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Hello. Welcome to Cinema Scandinavia.

Cinema Scandinavia is a website and magazine dedicated to providing an insight to Nordic cinema.

Cinema Scandinavia started towards the end of January in 2014. As I am currently completing my Masters degree researching the extent to which Scandinavian culture is present in the cinema, I needed a place to constantly keep myself up to date on news and trends, and started a free Wordpress blog where I had to force myself to write about the news every day. Within a couple weeks, the website was gaining a great deal of attention and I decided an online magazine was the next step. From there, people have volunteered to submit their own articles, and together Cinema Scandinavia has come into existence.

Why is Scandinavian cinema so important? I am currently living in Melbourne, Australia, so Scandinavia is almost literally on the other side of the world. This foreign, different, and beautiful place has been so appealing to me since I discovered it. In 2012 I had the wonderful opportunity to spend two months traveling through Europe, and the first place I landed in was Oslo, Norway. I spent my first week in Bergen and Bryggen was the first historical landmark I saw in Europe. Norway has felt special to me ever since, and since that visit I have gone back four more times, as well as added visits to Sweden and Denmark. I'm in love with the landscape, the wooden houses, the woolen sweaters, the charming language. Watching a Scandinavian film or television show and you can't help but be absorbed by all these elements that have made the region so appealing and distinctive. When I saw my first Scandinavian film, *Let the Right One In*, I fell in love with the style. Since then, my discovery of Bergman, Trier, Vinterberg and Bier has inspired me to write and talk about the Scandinavian cinema as much as possible. Finding a community where people enjoy the same thing and want to collaborate in giving the cinema attention has been extremely lucky.

So where to from here? Cinema Scandinavia is going to spend 2014 creating a community and a following, and I’d like to move to a print edition in the Nordic and European region, as well as provide more film reviews and coverage of major festivals. Also, I want to find more people who are willing to write for the magazine and help it grow. This is not a solo project, but rather something that everyone can work towards.

This first issue has a wide range of information, from Lisbeth to Sarah, from Michael Noer to Lars von Trier. Our writers explore key Scandinavian cultural icons on a global as well as domestic stage. It truly is impressive what has been written here.

Thank you for downloading the magazine, and I hope you enjoy the issue!

- Emma

All of our articles are available for individual, plain text download here. Also, feedback is appreciated.
The Criterion Collection has released *Persona* on DVD. In the film, Liv Ullmann plays a stage actor who has inexplicably gone mute; and an equally mesmerizing Bibi Andersson is the garrulous young nurse caring for her in a remote island cottage. The DVD release includes a new 2K digital restoration, with an uncompressed soundtrack on the Blu-ray, a visual essay of the film’s prologue by Bergman Scholar Peter Cowie, and much more.

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Censors have refused to classify a 30 year old award-winning Swedish film after an application by the Australian Federal Police. The boards decision to refuse classification for *Children’s Island* effectively bans the film in the country.

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The filming crew for the new Star Wars movie (episode VII) will come to Iceland this April according to Frettablaðið newspaper in Iceland. It is believed that Icelandic production service company, Traunorth, will assist the crew once they come to Iceland.

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Turkey has banned the controversial film by Lars von Trier, saying the films extensive nudity and explicit sex scenes make it more porn than art. Volume 1 was set to be released in the country on the 14th of March, and volume 2 on the 21st. However, Turkey’s film board outright banned the film, voting six to two to classify *Nymphomaniac* as pornography.

Read more

Scandinavia’s media giant Egmont has posted record earnings of €1.6 billion and operating profits of €191 million in 2013, according to the group’s annual report published on Tuesday. Egmont’s film group Nordisk boasted revenues of €370 million and operating profits of €30 million that included the earn-out sale of Nordisk film TV in 2009. Nordisk Film Cinemas sold 5.8 million tickets in Denmark and 3.2 million in Norway.

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Roar Uthaug’s disaster movie *Bølgen* (*The Wave*), Michael Noer’s drama *Nøgle hus spejl* starring Glitra Norb, Antti J. Jokinen’s love epic *Wildeye* (previously known as *Helena*), Petri Kotwica’s *Cross My Heart*, the kids movie *Antboy 2* and SVT’s Christmas series *Piratskatten’s hemlighet* have received production support from Nordisk Film & TV Fond’s February round of support.

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The Swedish Film Institute has announced its funding for the month of February 2014. 13 features and 7 short films were awarded production funding by the Swedish Film Institute in February. Two of these — *Greetings from Up North* and *Kay Pollak’s Heaven on Earth* — are also among the films granted automatic funding for 2014 at the same time.

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Norway’s Sørfond has supported five films from developing countries. The films are:
- *Cemetery of Kings* by Apichatpong Weerasethakul
- *Lamb* by Yared Zeleke
- *Black Sunshine* by Ako-sua Adoma Owusu
- *Paradise in Hell* by Niyongabo Yves Montand
- *Murder in Paris* by Raoul Peck

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The problem with her (Björk) is a bit like a problem you have with women - sometimes they do something you don't really understand.

- Lars von Trier

You could say that Lars von Trier doesn’t really have a way with the ladies. After all, he employed a misogyny consultant on the set of *Antichrist* (2009), whose sole job it was to “furnish the proof of the fact that women are evil.” In his films, women are beaten, raped, depressed, falsely accused, murdered, and commonly said to side with the devil. Therefore it is understandable that he has gained a great deal of negative attention and has been labeled a misogynist in his portrayal towards women. Tookey says of *Antichrist* that “the man who made this horrible, misogynistic film needs to see a shrink.” At the Cannes Film Festival, he was awarded an unprecedented ‘anti-prize’ for misogyny for his film *Antichrist*, while Charlotte Gainsbourg won the *Priz d’Interpretation feminine*. Gainsbourg said she trusted Trier and found him to be generous and respectful, which is interesting when considering what he has put his female leads through. Björk won the best actress award for *Dancer in the Dark* (2000), but the story goes that she grew so frustrated on set she tried to eat her own cardigan. For much of *Dogville’s* (2003) three hour running time, Nicole Kidman is beaten, chained and raped. Furthermore, poor Emily Watson gradually became a brutalised prostitute in *Breaking the Waves* (1996). Not to mention Gainsbourg’s own character in *Nymphomaniac* (2013) as a sex addict, where she gets involved in sadomasochism. Underlying Trier’s films is a kind of rare beauty that makes him such an acclaimed actor, which in turn creates this controversy and discussion surrounding the great Dane.
In Trier's films, women are largely to blame for their own suffering. This started in his earlier work, such as Kim, the prostitute in *The Element of Crime* and the deceitful Katharina in *Europa*. The Golden Heart Trilogy followed, and in it the women come across as innocent and submitting to martyrdom. In *Breaking the Waves*, Emily Watson is the young bride of an oil main in a small Presbyterian community. After he is in an accident that leaves him paralysed, she comes to believe that prostituting herself is the only chance of a cure for him. She willingly degrades herself, and is eventually beaten by a sailor before dying. In *Dancer in the Dark*, Selma is a poverty stricken Czech immigrant in America who goes blind, murders a man using a safe deposit box, and ends up being hanged. Grace in *Dogville* is a gangsters mole who is perceived as an outsider, and the intolerant citizens of a small American town insist she does demanding chores and submit her to all kinds of degradation, finally forcing her to wear an iron collar with a bell. In *Antichrist*, the unnamed female believes herself to be a witch and eventually mutilates her genitals as she blames herself for the death of her young son. Justine is a depressed bride in *Melancholia*, and *Nymphomaniac* is a story of Joe's sexual addition.

The Nordic cinema has a special and acclaimed tradition of nudity and sex. This was probably first seen in the Danish film *Ditte, Child of Man* (1946), although revealing shots were cut from the US print. These elements had an international breakthrough with the Swedish film *One Summer of Happiness* (1951), followed by Bergman's *Summer with Monika* (1953) and the Norwegian *Children of the Sun* (1955). In the 1960s sex was represented in more and more outspoken ways, with films like the Swedish *Dane John* (1964) and also Bergman's modernist *Persona* (1966), with its famous monologue about sex at the beach. While it is the American porn industry that is by far the largest, the myth of Scandinavia as the haven of porn is still lives on to this day, and *Nymphomaniac* will very likely add to that. Certainly, sexuality has always been an important element of fascination in Trier's work, though he does not connot upon the jovial, humorous Danish tradition but rather, as in Bergman's oeuvre, presents sexuality as a field of torment, obsession and depravity. Bergman's handling of sex in his later work, for example *The Silence* (1963), *Crises and Whispers* (1972) and *From Life of the Marionette* (1980) presents it as a field of torment and obsession. Trier's films have always insisted on an almost hypnotic fascination with sexual depravity, inspired both by Pauline Reage's *The Story of O* and *The Story of Justine*, as well as reading Nietzsche and Strindberg.

Danish culture and society in the years when Trier grew up were marked by a political decision that could be seen as a sensational triumph for cultural liberalism, though it was mainly the product of a right-wing government. Denmark was the first country in the world to abolish laws against pornography - text in 1967 and images in 1969. Moreover, in 1969, Denmark was the first country to abolish film censorship for the grownup population. Scandinavian cinema had already acquired an international reputation for daring sexual frankness in the years before. In Denmark, the legalisation of pornography was, perhaps somewhat naively, seen as a victory for freedom of expression - in line with the new spirit of liberation that washed over the Western world in the 1960s. This new freedom, however, did not result in an explosion of pornography in Danish films.

Trier's fascination with sexuality as a dark, demonic force is quite evident in all of his films, and *Nymphomaniac* adds to this idea that Trier is fascinated by sex.

Perhaps by better understanding the female characters, we should look at the male figures in Trier films. Due to the focus on the portrayal of women in Trier's films, there has been little insight into the male characters. What do the males in his films represent? The grand theme of early Trier films is the fall of an idealist, usually male protagonist. *Fisher in The Element of Crime*, *Mesmer in Epidemic* and *Kessler in Europa*. There is a Trier film on the subject of sexuality, a commercial, known as *Sauna*, which he made for the Copenhagen tabloid *Ekstra Bladet* in 1986. The setting is a mens sauna, where a young man makes the discovery that he can peak into the women's sauna through a vent. A stern, matronly attendant on the other side notices his eyes and angrily lines up all the men to find the culprit. There he stands, hiding his erect penis under a newspaper. Here we get Trier's judgement on male sexuality. It's a very simple thing, no death or demonic fall into darkness, just desire, with a visual angle. The male figures in his films are either inert or passive, such as Jean-Marc Barr in *Europa*, many of the supporting citizens in *Dogville*, graceless brutes like the rapists in *Breaking the Waves*, the rapist and thief David Morse in *Dancer in the Dark*, or Stellan Skarsgård in *Dogville*, or else their symbolic castration is plain as day as with Skarsgård in *Breaking the Waves*. For much of its length *Antichrist* is a compelling Bergman-esque marital psychodrama with the male figure articulating secular humanist reason, with some scenes playing like a remake of *Through a Glass Darkly*. Trier was obviously venturing beyond himself and into masterpiece territory with *Dogville* and the introduction of the Paul Bettany character, whose mixture of tendencies and cruelty, intelligence and myopia, altruism and egoism, strongly implicates us in a way no other masculine figure in the directors work has ever done before. Unlike any other Trier film, *Dogville* incorporates the image of a believable masculine norm that might conceivably link up with feminine spiritual power and grace.
The best example of the male character,however,comes from *Melancholia*. When they become aware of the planet *Melancholia*, John is initially excited. Men of power like him always idolise power in all forms, including that of an entire planet. In this sense, John is like Justice's boss Jack, who narcissistically manipulates a young man he has just hired to get a tagline for an ad campaign from Justice on her wedding night or else he will be fired. When Justice quits her job, we can see that she and Jack are complete opposites. Powerful men like Jack and John respond to trauma and stress through action, whereas depressed people always turn inward and direct their hostility toward self-destructiveness. How does John respond when, after initially believing that *Melancholia* would simply pass by Earth, he discovers that it's rapidly getting closer again? He kills himself, because unlike Justice, who has likely dealt with depression and trauma her whole life, he doesn't know what to do with his fear and stress. People like John and Jack have no coping mechanisms because they attempt to block out anything resembling depression by forcibly overriding their emotions. Men like this get off by being in control and don't know what to do when it is wrested away from them.

Grace makes the townspeople see themselves as they really are, or better, she makes them see themselves as seen. They may feel falsely accused, but they know the charges are true. This is the ethical dimension of *Dogville* - the clashing of Grace's positive valences and those of the townspeople contests the established values of the community. Furthermore, Solano identifies in *Breaking the Waves* a central and feminist concern with this worldly-justice, and reads Bess as possessing a surpassing power and agency.

"A few feminists, myself included, find that Bess does indeed possess autonomy and power. I... find her stronger than a lot of us. I would argue that she does have tremendous power of choice despite her choices being made by patriarchal figures. She does ultimately choose to pursue what is more important to her: love."

For Solano, Bess is a feminist icon because of her decision to sacrifice her life for a man was fully within her control (although she seems to insert an element of ambiguity into her own argument by allusion to the patriarchal figures who are apparently making choices for Bess too). Ultimately, Solano wants viewers to value and validate Bess's devotion to love above all else. For Solano, this commitment trumps the otherwise objectionable subject matter and makes Bess an agent of feminist resistance against a patriarchal church that would have its members love the bible more than people.

"For many critics, the ardour of Bess's unconditional devotion to Jan embody an excessive desire that exceeds patriarchal impositions... Trier creates the image of Bess as a sexual martyr through a peculiar valorisation of feminine abjection as madness, formlessness, malleability, hysteria. This common reiteration of femininity as weakness, even if it is a "higher, spiritual calling" recrates male power over against feminine power as fascinating debility."

It seems that the women in Trier's films need narratives that offer responses to their suffering. That is not to say that we need an alternative that forthwith and forever aloces a sacrificial hermeneutic of redemption, but one that provides crucial imaginative options.

Trier has been open about the fact that Justice is an autobiographical character, springing from his own experience with depression. When he interviewed Charlotte Gainsbourg, Andrew O’Hehir suggested that Trier is "extracting the feminine aspects of himself and projecting them onto the screen." Gainsbourg agreed: "he is giving the parts to women, but there’s a lot of himself in there." Trier himself claims that these women are not female at all, but his alter egos. Labelling Trier a misogynist just confuses the cultural attitudes that oppress women with Trier’s regard to them, leaving more complex issues ignored. The rape scene in *Dogoil* provides proof for this. By zooming out of the centre of action, other townsmen are brought into the frame; ultimately making Grace’s rape a social act. In other words, that rape is brought out of Chuck’s internal needs is about something much larger; namely a system of power in which Grace has absolutely none, except the power to disappear into it.

Feminists will continue to take issue with Trier. Comments on Trier such as “his attitude to women, or specifically the female characters he creates in his films, is bizarre, bordering on creepy” do not add to conversations about the director, but rather look briefly at the themes Trier is using. Lars von Trier certainly wants you to think that his films are anti-women. But having read any of Trier’s occasional interviews, his fans should know that the writer-director has a very sly, bleak sense of humour, and including a misogyny expert in his movies liner notes seems like a preemptive, hit-them-before-they-hit-me strike. *Nymphomaniac* has certainly started up the debate again, but in order to fully understand Trier one must look past the instances of supposed misogyny.
Nordic Noir television detective series crept up on me last year on the BBC i-player site. Like many other British viewers, I was immediately hooked, from Wallander (2005-) and The Killing (2007-2012) to The Bridge (2011-). Looking back, I am struck by how well I can remember the bleak atmosphere and the main characters’ individual quirks, but how hazy the plot lines have become, almost merging into one extended dystopian fog. I’m sure I’m not the first to also wonder why this slow-rolling, gloomy, depressive genre has become so popular among a large section of the British audience. Perhaps it has something to do with the increasing numbers of urban adults preferring to live alone. They are transported to a recognisable place that is a slightly alien, stripped-down version of messy little England. The episodes press the right buttons for disillusioned, pessimistic singletons, survivors of broken families and failed relationships, in an awful climate under a dishonest socio-economic system. Here, in Nordic Noir Land, things appear to be bleaker on all fronts, without the comfort of our self-deprecating black humour or the tatty remains of our imperial glory. The loners can wallow for hours in an amplified vision of their own fears, with tight, well-acted storylines keeping the tension simmering at a constant level.

The plots, full of conspiracies, red herrings and fiendish serial killers, often incorporate a cynical update of anti-establishment 1960’s idealism. The back-stories are worthy of Greek Tragedies. Nordic Noir can have its cake and eat it here, both airing the evils of corporate society and debunking them as hollow facades for vengeful personal agendas. They do this more effectively than most US crime series, which are hamstrung by their ingrained capitalist ideology and therefore resort to cliché and demonisation rather than real critique. Series-long American plots with cynical social awareness, like The Shield (2002-2008) and The Wire (2002-2008), stand out as exceptions.

In The Bridge, the Jens character is a prime example of the flawed idealist, with his five-point ‘truth terrorism.’ Saga Loven, a fellow psychopath working for the police, is immediately on Jens’ wavelength, dismissing his ethical pose as ‘just talk’. Her single-minded autism, unclouded by emotion, makes her the real Truth Terrorist of human relationships. A stickler for procedural protocol, she has no concept of normal, imperfect human behaviour patterns, such as flirting or white lies, but is completely attuned to a calculating, robotic master criminal’s psyche. She is the diametric opposite of Martin Rhode, and, for that matter, the flabby, emotional, diabetic Wallander. One ends up thinking, “Thank God she’s on the right side. With a slight twist, she’d make the perfect Nazi automaton.”
Essentially, the female detectives, Sarah Lund in *The Killing* and Saga Loren in *The Bridge*, are staking out territory in traditionally male preserves. Sophie Gråbøl found her way into single mother Sarah Lund’s character by imagining she was a female Clint Eastwood. Sofia Helin, as Saga Loren, goes further, using her character’s Asperger’s syndrome to give us a kind of unwittingly glamorous Robocop. Interestingly, increasing numbers of western women are currently having their partners medically examined for Asperger’s, redefining gauche social behaviour and ‘neurotypical’ obsessions as predominantly male mental health issues.

All the fictional Scandinavian detectives, male and female, share a relentless drive to solve their cases in spite of messed-up private lives. This addiction to the job transmits itself to the viewer in the short term, but it is the characters and bleak settings, not the convoluted plots, that resonate.

By Mike Hawthorne
On a February night in 1986 the Swedish Prime Minister and his wife were walking home, without bodyguard protection, after seeing a film at a cinema when a lone gunman appeared. Olof Palme was fatally wounded and at the time of writing no one has been successfully convicted for his assassination.

To coincide with the twenty-seventh anniversary of Palme’s murder Swedish police launched a helpline that members of the public could phone if they had any information which would help in the ongoing criminal investigation. Early estimates suggest that at least a hundred calls were made and some new facts were presented to the police but it remains too soon to state with any certainty if this will result in any arrests being made.

With death Palme becomes an ever present presence in the modern Swedish consciousness, a proverbial ghost always seated at the table. In tandem with an appreciation of his political legacy, his supporters and detractors have speculated on what he might have achieved had he not been slain. In his lifetime he was a prominent figure within the European Social Democrat movement and recognition of his achievements continues to the present day, not just in Sweden as exemplified by Ed Miliband’s reappraisal of Palme:

“He was an extraordinary leader, an incredibly successful leader of Sweden. Someone who gave a huge inspiration to so many Social Democrats not just around Europe, but around the world, with an incredible vision of a more equitable society, a more equitable form of capitalism. He is an inspiration for us in Britain.”

Without an arrest or a known motive, a plethora of conspiracy theories about who was responsible for the killing have been discussed, analysed, and contested in ordinary day-to-day conversation and within books, films, radio, and TV programming. Adding to the debate of possible institutional complicity is SVT’s 2013 adaptation of Leif G. W. Persson’s trilogy, Between Summer’s Longing and Winter’s Cold, Another Time, Another Life, and Falling Freely, as in a Dream.

Starring Rolf Lassgård, En pilgrims död (2013) is a four part mini-series directed by Kristian Petri and Kristoffer Nyholm from a screenplay by Sara Heldt and Johan Widerberg. The series is set within two time periods; 1985 and the present day.

Following an informal discussion with a superior officer Lars Martin Johansson (Rolf Lassgård) sets up an informal investigation into Palme’s murder that runs parallel to, but is independent from, the official investigation. Johansson’s largely self-imposed parameters are to explore the historical documents within the police archive to assess if all data was recorded and interpreted correctly and to see if his own personal inaction may have inadvertently led to Palme’s death or the killer being able to evade justice.

The police service of 1985 is riddled with corruption and fascist sympathisers. From top to bottom the force is tainted by the stench of improper activities. With no checks or balances the police can act as they please and frequently do just so long as the thin veneer of public respectability is maintained. Rumours about senior colleagues once heard are denied and false alibis are constructed for officers suspected of illegal activity. Johansson might be good at his job but he commands very little respect from his colleagues, his sociopathic approach to interrogating suspects is used to make the viewers aware of how very different modern police methods are from those employed in the 1980s; an early scene features Johansson tormenting a suspect by supplying him with details of his father’s death.
As the months fly away and we head towards that tragic night upon which Olof Palme died we, as viewers, are passive observers to a police force so paranoid that the Prime Minister may be a covert Soviet Agent that it will commit murder in order to obtain a manuscript which may confirm its fears.

Despite some minor anachronisms, specifically with regards 1980s male fashions this series succeeds in selling the era to the viewer and resists the all too obvious temptation to dress the cast in pastel suits and espadrilles whilst a soundtrack of Nik Kershaw and Frankie Goes to Hollywood ramps up the action. The period clothing is very sombre and the kitsch cultural references are reserved for the present day sequences. Demis Roussos’ Forever and Ever is used specifically as ironic counterpoint to a particular moment of the story which adds a new layer of meaning to the track in a manner reminiscent to how Lynch employed Roy Orbison’s In Dreams within the movie Blue Velvet.

This is an exceedingly well made series. Prior knowledge of Swedish political history is not a prerequisite for viewing, all the relevant information is relayed wherever it is necessary for an understanding of the plot and the use of appropriate archive material enhances the sense of verisimilitude. After several episodes containing discussion about Palme both as a man and a politician the moment when the assassination happens is far more emotionally potent than viewers might have anticipated. Unexpectedly slammed by the power of a slaying, spectators will be glued to the edge of their seat to what conclusions the series will make.

Although not currently available on DVD or Blu-ray anyone wishing to see this mini-series should lobby Arrow Films to secure the rights for a UK and Ireland release.

By Andy Lawrence
“I considered Pippi Longstocking. What would she be like today? What would she be like as an adult? What would you call a person like that, a sociopath? Hyperactive? Wrong. She simply sees society in a different light. I’ll make her 25 years old and an outcast. She has no friends and is deficient in social skills. That was my original thought.”

-Stieg Larsson

THE GENDER OF MILLENNIUM

LISBETH SALANDER
The “Millennium” trilogy by Stieg Larsson became the phenomenon that made Scandinavian crime literature go straight on top of best-selling novels all over the world. Yes, we all know about Henning Mankell, Jo Nesbo and others. But these thick books, teeming with unnecessary details and polite discourse for some reason found an echo in the hearts of most people around the world. In addition, all of the adaptations of the novels received great critical acclaim and love from the audience. And it seems that even no one was sitting (as is often in that case) with an open book at the cinema, resentfully pointing at the screen and repeating: “The book was different!” Has Stieg Larsson, whose sudden death cut short his promising international success of a writer, invented some ideal model of a detective novel, a perfect narrative in which every reader will find “that thing” that is close to him? What is the secret?

The explanation is simple. As Russian critic Lev Danilkin explained:

“Larsson got very lucky with the characters: Mikael Blomkvist and Lisbeth Salander became Holmes and Watson of the XXI century.”

It turned out that those Holmes and Watson in Swedish interpretation were Pippi Longstocking and Kalle Blomkvist (characters from famous Swedish writer Astrid Lindgren’s novels) who grew up and became good examples of modern Swedish society.

Knowing that “Millennium” trilogy is a versatile portrait of the nation and its culture, we are going to concentrate here only on the main characters and how novels (and later films) representing very interesting aspects of gender roles in Scandinavia, Sweden in particular. Stieg Larsson has been claimed as a militant feminist, but what exactly has he pointed out in his books in terms of gender equality?

Eva Gabrielsson, who has been Larsson’s life partner, wrote in her biography “There Are Things I Want You to Know About Stieg Larsson and Me” that the famous feminism of a writer may be a result of his personal experience in his youth, which left its mark for the rest of Larsson’s life. Over the weekend in a camp his friends raped a girl in front of Stieg’s eyes. He broke off any relations with them, but has always been blaming himself for what has happened and for not getting involved to prevent the accident. After a while he met this girl again in the town and tried to apologize, but she turned away from him, saying that he is just like everyone else. It seems Gabrielsson was right and this is where we can see the roots of the problem of violence and discrimination against women in society in Larsson’s books.

Lisbeth Salander, as is described by the author himself in the head quote, is an “outcast”. She looks younger than her actual age, more like a sexless teenager than a grown up woman. That fragile look the author emphasizes repeatedly. Lisbeth has an androgynous figure (in the second book, however, she gives herself a breast enlargement operation, in some way she gives a “tribute” to the “feminine” part of herself), she looks unprotected, this insecurity is building the whole story about Salander’s life. Due to this fragility, some people have a desire to subординat her (legal guardian, father, earlier - malicious therapists who were keeping her in clinic for nothing), or care for her (Mikael, Lisbeth girlfriend Miriam “Mimmi” Wu). In essence Lisbeth defends her right to be a strong woman character, who is craving to get the desired independence. There is no surprise that for the film adaptations, both Swedish and American, directors have put so much effort to make actresses barely recognizable. In American version they made Lisbeth completely androgynous, with loads of piercing, make up, black clothes that you can’t see the figure through and face with no eyebrows which makes it completely emotionless.

Speaking of sexuality, it has a strong connection to gender roles in Larsson’s novels. That is quite interesting to see that positive characters in ‘Millennium’ are quite relaxed in their sexual life. Moreover, they are being bisexual (Lisbeth), lesbians (Mimmi), they keep changing partners (Mikael and Erika Berger), the whole generation in Henrik Vagner’s family including the horrid character of Martin Vagner who almost killed Mikael in the first book). Eva Gabrielsson in her memoirs says that she and Stieg never got married as quite a lot of couples from their generation. Maybe somehow it represents the views of the author on the necessity of marriage in modern Swedish society. Although, international marriages are successful in ‘Millennium’. Henrik Vagner is married to a Jewish woman, his granddaughter got married in Australia and escaped from the nightmare life she used to have. On the positive side there is a marriage that is purely “Swedish” – Erika Berger and her mysterious husband who doesn’t have anything against open relationships. But obviously, this mostly not even about this husband, but about Erika’s powerful character, which represents the successful business woman, which Larsson was really fond of (according to his partner’s memoirs).

In Swedish version Nomi Rapace has a similar look, but due to the way of acting, she creates more fragile and elegant impression, which makes her even more attractive. It is interesting to see that Mikael and Lisbeth keep changing gender roles between each other. As Larsson said himself sometimes Blomkvist acts as “a beautiful little fool,” whilst Lisbeth Salander behaves like a man and has characteristics usually attributed to men. Lisbeth has a charming look, but due to the way of acting, she creates a more fragile and elegant impression, which makes her even more attractive. It is interesting to see that Mikael and Lisbeth keep changing gender roles between each other. As Larsson said himself sometimes Blomkvist acts as “a beautiful little fool,” whilst Lisbeth Salander behaves like a man and has the character usually attributed to men. Lisbeth saves Blomkvist life in the first book, and then he saves her life in the second novel. Lisbeth is resisting her sympathy towards Mikael, but when she decides for herself that this is what she really wants, she goes and gets it. Literally, as we could see in the scene where Lisbeth and Mikael spent a night together during their work for Henrik Vagner.

By Valerija Sheva

CINEMA SCANDINAVIA // 24

CINEMA SCANDINAVIA // 25
While Vikings and Viking culture have been a long area of interest for some people and certainly the basis for plenty of films and television shows, it seems that recently there have been more than ever. Because the Viking Age lends itself mostly to what we know from archaeology, it's inevitable that it's prone to interpretation. Based on fictional representations over the years, it seems that almost anything could be labeled a 'Viking' film if it has people in horned helmets (which has no historical basis anyway!)

Last year saw the release of a number of Viking films. Among them were *A Viking Saga: The Darkest Day* (2013), *Vikingdom* (2013), *Hammer of the Gods* (2013) and *Thor 2: The Dark World* (2013). You've probably heard of the latter one, but the first three slipped by almost unnoticed. Of course, the rich mythological aspect of Viking culture is another area that goes hand in hand with most Viking related films and TV shows. The Thor films are obviously the best equipped to tackle this area (having the budget big enough to offer spectacularity), but much like the mythology itself, representation essentially comes down to interpretation. It's no coincidence that Kenneth Branagh and Alan Taylor were chosen to direct the films, both coming from such "high end" backgrounds in film, theatre and adapting literature to screen. There's certainly a fine line in dealing with the fantastical elements of Thor, because it'd be very easy to bring it to the point of ridiculousness. Some people might argue it's already there!

The current TV series *Vikings*, which airs on SBS in Australia as well as internationally, seems to be quite popular as well and is another fine example of the level of quality that many current television shows have maintained in recent years. What makes Vikings such an interesting perspective of the era it's set in is certainly in part due to its authenticity. Similar to the series *Deadwood* set in the Old West of America, we see characters that are physically dirty, vulnerable and bruised. They are not invulnerable killing machines as other Viking productions would have us believe.

Nicholas Winding Refn's (*Drive, Pusher, Only God Forgives, Bronson*) 2009 film, *Valhalla Rising* starring Mads Mikkelsen is a rare instance of Viking film that is almost unlike any other that came before it. Similar to the surrealism found in *Apocalypse Now or Beyond the Black Rainbow*, the film is certainly a far cry from the stereotypical clichés found in so many films featuring the ancient Norse. What we see is a reflective, dark and more cerebral take on the legends, which in many ways

**BY BYRON STRUCK**
Scandinavian films lead to dramatic and surprising aesthetic experiences. In this article, the focus will be primarily on documentary films made in Sweden and the success of these films in recent years.

There is a strong tradition of documentary in Sweden from the Mods Trilogy made by Stefan Jarl and Jan Troell where they narrate the life of a group of boys in Stockholm, with the first film of the trilogy being released in 1968 (Dom Kallar oss mods). Lately, Searching for Sugar Man by Malik Bendjellou won an Oscar for Best Documentary in 2012, and was a Swedish-British co-production and worldwide success.

Despite all this, the documentary filmmakers have always been the poor cousin of cinema and it is very difficult to find financial support for their projects.

“I think the documentary is one of the most important tools at describing in depth what is happening in society”

- Anna Serner, Director of SFI

The Swedish Film institute invested 45,000€ to support Searching for Sugar Man and Big Boys Gone Bananas! by Fredrik Gertten, and both have gone on to be in several international film festivals. Cecilie Lidin, Documentary Film Commissioner, says the success of the documentary is due to the number of festivals that have come ‘as fungi’, can go for bolder experiments, reaching the limits.

The Tempo Documentary Festival is a very interesting festival held in Stockholm, presenting projects that do not come often to any cinema. There is a Tempo Documentary Award in collaboration with the SFI and the city of Stockholm, Mia Engberg took his Belleville Baby Guldbagge for best documentary. Engberg’s work has always been an experiment in film and society, his latest work is a mockumentary, Mia’s work has always been an experiment in film and society, and his latest work is a mockumentary about a love story that lived in Paris with an ex-convict. However, it did not see outside of festivals.

The mockumentary is a resource used largely, a combination of film a documentary, diluting the truth with doses of fiction, but although we see a lot now, I am Curious by Vilgot Sjöman, two films with the colours of the Swedish flag, was the first movie to come out in 1967, and is a critique of morality and sexual taboos of Swedish society. It was banned in the US for its sexual and explicit content, but with it we are able to see the characteristic style of the Swedish documentary film.

An interesting movie that combines mockumentary is Eat, Sleep, Die or Call Girl, which is the story of a scandal in Sweden in 1970 when several politicians were involved in prostitution cases.

Another project that is worthy of interest is Everyone Is Older Than I Am. It took Martin Widerberg four years to finish the film, and was a film about Arvid Widerberg and the poetic representation about his relationship with his father and grandfather. It was made in collaboration with Bo Widerberg.

Swedish documentary is not only critical of Swedish society but also tells stories that are present in different societies and explore aspects that are otherwise hardly recognised.

Hopefully we will see more Swedish documentaries made in new and fresh creative styles.

By Helen A. Uzcategui
When Janus Metz' film *Armadillo* was awarded the Grand Prix de la Semaine de la Critique at Cannes in 2010 – the first documentary film to ever claim the prize – it was a sign that Danish cinema had evolved into a new stage. Recently, the effects of documentary productions have spread concentrically through Denmark's film industry, resulting in a pastiche of genres and influences that has been collectively grouped under the term Nordic Humanism. It seems that if you can boast of being the 'happiest country in the world', amidst the superlatives of social security and government support structures, you develop an appetite for the less Utopian side of reality - the Greeks got their cathartic kicks from tragedy in order to feel good.

Since Von Trier's Dogma era in the late 80s, the distinction between reality and fiction has been designated as an inherent gray zone in Danish film, both in technical approach and in content. Director Phie Ambo puts it like this: "Denmark is unique in that we do not distinguish between film 'languages' and there are no rules governing which of them should be used in documentary films and fiction films."

On one hand, this has led to documentary productions being accused of overt manipulation and theatricalisation of their subject matter. Writing on *Armadillo*, Guy Dixon remarks "there’s a controversy of the more cinematic kind: while the footage is expertly photographed, all the different uses of filters and post-production colour correction (to say nothing of the superb sound)... is disturbing when we’re talking not about the mythology and madness of war, but about showing real, dead people in a ditch or actual children running from fighting." In 2011, Mads Brugger’s *Ambassador* provoked legal action from the Liberian government who regarded the filmmaker as "an impostor" and "a criminal" in relation to the subterfuge utilized in making the film.

On the other hand, a director such as Michael Noer has been consistently exploring the marriage of documentary to the genre films that have hegemonised Scandinavian cinema – namely, the Nordic-noir crime scene. Noer is first and foremost a documenter. After graduating from the National Film School, Denmark in 2003, he began his career with a handful of well-received documentaries, following groups of friends as they co-exist in their respective neighbourhoods and habitats, most cogently expressed in *De Vilde Hjerter: Vesterbro* (2008). Noer has since directed two feature films: *R* (2010) was co-directed with Tobias Lindholm, and *Nordvest* (2013) was co-written with Rasmus Heisterberg, who penned the screenplay for *The Girl with the Dragon Tattoo*. Together, these films portray how Danish documentary is applied to the template of genre.

**DIRECTORS**

**MICHAEL NOER**

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Genre Explored

A genre film is bound by a strict set of conventions, tacitly agreed on by filmmaker and audience. It provides an ordered world of which we have some innate knowledge; the plot is fixed, the characters defined. In addition, we are provided with a body of reference to which our film may be usefully compared. The subject matter is the story and how its basic content is configured: the motif, plot, settings and characters. Imitation or critique of life and reality is to remain a secondary consideration, or else altogether avoided.

Noer's two films assume forms defined within the corpus of Nordic-noir, and crime film in general. R is a prison film, following in the vein of infinite precedents from Cool Hand Luke to HBO's Oz. Nordvest rehashes the familiar themes of the gangster film that have been exported from Hollywood since the 40s. There is a strict adherence to the structure and narratological form of crime films, an interplay of problems and their consequences that is consistent with plot development in traditional crime fiction. In R, Rasmus discovers he owes a debt to the prison gang. In fulfilling it, he alienates himself from some parties and ingratiates himself with others, with varying consequences.

In Nordvest, we follow Kaspar as his criminal career progresses from small-time thief to pimp and drug dealer, biting off more than he can chew. Tests and initiations act as narrative guides, and we expect the actions and their consequences.

Character is identified through iconographic means – Adidas, tattoos, shaved heads and weed abound– and is established with speed and directness. Our first view of Rasmus is of the back of his tattooed neck, strung with a gold chain. Nordvest exposes us to two men in balaclavas and gloves within the first few frames - in Noer's worlds we know a person visually. Noer depicts social and fictional typologies succinctly: the cop, the gang leader, the ethnic minority. In both R and Nordvest, the police officer plays a minor yet binding role, representing the latent legality that these worlds exist within but are not subject to. The police officer is both patronizing and sympathetic, an exasperated father figure or voice of vexed morality. A myriad of typological roles contend throughout the films: the intimacy of the brothers in Nordvest, the corporeality of their tenderness and nakedness, implicitly evokes classical allusions (Patrocles and Achilles, amongst others), especially in Andy's assumption of Kasper's role as protector. The Dogma manifesto, despite explicitly denouncing genre as a style, has also bridged the gap between the two styles.

It is in this tradition that we can understand Michael Noer's application of documentary to genre. We are observing a refracted reality. Of the actors in R, only Pilo Asbaek, who plays Rune, was a professional actor. At least 75 people that were cast had prison experience. Roland Moller – a former inmate and gang member – and Dafri Al-Jabouri continued on to star in Nordvest. The storyline that revolves around Kaspar and Andy in Nordvest is based on the real relationship between two brothers that Noer researched – and the roles are played by actors who are brothers in real life (Gustav and Oscar Dyrljæc Giese). The layers of reality that Noer is investigating and recording both complement and clash with the framework of genre: we are asked to step in and out of a suspension of disbelief.

Documentary Applied

Given that genre is essentially reality's antonym, these films might seem a curious progression for Noer the documentarian. However, genre and documentary share a past. Louis De Rocherment began to experiment with shooting on actual location and using local residents in the 40s on films such as Lost Boundaries. This inaugurated a postwar semi-realist trend, termed doco-noir, with films such as Boomerang! and Call Northside 777. Roberto Rossellini's neo-rationalist films in Italy in turn inspired these. The Dogma manifesto, despite explicitly denouncing genre as a style, has also bridged the gap between the two styles.

Most poignant is Noer's sense of topography and place: he works within closed environments – the prison or the inner-city suburb – in a way similar to how the stage works for theatre, and context becomes just as important – if not more so – than the characters. It is the description, not the creation, of places that Noer strives for, just as the documentary Vesterbro stems from an investigation of environment. The worlds portrayed are small and become instantly familiar, and we associate the characters as extensions of their environment. The overlapping of social spheres within identical contexts is disjuncting: Kaspar prepares his drugs on the same table that he was eating dinner at with his sister moments before. A real prison was used to shoot R. The separation of ethnicities in the prison gives us a map by which we gauge the racial tension.

Both Noer's films are shot with hand-held camera, always following the main character. The climactic murders in both movies occur out of shot, and we are left with the psychological impact imprinted on the characters. One thinks of Herzog's documentary Grizzly Man, and how the reaction is more valuable than the action. The films end on a tone of ambiguity, a notion that Noer believes is emblematic of life: "I saw no reason to map out a moral or an ending – the conclusion is tough and almost identical to life: there is an open ending to the film, and presumably to life, too."
Genre Made Relevant

Noer has made deliberate use of the genre form to explore specific areas of Danish society that he believes require attention. For most people – even its citizens – Copenhagen is a city divorced from the phenomenon that has engendered just this type of film. The worlds of the prison and the criminal lie very much on the peripheries of Scandinavian society. Recent film and TV has challenged this dichotomy. Perhaps the escalation of problems in the Danish cities has led to a heightened awareness. Increased immigration combined with comprehensive difficulties in integration has made Copenhagen a melting pot of ethnicities. Noer questions the idea of an open society that invites multiculturalism, and explores the fading image of the ‘bullet-proof’ Danish system.

The function of a documentary is to describe and portray a world, but looking through the lens of an anthropologist or documenter, the paradox is that we often feel a great divorce from the subject matter. The worlds examined are usually just that: different worlds which we view with keen interest but also with a sense of detached apathy.

Genre is a universalizing tool. The use of less individualized characters sets up an Aristotelian catharsis by allowing us to feel empathy: genre characters allow us to easily assume their roles. The fact that we know that they are not realistic, not part of the real world – unlike the documentary - lets us slip into their Adidas or Nikes with ease. The other side of the coin is that, despite the fantasy of the ideal, life may imitate genre more than is expected.

Speaking on Nordvest, Noer reflected, “If there are elements within the film that remind you of other films it is not only because it is a genre film, but also because these two live a genre life”. Stereotypes and typologies exist outside of fiction too.

Noer has been clever enough to recognize the attraction of genre and to use it as a format to describe the circumstances of his social context. The beauty of these films lies in the harmony of approach. A dialect is provided but not resolved. Noer realised this in Nordvest, “I would not have called the film ‘Northwest’ if it did not have a dual meaning. Northwest is the region but it is also a direction and this direction is the guide our main character is in need of.” The creation of this penumbra gives Noer his crucial value.
It's hard to imagine that Scandinavian horror exists: Denmark, Norway and Sweden top every human development list and the beautiful landscape creates a fresh and scenic place to live. Also, let's not forget it was Sweden who gave the world ABBA. However, in the eyes of the Scandinavian filmmaker, crime and horror is embedded within the lush green fjords and small towns. The weather helps create this dim mood, of course, as parts of the countries are bathed in 24-hour darkness. On top of that, Scandinavia was home to the brutal Vikings and Norse gods like Odin and Thor, which make it possible to have within Scandinavia a very unique kind of horror cinema.

It was until recently that the image of the witch constituted the horror genre in the region. Roald Dahl said "The Norwegians know all about witches [...] for Norway, with its black forests and icy mountains, is where the first witches came from." While Scandinavian horror cinema has never been placed within an artistic movement, such as German Expressionism, its filmmakers and artists have influenced all genres, for example Edvard Munch's paintings were a great influence to the Expressionists. Furthermore, Ingmar Bergman and Carl Theodor Dreyer are two of the biggest Scandinavian directors to make their presence internationally. The crucial light and shadow in their films and the piercing sense of guilt that tortures the souls of their characters clearly reveal such tensions. Dilys Powell, when critiquing Bergman's *Det Sjunde Inseglet* (The Seventh Seal, 1957), said "whenever Scandinavian cinema has five minutes to fill, it burns a witch." The only other film to depict witch burning is Dreyer's *Vredens Dag* (Day of Wrath, 1943), which makes the act of burning a witch a small yet powerful image in the cinema.

The imagery of witchcraft presented in early Scandinavian horror helps further understand the distinctive and culturally influenced genre, as in the themes of religion and violence.

**RELIGION**

Scandinavia was the last of the European regions to convert to Christianity, and well into the late mediaeval period. Therefore, tension between the ethical codes of pagan revenge and Christian forgiveness remained. Early Scandinavian film used this fear (and to an extent, desire) of the repressed pagan code returning and challenging Christianity by using the image of a witch.

Dreyer's *Day of Wrath*, set in the home of the local pastor and part-time witch-hunter, focuses on the character of Herlofs Marte for the first half of the film. The elderly, wild-eyed and eccentric woman is tortured into confessing she is a witch, and this concludes with her being burned at the stake. Dreyer places this woman in contrast to the conservatively dressed and dead-eyed pastors, displaying on the screen paganism vs. Christianity. Similarly, in *The Seventh Seal*, a fragile looking girl believed to have brought the plague to the village is chastised in the stocks, mocked, and then burned at the stake. William Mishler suggests in his analysis of the film that the girls’ martyrdom evokes simultaneously the pagan ritual of scapegoating and Christ's crucifixion as sharing the same sacrificial mechanism, thus collapsing heathen and Christian symbolism.

One of Bergman’s later films, *Jungfrukällan* (The Virgin Spring, 1960), reflects a similar tension. Set in fourteenth century Sweden where the worship of Odin competes with Christianity, the film follows the naïve virgin Karin who, while riding alone to deliver candles to the church, is brutally raped and murdered by two brothers. The film turns a peaceful Christian story to a story of revenge, as the girl's father Töre strays away from his new Christian faith to the pagan codes, and slaughters his daughters' killers and their younger brother without mercy. As Michael Brasinsky says, "he is torn between the pagan god he has renounced and the Christian god he does not understand... a hero of classic tragedy... he kills because the god he has chosen has not only left him but left him with no choice."

*The Virgin Spring* dramatises the repeated fear of the return of repressed paganism, and this is what has distinguished Scandinavian horror film from other nations. The opposition between the Nordic heroic code of life and the Christian values that drove this ancient belief system underground, culturally and psychologically, has presented itself as a form of witchcraft, and continues to break through the veneer of Christianity, sometimes doing just that.
The Virgin Spring lacks monsters and the supernatural elements are minimal because of the amount of realism Bergman places in the film. With great attention to the accuracy of the Middle Ages in Scandinavia, The Virgin Spring results in a realistic effect not often associated with horror, contrasting itself to the naturalistic landscape and symbolic drama in The Seventh Seal. The Virgin Spring insists on de-emphasising the sensationalism often associated with horror in favour of a more realistic mode of expression: a preference for narrative rather than spectacle, and complexity of the character rather than special effects.

VIOLENCE AND BRUTALITY

As seen in Töre's brutal murder of his daughter's killers, Scandinavian cinema has never been shy of displaying violence on the screen. As Herlofs Marte is about to be burned in Day of Wrath, the camera watches her be tied down and then dropped into the fire, focusing on the horrified expression on her face. Witchcraft throughout history is brutal and violent, and was explored in the cinema from the silent period, notably in Benjamin Christensens Häxan (Witchcraft Through the Ages, 1922) and Dreyer's Blade of Satan's Book (Leaves From Satan's Book, 1921). The latter consists of four episodes depicting the role of evil during periods in human history. The second episode shows the persecution of a young woman who is to be burned at the stake. In this episode, Dreyer introduced into film imagery instruments of torture, which are used by inquisitors to get confessions from those accused of witchcraft. One of the sets of the inquisition scene is a torture chamber, a common image that reappears in The Passion of Joan of Arc and Day of Wrath, as well as The Seventh Seal.

While Dreyer's imagery does not consist of the murderous tools you'd find in American horror cinema, his torture chambers are elaborately schemed and painstakingly executed in a similar manner to that of burning a witch. For example, Herlofs Marte's burning is elaborately detailed and prepared, and there is a grotesque punishment that is inflicted on the doctor in the conclusion of Dreyer's vampire film, Vampyr.

It may be that these elaborate and gruesome acts of violence originated in Scandinavian cinema. In recent years, Lars von Trier has captured this Scandinavian brutality on the screen with Antichrist, where the character "She" cuts apart her vagina as she believes she is a witch and must therefore be punished. The driving of a large metal rod through the chest of the female vampire in Vampyr (1932) is the first such instance of driving a stake in vampire cinema; with Dracula (1931) portraying it off-screen and the vampire in Nosferatu (1922) being destroyed by sunlight. Therefore, the elaborate acts of violence that originated in the burning of the witch present themselves in the cinema, and have create a tradition of detailed acts of vengeance.

What makes horror such an intriguing genre of cinema is that it has the ability to take on many forms, some more subtle yet certainly not less frightening. In contrast to American and Japanese horror, Scandinavian horror films do not readily invoke stereotypical images of monsters or supernatural creatures. The Scandinavian horror genre is displayed perfectly in the image of a witch: firstly, it bases itself off the Scandinavian heritage of paganism and the Norse gods, and secondly it displays the elaborate acts of violence found in the burning of a witch. Scandinavian cinema creates horror by placing its narrative in a realistic environment, and with a history and culture as detailed as Scandinavia's, there's no need to place a monster in the films. For the subtlety of the land creates its own beautiful and haunting creature, and this cannot be found in any other national cinema.
RELEASED IN APRIL

A Different Kind of Boy
02/04/2014

Glass Dolls
04/04/2014

One Night in Oslo
04/04/2014

10 000 timmar
10/04/2014

The Detectives
10/04/2014

Beyond Beyond
10/04/2014

Och Piccadilly Circus ligger inte i Kumla
16/04/2014

The Quiet Roar
11/04/2014

Song
11/04/2014

Romanssi
11/04/2014

Harry and Heimir
16/04/2014

Someone You Love
24/04/2014

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FESTIVALS IN APRIL

CPH: PIX
5-16 April 2014
Copenhagen, Denmark

Âkte vare will be opening the festival, and the festival. The competition includes the New Talent Grand Prix. Film series include ‘On Location’, ‘New Brazilian Cinema’ and ‘Ageless Animation’. The retrospective this year will be on William Friedkin, who will also be running a series of master classes at the festival.

http://www.cphpix.dk/

REYKJAVIK SHORTS AND DOCS
3-9 April 2014
Reykjavik, Iceland

20,000 Days on Earth will be opening the festival, which follows Nick Cave around for 24 hours. The festival will include a range of documentaries and shorts from all over the world.

http://www.shortsdocsfest.com/

STOCKHOLM INT FILM FESTIVAL: JUNIOR
7-12 April 2014
Stockholm, Sweden

The festival will be presenting quality films to children and youth, and also has its one minute film competition.

http://www.stockholmfilmfestival.se/en/node/598

KOSOMORAMA
28/4 - 4/5 l 2014
Trondheim, Norway

The annual Trondheim film festival will open with Tusen bitar, which is about Bjørn Afzelius. Special sections of the festival also include culinary cinema, as well as the competition Kanonprisen.

http://kosmorama.no/

WOSOMORAMA
28/4 - 4/5 l 2014
Trondheim, Norway

For trailers and information head to cinemascandinavia.com

http://www.cinemascandinavia.com
### TRIBECA
- Beyond the Brick: The Lego Brickumentary
- Helium
- I Won’t Come Back
- Kakara
- Love and Engineering
- Sker
- In Order of Disappearance
- Something Must Break

### Festivals

#### Europe
- **Festival L’Europe**: The Last Sentence, A Thousand Times Good Night
- **Febiofest**: Home
- **Vilnius**: Pleasure, Kilimanjaro, Eating Lunch, Whale Valley, Before Snowfall, Tito on Ice
- **Indielisboa**: In Search of Livingstone
- **Belfast**: Of Horses and Men, Babette’s Feast, Hellfjord
- **Bradford**: Whale Valley
- **Alchemy Film and Moving Image Fest**: Of Horses and Men
- **Instantbus**: Metalhead, We Are the Best!, The Reunion, Something Must Break, Trespassing Bergman
- **The Men from Vidsel**: Special Mention, Stockholm
- **Titanic Fest Hungary**: Of Horses and Men, Metalhead, The Reunion

#### America
- **Friars Comedy Club Fest**: Of Horses and Men
- **Washington DC Film Fest**: Of Horses and Men
- **Cleveland**: Waltz for Monica, We Are the Best!
- **A Thousand Times Good Night**
- **BAFICI**: We are the Best!, Something Must Break
- **San Francisco**: Of Horses and Men
- **Atlanta**: Metalhead
- **Wisconsin**: Syndromeda
- **Minneapolis**: Hotell, Love and Lemons, Waltz for Monica, Eskil and Trinidad, Trespassing Bergman
- **Hawaii**: Waltz for Monica
- **Chicago**: Waltz for Monica, The Hidden Child, Eat Sleep Die
- **TIFF Kids**: Casper and Emma’s Winter Vacation, Kick It

#### Asia Pacific
- **Taiwain Childrens**: Meatballs and Fork Beast
- **Taipei Golden Horse**: Of Horses and Men

### Awards

#### Kick It: Festival Award, Malmo
- **Linda Vastrik**: Festival Award, Prague
- **Forest of the Dancing Spirits**: Festival Award, Prague
- **Bekas**: Festival Award, Montreal
- **I Stop Time**: Festival Award, Stockholm
- **Leyla Assaf-Tengroth**: Prize, Stockholm
- **Stop the Pounding Heart**: Festival Award, Stockholm
- **Salma**: Special Mention, Stockholm
- **Still Born**: Festival Award, Stockholm
- **The Men from Vidsel**: Special Mention, Stockholm

#### It’s Up to You: Honourable Mention, BUFF
- **Blame it on the Seagull**: Best Norwegian Film, Minimalen
- **Changing Hands**: Best Prerunner, Minimalen
- **The Tough Guys**: Special Prize by the Childrens Jury, Montreal
- **Kick It**: ECFA Award
- **Kiss Me You Fucking Moron**: Best Feature Comedy, Cinequest
- **Two Elderly Alcoholics**: Grand Jury, Eurodok

For more information and links go to www.cinemascandinavia.com/festivals
CALL FOR PAPERS

ISSUE 2: THE OLD NORDIC CINEMA

Benjamin Christensen, Victor Sjöström, Black and White, Silent, Dreyer, Demons, Scandinavia.

The second issue of Cinema Scandinavia will be looking at the old Nordic cinema.

If you have a paper you’d like to pitch email cinemascandinavia@gmail.com

Papers can be anywhere from 500-3000 words, analyses, overviews, or reviews.

Have other ideas? Send in any topic of any nature that you are interested in and we might include it!

Due April 25, 2014

Can you draw?

We are looking for someone to design our cover for the next issue.

Contact me at cinemascandinavia@gmail.com if you are interested.

TELL US WHAT YOU THINK

Cinema Scandinavia is a new magazine, and therefore still in the process of defining how it will look.

If you have any feedback please head over to our website and let us know:

The only way we can grow is by hearing what you think.

Are we missing content? Do we have too much? What needs to be changed?

Click here to leave some feedback.

PRINT:

We are considering starting up print editions of the magazine, which will be printed to the best quality in order to enhance the amazing images of Scandinavian cinema.

However, due to high costs of printing we would only consider doing so should there be a demand.

If you would like to pay $15-20USD to have Cinema Scandinavia posted to your house, either one time or as a subscription, please let us know over at our website here.

Should we receive 25+ requests, we will start getting some copies printed up.
Takk
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kiitos