Sweet Home* will draw attention to the experience of coming to a new society from a different cultural background.

"We meet a girl who in many ways has lived a completely different life than most Danish kids her age, but is still just an ordinary girl like everyone else. A girl who begins to take an interest in the boys in her class, in make-up and in the new hit by Justin Bieber. She's a teenager, with all that entails."

Home Sweet Home is selected for the IDFA Competition for Kids & Docs and is produced by Katrine A. Sahlstrøm for Good Company Pictures. See catalogue for more information.

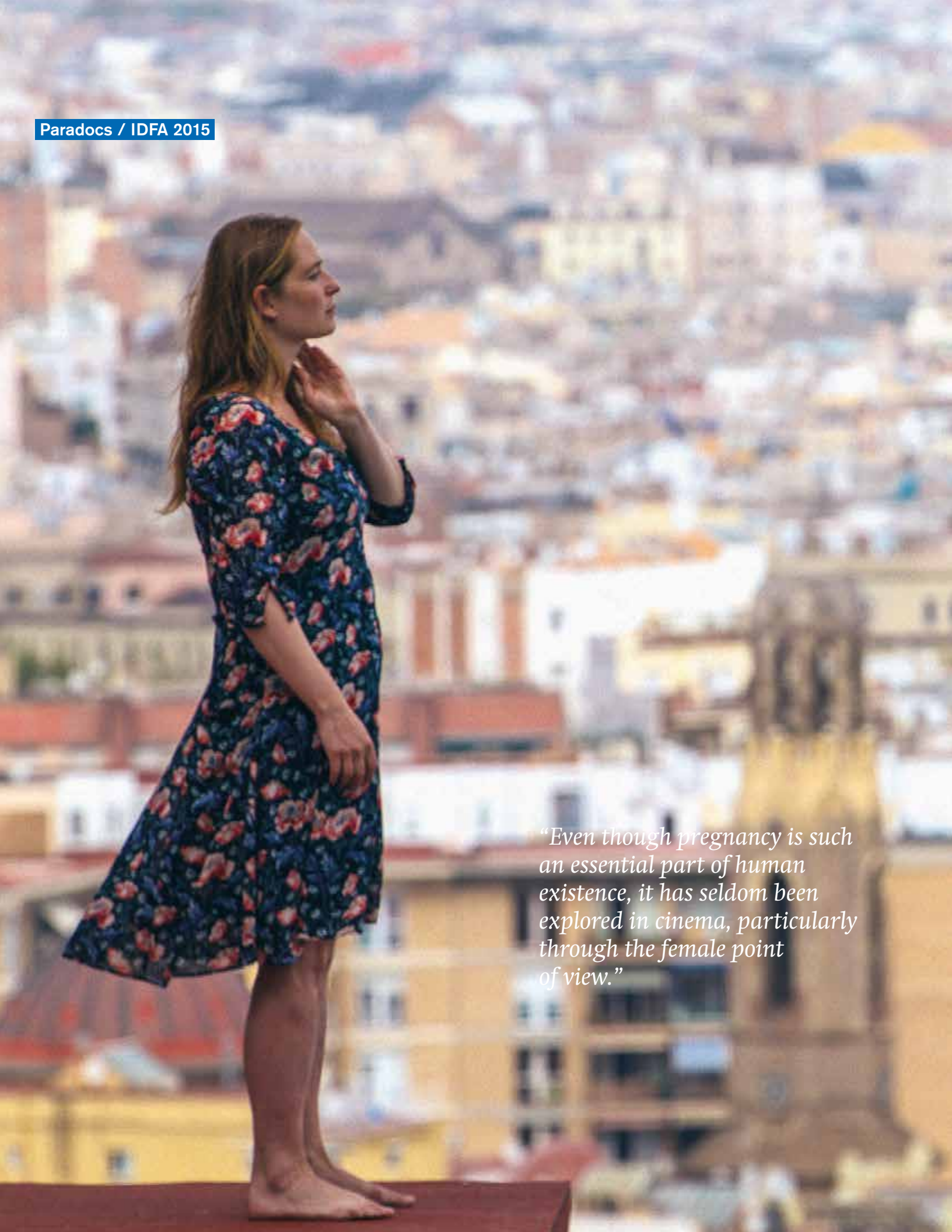
Katrine Philp

Director, born 1978. Graduated as a documentary director from the National Film School of Denmark in 2009. Her graduation film *Book of Miri* was nominated for IDFA's Best Student Award and won the President's Award at the Full Frame Documentary Film Festival. With Burmese filmmaker Thu Thu Shein, Philp contributed *Five Beats Before Death* (2010) to CPH:LAB, an experimental workshop for young filmmakers under CPH:DOX. Her first feature documentary, *Dance for Me* (2012), screened at IDFA and was nominated in 2015 for an Emmy Award. Philp released her first film about life as a refugee, *Suitable*, in 2013. She recently established Good Company Pictures with directors Kasper Astrup Schröder and Boris Bertram and producer Katrine A. Sahlstrøm.

Director Katrine Philp Photo: Adam Morris Philp



Paradocs / IDFA 2015

A woman with long brown hair, wearing a dark blue dress with a red and white floral pattern, stands barefoot on a reddish-brown ledge. She is looking out over a vast, dense cityscape with many buildings and rooftops. Her right hand is raised to her neck. The background is a blurred view of a city, likely Barcelona, with a prominent church spire visible on the right.

“Even though pregnancy is such an essential part of human existence, it has seldom been explored in cinema, particularly through the female point of view.”

TACKLING A TABOO

Olmo and the Seagull delves into the intimacy of pregnancy in a partly dramatised story of Olivia and Serge, both actors at Paris' famous Théâtre du Soleil, as they are expecting their first child.

For the past ten years Olivia Corsini has been an actress with the famous avant-garde stage ensemble Théâtre du Soleil, where she met her boyfriend Serge, who is also her acting partner. Part Italian diva, part punk rocker, Olivia has been used to being the centre of attention her whole life. That abruptly changes when she finds out she is pregnant. Olivia has to give up an important part and a tour with the theatre to stay home and take care of herself and the child growing inside her.

Translating this emotionally charged time in the couple's life into dramatic re-enactments, *Olmo and the Seagull* is a hybrid film with roots in classical theatre performance. The two actors are themselves, but at the same time dramatising their feelings about life with a child.

"The aim of our film is to use a personal story of pregnancy as a means to explore questions of female identity, the roles we wish to fulfill, as well as the

contradictions between internal thoughts and external actions," directors Lea Glob and Petra Costa explain.

"Even though pregnancy is such an essential part of human existence, it has seldom been explored in cinema, particularly through the female point of view. More commonly, pregnancy is surrounded by clichés.

"However, we believe it is a very complex subject matter. Taken by many to be a 'necessary phase' of female identity, pregnancy is usually simply celebrated, and it is very taboo to talk about loneliness or deeper existential feelings. In *Olmo and the Seagull*, we hope to complicate this simple, commonly-held image."

Glob and Costa draw their inspiration from Virginia Woolf's *Mrs. Dalloway*. In particular, they have been strongly influenced by Woolf's explorations of the fragmentary self through streams of consciousness, whereby interior monologues are used to tell the story through the minds of the principal characters.

"This is a technique we seek to implement in our own film: creating an intimate look into one woman's everyday life, but weaving in and out of intimate thought processes."

Olmo and the Seagull is selected for IDFA Paradocs and is produced by Charlotte Pedersen for Zentropa. See catalogue for more information.

Lea Glob and Petra Costa

Lea Glob, Danish director and cinematographer, born 1982. Graduated in documentary direction from the National Film School of Denmark in 2011 with *Meeting My Father Kasper Top Hat* (2011), which received an award for most innovative documentary at the Chinese Sichuan TV festival.

Petra Costa, Brazilian filmmaker and actress. Holds a master in Health, Community and Development from London School of Economics. Known for the short film *Undertow Eyes* (2009) and the feature *Elena* (2012).

Glob and Costa's *Olmo and the Seagull* (2014), created through CPH:DOX' experimental workshop for young filmmakers CPH:LAB, won the Nordic Dox Award at CPH:DOX in 2014 and additional awards at the festivals in Rio de Janeiro and Locarno.

Director Petra Costa



Director Lea Glob





“Looking at this life from a distance, with all its ruthless beauty, it made me laugh and cry at the same time. I want the viewer to feel the same.”

LIFE ON A REFUGEE SHIP

Fleeing Sarajevo with his family in 1992, Vladimir Tomic spent two years on a refugee ship in Denmark. *Flotel Europa* is the director's personal story about a boy trying to live a normal life in a place far from normal.

When 12-year-old Vladimir Tomic first learned that he was going to live on a ship, he was “the happiest boy in the world.” But life on Flotel Europa, a giant floating refugee camp in the harbour of Copenhagen, was different than he imagined. Confined to tiny cabins with a thousand other Bosnian refugees, he observed frustrated adults drinking, crying at night and throwing things at the TV set that didn't provide the news they wanted. But, as he tells in his documentary *Flotel Europa*, he also found “a particular charm” in their new home.

Tomic came to Denmark with his mother and older brother in 1992 with a wave of refugees from the war in Bosnia and Herzegovina. He lived on Flotel Europa for two years. Now, twenty years later, the director takes us back to the ship in his film, narrating his own personal story to VHS archive material gathered from fellow refugees at the time.

“As the phone line to Bosnia rarely worked, we started recording our lives on tapes and sending them to our relatives,” explains Tomic. Years after, his grandfather gave him an old VHS tape with the inscription “To my grandfather from Flotel Europa.”

“That tape brought me back to those years, and I felt that there was a story that needed to be told. Together with my friend and producer Selma Jusufbegovic, I started gathering VHS material from other Bosnian refugees living in Denmark, and soon I had hundreds of hours of people's personal material in my hands.”

In his film, Tomic channels the naïve innocence of a young boy who senses the grown ups' frustrations about living in a limbo, but adapts to his new life with a sense of adventure and is soon preoccupied with sports, school, girls and a group of older friends introducing him to sex, drugs and rock'n'roll.

“Looking at this life from a distance, with all its ruthless beauty, it made me laugh and cry at the same time. I want the viewer to feel the same. Through this small personal story, I try to tell a much bigger story of how Yugoslavia fell apart.”

Flotel Europa is selected for IDFA Best of Fests and is produced by Selma Jusufbegovic and Srđjan Keca for Uzrok. See catalogue for more information.

Vladimir Tomic

Director, born 1980 in Sarajevo, Bosnia-Herzegovina, now based in Copenhagen. Graduated from the Royal Danish Academy of Fine Arts in 2009. Previous films include *The Valley of Shadows* (2006) and *My Lost Generation* (2009). *Flotel Europa* (2015) premiered at the Berlinale and received a readers' prize from the Tagesspiegel newspaper. The film is made with support from the Danish Film Institute's Film Workshop and Film Center Serbia.

Director Vladimir Tomic Photo: Vladimir Tomic





"Out of a thousand possible filmic moments we always choose the moment that mirrors our own life as well. Because that moment we recognise."

A VISUAL FOOTPRINT IN TIME

In his autobiographical essay film *Déjà Vu*, Jon Bang Carlsen mirrors his life story in clips from the more than 40 films he has made in a variety of genres since 1973.

“Anybody who ever used a camera knows that the photographer is always present as a reflection in his own subject matter. A reflection that reveals itself in the framing, the direction and the actors’ reactions to the direction. But above all in the choice of subject matter.”

So says Jon Bang Carlsen, a grand old man of Danish auteur documentary filmmaking and a champion of genre-blending methods that question conventional notions of reality and truth.

In *Déjà Vu*, the director joins clips from his more than 40 films together into a personal tale with a point of origin in an event that took place in the director’s rural childhood home. When Carlsen was baptised, his father gave him a small painting of Jesus and hung it over his bed. Every night before he went to sleep, little Jon would pray to the man on the cross to look after his family. When his father suddenly

left his family anyway, Carlsen in desperation burned out the eyes of Jesus with a red-hot poker.

Ever since, the director says, he has travelled the world with his camera, looking to make amends. *Déjà Vu* is the story of that journey – from the carefree summers of his early childhood until his father’s disappearance and his ensuing doubts about faith and love. By weaving individual scenes from his many films, documentaries as well as fiction films, into a brand new story about trying to find a meaningful way through life, Jon Bang Carlsen looks backwards in order to focus on the future. As the director says:

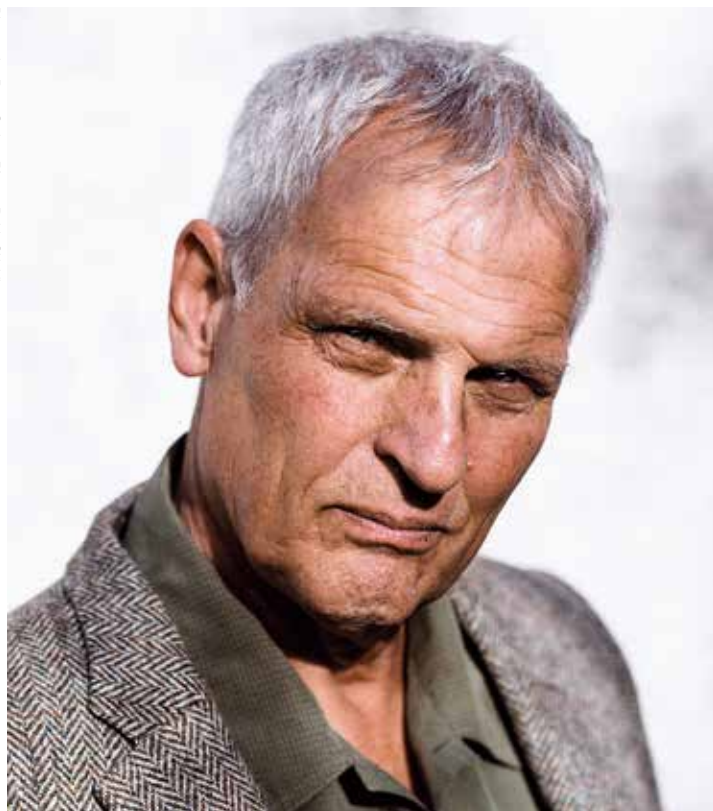
“Out of a thousand possible filmic moments we always choose the one that mirrors our own life as well. Because we recognise that moment. All the thousands of shots I have made while hiding behind the camera tell about various characters in various landscapes, but at the same time these thousands of filmic moments are illustrations in a moving picture book of my own life. A visual footprint in time.”

Déjà Vu is selected for IDFA Masters and is produced by Jon Bang Carlsen and Marianne Christensen for C&C Productions. See catalogue for more information.

Jon Bang Carlsen

Director, born 1950. A 1976 graduate of the Danish Film School, he worked with the renowned Danish theatre group Solvognen from 1971-1978. Carlsen has published poetry, essays and a novel. He has written and directed more than 40 films, including documentaries, shorts and feature fiction films. The director’s signature hybrid style combines documentary and fictional interpretations, and many of his documentaries are visually and symbolically powerful, often staged portraits of marginal figures and milieus. Classics include *Jenny* (1977), *Hotel of the Stars* (1981), *Before the Guests Arrive* (1986), *It’s Now or Never* (1996), *How to Invent Reality* (1996) and *Addicted to Solitude* (1999). More recently, the director participated at IDFA with *Just the Right Amount of Violence* (2013) and *Cats in Riga* (2014).

Director Jon Bang Carlsen Photo: Robin Skjoldborg



WHAT'S PITCHING

IDFA Forum is the place to be for filmmakers and funders with an eye for creative documentary projects. Introducing seven Danish titles pitching this year.

Apolonia, Apolonia [1]

An exploration of a young woman's thoughts on sexuality, art, idealism and love as she goes through her twenties. The film follows Apolonia leaving Denmark to live out her dream of becoming an artist in the city of cities, Paris. Lea Glob's *Olmo and the Seagull*, co-directed with Petra Costa, is selected for IDFA Paradocs (see page 26).

Director Lea Glob

Producer Sidsel Lønvig Siersted for Danish Documentary Production

Big Time [2]

Danish architect Bjarke Ingels, the founder of the architectural firm BIG, is known worldwide for his innovative thinking and groundbreaking building designs. For several years, the director has been tracking Ingels while working on an ambitious project in New York. Pitching at Forum 2010 was the director's *Rent a Family Inc.* which came out in 2012.

Director Kaspar Astrup Schröder

Producer Sara Stockmann for Sonntag Pictures

Cold Case Hammarskjöld [3]

In 1961, UN Secretary General Dag Hammarskjöld died in a plane crash in Northern Rhodesia (now Zambia). Was the crash an accident, or was he actually assassinated? The director, known for his role-playing approach in films such as *The Red Chapel* and *The Ambassador*, looks for answers.

Director Mads Brügger

Producer Peter Engel for Electric Parc

Death of a Child [4]

Causing one's own child's death – no other human error challenges our views on punishment, responsibility, justice and mercy to such an extent. The director couple behind the Sundance winner *Perver Park* are bringing out this new project about life, death, guilt and love.

Directors Frida Barkfors and Lasse Barkfors

Producer Anne Köhncke for Final Cut for Real

Lost Warriors [5]

In Mogadishu, Mohammed, a deserted Al-Shabaab warrior, is drifting in a limbo, unable to return to England, and hiding from Al-Shabaab, who wants to kill him. The directors, who brought their previous film *Warriors from the North* to IDFA 2014, are continuing their exploration of why young men go off to fight a holy war.

Director Søren Steen

Jespersen and Nasib Farah

Producer Helle Faber for Made in Copenhagen

School of Life [6]

Through a group of Manila street boys who get a chance to change their lives, the film depicts Philippine society where sexual abuse of children has become an accepted part of everyday life. The director's latest work includes *The Newsroom – Off the Record*, selected for IDFA 2014.

Director Mikala Krogh

Producer Sigríð Jonsson Dyekjær for Danish Documentary Production

What Walaa Wants [7]

The Canadian director behind the Danish co-produced *The Bastard Sings the Sweetest Song* is back with another strong human story. Raised in a refugee camp while her mother was in prison, Walaa is determined to survive bootcamp to become one of the few women on the Palestinian Security Forces – a big challenge for a girl who breaks all the rules.

Director Christy Garland

Producer Anne Köhncke for Final Cut for Real



Photo: Danish Documentary Production



Photo: Jonas Berlin



Photo: Kaspar Astrup Schröder



Photo: Lasse Barkfors



Photo: Henrik Boht Isen



Photo: Christy Garland



Photo: Danish Documentary Production

DANISH
DOCUMENTARY
FILM CATALOGUE

2015



Masters / IDFA 2015

DĚJĀ VU / DĚJĀ VU

The documentary film began years ago in director Jon Bang Carlsen's childhood home in rural Denmark when he committed a dreadful act that still reverberates within him. His father had hung a painting of Jesus above his bed. Every evening before closing his eyes, he would beg the man on the cross to look after his family. When his family collapsed and his father left their home, in spite of all his prayers, young Jon blinded his father's gift, poking Jesus' eyes out with a glowing poker. Since then the director has travelled the world with his camera to find ways of making up for the damage. His film tells of this journey, mirroring his own life's story in images and clips from his more than forty films made in a variety of genres.

Directed by IDFA regular Jon Bang Carlsen, a grand old man of Danish auteur documentary film who has explored the possibilities of "staged documentarism" in many of his films. *Dějā Vu* premiered at CPH:DOX. *Read more page 30*

Category / Documentary

Danish release / 05.11.2015

Running time / 85 min.

Director / Jon Bang Carlsen

Appearances / Jon Bang Carlsen

Producer / Jon Bang Carlsen, Marianne Christensen

Production company & international sales / C&C Productions / t +45 2559 9929
jonbangcarlsen@gmail.com



Best of Fests / IDFA 2015

FLOTEL EUROPA / FLOTEL EUROPA

In 1992, a wave of refugees from the war in Bosnia and Herzegovina reached Denmark. With refugee camps completely full, the Red Cross pulled a giant ship into the canals of Copenhagen. The ship, Flotel Europa, became a temporary home for a thousand people waiting for decisions on their asylum applications. Among them was a young boy, Vladimir, who fled Sarajevo together with his mother and older brother. They spent two years in the limbo of Flotel Europa. Two decades later, Vladimir Tomic takes us on a journey of growing up on this ship filled with echoes of the war – plus music, sports, girls and all the other things that make up an adolescence.

The film premiered at the Berlinale and won a readers' prize from the Tagesspiegel newspaper. Tomic debuted as a director with *My Lost Generation* (2009), which screened at a number of festivals, including CPH:DOX. Tomic graduated from the Royal Danish Academy of Fine Arts in 2009. *Read more page 28*

Category / Documentary

Danish release / 06.02.2015

Running time / 70 min.

Director / Vladimir Tomic

Producer / Selma Jusufbegovic, Srdjan Keca

Production company & international sales / Uzrok
Sales / vladimirtomic80@gmail.com



FUTURE ROAD / FREMTIDSVEJ

When Ulrik is 33, his mother suddenly passes away after a failed knee surgery, and his world collapses. His father starts spending money he doesn't have, seeks out prostitutes and ends up hugely in debt, losing Ulrik's childhood home. Ulrik desperately crosses the lines of decency and politeness as he tries to prevent his father from going on date sites and sending money to fictional women in need. How much can a son stand before he ends up as his own dad's dad? And – what is it Ulrik is so afraid of?

The film, mixing archival material with new footage, is the director's first creative documentary. Gutt-Nielsen has previously worked as a producer and concept developer for television. *Future Road* premiered at CPH:DOX.

Category / Documentary

Danish release / 05.11.2015

Running time / 59 min.

Director / Ulrik E.E. Gutt-Nielsen

Appearances / Ulrik E.E. Gutt-Nielsen

Producer / Katrine A. Sahlstrøm

Production company & international sales / Good Company Pictures / t +45 6178 1090
kat@goodcompanypictures.com



Mid-length Competition / IDFA 2015

AT HOME IN THE WORLD / ET HJEM I VERDEN

In Denmark, there is a school for refugee children from all over the world. Here they are taught while they wait for their cases to be treated. Most children have arrived with their parents, a few of them without. Many have experienced war or violence at close range and live with traumas. All of them lost their home. The film follows a class for a year and creates an intimate portrait of a group of children as they try to adapt, learn a new language, make new friends and create a new home in the world.

The film is the director's eighth title since 2008 to be selected for IDFA, following among others *The Arms Drop* (2014), *The Ghost of Piramida* (2012) and *Ballroom Dancer* (directed with Christian Bonke, 2011), Koefoed's first feature-length documentary. *At Home in the World* premiered at CPH:DOX. Read more page 12

Category / Documentary

Danish release / 05.11.2015

Running time / 58 min.

Director / Andreas Koefoed

Appearances / Magomed, Sehmuz, Heda, Amel

Producer / Sara Stockmann

Production company / Sonntag Pictures

International sales / DR International Sales / t +45 2854 2299

kimc@dr.dk / www.drsales.dk



Kids & Docs Competition / IDFA 2015

HOME SWEET HOME / HOME SWEET HOME

Salimah is a refugee from Myanmar who has been living in Malaysia since she was a newborn. Her father and her older sister fled to Denmark when she was only one, so she has been staying with her aunt in Malaysia ever since her mother remarried. Salimah is 10 years old when she gets a chance to be reunited with her father.

Katrine Philp's graduation film *Book of Miri* (2009) was nominated for IDFA's Best Student Award. The director's first feature documentary, *Dance for Me* (2012), screened at IDFA and was nominated in 2015 for an Emmy Award. Read more page 24

Category / Documentary

Danish release / 10.12.2015

Running time / 25 min.

Director / Katrine Philp

Appearances / Salimah

Producer / Katrine A. Sahlstrøm

Production company &

international sales / Good Company

Pictures / t +45 6178 1090

kat@goodcompanypictures.com



Sounds Real / IDFA 2015

MAN FALLING / MAND FALDER

A brain injury after a fall forces Per Kirkeby, one of Denmark's most famous artists, to stop painting. In an instant Kirkeby loses his life's foundation as well as his ability to work. He is no longer able to see colors, and he can no longer orient himself in the large canvases that have made him a figurehead for Danish and international contemporary art. The film is the story about Per Kirkeby's universe – marked by deep melancholy as well as astounding beauty. A story about a man struggling for his life and work.

Man Falling was selected as the opening film for CPH:DOX 2015. Anne Regitze Wivel holds an important place in Danish documentary film with a long line of award-winning films to her credit both as director and producer. Among her most renowned titles as director are *Giselle* (1991), *Søren Kierkegaard* (1994), *The Castle in Italy* (2000), *The Land of Human Beings – My film about Greenland* (2006) and *Svend* (2011). Read more page 20

Category / Documentary

Danish release / 05.11.2015

Running time / 105 min.

Director / Anne Regitze Wivel

Appearances / Per Kirkeby

Producer / Sigrd Jonsson Dyekjær

Production company /

Danish Documentary Production

International sales / Wide House

t +33 6 83 22 18 06

ac@widehouse.org



Panorama / IDFA 2015

MOTLEY'S LAW / MOTLEY'S LAW

38-year-old Kimberley Motley left her husband and three kids in the US to work as a defence lawyer in Kabul, Afghanistan. She is the only foreign lawyer, and the only woman, who has a license to work in Afghan courts. With her Afghan assistant, Kimberley defends Western and Afghan clients accused of criminal acts. To begin with, Kimberley came for the money. But then it became something else. Kimberley, who had never before left the US, saw how poorly the legal system in Afghanistan was run and how this part of the Afghan society had been neglected by the international community. For five years now, human rights cases and troubled expats have motivated her to stay, but personal threats and the general condition in the country make it hard for Kimberley to continue her work.

The film premiered at the Chicago Film Festival and was selected for CPH:DOX. The director previously directed *The Devilles* (2009) and *Au Pair* (2011), both screening at a number of international festivals. *Read more page 16*

Category / Documentary

Danish release / 05.11.2015

Running time / 84 min.

Director / Nicole N. Horanyi

Appearances / Kimberley Motley, Claudiare Motley

Producer / Helle Faber

Production company /

Made in Copenhagen

International sales / LevelK

t +45 4844 3072 / tine.klint@levelk.dk

www.levelk.dk



Feature-length Competition / IDFA 2015

NATURAL DISORDER / NATURENS UORDEN

24-year-old Jacob Nossell is really bright, but he does not fit the typical idea of the perfect life. Jacob is living with cerebral palsy, a congenital physical disability. In addition to affecting his speech, it causes muscle cramps and stiffness. His words run together when he speaks and his movements are limited. With a normal intellect in a weakened body, Jacob is the embodiment of the dilemma of normality – he is too disabled to be truly accepted by society and too normal to accept his own fate. Therefore Jacob has decided to stage a performance at the Royal Danish Theatre (*Human Phase-out*), and put matters straight once and for all. He will do away with normality as defined by the majority.

Jacob Nossell is known for his leading role in Mads Brügger's 2010 Sundance winner *The Red Chapel*. *Natural Disorder* received five-starred reviews at its Danish release and screened in competition at CPH:DOX. The director garnered much acclaim for *The Will* (2011), selected for IDFA. *Read more page 8*

Category / Documentary

Danish release / 07.10.2015

Running time / 97 min.

Director / Christian Sønderby Jepsen

Appearances / Jacob Yoon Egeskov Nossell, Thomas Corneliussen, Kristian Moltke Martiny

Producer / Sidsel Lønngvig Siersted, Malene Flindt Pedersen

Production company /

Moving Documentary

International sales / DR International

Sales / t +45 3520 3040

drsales@dr.dk / www.drsales.dk



Paradocs / IDFA 2015

OLMO AND THE SEAGULL / OLMO AND THE SEAGULL

For the past ten years, Olivia has been an actress at the famous Théâtre du Soleil company in Paris, where she also met her companion in life, Serge. We follow Olivia's thoughts and feelings during the last six months of her pregnancy, a rite of passage from being a woman and an artist to becoming a mother.

Olmo and the Seagull is created through CPH:DOX' experimental workshop for young filmmakers, CPH:LAB, and won the Nordic Dox Award at CPH:DOX in 2014 and additional awards at the film festivals in Rio de Janeiro and Locarno. Lea Glob received an award at the Chinese Sichuan TV festival for her graduation film *My Father Kasper Top Hat* (2011), while Petra Costa is known for her short film *Undertow Eyes* (2009) and the feature film *Elena* (2012). *Read more page 26*

Category / Documentary

Danish release / 06.11.2014

Running time / 87 min.

Directors / Lea Glob, Petra Costa

Appearances / Olivia Corsini, Serge Nicolai

Producer / Charlotte Pedersen

Production company / Zentropa

International sales / Taskovski Films

www.taskovskifilms.com



PEBBLES AT YOUR DOOR / PEBBLES AT YOUR DOOR

"If we lived in Paradise, we would no longer need hope." Harmonia lives a happy life in North Korea, but her reality cracks as she learns the truths she has never wanted to know. In the end, she faces a choice of living in a broken paradise of lies and deception or treading the unknown, lonely path of the real world outside. Nothing is free, and the struggle to become a whole human being is inhuman. A film about a woman from the North Korean elite who faces the reality of her once beloved childhood paradise and the impossible task of healing a life that has been torn from birth.

Pebbles at Your Door was selected for the Short Film Competition at the Berlinale 2015. Vibeke Bryld's *Bedtime Stories from the Axis of Evil* (2011) also focuses on North Korea.

Category / Documentary

Danish release / 09.02.2015
Running time / 19 min.
Director / Vibeke Bryld
Producer / Heidi Elise Christensen
Production company & international sales / Final Cut for Real / t +45 3543 6043
heidi@final-cut.dk / www.final-cut.dk



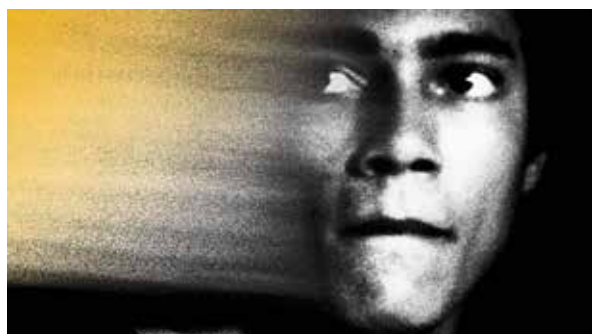
SHADOW OF A HERO / SKYGGEN AF EN HELT

The director sets out to discover how the death of his grandfather in the Spanish Civil War could split up his entire family for three generations. Like many other intellectuals at the time, Gustaf Munch-Petersen chose to volunteer in the International Brigades for his idealistic beliefs. He left his pregnant wife and little daughter in the middle of the night without saying goodbye. Was he a hero or a coward? With the ambition to break the taboo and reunite his family, the director takes us on a journey through the family secrets of three generations.

Laurits Munch-Petersen wrote the script together with Oscar-nominated Anders Østergaard (*Burma VJ*) in a genre-mixing style of documentary, reenactments and archive material. Munch-Petersen has directed several short films and the two feature fiction films *Ambulance* (2005) and *Over the Edge* (2012).

Category / Documentary

Danish release / 03.06.2015
Running time / 80 min.
Director / Laurits Munch-Petersen
Appearances / Laurits Munch-Petersen, Ruth Brejnholt, Alan Warren, Ole Sohn
Producer / Miriam Nørgaard
Production company & international sales / Fridthjof Film
t +45 3618 0880 / mail@f-film.com
www.f-film.com



SOUND TRACKS OF LIFE — MOUSSA DIALLO ON BASS / MOUSSA DIALLO — MANDEN OG MUSIKKEN

Inspired by Jimi Hendrix, Moussa Diallo's greatest teenage dream is to become a musician. He defies his strict and famous father in Mali, runs away and turns up at his mother's place in Copenhagen. With his hip afro look and great musical skills he becomes the most sought-after bass player in Denmark. However, at the peak of his career, he is not at all happy. His crisis takes him to India in search of spirituality, and to Mali to the music that speaks to him and to his father, whose acceptance he yearns for. The film takes us on an unusual journey – from the desert of Mali to the funky Seventies and the cool pop of the Eighties. From Nelson Mandela and Martin Luther King to bands like Marquis De Sade and Savage Rose.

Producer and documentary filmmaker Helle Toft Jensen followed Moussa Diallo on his personal and musical journey for nine years.

Category / Documentary

Danish release / 14.03.2015
Running time / 72 min.
Director / Helle Toft Jensen
Appearances / Moussa Diallo, Anne Linnet, Annisette Koppel, Mikkel Nordso
Producer / Helle Ulsteen
Production company / Spor Media, Kamoli Films
International sales / Kamoli Films
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