

DFI-FILM IDFA ISSUE 2013

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AI WEIWEI THE FAKE CASE

Andreas Johnsen got access to Ai Weiwei when the Chinese dissident artist was freed on parole in 2011.

SEPIDEH

A young girl dreams of becoming an astronaut in Berit Madsen's look at another Iran.

CARL & NIELS

Alexander Lind's graduation film captures the melancholy of breakups.

JON BANG CARLSEN

Hybrid before there was hybrid

JOSHUA OPPENHEIMER

The Act of Killing comes home

JESPER JARGIL

Lars von Trier stripped bare



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



08 AN INSIDE VIEW

Andreas Johnsen is the one-man army who got access to Ai Weiwei. Even as the world-famous Chinese artist and dissident had been banned from talking to the media, the Danish documentary had an inside view of his constant battle with the authorities. The resulting film, *Ai Weiwei The Fake Case*, is intimate, thought-provoking and packed with action.



14 REACHING FOR THE STARS

Can a young Iranian woman become an astronaut? Berit Madsen's first feature documentary *Sepideh* is about a remarkable teenager stubbornly working towards making her dream come true.



18 TO LET GO OF SOMEONE YOU LOVE

In his graduation film *Carl & Niels*, Alexander Lind creates a series of symbolic spaces to visualise the painful recognition by two twins that their childhood symbiosis is irretrievably lost.



20 I'M NOT OUT TO JUDGE

Jon Bang Carlsen's *Just the Right Amount of Violence*, about the difficult relationships between parents and children, ended up as one of the most hybrid works of the 63-year-old filmmaker's long career.

13 ADAM NIELSEN, EDITOR
Director Andreas Johnsen singles out the editor as his most important sparring partner.

24 GIFTED IDIOCY
Jesper Jargil's 1998 film *The Humiliated* strips Lars von Trier bare.

26 DANDELION CHILDREN
Five Afghan children are the heroes of the kids series *Faith Hope Afghanistan*.

28 BOY IN THE DOHYO
Chikara – The Sumo Wrestler's Son is above all a narrative about fathers and sons.

30 SOMEONE TO BELONG WITH
A girl's relationship to her best friend is at the heart of *Shanne and Her Friends*.

32 CHILDREN GIVE ME NEW HOPE
Erlend E. Mo, director of *Four Letters Apart*, deals with tough subjects.

34 KNOWING YOUR HISTORY
A single dad tries to get his little family back together in *Dreaming of a Family*.

36 CARBON TRADING
Tom Heinemann takes a close look at a lucrative market in *Carbon Crooks*.

38 WEIRD WORLDS
Taming the Quantum World zooms in on the smallest building blocks of the universe.

40 Q&A: CO-PRODUCING
What kind of funding is available in Denmark? A few straight answers.

42 EXPOSING THE PAST
The Act of Killing has now been released for free download by all Indonesians.

44 KASPAR GOES TO HOLLYWOOD
Kaspar Astrup Schröder, director of *Rent a Family Inc.*, recounts his tour of Tinseltown.

46 NEW DANISH SCREEN 10 YEARS
The Danish Film Institute's talent scheme celebrates its 10th anniversary.

48 A NEW WORLD OF DISTRIBUTION
New digital distribution options have spurred filmmakers to distribute their own films.

04 EDITORIAL

04 NEWS & NOTES

41 IDFA FORUM / FOUR PROJECTS

+ CATALOGUE

REVERSE SECTION

WIDE ACCESS

Indonesians recently got the opportunity to download Joshua Oppenheimer’s groundbreaking documentary *The Act of Killing* for free. As the filmmaker stresses, the story of the 1965 genocide belongs to the Indonesian people. He wants his film to create a space where Indonesians can process their collective trauma to help them in the fight for justice and reconciliation.

This autumn, scenes from *The Act of Killing* were used in a multi-screen installation at Copenhagen’s Cinematheque. Juxtaposing clips from Oppenheimer’s film with Danish WWII archival footage, the exhibition investigated ways to activate the cultural heritage of cinema for new generations.

New digital distribution platforms open up a wealth of opportunities for bringing both new films and the documentary film heritage to audiences. In this issue, Danish filmmakers discuss their approaches to the new digital opportunities and the solutions they have found for tailoring international distribution to individual films.

Naturally, the Danish Film Institute is focused on digital distribution and communication these days. The Film Institute recently established a streaming service giving teachers and students at Danish schools easy access to films and materials to inspire them to work analytically and creatively with living pictures in the classroom. In the spring, the service will expand with a new section that opens the documentary film vaults to all Danes, while respecting copyright holders’ revenue opportunities on other platforms.

There is much to be happy about and much to look forward to. Widespread digitising has already radically transformed the world of documentary film – from the works themselves to production methods, business models, distribution, infrastructure and more.

The art for all of us now is to continue to promote diversity in documentary filmmaking and ensure easy and wide access to films on many platforms; films that move us and provoke us; in the case of *The Act of Killing*, films that challenge the world’s prevailing order; and in the case of Berit Madsen’s *Sepideh* and Andreas Johnsen’s *Ai Weiwei The Fake Case*, films that lend their voice to dreamers and wise people.

Henrik Bo Nielsen, CEO

NEWS & NOTES



7-9-13 Photo: DR

TILL DEATH DO US PART

UPCOMING. A new ambitious series of documentaries takes a fresh look at marriage.

A record number of Danes chose to be married on 7 September, hoping for a sprinkle of the good fortune associated with the number combination 7-9-13 in Denmark.

7-9-13 is the title of a new series of documentaries from national broadcaster DR, supported by the Danish Film Institute. With the ambition to craft a contemporary portrait of Danes and Denmark in the new millennium, the series tracks five

different married couples from the moment they say “I do” and over a period of several years in their lives together for better or for worse.

Behind the films are such creative forces as Janus Metz (*Armadillo*, *The Expedition to the End of the World*), Kaspar Astrup Schröder (*Rent a Family Inc.*) and Brian McGinn (*The Record Breaker*).

Photography for the first season has wrapped, and the first episode will have its on-air premiere on DR in early 2014. 7-9-13 is produced by Mette Heide (*The Queen of Versailles*, *Rent a Family Inc.*, *The Record Breaker*) for Plus Pictures. *NØ*

SØREN KIERKEGAARD ON BLU-RAY

In 1994, Anne Regitze Wivel made the film *Søren Kierkegaard*, about the Danish writer and philosopher. On the occasion of Kierkegaard’s bicentenary, the film has now been released on Blu-ray in cooperation with the Danish Film Institute.

The film presents Søren Kierkegaard (1813-1855), his life, thoughts and works, through a group of Kierkegaard experts discussing the great thinker, adding new life and facets to his philosophy in conversational form.

Anne Regitze Wivel has made a name for herself with a string of awardwinning documentaries, including *Svend* (2011), about the last years of her husband,

the politician Svend Auken, and *The Land of Human Beings – My Film about Greenland* (2006), about modern Greenland.

Søren Kierkegaard is available at the Danish Film Institute’s web shop at dfi.dk. In Danish, with subtitles in English, German and French. *NØ*



BRINGING THE PAST BACK TO LIFE

UPCOMING. On the phone from Budapest, *Burma VJ* director Anders Østergaard discusses his new project, *1989*, an investigative look at the year the Wall fell.

What is 1989 about?

It’s about events that took place in Hungary as a prelude to the fall of the Berlin Wall, why Hungarian politicians decided to open the border to Austria and the battles they had to fight along the way. *1989* is also about a married couple, who try to escape over the Wall one night. The man is shot and his death directly influences the Hungarian politicians’ decision. That story has not really been told before.

How did you get the information about that story?

I have read a pile of literature about what happened back then, and I have been to Hungary a lot and encountered the story there, too. During the research, when we talked with the former Hungarian Prime Minister Miklós Németh, we were suddenly able to put two and two together. Sure enough, the man being shot and the Hungarian decision to open the border are connected. There was something to it, after all. So, it’s also a film about how little things affect big events,

and how the decisions of individuals can have big political consequences.

What specific devices did you use in your film to bring the past back to life?

Among other things, we take archival footage from the time – shots of the decision-makers, for instance – and place them in new contexts. We overdub the footage with new dialogue based on old meeting protocols and interviews with Németh and others. I have spent the last three months in Budapest mainly researching and recording the voices of the people who were at the centre of events back then. That way we can go behind closed doors and get an experience of what really went on.

How do the events of 1989 impact the world we live in today?

When I think back at my early youth, I think about how much that time was marked by the fact that we were cut off from a large part of our European consciousness, and how we were always living in fear of the bomb. We are rid of a lot of that today, and that’s worth celebrating. The mere fact that I’m here in Budapest making a film without having to ask anyone for permission is a minor miracle. Sometimes we need to stop and think about that. *NØ*

1989 is planned to be released in September 2014 on the 25th anniversary of the removal of Hungary’s border fence with Austria. 1989 is produced by Lise Lense-Møller for Magic Hour Films.



1989, Framgrab



The Farmer and the Universe, Framgrab

BACK TO NATURE

UPCOMING. A genial-looking but doggedly idealistic farmer and one of the world’s best restaurants, Copenhagen’s NOMA, play a part in Phie Ambo’s upcoming documentary *The Farmer and the Universe*, about a man fighting for what he truly believes in.

On a farm 50 km north of Copenhagen lives Niels Stokholm. At 79, Niels is one of the last idealistic farmers in the agricultural nation of Denmark. Working from the idea that humans and the earth are fundamentally connected, he makes some of the world’s finest farm products, prized alike by consumers and one of the world’s best restaurants, NOMA. But Niels’ ways of farming are not very popular with the authorities, who

are threatening to revoke his licence to keep livestock. His buildings are deteriorating, and with no one to take over from him, Niels risks seeing his life’s work fall apart.

“I first met Niels a year ago when I visited his place with my children, and I immediately fell in love with the caring and sensitive way that Niels and his wife run their farm,” says director Phie Ambo, whose previous film, *Free the Mind*, explored the healing effects of mindfulness meditation.

“Niels is a great character, because his jolly Santa Claus facade hides a stubborn anarchist. I want to give the audience who watch my film the same profound feeling of being alive that I experienced when I first came to his farm.”

The Farmer and the Universe is produced by Malene Flindt Pedersen for Danish Documentary Production. The score is by the acclaimed Icelandic composer Jóhann Jóhannsson. Expected release in 2014. *NØ*



The Agreement Photo: Bullitt Film

BORDER TALKS

“History is always made in the middle of the night. And when it happens, you are so damned tired that you couldn’t care less,” says EU peace negotiator Robert Cooper in *The Agreement*. Since pitching her film at IDFA Forum 2012, Karen Stokkendal Poulsen has sold it to 12 countries. The documentary, produced by Bullitt Film, tracks the charismatic EU negotiator and his efforts to end the conflict between Serbia and Kosovo. Premiering at CPH:DOX, the film screens in Beograd and Pristina in December 2013. *NØ*



Days of Hope Photo: Bullitt Film

FAR FROM HOME

Refugee issues are occupying a lot of Danish directors at the moment. IDFA veteran Andreas Koefoed is bringing out a film about refugee children in Denmark, *A Home in the World*, produced by Sonntag Pictures. The score is by Efterklang, the Danish band featured in Koefoed’s music documentary *The Ghost of Piramida*. Expected finish in 2014.

Katrine Philp examines the situation of refugees in Denmark, in *Suitable*, produced by Bullitt Film. Every year, the Danish government cherry-picks those refugees best able to contribute to society, leaving the weakest behind. The film premiered at CPH:DOX.

Ditte Haarløv Johnsen could not be more of the moment with her new film *Days of Hope*, a close-up look at the thoughts, feelings and longings of African refugees embarking on a dangerous journey across the Mediterranean hoping for a better life in Europe. Produced by Bullitt Film. National release in November. *NØ*

NEWSPAPER IN CRISIS

UPCOMING. Mikala Krogh got unprecedented access to the daily life of a Danish tabloid for her film about a troubled industry struggling with declining circulations.

The Danish tabloid paper Ekstra Bladet always defined itself as society’s watchdog. But plummeting print sales have forced the newspaper’s management and staff to redefine who they and their core readers are and what they need to do to hold on to the relatively few readers who still buy the print edition.

In her upcoming film Mikala Krogh, whose father was a journalist and editor-in-chief of the high-brow daily Information, uncovers the big story of the print edition’s future and online revenue opportunities, and she zooms in on the details of the daily work in the newsroom from the time an idea is born until it is splashed across the front page. The filmmaker sits in on editorial meetings, follows journalists as they work on stories and tags along with the editors to New York to meet with Huffington Post CEO Jimmy Maymann, who tells them how his medium has solved the challenges of the future.

Krogh was in competition last year at IDFA with *A Normal Life*, about a family with a daughter who

has cancer. She previously directed *Cairo Garbage* (2009) and *Beth’s Diary* (2006). *Avisredaktionen* (translates as *The Newspaper Editors*) is produced by Sigrid Dyekjær for Danish Documentary Production. Expected release in 2014. *NØ*



Director Mikala Krogh Photo: Stine Heilmann



Cathedrals of Culture – Halden Prison Photo: Nikos Dalton

CATHEDRALS OF CULTURE

UPCOMING. Six prominent directors present their vision of a building’s soul in a large-scale 3D series about architectural spaces. Danish director Michael Madsen wrapped principal shooting in September on his film about “the world’s most humane prison” in Norway.

In his widely acclaimed *Into Eternity*, Michael Madsen went underground to examine the first permanent nuclear waste repository ever in Finland. Now the Danish director has ventured into Halden Prison in Norway as part of a large-scale documentary series, *Cathedrals*

of Culture, which explores the psychology of spaces and how they affect us.

Each of the six directors in the series will portray an architecturally significant building and present their personal interpretation of its “soul”. In addition to Michael Madsen, the directors are Austrian Michael Glawogger (National Library of Russia), German Wim Wenders (Berliner Philharmonie), Brazilian Karim Ainouz (Centre Georges Pompidou in Paris), Norwegian Margreth Olin (Oslo Opera House) and American Robert Redford (Salk Institute for Biological Studies in California).

In September, Michael Madsen finished principal shooting for his film about Halden Prison, designed by Erik Møller Arkitekter of Denmark. Despite housing some of Norway’s

toughest criminals, the facility has been called “the world’s most humane prison”, as every part of the design is based on principles of rehabilitation. The idea is that art on the walls and a panoramic view of nature instead of barred windows etc. actually affect inmates in a positive way.

The six films are produced in 3D. Wim Wenders, whose Oscar-nominated dance documentary *Pina* was acclaimed for its innovative use of 3D, is initiator and executive producer of the series. Expected TV release is in the spring 2014. Danish Final Cut for Real is producing Michael Madsen’s film and co-producing the other five in the series, with main producer Neue Road Movies. *AH*



If I Can’t Dance – It’s Not My Revolution Photo: Fridthjof Film & Dharma Film

THE SYRIAN REVOLUTION HIJACKED

UPCOMING. *If I Can’t Dance – It’s Not My Revolution* is a character-driven documentary with an intimate female perspective that reconnects us with the Syrian people who had their revolution hijacked.

In *If I Can’t Dance* we meet two young women, a nationally famous radio presenter and her younger friend. They are at a crossroads, both in their friendship and in terms of Syria’s future. They are in exile, troubled. How did they end up here? Where did it go wrong? What happened to them and the non-violent resistance?

If I Can’t Dance revisits moments magical and horrific that the two women have shared in the last two and a half years. Through their eyes and cameras we experience their newfound freedom, as well as the frontlines, the deaths and the nightly celebrations where fighters party because they have survived another day.

If I Can’t Dance was pitched at IDFA Forum 2012 and is one of the first two grantees to benefit from the recently launched European film fund Britdoc Circle.

The film is directed by Marie Skovgaard, her first feature documentary, and “O”, and it is co-produced by Jesper Jack for Fridthjof Film and David B. Sørensen for Dharma Film. Release is set for 2014. *NØ*

GREENLAND ON THE BIG SCREEN

UPCOMING. 2014 will bring us two very different films about Greenland, the former Danish colony that gained home rule in 1979 but is still part of the Kingdom of Denmark.

What *Sumé* and *Eskimo Diva* both do is challenge the idea of Greenland as a tradition-bound society rife with social problems and dependent on outside help.

Revolutionary Rock Band
Releasing three albums between 1973 and 1976, the Inuit rock band Sumé changed the course of Greenland’s history. Their political songs were the first ever to be recorded in Greenlandic Inuit, a language that before Sumé didn’t even have words for “revolution” or “oppression.” After 250 years of Danish colonization, Sumé sparked a revival of Inuit culture and identity and paved the way for Greenland’s home rule government.

According to director Inuk Silis Høegh and producer Emilie Hertling Peronard, their new film is not so much a rock documentary as the story of a people’s fight for cultural and political freedom. Seeking to redefine the relationship between Greenland and Denmark, which was always presented in too rosy a light, *Sumé* is a cinematic account of a pivotal moment in Greenland’s history, when Greenlanders discovered they were not Danes.

Sumé is produced by Ilami A! Film with Bullitt Film and Jabfilm. The film opens in Greenland in 2014.

A Young Man on a Mission
From a different angle comes Lene Stæhr’s *Eskimo Diva*, the story of a young man caught in the clash between the new and the old Greenland. In 2009, Nuka, a gay teenager from the city of Nuuk, found himself standing on the roof of an apartment block intending to commit suicide. Instead, he ventured – singlehandedly, at the age of 19 – to organise Greenland’s first gay pride parade. The film tracks Nuka and his friend and faithful companion Lu as they take a shocking-pink drag show on tour to tiny settlements around Greenland in the dead of Arctic winter.

Nuka is a young man on a mission. He doesn’t just want to “make the scene,” he also has a profound drive to blaze a trail for a new, tolerant and progressive Greenland, the filmmaker says. Stæhr calls her film “an odyssey through psychedelic Greenlandic scenery, featuring death, a sexual revolution and a boy who becomes a man.”

Eskimo Diva is produced by Lene Børglum for Space Rocket Nation. Expected release in 2014. *NØ*



Sumé Photo: Ebbe Knudsen



Nuka Photo: Henrik Ipsen

FILMS & PEOPLE

■ Jacob Holdt (*American Pictures*), a well-known Danish photographer, lecturer, vagabond and preacher’s son, in 2014 will be the subject of a film by Niels-Ole Rasmussen. *Jacob Holdt* looks in on its title character as he writes a book about his life, which forces him to confront the days when he hitchhiked America’s highways. Produced by Copenhagen Film & TV.

■ Securing your dynasty is hard work, even more so when your family runs one of Europe’s biggest circuses. Anders Riis-Hansen’s *The Circus Dynasty* follows two prominent circus families, the Berdinos and the

Cassellys, as they pursue a union of the two youngest members of their families. Pitched at Nordic Forum 2013. Release in May 2014.

■ Søren Steen Jespersen is a journalist juggling many hats. He recently produced *Carbon Crooks*, by Tom Heinemann, about the carbon credit system (page 36). Now he’s sitting in the director’s chair to make *Warriors from the North*, about young Scandinavian-Somali men leaving their homes in the North to fight in Somalia. Produced by Made in Copenhagen, expected finish in spring 2014.

■ Annette Mari Olsen and Katia Forbert Petersen take on a serious but

overlooked issue in *Mission Rape*, about rape as a strategy in war. Forty to fifty thousand women were raped during the Balkan War 1992-95. But as the directors show only very few cases of war crimes involving sexual violence have been investigated and prosecuted. Produced by Sfinx Film/TV, release in 2014.

■ Taking inspiration from the suspenseful mood of the Danish TV series *The Killing*, Nanna Frank Møller (*Shanghai Space*) is bringing us *Embracing the Dead*, a documentary about a forensic pathologist examining a group of Iraqi civilians who are accusing the Danish government of war crimes in Iraq. He is used to examining the dead, but

is now faced with a different type of moral responsibility. Produced by Made in Copenhagen, release in 2014.

■ Signe Byrge Sørensen was behind one of the most controversial documentaries in recent years, Joshua Oppenheimer’s *The Act of Killing*. Now the Danish producer and her company, Final Cut for Real, are bringing us *Last Dreams*, in which the director Estephan Wagner follows three women over their last month at a hospice, exploring their thoughts and fears as they approach the end of their life. The film won Special Mention at its world premiere at the Camden film festival in September.

AN INSIDE VIEW

Feature-Length Competition / IDFA 2013



Ai Weiwei The Fake Case Photo: Andreas Johnsen

Andreas Johnsen is the one-man army who got access to Ai Weiwei. Even as the world-famous Chinese artist and dissident had been banned from talking to the media, the Danish documentarian had an inside view of his constant battle with the authorities. The resulting film, *Ai Weiwei The Fake Case*, is intimate and thought-provoking and packed with action.

By Rune Skyum-Nielsen

Ai Weiwei The Fake Case has no dearth of dramatic events. But amongst the myriad car chases, state-sanctioned harassment, a literal rain of money and an exhausted artist who nods off anywhere and anytime at the drop of a hat, one scene sticks out as particularly absurd. Well at least according to Andreas Johnsen, the brains, cameraman and director behind this action-jammed, intimately shot documentary.

Johnsen is on hand to capture the situation when the China correspondent of British ITV with increasing desperation tries to wrangle an interview out of Ai Weiwei. The incident occurs when the now 57-year-old artist is released on parole after 82 days of detention on charges of violating tax laws with his company Beijing Fake Cultural Development Ltd. But the authorities – that is, the Communist Party – have put a gag order on the bearish art-world phenomenon and so he legally cannot answer questions from the media. “You can film me while I’m taking a shower,” he proposes. Somewhat surprisingly, the ITV correspondent declines the potential scoop. “It’s a family show, Weiwei,” he says. “It’s evening time, children are watching.”

The debacle wraps with the reporter putting in a request for a solo interview once the gag order is lifted, saying, “It would be very good for me ... because it’s you.”

Johnsen all too well remembers the mixed feelings he had documenting the awkward scene.

“The reporter made me cringe so bad, but of course it was hard not to laugh, too, because Weiwei is really taking the piss. He was basically offering ITV an artwork, a performance, and the reporter was dumb enough to decline. He wanted to interview Weiwei about censorship, but he was



Ai Weiwei The Fake Case Photo: Andreas Johnsen

censoring what Weiwei had to offer. The whole scene was so meta and absurd.”

The self-taught Danish filmmaker has been making documentaries since 2003. In his homeland he is seen as a bit of a lone wolf who travels to some of the least secure regions in the world and, without a hint of staging, gets close to increasingly big events in increasingly big hotspots. In *Ai Weiwei The Fake Case*, Johnsen got unprecedented access to Ai Weiwei, who, while the film was being made, was named the world’s most powerful artist by Art Review Magazine.

The documentary took shape over three years, as Johnsen made regular trips to Beijing to visit Ai Weiwei in his home, studio, production space and office. The final product, however, concentrates on the nerve-racking year starting in summer 2011 when the artist was freed on parole, charged with evading millions of dollars in taxes. The case reeks and is fraught with political undertones. As it quickly turns out, Ai Weiwei is systematically being watched and followed. Anxiety takes root in the temperamental artist who suffers from insomnia and nightmares, when he finally does sleep – an indelible memory of his detention, or “kidnapping,” as he calls the nearly three months when not even his lawyers or family could reach him and he was never told why he was being held.

“There were two soldiers in Weiwei’s cell round the clock. They changed every six hours and marched back and forth while he was sleeping. It was psychological terror,” Johnsen says.

Persuading a Rebel

In 2009, with bit of creative thinking and some helpful contacts, the filmmaker got hold of Ai Weiwei’s Chinese mobile phone number, determined to do a documentary about the artist.

“He wasn’t particularly interested. ‘Everybody always wants to make films about me,’ he said. ‘It would take too much of my time and I’m busy.’ But that didn’t faze me and I started e-mailing him to explain that it isn’t my style to steal people’s time. I just tag along and hardly ask any questions.”

In spring 2010, Andreas Johnsen – who has ten documentaries to his name, counting *Ai Weiwei The Fake Case* – ramped up his efforts to win over the famous artist and dissident. Denmark is a small place where everybody knows everybody in the art world, and the dogged filmmaker in the trademark flat cap got Ai Weiwei’s Danish dealer to act as his courier.

“He delivered a package in Beijing containing a hand-written letter and my films on DVD. Weiwei put on *Murder* (about Nicaragua’s zero-tolerance abortion laws, *ed.*) and watched the opening sequence where I kind of make an ass out of this

FLYING MONEY. Ai Weiwei supporters sent a total of around 9m yuan (1.1m euros) to help the artist pay a bond enabling him to appeal the tax fine imposed on him by the authorities. Some notes were thrown over Ai Weiwei’s gate in the form of paper aeroplanes or wrapped around fruit.



Ai Weiwei The Fake Case. Framgrab



Ai Weiwei The Fake Case. Framgrab

KIDNAPPING. Director Andreas Johnsen follows Ai Weiwei as the artist is freed on parole after 82 days of detention when not even his family could reach him. Ai Weiwei created six dioramas with scenes from his imprisonment, one catching him sleeping in his cell (previous page).

politician who gets really offended. Weiwei liked that and told his personal assistant to call me up and give me the go-ahead. A couple of months later I visited for the first time, and after dinner the first night he gave me permission to start filming.”

The Ai Weiwei Test

In his new documentary, Johnsen is not only focusing on Ai Weiwei’s situation, he is also seizing a unique opportunity to gauge what direction China is moving in right now.

“The film is also about the development of the Chinese society over the last decade. I had been thinking about how to go about that for a long time. It would be boring to just show some activist in front of his computer trying to disseminate material over the Internet. But an artist making monstrous art and communicating with the world in all kinds of different ways – that has some good visuals,” the filmmaker says.

You tracked Ai Weiwei and his large staff in seven stages over three years. Did that change your view of the Chinese people?

“It’s generally hard to get included in social situations when you show up with a camera. Even more so in China. But over time, I became part of Weiwei’s entourage. I went out with him often to eat and I was never told that I wasn’t welcome. But I had to fight to get there. To be accepted.”

How did Ai Weiwei test you?

“It was a lot like, if I wanted to make this film, I just had to keep up on my own. It was up to me to keep pace. If not, too bad. When you don’t speak Chinese and Weiwei, to boot, is a man of very few

“It’s sometimes hard to understand why Weiwei is considered such a dangerous adversary. He is just asking the Communist Party to respect the law and people’s basic right to freedom.”

words, it can get a little problematic. Just keeping track of where he was. When I finally managed to get him on the phone, he would mention the name of a restaurant in Chinese. And I had to take it from there. You have to prove yourself. He does that all the time with everyone around him.”

Outfoxing the Authorities

Even when Johnsen and Ai Weiwei, with no small drama, track down two of the agents who are constantly spying on the artist, we never find out who is really giving the orders to keep him under surveillance. But the invisible enemy has to be high up in the Communist Party hierarchy.

“It’s sometimes hard to understand why Weiwei is considered such a dangerous adversary,” Johnsen says. “He has a big following, of course – also outside China. But he is just asking the Communist Party to respect the law and people’s basic right to freedom.”

Making the film, Johnsen was impressed by how Ai Weiwei, who remains under a travel ban and can’t leave China, keeps challenging the authorities. How he keeps pushing the envelope time and again with one sly provocation after the other. Like the time the heavy-set artist, who is the son of two dissidents, installed webcams over his bed and his workstation and filmed himself 24-7, rendering the state’s surveillance superfluous.

“At his weekly meeting with the police, they asked him to abandon the project. He is outfoxing them. That’s pretty cool. He just can’t help himself. Clearly, the urge to rebel is in his genes.”

Compared to your past documentaries, how hard was this one to make?

“This was probably the hardest. Because of Weiwei’s gag order, it was illegal for me to film him and I had to be very careful not to be found out. Each time I visited him in Beijing, he was under enormous pressure. All that stress gets to you. It was an intense few weeks each time.”

What does Ai Weiwei think about your film?

“He is pleasantly surprised. He actually didn’t think I would make a good film, considering all the obstacles he put up for me. When he saw the first rough cut, he declared that he was so pleased he would do anything he could to help me in the final phase. So I asked him to pose for the poster in the nude. That made him a little nervous at first. But, he had promised to grant my wish.”

Will the documentary have consequences for Ai Weiwei?

“He can’t tell. None of us can. We’ll just have to wait and see” ■

***Ai Weiwei The Fake Case**, selected for IDFA Feature-length Competition, is produced by Katrine Sahlstrøm for Danish Documentary Production and Rosforth Films. For more information, see reverse section.*



Photo: Timme Hoynd

Andreas Johnsen

Director Andreas Johnsen, 39, is a self-taught filmmaker. Since 2003 he has directed, produced and financed his films from start to end. Johnson has made films on social issues in the world and how artists, especially in third world countries, manage to produce their art. *Man Ooman* (2008) is about dancehall dancing in Kingston, and *A Kind of Paradise* (2011) zooms in on contemporary artists from six African countries. In *Kidd Life* (2012), Johnsen follows Kidd, a young Danish rapper and YouTube phenomenon. Renowned for *Murder* (2009), the story of at-risk women suffering under Nicaragua’s strict ban on abortion.

“It was a lot like, if I wanted to make this film, I just had to keep up on my own. It was up to me to keep pace. If not, too bad.”

ADAM NIELSEN EDITOR

Director Andreas Johnsen singles out the skilled editor as his most important sparring partner in his efforts to come up with a hook for ***Ai Weiwei The Fake Case***.

Uncompromising, versatile, uniquely musical – the film editor Adam Nielsen has helped raise the bar for Danish documentaries for years.

Since graduating as an editor from the National Film School of Denmark in 2003, Nielsen has put his touch on documentaries and fiction films alike, freely switching between the two modes. Story and character development are central to the 39-year-old Danish editor. Genre is incidental.

Earlier in the year Nielsen won the prestigious Roos Award, named after the Danish documentary film pioneer Jørgen Roos. Nielsen was awarded the prize for his ability to reinvent himself for each new project. No snob by any measure, he picks his assignments based on the importance of the story and the people he will be working with. He has been known to say no to a project with lots of money and prestige to work on a no-budget project instead.

Nielsen cuts like he is, the Roos Award statement read: loyal, forthright, emotional – to the bone. His taste is impeccable, but his films are never overdressed. And there is always more to them than technical finesse. He keeps the focus on the characters’ development and their interpersonal relationships.



Photo: Anne Rasmussen

Adam Nielsen

Editor Adam Nielsen, 39, is an editing graduate of the National Film School of Denmark, 2003. Nielsen won a GuldDok for Best Editing for *Ghosts of Cité Soleil* (Asger Leth, 2005) and Danish Film Academy Awards for the fiction features *R* (Michael Noer and Tobias Lindholm, 2010) and *A Hijacking* (Tobias Lindholm, 2012).

DIRECTORS ON ADAM NIELSEN

Andreas Johnsen, *Ai Weiwei The Fake Case*:

I worked with Adam before he got into film school. Even back then he was great about sharing his knowledge. Everything I know about filmmaking, I learned from editors – prime among them Adam. He told me how to film so he could cut the footage afterwards. Adam is the one I back-and-forth with most on a shoot. It was like that making the Ai Weiwei film, too. I had a running dialogue with Adam the whole time. He’s open to all possibilities, ready to try things out – and he often turns obstacles into advantages. Working with Adam is always fun and easy.

Kaspar Astrup Schröder, *Rent a Family Inc.*:

We listen to music a lot when we edit. Adam is really good at working with sound. And he shoots from the hip. If he were a cowboy, he’d win every shootout. He’s no bullshit. He always aims for the heart and hits his mark every time.

Eva Mulvad, *The Good Life*:

Adam is the best father a film could have. If the director is the mother, the editor is the father. Making a film is like making a baby. You collaborate on the creative process. The film finds its form in the editing room.

Michael Noer, *R, Northwest*:

He is my toughest critic. I’m always nervous about showing Adam footage. He instantly picks out what’s bad about it. But conversely he’s also good at getting the best out of the footage and unleashing whatever potential it might have.

REACHING FOR THE STARS

Sepideh Photo: Paul Wilson

INTERVIEW / BERIT MADSEN / SEPIDEH

Feature-Length Competition / IDFA 2013

Can a young Iranian woman become an astronaut? Berit Madsen's *Sepideh* is about a remarkable teenage girl cleverly and stubbornly working towards making her dream come true.

By Dorte Hygum Sørensen

While other kids her age in her village in southern Iran are in bed sleeping, she is outside under the night sky, mostly among boys, in complete darkness illuminated only by the moon and stars. Ever since she was little, it has been Sepideh's ambition to excel in physics and astronomy – just like Albert Einstein, her big role model.

When Berit Madsen, a filmmaker with an anthropology degree, heard about an astronomy festival held in a far-off Iranian province, she knew she had to know more.

"My husband, who is Iranian, happened to show me an article about a physics teacher who was trying to raise funds to build an observatory way out in the country in Iran. It said that boys and girls in the area stargaze at night, and that really piqued my curiosity."

With her husband and their young daughter, the filmmaker went to southern Iran. When she met Sepideh, she instantly detected a singular dedication and clarity of mind in the young woman, and once she heard her story, Madsen knew she had to make a film about her.

Not a political film about a young Muslim in an Iran where a woman's opportunities can be very limited. The filmmaker first and foremost wanted to portray Sepideh as a person whose story is fascinating by any standard, anywhere, and paint a different and more nuanced picture of Iran that way.

Madsen made seven trips to Iran to get together with Sepideh and her family and film them with the aid of an Iranian crew. *Sepideh* is the filmmaker's most wide-ranging film project to date, a coming-of-age story about a very special young woman fighting against all odds to make her dream come true of becoming an astronaut and probing the secrets of the universe.

A Promise to Her Father

Sepideh, who lives with her mother and brother, lost her beloved father at a young age. On his deathbed,



Sepideh Photo: Mohammad Reza Jahan Panah



Photo: Mikkel Völcker

Berit Madsen

Director Berit Madsen, 49, is a graduate from the film school Les Ateliers Varan, Paris. Madsen has taken supplemental studies at the Danish School of Media and Journalism and in ethnography and social anthropology from Aarhus University. *Sepideh* is Madsen's first feature documentary.



Sepideh Photo: Mohammad Reza Jahan Panah

FACTS ABOUT IRAN'S YOUTH

Sepideh is hardly alone in her desire to get an education and be in charge of her own life in a country still dominated by a patriarchal social structure. Here are a few facts about Iran's young generation:

Over 60% of the Iranian population (77 million) are under the age of 30.

In 2012, 60% of university students were women.

Around 1.5 million young people apply to Iranian universities every year. Most of the applicants would like to be among the top 10% who get into the best public universities, which are free. Most aim to study medicine or engineering, studies that offer the best job opportunities in the future.

The two most serious challenges facing Iran's youth today are unemployment and brain drain, which has only been aggravated by the international sanctions.

Iran is experiencing the greatest brain drain in the world. Every year tens of thousands of highly educated Iranians leave for Asia and Europe in the hope of a better life.



Sepideh Photo: Mohammad Reza Jahan Panah

she promised him that she would make something of herself, so he could be proud of his daughter. She spent her inheritance from him to buy a small telescope, and in the film we watch her lug it out into the cool and majestic scenery to scan the sky at night.

Her mother, however, worries about her daughter running around at late hours with boys. What's more, Sepideh's uncles also have something to say about her conduct and her future. They want her to stay away from astronomy and work in the fields instead. They even threaten to kill her if she crosses the line of good moral behaviour – a threat Sepideh has to take very seriously.

But Sepideh is just dreaming about floating in space. Neither their threats nor her family's limited means will stop her from becoming a space researcher. The film shows her fighting back, forming an alliance with the world's first female space tourist, Anousheh Ansari, and shrewdly and doggedly arguing against her uncles. At one point, she even has a showdown with the physics teacher who taught her so much during her early adolescence.

For Madsen, too, as an adult, there is a lot of inspiration to be drawn from young Sepideh and her conviction that we can change our lives.

“The mere fact that she can go outside with boys at night is pretty far removed from what we normally, and quite rightfully, associate with Iran. What she's doing is very wild and daring. She is a stubborn little mule, and I have great tenderness and respect for her,” Madsen says.

Dear Einstein

An important theme running through the film is Sepideh's diary. Every so often, we hear her read from it, describing her experiences, feelings and hopes. Each diary entry starts “Dear Einstein.”

“I wanted the audience to share my fascination with this girl who doesn't have posters of pop stars on her walls but pictures of Albert Einstein with his big, grey, dishevelled head of hair. She even got hold

“The mere fact that Sepideh can go outside with boys at night is pretty far removed from what we normally, and quite rightfully, associate with Iran. She is a stubborn little mule, and I have great tenderness for her.”

of a violin, because she read that Einstein played the violin and thought she should learn how to play, too, so she could experience the same emotions he did. She also learned that Einstein was a pretty unruly child. For Sepideh there is a lot of support and inspiration to be taken from him,” Madsen says.

All in all, it's a unique experience for the audience to get a peek into her diary. “It's written in a language that's so articulate and personal that I had to tell Sepideh at one point that if she didn't become an astrophysicist she could always become a writer,” Madsen says.

“Iranians have a lot of words for the same phenomenon. Sepideh's use of words is florid and metaphorical without getting vague and, like everything else she says and does, her diary gives you a sense of how deeply she has been affected by the loss of her father and how important it is for her to get over her loss and live up to his hopes that she would follow her dreams. That's also the coming-of-age story I want to tell, showing how Sepideh grows over the course of the film and gets even stronger” ■

Sepideh, selected for IDFA Feature-length Competition, is produced by Stefan Frost and Henrik Underbjerg for Radiator Film. For more information, see reverse section.



Sepideh Photo: Mohammad Reza Jahan Panah

DREAMS OF THE UNIVERSE. When Sepideh's beloved father died, her uncle became head of the family. He strongly opposes to the young girl's star gazing.

In *Carl & Niels*, director Alexander Lind creates symbolic spaces to visualise the painful recognition by two twins that their childhood symbiosis is irretrievably lost. Lind is a recent graduate of the National Film School’s experimental multiple-camera line under the documentary programme.

Student Competition / IDFA 2013

LETTING GO OF SOMEONE YOU LOVE



Carl & Niels, Framgraph

By Marianne Lentz

“What I want more than anything is for us to find each other again. I want you to be my best friend and I want to be your best friend.”

Niels speaks these words as he holds Carl’s head under water, as if he was baptising him. Maybe he’s hoping Carl will be reborn as the brother he wishes he had.

Carl and Niels are identical twins. They have been inseparable most of their lives as best friends. But now that they are in their mid-twenties, they are losing the closeness they used to have.

“My girlfriend broke up with me just when I was starting the film. That came as quite a shock and I became obsessed with the transformation that occurs, the huge sorrow it is, when you have to say goodbye to someone you love,” Alexander Lind

says, describing the thoughts that led into his film *Carl & Niels*, which has been selected for the Student Competition at this year’s IDFA.

The film centres on the transformation Carl and Niels are undergoing as they find out what – if anything – they can be for each other in their adult lives. Putting them in a series of constructed spaces and situations, Lind, who graduated this year from the experimental multiple-camera line at the National Film School of Denmark, compelled the twins to relate to each other.

While Carl accepts things the way they are and the fact that they are growing apart, Niels is clinging to the hope that everything will be the way it used to be. They may be identical on the outside, but on the inside they are oceans apart. Niels mentions that it’s been hard for him to like Carl when things were going well for his brother. Carl replies that he never felt that way. He was never really conscious of any competition between them.

One Big Tangled Clump

Because he was in the middle of a separation process himself, Lind recognised the twins’ miscommunication.

“They have so much love for each other, but there is also such distance between them. I could tell that they didn’t understand each other and how frustrating it was when one thought the other knew how he was feeling. They have tricked themselves into believing they were one individual, one thinking mass, because they were seen as one for so many years. That’s how I felt about my girlfriend at the end. We get all tangled up in each other.”

The illusion of a tangled clump was the premise of the spaces Lind created for the film. Students in the National Film School’s multiple-camera line mainly work in the studio, bringing elements of reality into the framework of a visually

orchestrated space. The scene of the baptismal rite was an assignment that Lind gave Carl and Niels. In another, grotto-like set-up, they were asked to paint each other’s demons with fluorescent paint on each other’s upper body. Lind also placed them on each side of a 50-percent mirror – half mirror, half translucent – making it clear to the twins and the viewers how much they look like each other.

“I wanted to riff on the assumption that twins are 100 percent identical and show how it really is: that they are two different people with two different wills and ways of coping with life,” Lind says. All along, he was hoping the process would help the twins solve their conflict.

You Can’t Bring Back the Past

“I naively thought that if I put them in this situation, I would open their eyes to how they truly felt about each other, that they would be cured when they left the studio after their journey of healing.”

The 12-hour shoot takes place just one week after Carl and Niels have had one of their frequent fights. “Over the years, they have argued and fought and yelled and screamed and cried. Conversely, they have been friends and merged in ways that most siblings never get to experience. When things are bad between them, they’re really bad, and when things are good, they’re great. That’s a beautiful thing, but it’s also really tough.”

So, the mood is tense, when they are placed on either side of the see-through mirror in the studio.

“I got a portrait of two people who are in conflict with each other. No matter how much they want to, they can never go back to the way things were.”

Niels misses Carl and wishes they could find each other again. But Carl can’t promise him that. He’s having a hard enough time finding himself.

At the end of the day, Lind had to admit that his good intentions would not bear fruit.

“I realised that I wasn’t going to get the happy ending I wanted. On the other hand, I got a portrait of two people who are in conflict with each other. No matter how much they want to, they can never go back to the way things were. Things are in constant motion. If they can accept that something good will come of their lives anyway, but they just have to look for it somewhere else, then they can move on with their lives,” the director says, adding, “That’s what’s so great about life. You never get what you’re after, but you get what you need” ■

Carl & Niels is selected for IDFA Student Documentary Competition. For more information, see reverse section.



Photo: Kasia Kohler Larsen

Alexander Lind

Director Alexander Lind, 30, brings his graduation film *Carl & Niels* to IDFA’s Student Documentary Competition.

NEW NAMES 2013

The National Film School of Denmark’s documentary programme, which has existed for 20 years under the direction of Arne Bro, has been hugely important to the current success and impact of Danish documentaries.

The programme has two tracks. The *multi-camera directors*, like Alexander Lind, mainly work in the studio, and the *documentary directors* mainly work in the field. Introducing the 2013 graduates and their films:

Multi-Camera Directors:
Frigge Volander Himmelstrup – *Follows the Sun*
Alexander Lind – *Carl & Niels*
Theis Mølstrøm Christensen – *Dissonance*

Documentary Directors:
Julie Bezerra Madsen – *Boy*
Maria Bäck – *Mother Is God*
Laurits Flensted-Jensen – *Snow*
Cille Hannibal – *2.7*
Carl Olsson – *Blessed Be This Place*
Laura Ludmilla Sørensen – *30*

At this year’s Nordic Talents, the annual pitching and networking platform for Nordic film Schools co-organised by the Danish film school and Nordisk Film & TV Fond, **Maria Bäck** won the main Pitch Prize for her new project *I Remember When I Die*. **Carl Olsson** won the Filmlance Seriously Big Humour Student Film Award for his graduation film *Blessed Be This Place*.



Just the Right Amount of Violence Photo: Jon Bang Carlsen

I'M NOT OUT TO JUDGE

Jon Bang Carlsen originally planned his new film, *Just the Right Amount of Violence*, as a relatively straight documentary, but the project ended up as one of the most genre-blending works of the 63-year-old filmmaker’s long career.

By Lars Movin

A quiet suburban street in southern California. Families live here, raise their children here. It’s a safe and stable place. But what’s this? At the crack of dawn a car rolls softly through the sleeping picture-book streets like a predator on the prowl. Two men exchange hushed words inside the darkened vehicle. They are looking for an address, find it, park, get out and go to the front door. They have been expected. The man of the house lets them in and takes them to an upstairs bedroom, where his teenage son, Simon, is asleep. The two men overpower the boy and, with his father looking passively on, bundle him into the car and drive off. Away from the suburbs. Away from safety and security. Into the desert and beyond, to southern Utah, where they check the kid into a prison-like facility.

Actually, *Just the Right Amount of Violence* ended up as a hybrid film more out of necessity than choice. Originally, the always imaginative and experimenting Jon Bang Carlsen had wanted to try something else this time, along the lines of a “real” documentary. The subject – an intervention industry specialising in abducting troubled teens from their homes and delivering them to rehab centres – already holds so much drama and does not immediately seem to call for any special creative devices. But after years of research and visits to

several facilities (primarily in Utah) where abducted teens are placed, the Danish filmmaker had to face the fact that he had moved into a world this time where cameras are anything but welcome.

“The main challenge with this film definitely was getting anyone to be in it,” Bang Carlsen says. “After my more essayistic South African films, where I put myself in the picture, I had imagined that I would now go back to making films where I could quietly disappear behind the camera again. I felt no need to stage anything in this context, since the reality itself is already a kind of dramatization. I mean, actual abductions are a kind of dramatization. The drama and story were already embedded in the material, and all I had to do was try to capture some of it in a cinematically interesting way.

“So, my original idea was simply to track a father and son through the whole sequence of events, from the abduction to the stay at the school and their reunion. But I just could not make that happen, and so I had to find another way of doing it. Perhaps, the fact that this story is fundamentally different from the type of story I normally do has something to do

“I wanted to tell this story because it’s an example of the eternal and sometimes fatal struggle that goes on in any family.”

with it, too. I’m not used to chasing dramatic events with my camera. I’m used to shooting in places where *nothing* happens and the fact that a camera crew is coming ideally serves as a welcome diversion from the day-to-day. In that way, most of my films have been a kind of game, both behind and in front of the camera. But you definitely can’t say that about *Just the Right Amount of Violence*. On the contrary, it was a struggle to even get anyone to come forward.”

As the film makes clear, most of the facilities where the teens are placed are located in Utah and run by Mormons. Would you say that the whole abduction phenomenon primarily has a religious bent?

“No, I wouldn’t say that. The reason why most of these schools are based in Mormon-dominated Utah is that Utah’s state laws give parents more legal rights than elsewhere – not least compared to California, where many of the clients are from. But even in Utah there are limits to how far you can go. In fact some of the strictest schools have had to relocate to Central America, because the things that go on there simply aren’t legal in the USA. However, from the beginning I decided not to go after the toughest places, because it’s not the schools as such that interest me. What I was looking for was a father-son relationship, where the father basically loves his son and wants what’s best for him, but suddenly finds himself in a situation where he has



STAGED. *Just the Right Amount of Violence* recreates scenes where real “interventionists” enter homes during the night ripping troubled teens from their beds to transport them to reform schools in Utah. The girl in this scene is played by an actor.

closed his world off to the point that his son – in order to be allowed to define *his* own world – will invariably clash with him.

“Once that is said, I should add that most of the schools I visited when I did my research – even if they had toned down the religious aspect a bit for commercial reasons – were dominated by big, heavy Mormon characters with a way too clear idea of what life is. Things like doubt and other difficult phenomena are totally absent from their worldview. And, while I can’t rule out that good schools might exist, most of the ones I saw were grotesquely harsh.

“Nonetheless, I don’t think it was up to me to judge. I’m not a journalist and I didn’t make my film to judge one party or the other. I wanted to tell this story because it’s an example of the eternal and sometimes fatal struggle that goes on in any family, that is, being allowed to grow freely within a context of love that might turn into a jail that cripples you. But of course, American realities in many ways are different from, say, Danish realities. If you’re a father in Los Angeles and you find your teenage son drifting away and disappearing into places you wouldn’t dare go yourself, you have to do something. There’s a real possibility of losing a child like that and, as a father, you can’t just stand idly by and watch that happen” ■

***Just the Right Amount of Violence**, selected for IDFA’s Masters section, is produced by Helle Ulsteen for Kamoli Films and Jon Bang Carlsen for C&C Productions. Most of Jon Bang Carlsen’s films will be available on a streaming app from the beginning of 2014. For more information, see reverse section and jonbangcarlsen.com.*

STAGED DOCUMENTARISM

At first glance, Jon Bang Carlsen’s *Just the Right Amount of Violence* resonates with the recent trend of hybrid films, but his new documentary is a natural extension of methods the Danish filmmaker has been using since the 1970s.



Director Jon Bang Carlsen. Photo: Robin Stjeldborg

By Lars Movin

The theme of Jon Bang Carlsen’s new film, *Just the Right Amount of Violence*, is loss of love. It’s a film that probes the difficult and often very painful relationship between parents and children. Moreover, it opens up the kind of wounds we all suffer growing up that have the potential to determine the course of our lives.

It’s an important and urgent issue, and the story would appeal to any human-interest documentarian. The only problem is that very few people would want, or could even stand, to put their despair on display in such a vulnerable situation.

True to the method he has refined over four decades, Bang Carlsen, 63, chose to mix reality, fiction and personal reflection. The two men who abduct “Simon” in the opening sequence are real-life “interventionists,” but at the end of the film it’s revealed that the sequence is a reconstruction. Rather than working in the classic, observational mode, Bang Carlsen asks the abductors to play themselves in a situation they know inside and out from their working lives. And the character of “Simon”? He’s played by an actor.

Later in the film, we meet another young man, Taylor Green, who has actually been through the system and is now looking back at the experience. Meanwhile, in between the fictional and documentary elements, the filmmaker weaves another layer, an autobiographical and essayistic frame of explanation, in which he reflects on his own experiences as a son and a father, hinting at his personal motivation for picking up this particular subject.

Accordingly, *Just the Right Amount of Violence* ties into the recent trend of hybrid films where essentially documentary material is put into a framework that also questions conventional notions of reality and truth. Two recent examples are Sarah Polley’s *Stories We Tell* (2012) and Marten Persiel’s *This Ain’t California* (2012), which both use fake archival footage and actors – not so much to fool the audience as to communicate a deeper, more abstract or subjective truth.

While hybrid film is a term that has been applied to a lot of boundary-bending documentaries in recent years, the concept is hardly new to Bang Carlsen. A grand old man of Danish auteur documentary film, Bang Carlsen made his debut in 1973 and broke through four years later with *Jenny*, an original and personal short-film portrait of a 76-year-old woman in a remote village on

Denmark’s North Sea coast. As Jenny’s voiceover relates her life and thoughts, we watch her act in a series of tableaux reconstructing situations from her everyday life. She is, in a way, starring in a cinematic interpretation of her own life.

Back in 1977, when Bang Carlsen modelled his version of an actual person, Jenny, the method wasn’t new. Twenty years before, Lionel Rogosin had done something similar in his Oscar-nominated classic *On the Bowery* (1956), inserting a fictional character into a milieu of bums and barflies, whom he all directed to play themselves, in order to paint a realistic picture of life in the bowels of New York City. Like Bang Carlsen, Rogosin was fond of the pioneering Robert J. Flaherty and the Italian Neorealists who in similar ways made moving and memorable films by splicing fiction and reality.

However, Bang Carlsen took things a step further in *Jenny*, and later films like *Hotel of the Stars* (1981), *The Phoenix Bird* (1984) and *Before the Guests Arrive* (1986), refining and perfecting the method that he dubbed “staged documentarism.” What drove him was the recognition that the reality that is presented in any kind of film has always been around the back of the filmmaker’s eyes and so can never be anything but a subjective interpretation. For Bang Carlsen – and likeminded filmmakers – the camera is never just a surveillance tool. It’s a pen for writing poetry based on your perceptions, a brush for painting the impressions you get from observing the world you’re living in.

Bang Carlsen’s exploration of the possibilities of “staged documentarism” reached a peak in *It’s Now or Never* (1996), portraying a lovesick

The camera is never just a surveillance tool. It’s a pen for writing poetry based on your perceptions, a brush for painting the impressions you get from observing the world you’re living in.

bachelor, “Jimmy,” from the Burren, a harsh limestone landscape on the west coast of Ireland. The filmmaker next relocated to South Africa for a number of years, making films like *Addicted to Solitude* (1999), *Portrait of God* (2001) and *Blinded Angels* (2007), and opened up a new, more essayistic path in his production. On the back of this group of films, Bang Carlsen is now returning to staged documentarism. In *Just the Right Amount of Violence*, he visually revisits some of the arch-American landscapes of the American Southwest that were his favourite locations in the late 1970s and over the next decade. But it is also a film that mixes up different expressive elements with a joyful lightness that recalls the phenomenon that the Danish painter Per Kirkeby, for one, once labelled “the arrogance of age” ■

FIVE CLASSICS BY JON BANG CARLSEN



Jenny (1977)
In this film portrait of Jenny Jespersen, a tough, windblown 76-year-old from Denmark’s sparsely populated North Sea coast, Jon Bang Carlsen took up an observational documentary mode, where the observing preceded the start of shooting. Moving in with his protagonist, the filmmaker made note of things big and small from a day-to-day life without much variation. Only then did he turn on his camera, reconstructing one by one the most essential and telling moments he had fallen in love with.



Hotel of the Stars (1981)
For staged documentarism to work, the amateurs involved must have the hearts of performers and not be afraid of the camera. It’s hard to imagine a better location for a staged documentary than a hotel full of extras and acting hopefuls. That’s exactly what Jon Bang Carlsen found in the late ’70s when he checked into the legendary Montecito Hotel on Franklin Street in Los Angeles, smack in the heart of Hollywood.



It’s Now or Never (1996)
Jon Bang Carlsen pushed his method further in this “documentary comedy” about James M’evoy, a lovesick bachelor living in the Burren, a grey-green limestone landscape on the west coast of Ireland. It was no longer enough to just have the characters play themselves. He now relocated them, furnishing them with new friends and a story that’s only partly their own, while still seeking to use documentary poetry to say something truthful about the world as it sticks in the narrator’s senses.



How to Invent Reality (1996)
Alongside *It’s Now or Never*, Jon Bang Carlsen shot a behind-the-scenes documentary that also serves as an essay on his method. Reflecting on the creation of key scenes, the filmmaker is like a magician revealing his tricks, while stressing that he does not think of his devices as fakery. Rather, it’s a matter of staying true to one’s own observations and impressions. As long as the characters can recognize themselves, he maintains, there *is* a documentary element there.



Addicted to Solitude (1999)
The first instalment of his South African trilogy has Jon Bang Carlsen turning over a new leaf as a filmmaker. The transformation may have come from without, but it matched an inner imperative. True to form, the Danish documentarian travelled to South Africa to find faces and landscapes for a story that he had already outlined in his mind back home. However, his encounter with the harsh realities of South African life pushed him in the direction of a more classic documentary form.



The Humiliated Photo: Morten Constantineau Bak

In its transgressive aesthetics and upfront awkwardness, Lars von Trier’s Dogme film *The Idiots* (1998) hits like a fist in the gut. Jesper Jargil’s making-of film *The Humiliated* (1998) peels back another layer, stripping everyone involved bare – no one more so than von Trier himself – in every sense of the word. The film is one of five classics selected for IDFA’s curated programme of “making-of” documentaries.

GIFTED IDIOCY

Paradocs / IDFA 2013

By Lars Movin

Very few making-of documentaries get anywhere near the level of the films they are about. Jesper Jargil’s *The Humiliated*, a behind-the-scenes look at Lars von Trier’s contribution to Dogme95, *The Idiots* (1998), is a notable exception. While a making-of film is usually a polite appendage to the actual work, an anonymous promotion tool, *The Humiliated* in wondrous ways stands out as a work in its own right, an unsparing mirror image of the controversial film it documents. It is as if two writers had decided to write, respectively, a report and a novel about the same segment of reality.

There are two likely reasons for that. One, *The Idiots* was hardly an ordinary production. The film – about a group of people who decide to act like they are mentally challenged – had a minimal script. The idea was that the director, crew and cast would go on a journey together, exploring the fluid boundaries between normality and madness, and improvise scenes and dialogue along the way. In other words, it would be an authentic investigation of the fine line between acting and authenticity, individual and mask, and not, like most fiction films, simply a realisation of insight given in advance.

Part of the method involved is what you might call the Borat model: inserting fictional elements into reality and watching how the world reacts. Such a strategy, of course, comes with all the uncertainties and possibilities for things to go wrong that are some of the most important conditions for loaded documentary moments.

In other words, the process-oriented method von Trier experimented with when he made *The Idiots* was ideal material for a documentary. Jargil simply followed von Trier’s lead and went with a nimbly observational style, devoid of interviews and the director’s narration.

The other obvious reason why *The Humiliated* and *The Idiots* became such an interesting tandem is purely technological: neither of the two films would have been possible without the high-end camcorders that had just come on the market. The history of mobile video cameras goes as far back as the 1960s, but the introduction of high-quality recording equipment in the 1990s vastly accelerated the breakdown of the old separations between video art, documentary and fiction – and, in turn, helped revolutionise the entire field of moving pictures.

For von Trier, the opportunity to shoot on video and then scan to 35mm meant that he could personally take over as camera operator, realising the Nouvelle Vague generation’s dream of using

The Humiliated is a window into the artistic process, and ultimately highly revealing about the personal psychology of the author.

the camera as a pen. Jargil, in parallel, also cast off the old more labour- and technology-intensive production methods and plunged into what would soon be known as one-man-one-camera documentary filmmaking (though assisted by several B camera operators).

In *The Humiliated* – through Jargil’s optics – we follow von Trier as he goes through the process of shaping his concept and his cast into a cinematic narrative. The documentarian observes the director observing the world he is constructing. As narrative glue, fragments of an unusually candid audio diary von Trier recorded on a dictaphone during the shoot are interspersed throughout the film.

The result is a remarkably up-close documentation of a process centring on transgression, rawness and vulnerability. When the story requires the actors to be naked, their puppet master removes his own trousers in solidarity. When the film’s fake mentally challenged characters confront a group of real people with Down’s syndrome and get so flustered that they fall out of character, every bit of awkwardness is minutely documented. And when the moody director slides from professionalism into self-analysis, the line is dissolved between making-of documentary and intimate portrait of an artist as a mix of bashful ironist, two-fisted shrinking violet and neurotic therapist.

When *The Idiots* was shot in summer 1997, it was a cinematic and social experiment that not only challenged the surrounding world’s concepts of

madness and normality but also came dangerously close – at times almost destructively close – to pushing its participants too far. *The Humiliated* is a loyal documentation of that experiment, a window into the artistic process, and ultimately highly revealing about the personal psychology of the author. While von Trier is most definitely not an idiot – if he is, he is certainly a uniquely gifted one – what Jargil’s film shows is that, of everyone involved in the making of this film, no one was more humiliated than the person who orchestrated the whole thing. Accordingly, *The Humiliated* is no less awkward and transgressive than *The Idiots*, and every bit as fascinating and entertaining ■

The Humiliated, selected for IDFA’s curated programme Paradocs: The Making of Movies, is produced by Vinca Wiedemann for Jesper Jargil Film.



Jesper Jargil

Director, scriptwriter, cinematographer and producer Jesper Jargil, 68, treats the theme of artistic creation in many of his films. In addition to his Lars von Trier trilogy, formally entitled *The Kingdom of Credibility*, Jargil made a film about renowned Danish painter Per Kirkeby, *Winter’s Tale* (1996). An awardwinner at the Art Film Biennale in Paris, the film charts the making of a large oil painting.

LARS VON TRIER TRILOGY

The Humiliated (1998) is the first part of Jesper Jargil’s trilogy about Lars von Trier and the Dogme project.

The Purified, which came out in 2002, chronicles the four Dogme brothers’ reactions to their 1995 manifesto five years after they made their revolutionary proclamation in Paris. Using footage he captured with his DV camera on the set of the different Dogme films, Jargil confronts the four directors – Lars von Trier (*The Idiots*), Thomas Vinterberg (*Festen*), Søren Kragh-Jacobson (*Mifune*) and Kristian Levring (*The King Is Alive*) with moments when they broke their own rules.

In *The Exhibited*, released in 2000, Jargil captures the inner workings of von Trier’s 1996 art performance-installation *Psychomobile #1: World Clock*. During the two months of the exhibition, 53 actors performed improvisations based on the movements of ants from Los Alamos, New Mexico. Mixing notions of reality, fiction, accident and originality, the film offers a new perspective on the Dogme 95 method.



AFGHANISTAN'S DANDELION CHILDREN

Five Afghan children are the heroes of director Jens Pedersen and producer Jakob Gottschau’s series *Faith Hope Afghanistan*, which follows the determined struggle of Asadagha, Faridullah, Layla, Wali, and Machgan to make a dignified life for themselves amidst the hardships of war.

Kids & Docs / IDFA 2013

By Katrine Sommer Boysen

First came *Armadillo*, Janus Metz’ award-winning documentary about the war in Afghanistan seen from the perspective of a squad of Danish soldiers. Then civilians had a say in Nagieb Khaja’s *My Afghanistan*, which had ordinary Afghans filming everyday life behind the frontlines on their mobile phones. A nation at war in Afghanistan, Denmark has certainly had its share of filmmakers examining the human costs at close range.

Now, the filmmaker Jens Pedersen is bringing us *Faith Hope Afghanistan*, a series of portraits of Afghan children and the ups and downs of life in the shadow of war. Five stories about children in Kabul confronting the vicissitudes of life with a resourcefulness that almost took the filmmaker’s breath away when he first came to Afghanistan with the intention of making a TV documentary.

“We have this notion that children like these are on the bottom of the bottom. I thought children who have witnessed war and tragedy at first hand had to be downtrodden and raggedy,” Pedersen says.

Insisting on a Better Life

The filmmaker’s preconceived notions were quickly put to shame when he visited a school for street children in Kabul and found a group of competent, focused kids with a surprising abundance of spirit considering what they had been through.

“They were so pleasant to be with and, despite their own situation, they asked me how I was. They really had their sensitivity turned outward and weren’t at all, as you might expect, consumed with their own fate,” Pedersen says.

Pedersen’s meeting with the street children resulted in five short films that all have a name in the title: *Asadagha’s Heart*, *Faridullah’s Day Off*, *Layla’s Melody* (selected for IDFA Kids & Docs), *Wali’s Friend*, and *Machgan’s Will*. Together, they paint a picture of a handful of strong-willed children who have lost their parents or have to support their families by, for instance, making bricks or selling chewing gum to drivers in the streets of Kabul. Meanwhile, they all dream of getting an education and believe in the possibility of a better life.

“I wanted to tell the stories of these kids who have wound up in an unfair situation as a product of the international intervention, which Denmark has been a part of for more than 10 years now. But the stories should focus on the children’s ability to make a place for themselves in the world by taking charge and refusing to play the obvious victim role.”

A Different Picture of Afghanistan

Pedersen directed and shot the films with Afghan filmmaker Taj Mohammad Bakhtari, and the two worked closely with producer Jakob Gottschau and

editor Jesper Osmund. For all four of them, *Faith Hope Afghanistan* was their first real production for children, so they turned to experienced hands in children’s film. “We learned how important it is to develop a clear story for each protagonist in order for a youthful audience to relate to them,” producer Gottschau says.

Pedersen adds: “We got some advice from DFI’s film commissioner Dorte Høeg Brask that stuck: ‘What’s important to the subject is important to the film.’ That determined the stories’ development.”

“I hope we have succeeded in bringing it home to children in every part of the world what day-to-day life is like for kids in a country they mainly hear about as a place where soldiers get killed. The children in these films give you a completely different picture. In their resilience, they hold hope for the country’s future.”

“The film shows children who have perspective and goals in the face of adversity,” Gottschau says. “You might say they are Afghanistan’s dandelion children: They find a way, they always push through” ■

The story about *Layla’s Melody* is selected for IDFA Kids & Docs. The series is produced by Jakob Gottschau for Pedersen & Co. For more information, see reverse section.



Jens Pedersen

Director, cinematographer and producer Jens Pedersen, 54, has directed a number of TV documentaries focusing on global issues, including *Nicaragua – Dictatorship restored?* (2011, Bronze Palm Award at Mexico film festival), *Cops on a Mission* (2011), *From Brothel to Bridehood* (2009), *The King of Calls* (2008, Silver Palm Award at Mexico film festival), *The Worst Job in the World* (2008, Best Short at Artist Film Festival).



Taj Mohammad Bakhtari

Director and photographer Taj Mohammad Bakhtari, 48, has directed several films from his native Afghanistan, including *Kabul Ambulance* (2011), *Sahar – The Carpet Maker* (2008, screened at DOK Leipzig and Clermont-Ferrand), and *Faramosh Shoodagaan* (2006).

FAITH HOPE AFGHANISTAN



Asadagha's Heart



Faridullah's Day Off



Layla's Melody
IDFA Kids & Docs



Wali's Friend



Machgan's Will

FIVE SHORT FILMS

For more information see reverse section.

In 2008, Asadagha’s parents were killed in their home by American soldiers who had been told that terrorists were living there. Now, Asadagha and his two younger sisters are orphans and homeless. They have been staying with their uncle, but he tells them he can’t afford to house them anymore. It takes more than this to beat down the three brave siblings.

Faridullah’s family’s house was destroyed during the many wars in Afghanistan. His father had to take out a loan for his family to survive. Now bright, ambitious Faridullah is working with his father at the local brick factory to pay off the family’s debt, and he is not afraid to stand up to his boss when he sees an injustice.

Layla hasn’t seen her mother for four years. Her father was killed in the war and poverty landed Layla in a Kabul orphanage. She is happy to be there, because she gets to go to school and play music, which she loves. When she gets a message that her mother is coming to visit, Layla is worried that she wants to take her back to the village and marry her off.

When he’s not going to school, Wali has to make money, so his family can eat and pay rent. He dreams of becoming an artist, but it’s tough when he has to spend most of his time making money. With a girl friend, he walks the streets of Kabul with his scale, because he can’t afford to buy gum to sell.

Machgan’s father is a drug addict. Machgan and her mother are left to take care of themselves, even though Machgan has an unwavering dream of going to school and becoming a teacher. She thinks it’s unfair that she doesn’t get to pursue her dreams. One day, she and her mother make an important decision about her future.

BOY IN THE DOHYO

Kids & Docs / IDFA 2013

At first glance, the children’s film *Chikara – The Sumo Wrestler’s Son* is the story of a small boy in a tough sport, but to director Simon Lereng Wilmont it is above all a universal narrative about fathers and sons.

By Per Juul Carlsen

One of the first shots in the 30-minute *Chikara – The Sumo Wrestler’s Son* shows a wrestling match between two boys. Barely a second goes by before one of the boys is pushed out of the ring, the dohyo, and lands smack on the floor a foot beyond the perimeter, his face contorted in tears.

The crying boy isn’t the film’s protagonist. That’s Chikara, who appears shortly afterwards by himself, lost in thought in the middle of the gym amongst the other boys, naked except for the loincloth Japanese sumo wrestlers wear.

At this point, most Westerners’ preconceptions are liable to kick in, seeing the boys as victims trapped in weird, millennium-old rituals in a country that puts undue demands on its citizens and has one of the highest suicide rates in the



Chikara – The Sumo Wrestler’s Son. Framgrab

world. But that’s only on the surface, director Simon Lereng Wilmont says.

“My plan was to make a film that goes behind the stereotypical notions we in the West have about the Japanese,” he says. This comes out in *Chikara* and his relationship to his father, Harumitsu.

Chikara Sticks With It

In Japan, a lot of people still continue the tradition of following in their parents’ footsteps. That’s the case with *Chikara*, whose name means “strength.” He is a sumo wrestler, like his father before him.

But *Chikara* isn’t big or strong for his age, and he often has problems in the ring. He looks hopelessly small next to his huge father. In a sport whose practitioners are supposed to look as imposing as possible, *Chikara*’s potential is hard to spot. But he sticks with it, and to the director that’s the interesting thing about him.

“It makes you think why so many of these sumo kids stick with it, even though sumo is such a tough world,” Wilmont says. “It has to do with the concept of ‘ganbaru’ that permeates Japanese society. You should be able to withstand anything, no matter how painful. It will pay off in the end. The Japanese say that about all sorts of things. It hurts, but if you can endure it, it shows that you are made from the right stuff.”

The filmmaker sees another, more important reason why *Chikara* sticks with sumo, even if he, too, has his doubts about it.

Sumo as a Way of Bonding

“To me, the film is mainly about a boy who wants to be closer to his father. He doesn’t see him all that often, because his father has to work a lot to keep his family afloat. Sumo is their time together,” Wilmont says.

SUMO

A martial art originating in Japan. Two wrestlers, or rikishi, meet in a sand-covered ring called a dohyo. The sport has roots in Japan’s Shinto religion and perpetuates centuries-old purification rituals, such as tossing salt before the match. Sumo matches often last just a few seconds. The loser is the first one who is forced out of the ring or touches the floor with anything but the soles of his feet.

Photo: Final Cut for Real



Simon Lereng Wilmont

Director Simon Lereng Wilmont, 38, graduated as a documentary film director from the National Film School of Denmark in 2009. He also holds a BA degree in Japanese. *Above the Ground, Beneath the Sky* (2008) won Best Short at Vision du Réel. *Dormitory Master* (2009) won a Gold Panda award at Sichuan TV Festival. His first feature documentary, *Travelling with Mr. T* (2012), was co-directed with Andreas Dalsgaard and selected for CPH:DOX.

Beyond the specific grounding in Japan and the exotic traditions of sumo, the filmmaker sees his film as a universal story about a father-son relationship. “Sumo is a means for *Chikara* to spend time with his father. And sumo is a way for his father to show that he cares about his son.”

Wilmont hopes children who see the film, ideally with their parents, will think about the choices *Chikara* makes.

“I would like children to ask themselves or their father and mother: ‘if it hurts so much, how come *Chikara* still likes sumo? Why does he keep doing it?’ A different view of a tough sport will emerge that way, if you go beneath the surface” ■

Chikara – The Sumo Wrestler’s Son is produced by Monica Hellström for Final Cut for Real. For more information, see reverse section.

Chikara – The Sumo Wrestler’s Son. Framgrab





Shanne and Her Friends. Framgrab

Kids & Docs / IDFA 2013

SOMEONE TO BELONG WITH

A 13-year-old girl’s relationship to her best friend is at the heart of Ulla S e and Sussie Weinold’s *Shanne and Her Friends*. Shanne’s story, Ulla S e tells us, touches on the difficulty of the everyday at a time in life when everything is changing. All the time.

As told to FILM

A lot of girls like Shanne feel a strong need to bond with one or more of their friends. We follow Shanne as she grows into a teenager and her friends gradually become as or even more important than her family. It’s a vulnerable time. Shanne thinks a lot about who she is. She is starting to break away from her family and needs someone to hold onto. That someone is her friend Emma.

It’s almost like unrequited love! When we first meet Shanne, she is yearning to spend more time with Emma, but she finds that Emma is less interested in hanging out with her. Shanne says being best friends is like having a boyfriend. This is made clear to Sussie (Weinold, *ed.*) and me as we watch the girls go through the same kind of emotions and conflicts as someone in a relationship. They give each other jewellery and ritually put it on each other. They squabble and get annoyed at each other’s idiosyncrasies, and they have big emotional clashes and reconciliations. And they get very jealous at other girls, who are seen as potential threats to their friendship. It’s almost like they are rehearsing for marriage!

SHANNE AND HER FRIENDS

We get uniquely close to 13-year-old Shanne in this film about having friends and creating your own identity in the difficult early teen years. Shanne’s best friend, Emma, has transferred to another school and Shanne misses her in class. There are a lot of cliques and she feels alone, even though she and Emma are staying in touch. After summer vacation, the grade seven kids at her school are mixed up into three new classes, which gives her hope of making new friends. Will she maintain her old friendship with Emma at a time when everything is changing so much? The film shows how important friendships are to girls but also how sensitive it can be when jealousy and other difficult emotions take over.

Shanne and Her Friends is part of larger universe that also includes a five-part TV series and several three-minute short films for the Web. www.dr.dk/salg



Ulla S e

Director Ulla S e, 37, graduated from the department of film and media studies with additional studies in rhetoric at Copenhagen University. Has directed a number of TV documentary series for national broadcasters DR and TV 2, including *Dancing Simon* (2010), *Our First Child* (2009) and *Mr. Beard* (2008).



Sussie Weinold

Director and scriptwriter Sussie Weinold, 54, is a scriptwriter graduate from the National Film School of Denmark. Has directed TV documentary series such as *This Is Love* (2012), *The Girls Room* (2011), *The Art of Surviving as a Child* (2010) and *Small Faces* (2006), selected for IDFA.

Shanne, Emma and other girls their age change so quickly. Everything is in motion. What was vital two months ago suddenly isn’t so interesting anymore. Nonetheless, when we started filming, it was important for us to take the girls’ feelings at that moment seriously. Those feelings are so much about who the girls are, especially in relation to who they are *with*, though they can also be about after-school activities or the clothes they wear.

Our experience was that the girls really wanted to talk about their feelings. They are perfectly willing to talk about their relationship conflicts, if they feel that we are taking them seriously. It’s about us going into their world 100 percent and taking the time to include every detail, even if we know their priorities the following week may look completely different.

Shanne is not afraid to open up and tell about all the things that hurt. But even that changes along the way. When the film opens, her relationship to her best friend is all consuming. At that point, we found that she has an almost unlimited interest in letting us into her life and her thoughts. Over time, she develops other interests. She gets a different perspective on herself and her relations, and it becomes correspondingly harder for us to get close to her.

I think Shanne’s story is a recognisable one. Shanne is like a lot of other girls her age. Enormously vulnerable, but also strong and funny. She is not someone you feel sorry for. No way. We didn’t conceive the film as a problem story in the classic sense, even if we show Shanne having a tough time. The film is about the difficulty of the everyday, which can be a really big deal for a lot of girls.

I was in a symbiotic relationship with a friend when I was Shanne’s age. I remember the security of having someone to belong with and how we cultivated all the symbols that were tied to our friendship. I also remember the times when friendship relations between the girls in my class were not so easy. We were testing each other, and there were hierarchies, systems and rotations that hurt, too. However, I think girls today are much better at reflecting on all the mechanisms. They are much more aware and articulate about the identity project underlying it all! I hope our film shows that, too ■

Shanne and Her Friends, selected for IDFA Kids & Docs, is produced by Mette Mailand for Plus Pictures. For more information, see reverse section.



Four Letters Apart Photo: Magic Hour Films

Physical disabilities, cancer, mental health diagnoses – Erlend E. Mo deals with tough subjects. When he works with children, though, even his inner misanthrope sees new hope for humankind, the director says, wondering about the many angry reactions to his new film, *Four Letters Apart*.

CHILDREN GIVE ME NEW HOPE

By Liselotte Michelsen

“I have made films about refugees and neo-Nazis, which I personally thought were provocative, and gotten nothing but positive reactions. Then I make a film about ADHD and get some of the harshest criticism I ever saw in my life. I didn’t see that coming!” Erlend E. Mo says.

Pippi Longstocking on Ritalin
In two previous films, Mo depicted children who had the odds stacked against them: a boy with cancer, in *Can You Die in Heaven?*, and two blind girls, in *My Eyes*. His new film, *Four Letters Apart*, tracks three kids with behavioural problems in a special-ed class at a Danish school. They take part in a therapy programme that uses exercises to improve sensorimotor skills instead of medication.
“I set out to find the real-world equivalents of Emil of Lönneberga and Pippi Longstocking – the two legendary protagonists of Astrid Lindgren’s children’s books,” Mo says. “I asked myself, If they had lived today, would they have been put on medication?”
“Some consider the film a provocation, but I don’t wish to draw any battle lines for or against medication. I want to show that progress is always possible. My goal is to ask questions and prevent

us, as a society, from acting without reflection, perhaps even causing harm, by opting to medicate – a solution that can take away a child’s chance to develop properly.”

Happier around Kids
The Norwegian-born filmmaker has made documentaries with child and adult subjects alike, but he is happier working with kids. He’s looking for character drama in his films and that’s easier to get from kids than adults.
“Firstly, it’s easier to get into the ‘inner space’ of children. That’s sometimes possible with adults, but it can also be really difficult to get through all the defence mechanisms, like posturing. If something smells like a lie, it loses its fascination to me. Children are real in a whole other way. They don’t have the same filters as adults and they are more connected to their core being,” Mo says.
“Secondly, the potential to evolve is so much greater for children. They can change so much in just a few months, even weeks. There’s a limit to how much adults can change, even when they are in a crisis situation. The three children in *Four Letters Apart* went from being angry and unhappy to being much more balanced and having greater self-esteem in the period in which I tracked them. Working with kids is very life-affirming that way.”

Not Afraid of Happy Endings
Empathy is essential to Mo. He got very close to the people at the heart of *Can You Die in Heaven?* and *Four Letters Apart*, both of which he shot over several months, doing most of the camerawork himself.

“Precisely because children don’t have the same filters as adults, filming them is a big responsibility – especially when they get into stressful situations,” Mo says. “You have to know when to leave the room.”
He has a clear understanding with the children and their parents that they can ask him to stop filming at any time. If a scene hits too close to home in his estimation, he has a talk with his subjects when the filming is done. Plus, children and parents can raise objections during the editing process. This trust is key, he stresses.
As in several of his other films, Mo spent a long time looking for the right participants for *Four Letters Apart*. It’s important that the subjects have charisma and preferably a sense of humour, too. Besides, he has often aimed for the kind of coming-of-age stories that he thought would have a happy ending.
“I base most of my films on classical dramaturgy, that is, on the model of Greek tragedies. At the same time, I’m influenced by American happy endings. I like my films to end on an up note and offer some hope. When I started *Four Letters Apart*, however, I decided it was okay if the ending was sad. The film was driven more than anything by my curiosity. I wanted to work as authentically as possible. If things did not turn out well for one of the children, I wanted to tell it the way it was” ■

Four Letters Apart was showcased at CPH:DOX. The film is produced by Lise Lense-Møller for Magic Hour Films. For more information, see reverse section.



Erlend E. Mo
Director Erlend E. Mo, 46, has directed *Can You Die in Heaven?* (2005), winner of Best Documentary award at CPH:DOX, and *My Eyes* (2006), which was honoured with the IDFA Silver Cub Award, among others. In 2008 he released *Paradise*, a feature-length documentary directed with Sami Saif and Jens Loftager.

THREE STORIES ABOUT CHILDREN BY ERLEND E. MO



Four Letters Apart (2013)

We are introduced to three children struggling with behavioural difficulties. Taking his camera everywhere, Mo tracks them at school and at home. There was no script for the film in general or for individual scenes. With a curious eye and a sensitive approach, Mo documents the children’s development. The film has triggered debate in Norway and Denmark about putting children on medication.



My Eyes (2006)

A sensuous documentary about two blind girls and blind people’s experience of the world. Aesthetics were at the heart of the filmmaking process. Most scenes were partially planned in advance in order to get the look Mo was after with the bulky 16mm equipment his crew was using. The production took a snappy nine weeks, as Mo applied his TV experience.



Can You Die in Heaven? (2005)

A powerful story about Jonathan, an 11-year-old boy with cancer, and his family. Mo follows the family over the course of a year of ups and downs. Placing classified ads in a number of magazines, he picked this particular family because of their exemplary strength and ability to stick together during their time of crisis.

KNOWING YOUR HISTORY

A single dad tries to get his little family back together in *Dreaming of a Family*, Mira Jargil’s first documentary since leaving film school. Following Per who has been drinking and smoking hash for a lifetime, the film is also a story about the difficulty of breaking with your social heritage.

By Per Juul Carlsen

Six men sit in a room in a public building. One, Torben, a young man with a determined look, is a social services family counsellor in Copenhagen’s notoriously low-rent Nordvest neighbourhood. The five other men are participating in Torben’s project, “Gruppen Far”, a father’s group for disadvantaged single dads.

“I have been smoking hash for 30 years and drinking like a hole in the ground,” one of them says. Per, 55, is a big guy, with long hair, a short beard and a mouth that looks like he can only speak out of one side of it. “When I went into rehab, I did it for my daughter. I have been off drugs for six and a half years now.”

“Good for you!” the other group members respond.

“I had never heard about an initiative like Gruppen Far before,” the 32-year-old documentary filmmaker Mira Jargil says, whose *The Time We Have* was named World’s Best Student Documentary by the international film school association Cilect in 2012.

“There are a lot of options for mothers, mothers’ groups, that kind of thing, but I think it’s interesting to hear the men’s perspective. My first idea was to just be in the room and follow the conversations. But I quickly saw there was material in Per for a film.”

A Lot at Stake

Jargil decided to tell the story of Per and his project: re-establishing his little family with a mother, father and child. His eight-year-old daughter Ilse has been placed in a foster home and Per’s big wish is to reunite Ilse with her mother, Christina, who she hasn’t seen since she was around six months old, and tell Ilse the story of her special family.

It’s a tough story. When Christina was a child, she found both her parents dead in the living room and was never told what happened. Like Per, she has been a long-time substance abuser. When Per kicked her – and drugs – out of the home they shared, she moved to the other end of the country. *Dreaming of a Family* opens with Christina back in Copenhagen, drug-free and ready to see her daughter again.

“Per had a specific project and he had the potential to grow. He had a lot at stake,” Jargil says.

“I could tell he had come a long way from where he started as a hash addict. And I could sense his sincere love for his daughter.”

Dad Coming Home Drunk

From that premise grew a 90-minute documentary that tracks the little family and the ups and downs of their journey together. It’s hard for an eight-year-old to relate to a new family. And it’s hard for two people who have barely been able to take care of themselves to take care of a small child. The challenge of putting children into the world is a central theme of *Dreaming of a Family*.

“Being a parent is so challenging,” Jargil says. “Who doesn’t dream of having a perfect family? But there are no easy answers. I have only very little experience as a mother and I do my best according to my circumstances. I make mistakes, like Per and most everyone else, but hopefully I will learn from them.”

Another, deeper theme lurks in the film: negative social heritage and the possibility of breaking with it. This becomes particularly clear in a short sequence where the five men in the fathers’ group talk about what it was like for them growing up. They all tell the same story of their father coming home drunk and beating his wife and kids.

Memories like these are typical for children in foster care. Not that Per’s daughter Ilse shares this exact same story, but hers is no less difficult.

“In my experience, very few children in foster care actually know where they are from,” Jargil says. “They were never told the true story, because it’s so taboo. Most children who have been neglected want to know ‘Why did my parents do that to me?’ so they can move on and reconcile themselves with their past.

“The film shows how necessary it is to tell that story. How Per is struggling to tell Ilse *her* story and help her break with her social heritage” ■

Dreaming of a Family, which premiered at CPH:DOX, is produced by Mette Heide for Plus Pictures. For more information, see reverse section.



SOCIAL HERITAGE ON FILM

Dreaming of a Family is the latest in a string of Danish films dealing with social heritage. Earlier in the year, Christian Sønderby Jepsen and Pernille Bervald Jørgensen brought out *Blood Ties*, about an alcoholic father trying to raise his 16 children out of the social swamp.

Sønderby Jepsen (who, incidentally, is married to Mira Jargil) was also behind *The Will*, which won the Danish film critics’ Bodil Award for Best Documentary in 2012. The film tells the story of a young man who after a lifetime of neglect is hoping for a new beginning as he waits to receive a large inheritance from his grandfather.

Last year also brought us Mette Korsgaard’s *A Childhood in Hell*, which tracks a former chairman of the children’s welfare council, Lisbeth Zornig Andersen, as she seeks out the family members who made her childhood a nightmare of neglect, violence and sexual abuse.

Thomas Vinterberg likewise explored the subject of being a victim of your history in his 2010 feature fiction film *Submarino*, the story of two brothers who are scarred by a traumatic event in their childhood spent with an alcoholic mother.

BEST GRADUATION FILM 2012

Mira Jargil’s graduation film, *The Time We Have*, was honoured by Cilect, the International Association of Film and Television Schools. When Jargil was preparing her graduation film at the National Film School of Denmark, her grandmother fell seriously ill and she decided to film her grandparents as they slowly say goodbye to each other after 67 intimate and eventful years together. The film, which is produced by Elisabeth Victoria Poulsen, also won awards at CPH:DOX, Full Frame Documentary Film Festival and a Golden Panda at the Sechuan TV Festival.



Mira Jargil

Director Mira Jargil, 32, has worked as a director and photographer of documentaries and commercials since 2003. She graduated as documentary director from the National Film School of Denmark in 2011 with *The Time We Have*, named Best Graduation Film 2012 by the international film school association Cilect.



Carbon Crooks. Framgrab

THE CHILLING EFFECTS OF CARBON TRADING

Known for prodding sacred cows, director Tom Heinemann takes a close look at the 200 billion dollar market that is the world’s most significant effort to date to curb greenhouse gas emissions. His evidence in **Carbon Crooks** points to the real victim: the climate.

By Mark Schapiro

In his last film, *The Micro Debt*, documentary filmmaker Tom Heinemann uncovered deep flaws in the micro-credit system set up by Mohammed Yunis’ Grameen Bank. This time, Heinemann sets out to follow the trail of money from the carbon markets to the distant locales where European polluters attempt to “offset” their greenhouse gas emissions. He visits projects in Bangladesh, where we see a supposedly “smoke-free” brick factory belching greenhouse gases into the atmosphere, and China, where Heinemann discovers that carbon credits were issued for a wind farm that was never connected to the power grid. That’s when he realizes it’s not just about

one project or another. The problem lies with the financial system of carbon trading itself. In *Carbon Crooks*, Heinemann ventures into rarely investigated terrain: the European Trading System, in which companies are supposed to purchase allowances and offsets for their greenhouse gases. The system was conjured out of the negotiations over the Kyoto Protocol in 1997 and is a largely American creation that, Heinemann demonstrates, the Europeans were left to implement after the US pulled out of the global accord in 2001. *Carbon Crooks* is an investigation into this multi-billion dollar carbon market – a huge amount of funds flowing around the world that few understand and even the international police agency Interpol describes as a “legal fiction” because of the counter-intuitive nature of investing in a commodity in order to make it disappear.

Heinemann opted to present the story like multiple chapters of a crime story, with ominous atmospherics by cinematographer Bo Tengberg, known for his work on *The Killing* and other high-end dramas. Creating the mood of a noir mystery, Heinemann’s interviews with participants in

*Heinemann’s main inspiration was Charles Ferguson’s **Inside Job**, which probed the equally opaque machinations of the 2008 global financial crisis.*

the Kyoto negotiations are filmed like they are crime witnesses coolly recollecting Europe’s surrender to the United States as if it had just happened yesterday. The filmmaker’s main inspiration was Charles Ferguson’s *Inside Job*, which probed the equally opaque machinations of the 2008 global financial crisis. Seeking to uncover the mysteries of the carbon market, Heinemann found many corollaries between Ferguson’s probe into the perverse financial mechanisms and the weirdly ingenious ways that traders and criminals have devised to manipulate the imaginary commodity at the heart of the carbon markets – which despite being called “carbon” is actually traded as a digit on a computer screen. First, there are the traders. Heinemann elicits statements from several who are remarkably candid about the ease with which huge profits can be made from gambling on carbon prices – which have been in steady decline, undermining the market’s very reason for existing. Second, there are the criminals who profit from mastering the highly complex and obscure machinations of the market. Heinemann looks into the hackers who looted the Czech Republic’s central register of emission allowances and the fly-by-night traders who basically took over the Danish trading exchange and, before

skipping town, pocketed – not paid – at least five billion euros of VAT. A French carbon fraud expert estimates that the schemes so far have cost European taxpayers at least 15 billion euros. The effect is that of a financial thriller – but, alas, it’s a real story. What’s being scammed is the single most significant initiative the world has yet come up with to try and curb the emission of greenhouse gases into the atmosphere. The film is about a white-collar crime with the highest possible stakes: the stolen funds were among the precious billions that Europe was supposed to commit to help steer us away from fossil fuels ■

Carbon Crooks had its national release in September and is produced by Søren Steen Jespersen for Larm Film. For more information, see reverse section.



Carbon Crooks. Framgrab

SMORGASBORD. *Carbon Crooks* introduces us to Bo Elkjær. Over two years, the Danish journalist uncovered the authorities’ sloppy registration of carbon credits in the Danish carbon registry, the centre of a scam estimated to have cost European taxpayers billions of euros.



Tom Heinemann
Director and journalist Tom Heinemann, 54, has been a runner-up three times for the journalism award Cavling. He won the Prix Italia for *A Killer Bargain* (2006), about the manufacturing of textiles in India. In *The Bitter Taste of Tea* (2009), winner of the Freedom award at the Al Jazeera doc festival, Heinemann examines the fairness of Fairtrade. His film on the potential dark side of the microcredit phenomenon, *The Micro Debt* (2011), won the Lorenzo Natali Journalism Prize awarded by the European Commission. carboncrooks.tv and tomheinemann.dk.



Taming the Quantum World. Framgrab

By Markus Bernsen

At the quantum level, nature starts behaving oddly and unpredictably. It’s a world ruled by entirely different laws than the world we know. Particles can be in two places at once or connected by mysterious forces over great distances. In his new film, *Taming the Quantum World*, director Lars Becker-Larsen travels around Europe talking to physicists trying to harness the power of the weird quantum world that is revealed when we get down to the smallest building blocks of the universe.

Albert Einstein never bought into Niels Bohr’s colourful description of quantum mechanics. In the 1920s, quantum mechanics was the reason for a dispute between the two physicists that would go on for the rest of their lives. As a physicist says in *Taming the Quantum World*, everything points to Bohr being right: the laws of quantum physics are precisely as wacky as the Danish physicist predicted. Back in the day of Einstein and Bohr, these were wild theories, but today they are becoming reality. In recent years, physicists have successfully

WEIRD WORLDS

“Nature is wondrous and much more fantastic than we could ever imagine” goes the opening line of Lars Becker-Larsen’s documentary *Taming the Quantum World*.

harnessed some of the weird forces of quantum physics and used them to build new and utterly incredible machines. In the Canary Islands, Becker-Larsen tracks two teams of physicists as they set up equipment on the islands of La Palma and Tenerife and successfully carry out a “quantum teleportation” over 144 kilometres of open sea between the two islands. Next, we go into the workshop of an Austrian physicist who is building one of the world’s first quantum computers, which will eventually be infinitely faster than computers as we know them today. We go to Geneva, where a company has started selling quantum cryptography to casinos,

“Several of my films have revolved around quantum physics. I keep being fascinated by this completely absurd reality. It’s beautiful, freaky, surreal and poetic at once.”

banks and many other customers that they cannot mention. And we hear about a global partnership between scientists in China, Japan and Europe to turn satellites into a global quantum internet. We also hear about the dark side of the new technology and its unpredictable consequences. One scientist compares the effect of quantum computing to the recent financial crisis, only much worse. In Frankfurt, two scientists show how the laws of quantum physics help determine the routes of migrating birds. There is every indication that similar strange properties are at work in humans, as well. When the film is over, you believe Becker-Larsen. Nature is, in fact, wondrous, fantastic and a little bit disturbing ■

Taming the Quantum World is produced by Gitte Randløv for Masto Media. Danish premiere is set for 7 December. Follow the film at [facebook.com/TamingTheQuantumWorld](#)



Lars Becker-Larsen
Director Lars Becker-Larsen, 56, made his debut as a director in 1985 with *Atomic Physics and Reality*. Has directed numerous popular-science documentaries, including several on quantum physics. *The Copenhagen Interpretation* (2004), about Niels Bohr and Albert Einstein’s dispute over the quantum world, won several awards at international film festivals. The new cosmology of the Renaissance was the subject of his last film, the award-winning *The Moving Earth* (2009).

HOOKED ON WACKY QUANTUM PHYSICS

Says director Lars Becker-Larsen

“I have always made films about science. I moved into the lunchroom at the Niels Bohr Institute early on and basically never left. “Film is an amazing way to communicate complex issues and make them come alive. I also find working with scientists fascinating. A lot of them have amazing storytelling skills once you get them started. “Several of my films have revolved around quantum physics. I keep being fascinated by this completely absurd reality. It’s beautiful, freaky, surreal and poetic at once. “My first film, *Atomic Physics and Reality*, was about perhaps the most absurd of all quantum phenomena: entanglement – the fact that there is still this strange connection between two particles even when they are separated over astronomical distances. Einstein called it ‘spooky action at a distance.’ No wonder! “*The Copenhagen Interpretation* takes a step back to the two founding fathers, Niels Bohr and Albert Einstein. Though they disagreed about a general cosmology, they still outlined the two central phenomena of quantum physics, one of which is entanglement. The other is superposition, which states that a particle, oddly, can be in two places at once. Like if I was at home now but also at the corner bar simultaneously. “My new film, *Taming the Quantum World*, shows the theories being put to use right now. These utterly nutty quantum phenomena that physicists used to regard as curiosities are now being applied to making practical technology. Indeed, they are the very foundation for the future of information technology. “I’ll probably hang around that lunchroom for a while longer ...”

BOHR’S ATOM TURNS 100

2013 marks the 100th anniversary of Niels Bohr’s revolutionary atomic model which formed the basis for our understanding of atoms and quantum physics. Lars Becker-Larsen’s *Taming the Quantum World* is the director’s contribution to the anniversary which is being celebrated throughout the year with a series of events, exhibitions, new books, films and school projects.

FAQ: HOW TO CO-PRODUCE WITH DENMARK

What kind of funding is available in Denmark for documentary co-productions, and how do I find a Danish co-producer? Here are a few straight answers.

Q: What kind of funding is available in Denmark for documentary co-productions?

A: The Danish Film Institute (DFI) can fund international co-productions of documentaries of any length plus short fiction and trans-media projects that have a non-Danish delegate producer.

Q: What is the purpose of supporting international co-productions?

A: The purpose of funding co-productions is to strengthen partnerships and creative exchange between Danish and international producers. DFI highly values the opportunities that co-producing can provide for the Danish industry (international financing, cultural and business exchange and distribution, etc.).

Q: How many projects can the DFI support?

A: The DFI may support 4-6 minors in short and documentary films a year.

Q: What are the requirements for applying for funding?

A: If you have a project you would like to co-produce with Denmark, the first step is to find a Danish co-producer. The Danish co-producer can then apply to the DFI. Also, there must be Danish creative or technical participation in the production plus a distribution deal for theatrical distribution in Denmark or broadcast on national Danish television or for another approved platform.

Q: When are the deadlines for applying?

A: There are three minor co-production submission deadlines per year. See more at dfi.dk/english under *Funding*.

Q: What amounts are we talking about?

A: Documentaries are typically subsidized with grants of up to 55,000 euros. However, there are no fixed budgets and no fixed maximum or minimum grants. Each project is evaluated individually.



Photo: Robin Skjoldborg

As head of the Short & Documentary unit, Ane Mandrup oversees the Danish Film Institute's work with international documentary co-productions. See contact info in reverse section.

Q: How do I find a Danish co-producer?

A: These are good places to start: Our online trade directory **DFI-Bogen** contains contact info on people, companies and institutions in the Danish film industry. You can find the directory in an English version: dfibogen.dk/english. Also try **Filmkontakt Nord** who promote international networking in documentary and short filmmaking. The office can give you an idea as to whom it might be interesting to contact: filmkontakt.com. Finally, **MEDIA Desk Denmark** offers general guidance about the Danish film, TV and game industry. The MEDIA Desk has a large Danish and international network and can mediate contacts to co-production partners: mediadeskdenmark.eu.

See more at dfi.dk/english under *Funding*.

FOUR DANISH PROJECTS

Introducing four titles pitching at IDFA Forum 2013.

A Modern Man

Charlie Siem, 27, is a "rock star" classical musician with three critically acclaimed albums to his name. He is part of the international jet set and an established solo violinist, but not too snobbish to play stadium concerts with pop stars such as Cliff Richard and Bryan Adams, and to attend private parties at Lady Gaga's residence, in order to reach an audience far beyond those who already know their Brahms and Schubert by heart. A style that has given him a lot of publicity but also made him a controversial figure in the conservative world of classical music.

Director Eva Mulvad (*The Good Life*)
Producer Sigr d Dyekj r **for** Danish Documentary Production
IDFA Forum Central Pitch



A Modern Man Photo: Bruce Webber



Afghan Justice Photo: Henrik B hn Ipsen

Afghan Justice

Kimberley Motley has left her husband and three kids in the US in order to work as a defence lawyer in Kabul, Afghanistan. She is the only foreign lawyer, not to mention the only woman, who has a license to work in Afghan courts. What was initially a financially driven personal decision has quickly developed into an obligation towards the underdeveloped Afghan legal

system. But time is running out. Nobody knows what will happen in Afghanistan when the international troops leave. Or when the risk will be too high for Kimberley to stay and continue her work for justice?

Director Nicole Nielsen Horanyi (*Au Pair*)
Producer Helle Faber **for** Made in Copenhagen
IDFA Forum Central Pitch

School of Democracy

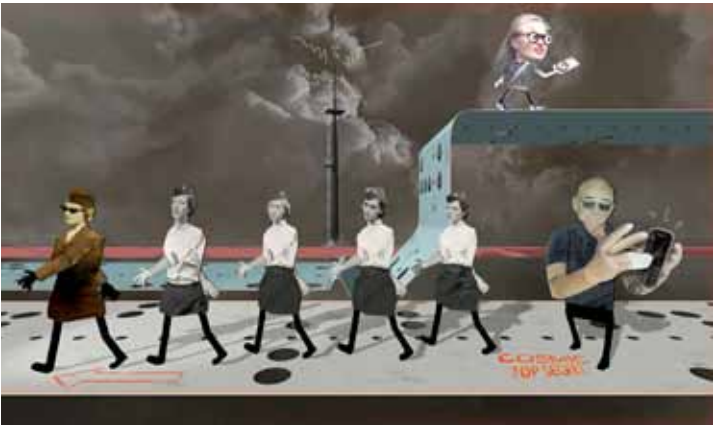
For many years, Italy has suffered from a dysfunctional government and widespread corruption. Enter Italian comedian, Beppe Grillo. His protest movement, Movimento, sets out to revolutionize the political system from within. In February 2013, he won 25% of the Italian vote and sent 163 new and completely inexperienced senators to Parliament. The vote

tipped the balance between left and right and Grillo's movement gained a potentially crucial role in relation to the future of Italy and Europe. But what happens when ideals meet political reality?

Director Lise Birk Pedersen (*Putin's Kiss*)
Producer Lise Lense-M ller **for** Magic Hour Films
IDFA Forum Round Table



School of Democracy, Framgrab



Cosmic Top Secret Experience, Framgrab

Cosmic Top Secret Experience

The focal point in this animated autobiographical documentary game is the character "T" who is searching for answers about her father and his work for the Danish intelligence during the Cold War. Finally she wants to know the hidden truth about her own family history. The project is being developed as an interactive

narrative with game elements for tablets and accompanying material in the form of apps and webisodes. The project is based on the director's 2012 graduation project from the National Film School of Denmark.

Director Trine Lai r
Producer Lise Saxtrup **for** Klassefilm
IDFA Forum Round Table

INDONESIANS ARE COMING TO GRIPS WITH THEIR PAST

Since its premiere, Joshua Oppenheimer’s *The Act of Killing* has shaken audiences worldwide. But it has had a different effect on Indonesians, whose reality the film exposes: it says out loud what everyone knows but has been afraid to talk about for decades. The film has now been released for free download by all Indonesians.

By Marianne Lentz

“The film has created a space where Indonesians can discuss this without fear,” Joshua Oppenheimer says, describing the effect of *The Act of Killing* in the country whose history it lays bare. The documentary was recently released online for free download by every Indonesian with Internet access. “The story of the 1965 genocide belongs to the Indonesian people. It was always the intention of me and my crew to give all Indonesians access to the film,” Oppenheimer says. “We worked for seven years to create a space where Indonesians could finally discuss without fear how their nation’s traumatic past underpins a regime of corruption and exemption from punishment. We hope the film will help them in the struggle for truth, reconciliation and justice.” Before *The Act of Killing* opened, the Indonesian authorities did not recognise the execution of up to a million supposed leftists as a genocide, and the perpetrators have never been tried or in other ways held responsible for the crimes they committed. Since its world premiere in 2012, the film has been shown numerous times in more than 100 towns and cities across Indonesia. Today, roughly



a year later, its impact on the public debate in Indonesia is clear. Before *The Act of Killing*, the media, on the anniversary of the start of the genocide, used to discuss the “horrible communists” and the military’s heroic deeds. Today, the rhetoric has completely changed. It is no longer acceptable for former death patrol members to brag about the murders they committed. For the first time ever, the many executions are called by their real name: genocide.

Like the Child in The Emperor’s New Clothes When Oppenheimer was in Indonesia shooting the first footage for what would become *The Act of Killing*, survivors of the genocide urged him to look up former death patrol leaders and get their testimonies. Many of the survivors and descendants of the victims were living, as they still do, next door to the killers. Back then they were afraid to openly discuss the crimes that had been committed against them and their families. But Oppenheimer’s project gave them new hope. “They said: ‘When Indonesians see this, they will recognize what they already know. We need a film like the child in the Emperor’s New Clothes who can point to the emperor and say what everybody already knows, but say it out loud.’ And that’s what the film has done,” Oppenheimer says.



Joshua Oppenheimer Joshua Oppenheimer has directed award-winning films such as *The Globalization Tapes* (2003, co-directed with Christine Cynn), *The Entire History of the Louisiana Purchase* (1998), *These Places We’ve Learned to Call Home* (1996), and numerous shorts. *The Act of Killing* (2012) is produced by Signe Byrge Sørensen and Anne Köhncke for Denmark-based Final Cut for Real.

“The story of the 1965 genocide belongs to the Indonesian people. It was always the intention of me and my crew to give all Indonesians access to the film.”

A DOCUMENTARY OF THE IMAGINATION

Mesmerizing, edifying, overpowering – accolades have rained down on Joshua Oppenheimer’s film since its world premiere in 2012 at the festivals in Telluride and Toronto. Since then, the films has been shown at more than 100 festivals worldwide and won more than 30 awards. In October, the movie website Indiewire ranked the film first among the best reviewed documentaries in 2013 so far. *The Act of Killing* is provocative, fascinating and shocking in its unusual method. Instead of making a film about the victims of the atrocities in 1965-66, Oppenheimer elected to focus on the winners, the killers, who, without an ounce of shame but driven by vanity and pride, re-enact their “heroic” deeds in sometimes extravagant, kitschy tableaux in front of Oppenheimer’s camera. The result is a “documentary of the imagination,” as Oppenheimer has dubbed his film.

SAY SORRY FOR ’65

The Act of Killing has helped start a large-scale petition called **Say Sorry for ’65** demanding an official apology from President Susilo Bambang Yudhoyono, popularly known as SBY, for the massacres in 1965-66. The campaign was started on the initiative of the Indonesian human rights organisation TAPOL and is supported by the East Timor and Indonesia Action Network (ETAN). Read more at www.change.org/petitions/president-sby-say-sorry-for-65

Especially among young Indonesians, Oppenheimer recognises a need to confront the past. “I see a younger generation who are hungry for this, coming into their careers and wanting to raise their children in a democracy where people are not intimidated by the wealthiest. They see the perpetrators unmasking themselves in the film and now they have a language to start talking about these things,” he says. But, to what extent can the film lead to real change in Indonesia?

National Apology “The film cannot change the political system, but what it can do is open a space to articulate the problem and enable Indonesians to demand a struggle to change the conditions, to demand reconciliation and the establishment of a truth commission as recommended by the National Human Rights Commission. “Other demands could be a national apology, which would be a first step towards justice – and towards rewriting the nation’s school curriculum,” Oppenheimer says, adding, “Those are the easiest demands.”

Among the more complicated and long-term requirements for change is a movement against corruption among Indonesian politicians and a redistribution of wealth to benefit families that have been systematically impoverished and oppressed since the genocide took place. These demands are altogether harder to push through, Oppenheimer admits. “The film can’t change all that, but it can pierce the hermetic container of moral value so that people can finally discuss this without being fearful,” he says ■

The Act of Killing is produced by Signe Byrge Sørensen and Anne Köhncke for Final Cut for Real.



KASPAR GOES TO HOLLYWOOD

Earlier in the year, after his documentary *Rent a Family Inc.* was nominated for a Golden Gate Award, Kaspar Astrup Schröder heard from three major Hollywood studios about adapting his film into fiction. Read the self-taught Danish filmmaker's account of his whirlwind tour of Tinseltown.

By Kaspar Astrup Schröder, director



Shooting my documentary *Rent a Family Inc.*, I had so many problems with the participants that I often toyed with the idea of making a fiction film instead. Nothing ever came of it, until I suddenly got e-mails from Hollywood the week after my documentary was nominated for a Golden Gate Award. Holy moly! I had made a documentary that Hollywood liked and I had three different studios to choose from!

After a couple of days of sold-out screenings at the San Francisco Film Festival, I left for Los Angeles with my composer Jonas Colstrup. We rented a cool Camaro SS and took Highway One all the way. A stunning drive. I had been in LA three years before, so we crashed with a friend in the hip Silverlake neighbourhood.



My first meeting was with a relatively new studio, XYZ Film, which I read up on. They have quickly and very successfully established themselves on the indie film scene.

I imagined they would have an office in a building with a gate and guard. I wore a shirt and was even considering a suit and a tie, but it was simply too hot and I didn't want to make a negative impression because of BO. So I rolled up to the address in a white sports car and a white shirt. I couldn't find the place, though. All I saw was a warehouse. So I parked and realised that the building contained a lot of small offices. No gate, no guard. XYZ, it said outside of one of the offices.

I knocked and inside was this guy on a sofa. He was *my* guy. Because I had already told him I had meetings with two other studios, *he* gave *me* a sales pitch, arguing why I should go with him. Awesome! No needless sweat for me at that meeting.

I have found that meetings in Denmark can have hidden agendas. In Hollywood, things are very transparent and people quickly cut to the chase. Not a lot of BS, just pretty straight talk about wishes and possibilities.

No promises were made, but I left with a feeling that "I could work here," whereas I used to think LA was totally superficial and identity deficient. But this lack of identity suddenly made sense, because the possibilities seem much greater when no identity or proclivity to keep each other down gets in the way. That evening, we went to the local strip club.



The next morning I had my second meeting – at Samuel Goldwyn, which has produced so many films I love. A well-established company with lots of hits. It was scorching hot, but I wore my jacket anyway. No tie, though.

Samuel Goldwyn is more centrally located in Hollywood than XYZ, but as it turned out, they, too, had relatively small offices, in an old redbrick building on one of LA's many boulevards. I took the elevator to the fourth floor. There was a lobby and a small open-plan office with small dividing walls between the desks. The place was pretty empty, but I was seen to their small conference room, which was packed with all the awards they have won over the years.

The producer was a very nice youngish woman, who also very quickly cut to the chase. It was super inspiring to hear how she saw the project as a fiction film within their framework. We discussed how rewriting the story into a fictional piece set in LA would be a challenge and, in particular, what kind of writer could do that. We also talked about the big interest in TV series and she thought the project was an obvious fit for something like *Six Feet Under*. I was all ears. Nothing concrete came of the meeting and we decided to stay in touch.

The evening was spent getting drunk and swimming half naked in the rooftop pool at the Standard.



For my third meeting, I did not intend to dress up, because the producer just wanted to meet at a Coffee Bean café. But I had brought so many shirts anyway, so I wore a casual one. I had recently read that Starbucks in LA had banned screenwriters from hanging out all day writing, because they basically set up small office spaces for themselves and apparently don't buy enough coffee.

Anyway, the producer I was meeting seemed to go there often for meetings. David Klawans is an independent producer who recently won an Oscar for *Argo*, a really good film that's also based on a true story. I arrived before he did and had no idea what he looked like, so I did an image search for him. The first picture that popped up was of him holding an Oscar statuette. "Perfect!" I thought. I was still looking at the picture, when there he was. He started by telling me how much he liked my other films. I was overwhelmed that he had seen them. He seemed ready to start right away and he, too, was convinced that my documentary should be adapted into a TV series.

He had excellent energy. We had a lot in common and he was very focused on true stories. We contributed our fair share to the café's turnover and ended the meeting by agreeing to talk a lot more.

And so we did. I have signed a contract with him, and he now has 18 months to shop around and is in full swing getting together some great talent that I unfortunately can't reveal at this time.



RENT A FAMILY INC.

Kaspar Astrup Schröder's film from 2012 about Mr. Ryuichi Ichinokawa and his unusual life grew out of the director's longstanding fascination with Japan where he has travelled widely. On the surface Ryuichi looks like an ordinary Japanese man: 44, married, has two boys and a nine-to-five job. However, there is a hidden side to Ryuichi unknown to most – even to his family. He runs a small company called I Want to Cheer You Up Ltd. that rents out fake family members, friends, colleagues, even spouses, played by Ryuichi and his employees, to customers who need a stand-in at an event or special occasion. The film is a tale about identity told through a man who assumes so many he can't remember his own. Schröder also directed the Japanese-themed *The Invention of Dr. Nakamats* (2009), selected for IDFA.



WHEN EVERYTHING SEEMS TO BE WORKING JUST FINE, THAT’S THE TIME FOR CHANGE

The New Danish Screen talent development scheme is celebrating its 10th anniversary. Artistic director Jakob Kirstein Høgel gives us his take on what the scheme has meant for Danish documentaries.

By Jakob Kirstein Høgel

New Danish Screen came into being in 2003 after a run of successful years for Danish fiction. The Dogme wave had come to an end and some anxiety was starting to spread: Will Danish cinema slowly lose its teeth and its quality? New Danish Screen’s mandate was to boost a new generation of fiction directors.

Danish documentary experienced a wave of success some years after fiction. Again, the thinking was the same: When everything seems to be working just fine, that’s the best time to start taking even more risks and thinking about new approaches to filmmaking.

In 2007, New Danish Screen started funding documentary talent on a par with fiction. Unlike most other funding bodies and institutions,

New Danish Screen has the same application process for fiction and documentary. There are no special quotas for fiction and documentary. They are both in the same pool.

More than anything, this has meant that the traditional definitions of what is documentary and what is fiction have yielded to experimentation in the field between the two, what in many places is known as hybrid films.

Many other new aesthetic directions in documentary have been explored, and many emerging talents have gained a foothold on the Danish and international documentary scenes with the aid of funding from New Danish Screen. At the end of the day, the bedrock principle of New Danish Screen is: The interests and sensitivities of rising filmmakers guide what films we fund.

NEW DANISH SCREEN

New Danish Screen mentors and supports emerging film talents and supports innovative projects of fiction, documentary, series and trans-media based in Denmark. Since 2007, New Danish Screen has supported the production of 30 docs and 8 hybrids, plus 1 interactive doc. New Danish Screen is founded on a partnership between the national broadcasters, DR and TV 2, and the Danish Film Institute. Funds of roughly 15 million euros have been allocated to the scheme over a four-year period 2011-14.

SIX DOCUMENTARIES FROM NEW DANISH SCREEN:



48 Hour Games (2012)
Directed by Suvi Andrea Helminen



The Ambassador (2011)
Directed by Mads Brügger



Ballroom Dancer (2011)
Directed by Christian Bonke & Andreas Koefoed

The team behind the project consisted of a documentary director, a game designer and producers working in film and game development. The worlds of documentary and games merge, not only in the audience’s/user’s experience but also in terms of the subject matter. We follow a number of game designers at Game Jam, an event pitting groups of game developers against each other to create playable games within a period of 48 hours. As we gain deeper understanding of how games are made, we also witness the personal and creative conflicts that are part of the process. Users can choose which developers to follow and play some of the games that are being developed. The director is currently at MIT developing new interactive documentaries.

Mads Brügger, the enfant terrible of Danish documentary and journalism, had worked in documentary intervention before, in films like *Danes for Bush* and *The Red Chapel*. Making the *Ambassador*, he took his method a step further. The film was written with a strong focus on the title character played by Brügger himself. In the writing process he cooked up all the colonial desires and fantasies that usually never make it into documentaries. Once the actual filming began, the script was jettisoned, mainly for security reasons. The result was a true hybrid: a made-up, fantastical character playing himself in the very real world of diplomacy, smuggling and politics.

The two directors started out with a grand ambition of making a feature-length drama, even a melodrama, set in the world of Latin dance. Their goal was articulated before it was clear who the main characters or the main drama would be. The process of filming was a dedicated effort, not only in observing the ups and downs of a couple combining their professional and private interests but in filmically getting to the emotional core of a stormy relationship.



The Invention of Dr. Nakamats (2009)
Directed by Kaspar Astrup Schröder

Schröder came into filmmaking by performing many functions, including editing and graphic design. In *Dr. Nakamats* he proved himself as a director, and he has gone on to make more films with international funding. Making *Dr. Nakamats*, he went to Japan on just a development grant and single-handedly shot all the footage for the film. The title character has invented numerous technical devices, some very useful and others obviously less so. The director depicts his character in a lightly humorous but sincere vein, which only makes him more fascinating and enigmatic.



Out of Love (2009)
Directed by Birgitte Stærmose

Stærmose had previously worked in both documentary and fiction. This project combined the two: a sincere care for the lives of Kosovo-Albanian street kids and an interest in experimenting with personal testimonies on film. The children address the camera directly with stories of their lives. Some whisper, others get excited as they speak. Only, the stories they tell are not their personal stories but scripted narratives drawn from a pool of life stories gleaned during the research. The effect is one of alienation, as the audience identifies with the life of a street kid in Pristina while questioning documentary conventions and concepts of authenticity.



Side by Side (2009)
Directed by Christian Sønderby Jepsen

Many documentary talents in Denmark come out of the National Film School. The school has two documentary tracks, one for single-camera and one for multiple-camera directing. Coming from the latter, Jepsen mainly had experience in studio shoots. In *Side by Side* he takes his method into the open landscape to tell a story about a “war” between two neighbours in rural Denmark. The conflict is beautifully visualized in bird’s-eye shots of the huge hedges separating the two families, while the interviews in the gardens are highly structured and meticulously lit with for drama-heightening effect.

A NEW WORLD OF DISTRIBUTION

By Nynne Østergaard

New digital distribution options and widespread dissatisfaction with standard solutions that fail to accommodate the potential of individual films have spurred Danish directors and producers to take personal charge of the international distribution of their films. It's a matter of dividing rights among several distributors while keeping some for yourself, distribution strategist Peter Broderick says. FILM also talked with four documentary filmmakers about their experiences distributing their films internationally and with the DFI's head of promotion, who offers his view of the Danish Film Institute's role in the future of film distribution.

The opportunities have grown for direct distribution

Peter Broderick
Distribution Strategist
/ Paradigm Consulting



Peter Broderick helps filmmakers design and implement financing, distribution and outreach strategies, and has long been a leading advocate of hybrid distribution and crowdfunding.

What is the future of distribution?

Giving one company total control of your distribution is no longer the best approach for documentaries. Therefore, hybrid distribution should be Plan A. This means splitting distribution rights among several partners and retaining certain rights, including the fundamental right to sell directly from your website. I don't recommend filmmakers to do everything themselves. They need distribution partners and their own distribution teams to maximise revenues, audience and impact.

What are the challenges and opportunities for the international distribution of foreign language films?

There are definitely challenges for foreign language films in the US, particularly on television, and in many other countries where networks and digital platforms require dubbing in the local language. But while the barriers for foreign language films have increased in traditional distribution avenues, the opportunities have grown for direct distribution globally. There are large audiences of documentary lovers around the world for whom subtitles are fine. Translations can be crowd-sourced for little or no cost and subtitled versions can be easily and affordably distributed worldwide via digital downloads directly from a film's website.

The app is like a business card

Andreas Johnsen
Director and Producer
/ Rosforth Film



As part of his distribution strategy, documentary filmmaker Andreas Johnsen put his catalogue, including *Kidd Life* and *Murder*, into an app that can be downloaded from the App Store.

Why did you decide to distribute your films via an app?

I am mainly trying to get my films out in as many places as possible. The app works really well as a kind of business card. When I go around the world with popular films like *Kidd Life* and soon *Ai Weiwei The Fake Case*, I can use the attention those films get to introduce people to my app and keep my back catalogue alive.

What opportunities do you see in doing your own distribution?

I always produced my own films at my own company, so it's only natural for me to have the freedom to decide about the films I produce. The opportunities are boundless right now, and that's what's so cool and exciting about it. It's a matter of trying out a lot of things and getting smarter about what pays and where to apply your biggest effort.

Private-public screenings are a good match for films with specific audiences

Andreas Koefoed
Director and Producer
/ Koefoed Film



In spring 2013, fans of the Danish band Efterklang were invited to host "private-public screenings" of Andreas Koefoed's music documentary *The Ghost of Piramida*. Anyone was welcome to organise a screening. The only requirements were that the screening had to be public, free and provide seating for at least five. From February to March, the film was shown at no fewer than 800-900 private-public screenings across the world, mainly in private homes.

How did you come up with the idea to use private-public screenings for The Ghost of Piramida?

Efterklang came up with the concept for their documentary *An Island*, which they made with the French director Vincent Moon, and it worked very well for them, so continuing down that path feels like a no-brainer.

When do private-public screenings work best?
I think the concept is best suited for documentaries that appeal to specific audiences or have a specific theme. Where natural demand exists. It also makes a big difference that it's not about making a buck. For Efterklang, it was like a gift to their fans. For me, it was an easy way to create awareness about my film and about me as a filmmaker.

Standard models were not the solution

Michael Haslund-Christensen
Producer
/ Haslund Film



For *The Expedition to the End of the World*, Michael Haslund-Christensen handled the financing and distribution without the use of sales agents. Broadcast sales in the financing phase came from the BBC, WDR in Germany, and Scandinavia, while distribution is currently planned for the US, Canada, Benelux and Germany in 2014. Platforms include semi-theatrical, non-exclusive VOD, television and a special educational platform.

Why did you decide to distribute The Expedition to the End of the World yourself?

After pitching last year at CPH:DOX and IDFA – especially after the first screening at CPH:DOX – we received a lot of offers from sales agents. They saw potential in the film but also voiced some reservations about our choice of genre. They all offered relatively similar standard models, which included a demand for worldwide rights on all platforms. I didn't think that was the right solution for our film, which is this odd hybrid of science, environment, art and adventure. To cultivate the film's potential and gain insight into what is actually possible in the landscape between old and new distribution options, we made our own push to get the film into a lot of festivals and find local distributors there who knew their particular territories well.

What is your take-away from this experience?
Usually, selling a film is not particularly lucrative, so I had nothing to lose besides the time I spent. Travelling around and getting in touch with various distributors was a lot of work, but now I am a few experiences richer and have built up a network and knowledge of our target group, which can be put to good use for the film's various releases in 2014 and in future projects.

Think distribution from the outset

Sigrid Dyekjær
Producer
/ Danish Documentary



Sigrid Dyekjær and Danish Documentary used their experience from the Danish release of *Free the Mind*, which involved screenings to selected interest groups, to position the film and make it attractive to international distribution partners. So far, the film has had a theatrical release, as self distribution, in Canada, Germany, Sweden, Norway and the USA, and educational, VOD and DVD rights are sold to Holland, USA, Canada, Germany – to name a few achievements.

How did you use your experience to sell Free the Mind abroad?

How do you sell a science film internationally, when people have 10,000 other awesome films to choose from? You do that by putting a big effort into analysing what your film can do, what it should do and who it speaks to, right from the outset of the film's creation. It was hardly a coincidence that 15,000 people saw the film in Danish cinemas. After the Danish campaign, we made a marketing and promotion package that I mailed out to international distributors as inspiration. That made the film palatable to them and helped them see what the film could do. As a result, a lot of people who would otherwise have passed on the film ended up taking it.

How should a producer handle distribution today?

Already in the financing phase, we as producers should define to whom our film is communicating, and how, since the film's financing partners in actuality are also its distribution partners. Distribution and promotion should be constructed on an ongoing basis throughout a film's creation. That gives you a much better platform for knowing where your audience is.

Digital distribution opens up interesting opportunities

Lars Langballe
Head of Promotion
/ Danish Film Institute



The Danish Film Institute provides funding and sparring in connection with the distribution of Danish documentaries. As head of promotion, Lars Langballe keeps close tabs on developments in distribution.

What is the Danish Film Institute's role in the new world of distribution?

So much is going on in digital distribution these days. Interesting opportunities are opening up for new and more lucrative segments, domestically and internationally. Documentaries are typically independent of traditional window structures, making it uniquely possible to adapt their distribution according to a film's individual strengths and needs. Because the producers are on the frontlines, they are most knowledgeable about the market. Our role, working in close cooperation with producers, is to gather information about market developments, support with international experience and communicate the results for the benefit of the industry as a whole.

What does the future of documentary film distribution look like?

In our view, direct access to international audiences combined with new distribution models is a big opportunity for the industry. We are still at a very early stage, though. The distribution market still needs to mature and business models need to take shape. When that happens, the international perspective for documentaries, in particular, will look brighter than ever.

WATCH DANISH DOCUMENTARIES ONLINE

Doc Alliance Films

DAfilms is a VOD platform by DocAlliance, a creative partnership between seven European documentary festivals, including CPH:DOX of Denmark. The site provides access to over 800 recent and classic documentaries that can be legally streamed or downloaded for a fee. The catalogue has an emphasis on European filmmakers, including Danes Jørgen Leth, Michael Noer, Pernille Rose Grønkjær and Anders Østergaard. dafilms.com

DanishDox

The new DanishDox streaming service gives you access, for a fee, to Danish documentaries, not only in Denmark but all over the world. The catalogue includes recent and more vintage titles. The production companies decide what countries they want their films to be accessible in. First films on the marquee include *The Expedition to the End of the World* and *The Human Scale* about the Danish architect Jan Gehl. danishdox.com

Find films and more information about the filmmakers at rosforth.com, andreaskoefoed.com, expeditionthemovie.dk, danishdocumentary.com.

A person wearing a red protective suit and hood stands with their back to the camera, facing a wall covered in blue, pyramidal-shaped acoustic foam. The floor is a solid blue color.

THE VISIT

How would we humans react if we got visitors from outer space?

Michael Madsen explores the answers to that question in his next film, *The Visit*, which investigates the hypothetical scenario of an Alien visit. Hypothetical, but also very real, as it involves actual experts with obscure competencies who have spent their professional lives contemplating such an event.

Produced by Lise Lense-Møller for Magic Hour Films. Expected release in late 2014.

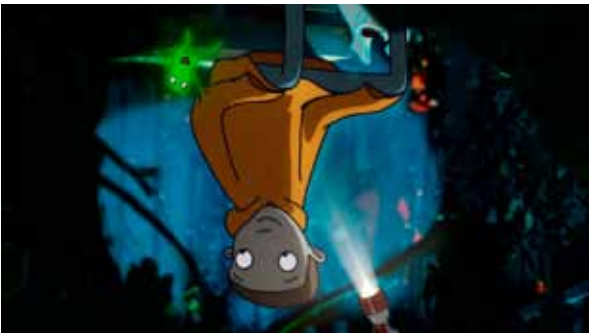


2 GIRLS 1 CAKE 2 PIGER 1 KAGE

A film about two girls' reunion after a traumatic near-death experience. It's a short film that strikes down in the central 10 minutes of 24-year-old Julie's life as she tries to face the unbearable injustice and adversity she has been a victim of. A portrait of a young woman's attempt to pick up the pieces and move on.

Director debut by screenwriter Jens Dahl – co-writer of several TV series and films, including *Nicolas Windling* Refn's *Pusher*.

Category / Short fiction
Danish release / 2013
Running time / 13 min.
Director & Screenplay / Jens Dahl
Appearances / Sara Hjort Ditlevsen, Amalie Lindgård
Producer / Kamilla Hancke Rosado
Production & international sales / Blenkov & Schønemann Pictures
/ +45 3333 7525
/ mail@blenkovschonemann.dk
/ www.blenkovschonemann.dk



THE SHADOW ANIMAL SKYGGEDYRET

Director Dorte Bengtson's graduation film *The Sylphid* premiered at Cinéfondation at Cannes.

Dennis, 10, longs to be reunited with his father, whom he misses terribly. Dennis and his older brother Johnny share a tiny magical creature known as the "Shadow Animal" who also happens to be Dennis' closest friend. The two brothers live in a tough neighbourhood. Together, Dennis and the Shadow Animal follow Johnny down to the local park where Johnny's gang hangs out. When Dennis learns that the rival gang is planning to execute his brother, Dennis faces a terrible dilemma: Should he continue looking for his missing father or try and prevent Johnny from being shot?

Category / Short fiction – Children's animation
Danish release / 2013
Running time / 19 min.
Director & Screenplay / Dorte Bengtson
Producer / Thomas Borch Nielsen
Production & international sales / Nice Ninja Aps
/ info@niceninja.com
/ www.niceninja.com



A DOLL'S HOUSE ET DUKKEHJEM

Nora lives a perfect life in her perfect home, with perfect husband Helmer. Nora knows she ought to feel excited about an upcoming party. But something started to haunt her. Unable to recognize herself as of late, she has started longing for something she cannot quite name. Fortunately, her beloved Helmer is by her side to keep her calm. However, not all is what it seems, and outside the safe walls of the doll house, a disillusioned little girl struggles to make sense of her parent's relationship.

The film combines animation techniques and layers in a modern paraphrase of Henrik Ibsen's classical story about Nora and Helmer.

Category / Short fiction
Danish release / 23.04.2013
Running time / 26 min.
Director / Tobias Gundorff Boesen
Screenplay / Sissel Dalsgaard
Thomsen
Appearances / Camille-Cathrine Rommedahl, Thomas Levin, Ella Louise Bertelsen, Martin Hestbæk
Producer / Anders Waldike
Production & international sales / Zentropa Stormtroopers
/ +45 2275 6551
/ anders.woldike@filmbyen.dk



TALE OF A STRING HISTORIEN OM EN SNOR

The string 'P' finds out that he can squirm and bend just as he wants to, thereby turning into all sorts of figures. A mischievous little animation based on scribbles by iconic Danish children's book writer and illustrator Ole Lund Kirkegaard.

Director Karsten Kilierich was Oscar nominated in 1997 for *When Life Departs*. Kilierich is co-founder of animation company A-Film and co-writer on several animation films.

Category / Short fiction – Children's animation
Danish release / 11.09.2013
Running time / 8 min.
Director / Karsten Kilierich
Screenplay / Mads Juhl
Producer / Tivi Magnussen
Production & international sales / M&M Productions
/ +45 7020 3080
/ mail@mmproductions.dk
/ www.mmproductions.dk



HOME SWEET HOME DEN PERFEKTE MIDDAG

Erik rules his wife and kids like a tyrant king. One day his teenage son, Lasse, is pushed too far and he puts Erik in the hospital for two weeks. In the meantime, the father's absence transforms daily life around the house, allowing the other members of the family to breathe more freely. Lasse gets involved with Daniela, a girl from his school, whom he was previously banned from seeing. Lone, the mother of the family, allows herself to take Erik's fancy car out for a spin. Everything comes to a head at a dramatic dinner party with Erik's parents, as we are shown just how violence runs in the family.

A hard hitting short film about domestic violence. Second short film by director and cinematographer Lars Mikkelsen.

Category / Short fiction
Danish release / 31 min.
Director / Lars Mikkelsen
Screenplay / Lars C. Deltelsen, Lars Mikkelsen
Appearances / Morten Kirkskov, Ulla Henningsen
Producer / Carsten Holst, Jesper Jarl
Production / Mica Productions, Globus Film A/S
International sales / MICA Productions Aps
/ info@micaproductions.dk
/ +45 6618 7718
/ www.micaproductions.dk



WHALE VALLEY HVALFJORD

Set on an isolated farm in Iceland, the film follows a seven-year-old boy who accidentally interrupts his older brother's suicide attempt. His brother makes him promise not to tell their parents, and the film examines the relationship between the two brothers in the aftermath using images of rugged scenery to express the young boys' inner turmoil and feelings of isolation.

Premiered at Cannes in the Short Films Competition and has won a string of awards. Guðmundur Arnar Guðmundsson graduated from Iceland Academy of the Arts in 2006.

Category / Short fiction
Danish release / 2013
Running time / 15 min.
Director & Screenplay / Guðmundur A. Guðmundsson
Appearances / August Órn B. Wígum, Einar Jóhann Valsón
Producer / Guðmundur A. Guðmundsson, Anton Máni Svansson
Production / Fourhands Film, Fræ Films
International sales / Fourhands Film Aps
/ +45 2629 8389
/ info@fourhandsfilm.dk
/ www.fourhandsfilm.dk



FOUR LETTERS APART – CHILDREN IN THE AGE OF ADHD

JEG HADER ADHD – BØRN I EN DIAGNOSTID

The film follows three children at odds with themselves and the world around them, at a time when more and more are being diagnosed with Attention Deficit Hyperactivity Disorder. Victor is 7. He hates ADHD, believing it's something to do with his club feet. Martine is quick to become withdrawn and struggles with uncontrollable rage. For the most part, Martino keeps to himself, but easily becomes aggressive. Victor, Martine and Martino are in a special class in a normal school. The teachers and the parents decide to take part in an alternative treatment project focusing on the individual child's challenges and possibilities, rather than relying on medical diagnosis. The film shows how the children make great strides over the course of a year, as the adults around them start to see each child in a new light.

Director Erlend E. Mo won the IDFA Silver Cub Award for *My Eyes* in 2006.

Category / Documentary
Danish release / 27.05.2013
Running time / 87 min.
Director / Erlend E. Mo
Producer / Lise Lense-Møller
Production and international sales / Magic Hour Films
/ t +45 3964 2284
/ post@magichourfilms.dk
/ www.magichourfilms.dk



THE HUMILIATED

DE YDMYGEDE

Lars von Trier is celebrated for the out-and-out staging of events – not least of himself. He is notorious for his temperamental relationship with his cast, whom he loves and despises alternately. *The Humiliated* follows the birth of the Dogma film *The Idiots* (1998) at close quarters. The director, Jesper Jarl, captures the vulnerable, stormy creative process which Trier himself called “a whipped-up state of emotion that is the technique of the film itself”. The result is a portrait of Lars von Trier and his method.

The Humiliated is the first part of Jesper Jarl's trilogy about Lars von Trier and the Dogme project, followed by *The Exhibited* (2000) and *The Purified* (2002). Selected by Barbara Visser for The Making of Movies at IDFA 2013.

Category / Documentary
Danish release / 1998
Running time / 79 min.
Director & Screenplay / Jesper Jarl
Appearances / Jens Albinus, Iris Alboeg, Lars Bjarke, Louise B. Clausen
Producer / Vinca Wiedemann
Production / Jesper Jarl Film
International sales / TrustNordisk
/ t +45 3686 8788
/ t +45 3677 4448
/ info@trustinordisk.com
/ www.trustinordisk.com



JUST THE RIGHT AMOUNT OF VIOLENCE

JUST THE RIGHT AMOUNT OF
VIOLENCE

For many families in the sprawling suburbs of Los Angeles, their peaceful middle-class existence is just a facade. What lies beneath is sheer domestic turmoil. Teens addicted to drugs, breaking the law and engaging in violent outbursts, and parents at their wits' end. Interventionists, like Evan “Bullet” James and Dana “Hodges” Goller, specialize in entering these suburban homes during the night rapping troubled teens from their beds to transport them, against their will, to a reform school in Utah. Crafted in the director's signature hybrid style, the film is about the complicated relationships between parents and children and how the wounds we incur within our families can seem the hardest ones to heal.

Category / Documentary
Danish release / 05.12.2013
Running time / 83 min.
Director & Screenplay / Jon Bang Carlsen
Production / C&C Productions, Kamoli Films
International sales / C&C Productions
/ t +45 2559 9929
/ jonbangcarlsen@gmail.com



PINE RIDGE

PINE RIDGE

19-year-old Bert sits in the shades of a tree in Yo Park. Cassandra Warrior feeds her daughter Diamond Rose. Daniel Kuns Close sweats under the sun at Wounded Knee Memorial site. Kassael Sky Little puts his boots on at the Waters Kodo. Vanessa Piper is alone in the middle of Badlands. Lance Red Cloud hangs out behind the gas station at night. It is summer and they all live here – at the Pine Ridge Reservation in South Dakota, USA.

The film premiered at La Biennale di Venezia 2013. It is Anna Eborn's feature debut as a director.

Category / Documentary
Danish release / 08.11.2013
Running time / 76 min.
Director & Screenplay / Anna Eborn
Producer / Kajja Adomeit
Production / Adomeit Film Aps
International sales / Film Republic
/ t +44 7835 999 112
/ info@filmrepublic.biz



SEPIDEH

SEPIDEH – DRØMMEN OM
STJERNERNE

Sepideh wants to become an astronaut. She spends her nights exploring the secrets of the Universe, while her family will do anything to keep her on the ground. The expectations for a young Iranian woman are very different from Sepideh's ambitions, and her plans to go to university are in danger. But Sepideh holds on to her dream. She takes up the fight and teams up with the world's first female space tourist, Anousheh Ansari.

Feature debut by Bert Madsen giving a unique view into the life of a girl with extraordinary ambitions.

Category / Documentary
Danish release / 2013
Running time / 90 min.
Director & Screenplay / Bert Madsen
Producer / Stefan Frost, Henrik Underbjerg
Production / Radiator Film Aps
/ t +45 4844 3072
/ time.klint@levelk.dk
/ www.levelk.dk



SHANNE AND HER FRIENDS

SHANNE OG VENINDERNE

Shanne is 13. Her best friend Emma has moved to another school and Shanne misses having her around, as her class is very cliquy and Shanne feels alone. Fortunately she is still in touch with Emma, but Shanne feels jealous of Emma's other friends, and she struggles to keep her status as Emma's best friend. After the summer holidays, Shanne hopes she will make new friends. But is she even capable of having more than one friend? And will she be able to sustain her old friendship with Emma in a time when everything is changing? We get uniquely close to Shanne in this film about having friends and creating your own identity in the difficult early teen years.

Category / Documentary
Danish release / 2013
Running time / 38 min.
Director & Screenplay / Ulla Søe & Sussie Weinold
Appearances / Shanne Vega, Emma Just Kroil, Daniela Bruhn Lau
Producer / Mette Møllend
Production / Plus Pictures Aps
International sales / Plus Pictures Aps
/ t +45 3311 1210
/ info@pluspictures.dk
/ www.pluspictures.dk



Feature-Length Competition / IDFA 2013

AI WEIWEI THE FAKE CASE

AI WEIWEI THE FAKE CASE

After 81 days of solitary detention world famous Chinese artist Ai Weiwei is put under house arrest. He suffers from sleeping disorder and memory loss. 18 cameras are monitoring his studio and home. Police agents follow his every move, and heavy restrictions from the Kafkaesque Chinese authorities weigh him down. Journalists, the art world and his family all want a piece of him and on top of that he is met with a gigantic lawsuit from the Chinese government, soon to be named "The Fake Case". Ai Weiwei is shaken, but during the year on probation he steadily finds new ways to provoke and challenge the mighty powers of the Chinese authorities in his fight for human rights.

Director Andreas Johnsen had exclusive access to the Chinese artist and activist Ai Weiwei under house arrest.

Category / Documentary
Danish release / 30.11.2013
Running time / 86 min.
Director / Andreas Johnsen
Appearances / Ai Weiwei
Producer / Katriine Sahstrøm
Production / Rosforth Films, Danish Documentary Production
International sales / DR International
Sales
/ t +45 3520 3040
/ dsales@dr.dk
/ www.drsales.dk



THE CARBON CROOKS

THE CARBON CROOKS

The EU's first carbon credit was put on sale in 2005. The idea was that the trading of carbon would reduce CO2 emissions and thereby curb global warming. But the system has collapsed and instead Denmark became the centre of one of the world's fastest growing scams. Experts and Europol estimate that the European treasures lost some 10 billion euros to hackers and VAT fraudsters from around the world. The carbon credit system has collapsed – and prices have dropped by 90%. It has never been cheaper to pollute than today and carbon emissions have never been higher in the history of mankind. Tom Heinemann has twice been awarded "Outstanding Investigative Journalist" by the association on investigative journalism in Denmark. In 2007 he won the Prix Italia in the current affairs selection.

Category / Documentary
Danish release / 2013
Running time / 57 min.
Director / Tom Heinemann
Appearances / Rob Wainwright, Martin Lidgaard, Connie Hedegaard
Producer / Søren Steen Jespersen
Production / Lam Film
International sales / DR International
Sales
/ t +45 3520 3040
/ dsales@dr.dk
/ www.drsales.dk



Kids & Docs / IDFA 2013

CHIKARA – THE SUMO WRESTLER'S SON

CHIKARA – SUMOBRYDERENS SØN

Chikara – The Sumo Wrestler's Son follows the 10-year-old Japanese boy Chikara and his struggle to become a sumo wrestler. His father, Harumitsu, was a professional sumo wrestler from one of Tokyo's most successful sumo club, so expectations surrounding Chikara are extremely high. Today his father owns a noodle shop where he works a lot. Their only time together is when they train Sumo wrestling. It's a very valuable time for Chikara. Chikara wants to impress his father, but when he's there Chikara get's really nervous and everything seems to go wrong. The annual national Sumo Championship is approaching and it means everything to Chikara to do well, so his father will be proud of him.

The film is a story of a small boy in a tough sport. Parental pressure and expectations, but it is above all a universal narrative about the relationship between a father and son.

Category / Documentary
Danish release / 2014
Running time / 32 min.
Director & screenplay / Simon Løeng Wilmont
Appearances / Chikara, Harumitsu, Akane, Iku Sasaki & Koki Iwai
Producer / Monica Hellstrøm
Final Cut for Real ApS
/ t +45 3543 6043
/ monica@final-cut.dk
/ www.final-cut.dk



DREAMING OF A FAMILY

DRØMMEN OM EN FAMILIE

Per is part of a father's group for disadvantaged single dads at the social services department. Per has been drinking and smoking hash for a lifetime, but is now clean in his seventh year. His eight-year-old daughter Iise has been placed in a foster home and Per's big wish is to reunite Iise with her mother. Christina, who she hasn't seen since she was around six months old. Like Per, Christina has been a long-time substance abuser. The documentary tracks the little family and the ups and downs of their journey together. It's hard for an eight-year-old to relate to a new family. And it's hard for two people who have barely been able to take care of themselves to take care of a small child.

First film by Mira Jarul after her graduation from the National Film School of Denmark. Her graduation film *The Time We Have* was named Best Graduation Film 2012 by Cilect, the International Association of Film and Television Schools.

Category / Documentary
Danish release / 07.11.2013
Running time / 85 min.
Director / Mira Jarul
Production & international sales / Mette Heide
+plus pictures
/ t +45 3311 1210
/ info@piuspictures.dk
/ www.pluspictures.dk



Kids & Docs / IDFA 2013

FAITH – HOPE – AFGHANISTAN

TRO HÅB AFGHANISTAN

In the shadow of conflict the children in Kabul continue life for better or worse. Money is tight and many of them spend much of their time in the streets selling chewing gum, collecting paper and washing cars for the survival of their families. The five-film series portrays five children, who commute between work, family and a street school where they meet their friends. They share a happy-go-lucky attitude to the challenges of life and a desire to become someone.

The five films in the series give us unique access to the lives of children in war-torn Afghanistan – told from their point of view. *Layla's Melody* is selected for IDFA Kids & Docs.

Category / Documentary
Danish release / 2014
Running time / 5 x 16 min.
Director / Jens Pedersen
Screenplay / Jens Pedersen, Taj Mohammad Bakhtari
Producer / Jakob Gottschau
Production & international sales / DR International
Sales
/ t +45 3520 3040
/ dsales@dr.dk
/ www.drsales.dk



Student Competition / IDFA 2013

Carl and Niels are identical twins. They have been inseparable most of their lives as best friends. But now that they are in their mid-twenties, they are losing the closeness they used to have. The film centres on the transformation Carl and Niels are undergoing as they find out what – if anything – they can be for each other in their adult lives. Putting them in a series of constructed spaces and situations, the director compels the twins to relate to each other.

Alexander Lind's graduation film from the National Film School of Denmark.

Category / Documentary
Danish release / 19.06.2013
Running time / 29 min.
Director / Alexander Lind
Appearances / Carl Plum, Niels Plum
Production & international sales / National Film School of Denmark
/ infoz@filmskolen.dk
/ t +45 3368 6400

A. Film Production Aps	+45 3582 7060	info@aflm.dk	www.aflm.com
Blenkov & Schønnemann Pictures	+45 3333 7525	mail@blenkovschonnemann.dk	www.blenkovschonnemann.dk
Bullitt Film	+45 2612 5001	info@bullittfilm.dk	www.bullittfilm.dk
C&C Productions	+45 2559 9929	jonbangcarlsen@gmail.com	www.jonbangcarlsen.com
Danish Documentary Production	+45 2616 2535	info@danishdocumentary.com	www.danishdocumentary.com
DR International Sales	+45 3520 3040	drsales@dr.dk	www.drsales.dk
Final Cut for Real Aps	+45 3543 6043	byrge@final-cut.dk	www.final-cut.dk
Fourhands Film Aps	+45 2629 8389	info@fourhandsfilm.dk	www.fourhandsfilm.dk
Fridthjof Film	+45 3618 0880	mail@f-film.com	www.f-film.com
Globus Film	+45 2213 8828	carsten.holst@gulstad.dk	
Hansen & Pedersen	+45 2744 2567	malene@hansenogpedersen.dk	
House of Real	+45 2256 7034	jesper@f-film.com	
Kaspar Works	+45 2692 4585	kaspar@kasparworks.com	www.kasparworks.com
Klassefilm	+45 2026 7440	info@klassefilm.dk	www.klassefilm.dk
Larm Film	+45 2092 2314	ssj@larmfilm.dk	www.larmfilm.dk
Levelk	+45 4844 3072	tine.klint@levelk.dk	www.levelk.dk
M&M Productions	+45 7020 3080	mail@mmproductions.dk	www.mmproductions.dk
Made in Copenhagen	+45 2751 5112	hello@madeincopenhagen.dk	www.madeincopenhagen.dk
Magic Hour Films Aps	+45 3964 2284	post@magichourfilms.dk	www.magichourfilms.dk
Masto Media	+45 2814 8590	gitte@mastomedia.dk	www.mastomedia.dk
Mica Productions	+45 6618 7718	info@micaproductions.dk	www.micaproductions.dk
Moving Documentary	+45 2744 2567	malene@hansenogpedersen.dk	
Nice Ninja Aps	+45 4075 7172	producer.pedersen@gmail.com	www.niceninja.com
Pedersen & Co	+45 4075 7172	info@pluspictres.dk	www.pluspictres.dk
Plus Pictures Aps	+45 3311 1210	henrk@radiatorfilm.com	www.radiatorfilm.com
Radiator Film Aps	+45 2215 7022	rosforth@rosforth.com	www.rosforth.com
Rosforth Films	+45 3268 6400	elr@filmskolen.dk	www.filmskolen.dk
The National Film School of Denmark	+45 3686 8788	info@trustnordisk.com	www.trustnordisk.com
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