26th European Film Awards

European Discovery 2013 - Prix FIPRESCI

The Nominations
EVERYONE FILMS AWARDS 2013

EUROPEAN FILM AWARDS 2013

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European Discovery - Prix FIPRESCI

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Sweden

104 min

DIRECTOR'S STATEMENT:
I wanted to make a film about the people I have always
loved, but was sometimes ashamed to be associated with.
Sweden has an uneasy relationship with its self-image
that has to come to terms with its status as an immigra-
tion and asylum country. I want to be part of the process of
redefining Sweden’s national identity. Someone like Raša,
an intense, cocky, straight-forward Muslim working class
girl who doesn’t give a shit of what others think about her
is an obvious challenge to the way Swedes have tradition-
ally seen themselves.
Raša’s story has a lot to do with her own identity and the
way people see her, but it also plays out against the back-
ground of experiences many young people have in the on-
going European economic crisis with high unemployment
and increasing internal contradictions within society.
But just as importantly I wanted to develop a more person-
al topic and show the kind of portrait of a father-daughter
relationship that I never got to see on screen when I was
a young girl.

Gabriela Pichler

Gabriela Pichler was born to working class parents in a
segregated suburb of Stockholm. Her Bosnian and Austri-
an parents moved the family to the provincial countryside
where she grew up. To attend the School of Film Directing
in Gothenburg, Gabriela left her stable job at the cookie
factory.

In 2009, her graduation project, the short film SCRATCH-
ES, was awarded the Swedish national film award “Guld-
bagge”. Internationally the film won several awards,
among them “Best film” at the Fresh Film Fest in Karlovy
Vary. Gabriela Pichler’s films focus on social class and
cultural identity. Her work searches for authenticity and
the unexpected in the everyday life and it often incorpo-
rates amateurs.

Gabriela Pichler

Filmography:
2004  NÅNGÅNG, short
2005  MAN MÅSTE VA FRISK FÖR ATT
ORKA HA ONT, short
2007  LEDA (Boredom), short
2007  TOKYO UNDERGROUND PARTY, short
2008  TOVA & TESS & QUEEN OF THE
WORLD, short
2008  SKRAPSÅR (Scratches), short

Picture: Johan Lundborg

World Sales:
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miira@yellowaffair.com

Production & Press:
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china@anagram.se

Picture: Zoltan Saricopy

Picture: Johan Lundborg

Picture: Zoltan Saricopy

Ever wondered who packs the fresh plastic-sealed salad you are having for lunch? Who
are the people getting laid off from their factory jobs in small rural towns? Ready for
a visit to another kind of Sweden? When the forceful young Muslim Swedish/Balkan
factory worker Raša, who has a “no-shit, never-say-die” attitude to life, loses her job,
she faces unemployment.
With no high school diploma, no job – but her boots deeply stained with the mud of the
small town she grew up in – Raša finds herself on collision course with society and a
comical world of bureaucracy and contradicting values and expectations.
First time actors play all of the main characters in the film.

EAT SLEEP DIE

WRITTEN & DIRECTED BY: Gabriela Pichler
PRODUCED BY: China Åhlander
DIRECTOR OF PHOTOGRAPHY: Johan Lundborg
EDITOR: Gabriela Pichler & Johan Lundborg
COSTUME DESIGNER: Sandra Woltersdorf

SOUND DESIGNER: Martin Hennel
ORIGINAL SCORE: Andreas Svensson & Jonas Isaksson
MAIN CAST: Nermina Lukač (Raša), Milan Dragišić (father),
Jonathan Lampinen (Nicki), Peter Fält (Peter), Ružica
Pichler (Rosi)

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WORLD, short
2008  SKRAPSÅR (Scratches), short

www.anagram.se/projekt/eat-sleep-die/
CALL GIRL

DIRECTED BY: Mikael Marcimain
WRITTEN BY: Marietta von Hausswolff von Baumgarten
PRODUCED BY: Mimmi Spång
DIRECTOR OF PHOTOGRAPHY: Hoyte van Hoytema
EDITOR: Kristofer Nordin
PRODUCTION DESIGNER: Lina Nördqvist & Michael Higgins
COSTUME DESIGNER: Cilla Rörby
SOUND DESIGNER: Petter Fladeby & Per Nyström
ORIGINAL SCORE: Mattias Bärjed
MAIN CAST: Sofia Karemyr (Iris), Simon J Berger (John Sandberg), Pernilla August (Dagmar Glans), Josefin Asplund (Sonja), Sven Nordin (Glenn)

Production:
Garagefilm International AB
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Stockholm, the late 1970s. The model utopian society. Political neutrality and atomic power march hand in hand with women’s liberation and the sexual revolution. But under the polished surface, other desires are eager to be fulfilled.

Within a stone’s throw of government buildings and juvenile homes lies the seductive, glittery and dirty world of sex clubs, strip shows, discotheques and apartments used for illicit and profitable rendez-vous. CALL GIRL tells the story of how young Iris is recruited from the bottom rung of society, into a ruthless world where power can get you anything.

Director’s Statement:
When I started working on CALL GIRL I thought I was doing a pure conspiracy thriller, strongly flirting with some of my favourite American films of the 70s, very plot-driven and inspired by a true political scandal in Stockholm in the mid-70s. In a way, everything was in the script, but the more I got involved in the process of researching, casting and later, shooting the film, I felt I had to get into the grey zones of all the characters in the plot, trying to give them as much depth as possible, letting them be contradictory, not clearly good or bad. Visually I was looking for something rough and close to skin but also glittery and colourful, with some sort of cinematic poetry. CALL GIRL is a story of lost innocence: the young girls’, the police’s, the politicians’. Weaving together multiple storylines to tell a larger tale of society and of humanity, it’s a personal social thriller about Sweden in a time of sexual liberation and confusion.

Mikael Marcimain

Mikael Marcimain’s profile stems from directing Sweden’s highly acclaimed television series THE LASER MAN in 2005, a true story about a racist criminal, and HOW SOON IS NOW in 2007, a fictional chronicle about four young friends’ lives in the 60s and 70s.

Mikael started as an assistant director for SVT, where he later got the chance to extend his scope. His breakthrough with the thriller TV-series THE GRAVE got him the television award IKAROS for best drama 2004.

www.garagefilm.se
MIELE

DIRECTED BY: Valeria Golino
WRITTEN BY: Francesca Marciano, Valia Santella & Valeria Golino
PRODUCED BY: Riccardo Scamarcio, Viola Prestieri, Anne-Dominique Toussaint & Raphaël Berdugo
DIRECTOR OF PHOTOGRAPHY: Gergely Pohárnok
EDITOR: Giogiò Franchini
PRODUCTION DESIGNER: Paola Bonfini
COSTUME DESIGNER: Mariarita Barbera
SOUND DESIGNER: Emanuele Cecere
MAIN CAST: Jasmine Trinca (Irene), Carlo Cecchi (Carlo Grimaldi), Libero De Rienzo (Rocco), Vinicio Marchioni (Stefano), Iaia Forte (Clelia)

Irene lives alone on the coastline outside Rome. To her father and her married lover, she’s a student. In reality, she often travels to Mexico where she can legally buy a powerful barbiturate. Working under the name of “Miele” (Honey), her clandestine job is to help terminally-ill people to die with dignity by giving them the drug. One day she supplies a new “client” with a fatal dose, only to find out he’s perfectly healthy but tired of life. Irene is determined not to be responsible for his suicide. From this point on, Irene and Grimaldi are unwillingly locked in an intense and moving relationship which will change Irene’s life forever.

Production:
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World Sales:
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Director’s Statement:
Almost three years ago I read a very interesting review of the novel, the theme attracted me enormously. The subject of mercy killing is taboo in Italy, much more so than in any other European country, because of the Vatican influence and of our catholic imprint. But I feel that whereas the Italian people are ready to address this and other ethical issues, the politicians are not.
Also, I wanted to make the film because the novel has a very cinematic feeling to it. Despite the gravity of the subject, the book has a lot of visual potential. The protagonist, Miele, has a powerful vitality, even more pronounced because of her dealing with pain and death. That contrast attracted me.
I believe every human being should have the right to choose over their body, their life, and how to end it. Having said that, I don’t mean the film to be a manifesto. In fact, it doesn’t give answers, it only poses questions. I would like to think that the film is about shifting convictions, prejudices and the fears that we all have.

www.mymovies.it/miele/
**OH BOY**

**WRITTEN & DIRECTED BY:** Jan Ole Gerster  
**PRODUCED BY:** Marcos Kantis & Alexander Wadouh  
**DIRECTOR OF PHOTOGRAPHY:** Philipp Kirsamer  
**EDITOR:** Anja Siemens  
**PRODUCTION DESIGNER:** Juliane Friedrich  
**Costume Designer:** Juliane Maier & Ildiko Okolicsanyi  
**SOUND DESIGNER:** Fabian Schmidt

**Production:**  
Marcos Kantis  
Schiwago Film GmbH  
Gneisenaustr. 66  
10961 Berlin  
GERMANY  
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**World Sales:**  
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82041 Oberhaching  
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tel. +49 89 673 469 828  
beta@betacinema.com

**Original Score:** Florian Menzel, together with Christopher Colaço, Tom Berkmann & Philipp Schaeper as “The Major Minors” feat. Cherilyn MacNeaL  
**Main Cast:** Tom Schilling (Niko Fischer), Marc Hosemann (Matze), Friederike Kempter (Julika Hoffmann), Michael Gwisdek (Friedrich)

**Director's Statement:**
The anti-heroes of film and literature were always the characters to which I felt closest. The main protagonist in my film is certainly greatly inspired by characters like Holden Caulfield, Benjamin Braddock and Antoine Doinel, but most of all they gave me the opportunity to tell a very personal story in both an ironic and serious way. Meaning and the search for identity in an alienated world are the central issues in OH BOY. Niko, the main character, is on a passive quest, drifting aimlessly through his city. His conflict first becomes apparent through his encounters with the people around him. Over the course of a long day, however, Niko learns that the solution to his conflict lies in these very encounters. With its dark past and vibrant present, Berlin plays the second key role in this mini-odyssey.

Jan Ole Gerster

Following his civil service, including training as a paramedic, Jan Ole Gerster completed an internship at X Filme Creative Pool GmbH, where he worked as Wolfgang Becker’s personal assistant and took on the role of co-ordinator during the preparation, filming, editing and post-production of GOOD BYE, LENINI! In 2003 Jan Ole Gerster began his studies in the fields of directing and screenwriting at the German Film and Television Academy in Berlin. From 2003 to 2009, he completed several projects, including the documentary DER SCHMERZ GEHT, DER FILM BLEIBT - The Making Of Good Bye, Lenin!, and he wrote the script for SICK HOUSE, part of the short film series GERMANY 09-13 SHORT FILMS ON THE STATE OF THE NATION (which also featured directors Tom Tykwer, Wolfgang Becker, Fatih Akin and Dani Levy, amongst others).
LA PLAGA
THE PLAGUE

WRITTEN & DIRECTED BY: Neus Ballús
PRODUCED BY: Pau Subirós
DIRECTOR OF PHOTOGRAPHY: Diego Dussuel
EDITOR: Neus Ballús & Domi Parra
PRODUCTION DESIGNER: Judit Quintana

Raul, a farmer who wants to grow organic food, hires Iurie to help him in the fields. Iurie is a Moldavian wrestling fighter, who earns a living in whatever comes his way. Slowly, their personal stories intertwine with those of three solitary women: Maria, an elderly lady forced to leave her country house for a retirement home; Rose, a nurse from the Philippines who just arrived in the country; and Maribel, a prostitute who has less and less clients. The destinies of all these characters become entwined as the summer goes on.

THE PLAGUE is a film of intertwining stories that offers a moving portrait of life in the outskirts of Barcelona. The main characters are not actors. They play themselves after four years of working with the director. This long process has permitted Neus Ballús to reveal the uncertainty and rebel spirit that underlies contemporary crisis-hit Spain.

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SPAIN

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ncosta@workingatweekend.com

Spanish
85 min

Director’s Statement:
At first I thought that THE PLAGUE would be the portrait of a place, and in fact it ended up being a portrait of a group of characters who devoted themselves wholeheartedly to the film. This does not mean that as a filmmaker I have not taken a very active role in selecting all the elements that make up the film. Far from being an observational document, we filmed it as a fiction: we made things happen, we set up the collision between characters and their collision with their own dramas. The entire construct of the film is created to serve the characters: a kind of elevated platform where they can express themselves and from where their most authentic emotions and gestures may arise. Paradoxically enough, this construct is the way I felt that the truly unique reality of these people could emerge with all their humility and strength most forcefully.

Neus Ballús

Born in Mollet del Vallès (Barcelona) in 1980, Neus Ballús graduated in editing and filmmaking from Barcelona’s Pompeu Fabra University. Her first short films, LA GABI (2004) and THE GRANDDAD WITH THE MOVIE CAMERA (2005), were documentary portraits of two captivating characters: a transsexual living in a traditional community in Nicaragua; and an old man with a recently discovered passion for making films. Both works received wide acclaim in the international short film festival circuit. Then she moved on to a radically original way of filming with IMMERSION (2009), a documentary shot entirely underwater in a public swimming-pool. The film received the Alcine’s Best Movie Award, one of the most prestigious Spanish short film prizes.

Press:
Working At Weekend (WAW)
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THE PLAGUE
Festival Participation/Awards:
Berlin IFF
BAFICI Buenos Aires
CPH:PIX Copenhagen
Donostia San Sebastian IFF
BFI London FF
Motovun FF: Best Film
Mumbai FF
São Paulo IFF
Seattle FF
Valladolid FF
Vienna IFF

Neus Ballús

www.laplaga.cat
Founded in 1988, the European Film Academy (EFA) now unites 2,900 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.