



Karlovy Vary
International Film Festival
Crystal Globe Competition



Loveable

A FILM BY LILJA INGOLFSDOTTIR

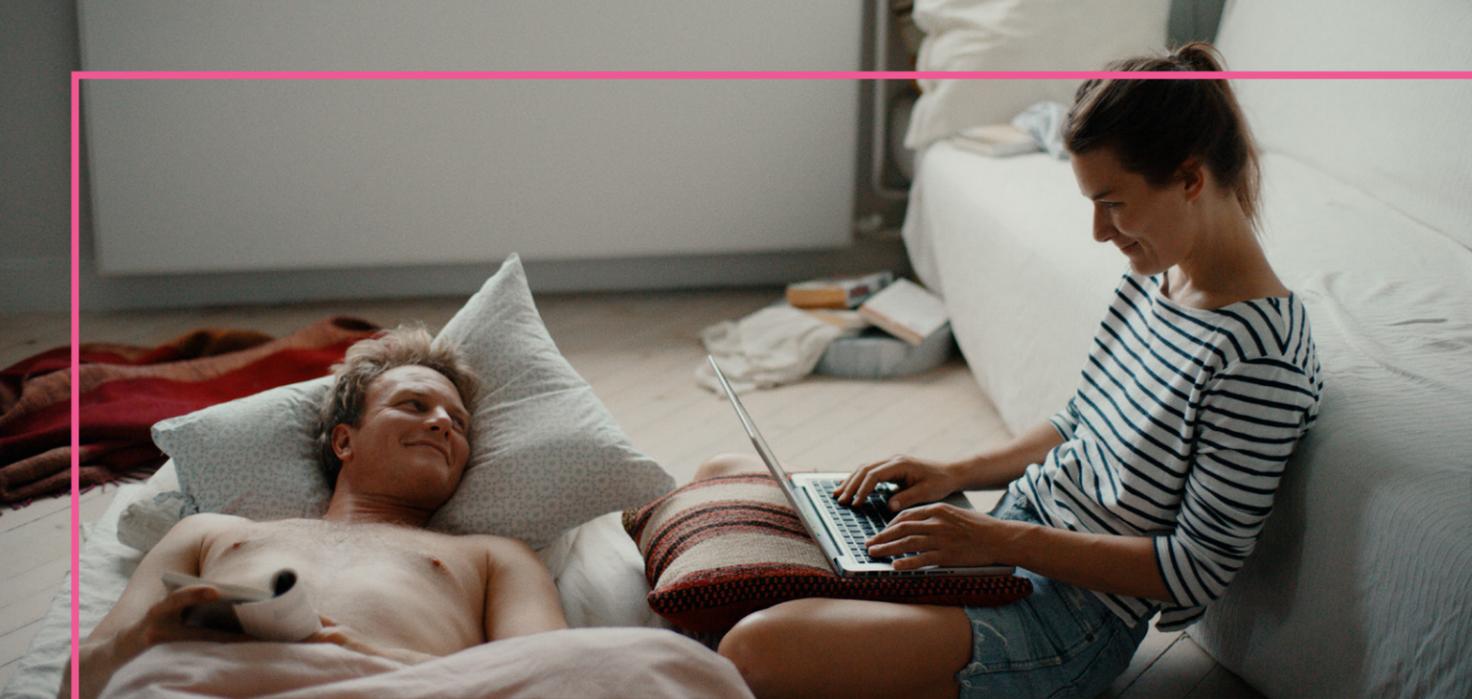


AMARCORD



Oslo
Filmfond





TAGLINE

Maria must come to terms with herself when her husband says that he wants a divorce. An interpersonal film about a break-up, but also a woman's opportunity for self-knowledge, growth and having to deal with unconscious patterns in herself.

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SYNOPSIS

Maria (40) strives to balance parenthood and a demanding career while her second husband, Sigmund, frequently travels for work. As the strain of competing needs takes its toll, their marriage begins to unravel.

Despite Maria's desperate efforts to salvage their relationship, Sigmund eventually informs her of his desire for a divorce, forcing her to confront her deepest fears. This revelation propels her into a torrent of grief, anger, and unconscious memories from her own past.

Maria eventually realizes that part of the key to understanding her situation lies in her relationship with her own mother and her internal self-image. Through a deeper confrontation with her mother, she finally connects with herself in a way she never knew she lacked. When she meets her husband for a conversation, the pain of abandonment is no longer the same.

“Loveable serves as a multilayered character study, portraying a woman in crisis who ultimately gains self-awareness”.

The film explores contemporary notions of romance, equality within relationships, and the empowerment of womanhood.





ABOUT THE PRODUCTION

Title: Loveable
Original Title: Elskling
Genre: Drama

Production Year: 2024
Month of start & end of shooting: June/July 2023
Country of Origin: Norway
Shooting Locations: Oslo, Norway
Post Production Locations: Oslo, Norway

Language Spoken: Norwegian
Running time: 103 min
Shot on: Digital
Frame Rate: 24 fps
Screen Ratio: 1,85:1
Format: DCP
Sound format: 5,1

Production Company: Nordisk Film Production

Written, directed and edited by: Lilja Ingolfsdottir
Produced by: Thomas Robsahm for Nordisk Film Production and Amarcord
Executive Producers: Sveinung Golimo, Linda Netland
Cinematographer: Øystein Mamen
Production Designer: Lilja Ingolfsdottir
Sound designer: Bror Kristiansen

CAST:

Maria: Helga Guren
Sigmund: Oddgeir Thune
Therapist: Heidi Gjermundsen Broch
Marias friend: Marte Magnusdotter Solem
Marias mother: Elisabeth Sand

Financed by: Norwegian Film Institute, Oslo Filmfond, Nordisk Film Production, Nordisk Film Distribution, TrustNordisk, Amarcord, Wilhelmsen Stiftelse, Talent Norge

Domestic release date: October 2024
Domestic distributor: Nordisk Film Distribution

ABOUT THE DIRECTOR



LILJA INGOLFSDOTTIR

Lilja Ingolfssdottir trained at the London International Film School and the Prague Film School, Famu.

Her oeuvre, which spans two decades, includes several award-winning shorts such as "What I wish you had said to me; that you will never say", "As a Flamingo", "Neglect", "Hong Kong", "Show me your original face before your mother and father were born" and "What We Fear".

Ingolfssdottir's films have premiered at prestigious international short film festivals such as Edinburgh, Grimstad and Haugesund. Her recognition in the industry has been marked by awards and grants, demonstrating her significant influence on Norwegian film. Her latest film "The things I wish you had told me, but never will" (2021) premiered at the Short Film Festival in Grimstad where it won the Norwegian Film Association award. "Loveable" is her feature debut.

Ingolfssdottir teaches screenwriting and directing at the Norwegian Film School. She has also developed several feature film scripts and worked as a script consultant.



KEY CAST



HELGA GUREN

Helga Guren is a performing artist and actress. After receiving her bachelor's degree from the Academy of Theatre (Oslo National Academy of Arts (KhiO)), Esper Studio New York and the Stockholm University of the Arts, where she obtained her master's degree. For well over 15 years, she has worked at Norway's leading performing arts institutions. She has performed stage roles such as Nora in "A Doll's House", Hedda in "Hedda Gabler" and the lead role in "Mary Stuart". In 2019, Helga received the Hedda Award for Best Lead Actress for her performance in "Shit//La Merda" by Cristian Ceresoli.

In 2016, she was honoured with the Kanon Award for Best Supporting Actress for her portrayal of Hanne in Sara Johnsen's Rosemari. Helga has also starred in several films, shorts and TV series, including Water Over Fire (directed by Jørn Utkilen), What We Fear (directed by Lilja Ingolfsdottir) and 22 July (directed by Sara Johnsen and Pål Sletaune). Her role as Maria in Loveable is her first lead in a film.

Besides acting, she is also a dancer, musician, composer and singer. She leads the music collective Guren Salong and the trio Tractus.



ODDGEIR THUNE

Oddgeir Thune graduated from the Academy of Theatre (Oslo National Academy of Arts (KhiO)) in 2011. His work in films and television includes "Billionaire Island" (upcoming), "Power Play" (2024), "Suck It Up" (2022), "Made in Oslo" (2022), "Wisting" (2022), "Home For Christmas" (2020), "Beforeigners" (2019) and "Home Ground2" (2019).



ELISABETH SAND

Elisabeth Sand was a regular member of Det Norske Teatret from 1977 to 2023. Besides numerous roles on stage, she played in many film and television series, including "Herman", "Mammon", "Torpedo" and "Reprise". She was also artistic director of the Bikuben stage at Det Norske Teatret 2013 - 2018 and taught acting at NISS and Det Norske Teatret's acting school.



HEIDI GJERMUNDSEN BROCH

Heidi Gjermundsen Broch studied at the Liverpool Institute for Performing Arts and the Academy of Theatre (Oslo National Academy of Arts (KhiO)) (1995-2000). She has been a permanent member of Det Norske Teatret since 2004. She has played a number of leading roles and was awarded the Hedda Award for Best Lead Actress and the Critics' Prize for her role as Diana in "Next to Normal" (2010).

In recent years, she has starred in stage plays such as "Som Lauvet i Vallombrosa", "L.I.F.E.G.O.E.S.O.N.", "Lazarus", "Slåttekar i Himmelen", "Kristin Lavransdotter" (Critics' Prize 2023), "Semper Eadem" (Hedda Award for Best Play 2023). In 2022, she played Mettemor in the upcoming second season of the TV series "Kids in Crime". She has also worked at the Folketeatret, Oslo Nye Teater, Riksteatret and Brageteatret. She has released two albums ("Tidevann" and "Blåøyd Jævel") and performed concerts with this material. She has also given concerts with many of the country's major orchestras.



MARTE MAGNUSDOTTER SOLEM

Marte Magnusdotter Solem (b. 1978) graduated from the the Academy of Theatre (Oslo National Academy of Arts (KhiO)) in 2003. She worked for several years at Hålogaland Theatre and the National Theatre, had roles at Teater Ibsen and Brageteatret, among others, and acted in several films and TV series.

For her role as Nora in the film "The Mountain", she was nominated for an Amanda Award and won the Kanon Award for Best Lead Actress in 2012. In 2021 she was nominated for an Amanda Award for Best Supporting Actress as the teacher in the film "He". Magnusdotter Solem made her debut as an author with the novel "I Have More I Know You Would Like" in 2018 and released the novel "Something Significant" in 2022.

DIRECTOR'S NOTE

“If you don’t address your childhood traumas, your relationships will”

“Loveable” is a psychological film about a marital crisis, where an adult woman is forced to confront destructive patterns within herself. On one level, the framework of the story is quite classic, it is a relationship story. But the originality lies in how the film explores the psychological matter and develops into a self-exploration journey for the main character.

We're accustomed to seeing how emotional behavior patterns in drama have consequences, but instead of portraying a classic dramatic narrative arc, I wanted to more closely examine WHY and HOW we behave as we do in close relationships. I wanted to create a completely different narrative of a relatively normal marital crisis. By turning the inside out, we can glimpse the destructive mechanisms and programming that make life so difficult for us. The originality of this project, therefore, lies not in the action or characters being extraordinary, but how the psychological motivations in relationship issues are explored and uncovered. In this way, I could delve into the underlying spaces and provide an image of the normal madness that lives in many seemingly functional relationships, and how we as humans often behave in intimate spaces where no one else but our closest can see us.

The film therefore gives a fresh representation of the relationship between a woman and a man on film. Generally, we are told stories under this heading: Will they end up together? Is he the right one? However, after the first third of the film, the story is no longer about the love between him and her; the film is about her relationship with herself. What you think should be a romantic film about a man and a woman unexpectedly becomes a film about love and attachment to parental figures, and furthermore her own love attachment to herself. By challenging the pop-cultural portrayal of what love is, I wanted to point out an important cultural contemporary problem. What should the girlfriend/boyfriend phenomenon hold in our time? What are we expected to be for each other? Is it the case that if we just find love, the perfect partner, then we will be freed from our problems? And is loving someone synonymous with the other making us happy?

Through “Loveable” I also wanted to give an opportunity to portray a truthful image of a modern woman. An exploration of what this strength could be. Instead of making her a victim or an independent woman with masculine traits, I wanted to create a woman who had the strength and wisdom to stand in her own vulnerability, face her greatest fear, and ultimately endure her deepest pain. The fear of being abandoned has made choices in her life. Both consciously and unconsciously, and through this, she realizes how she has been manipulating to keep the fear of not being good enough at bay. To me, Maria is a true heroine. Her braveness lies in confronting shame and destructiveness within herself and through it, also understanding how she can break out of the martyr role and become the determinant in her own life.

LILJA INGOLFSDOTTIR



ABOUT THE PRODUCER

THOMAS ROBSAHM

Thomas Robsahm is a producer and director. He has produced more than 50 films for esteemed directors such as Joachim Trier, Margreth Olin, Maria Sødahl, Emil Trier, Lilja Ingolfsdottir and many more.

He has won eight Amanda awards, two as a director and six as a producer. He has also won the Nordic Council Film Prize for “Louder Than Bombs” by Joachim Trier, which also was selected to compete for the Palme d’Or in Cannes, 2015. “Hope” by Maria Sødahl was screened in Toronto and Berlin Film Festival and nominated for two European Film Awards. It was also shortlisted for the Oscars in 2021.

“The Worst Person in the World” by Joachim Trier was selected for the main competition in Cannes, 2021 and Renate Reinsve won the award for best actress. It was also nominated for two Oscars, BAFTA and César. It received twelve Amanda nominations, winning five including for best film and the Audience Award. “Dancing Queen” had its world premiere at Berlinale in 2023 and has since been invited to more than 70 festivals, winning 17 awards including the Amanda for best childrens film.

In 2021 Robsahm receives the Aamot Award for outstanding contribution to the Norwegian film industry. He is also a member of The Academy/Oscars.



PRODUCER’S STATEMENT

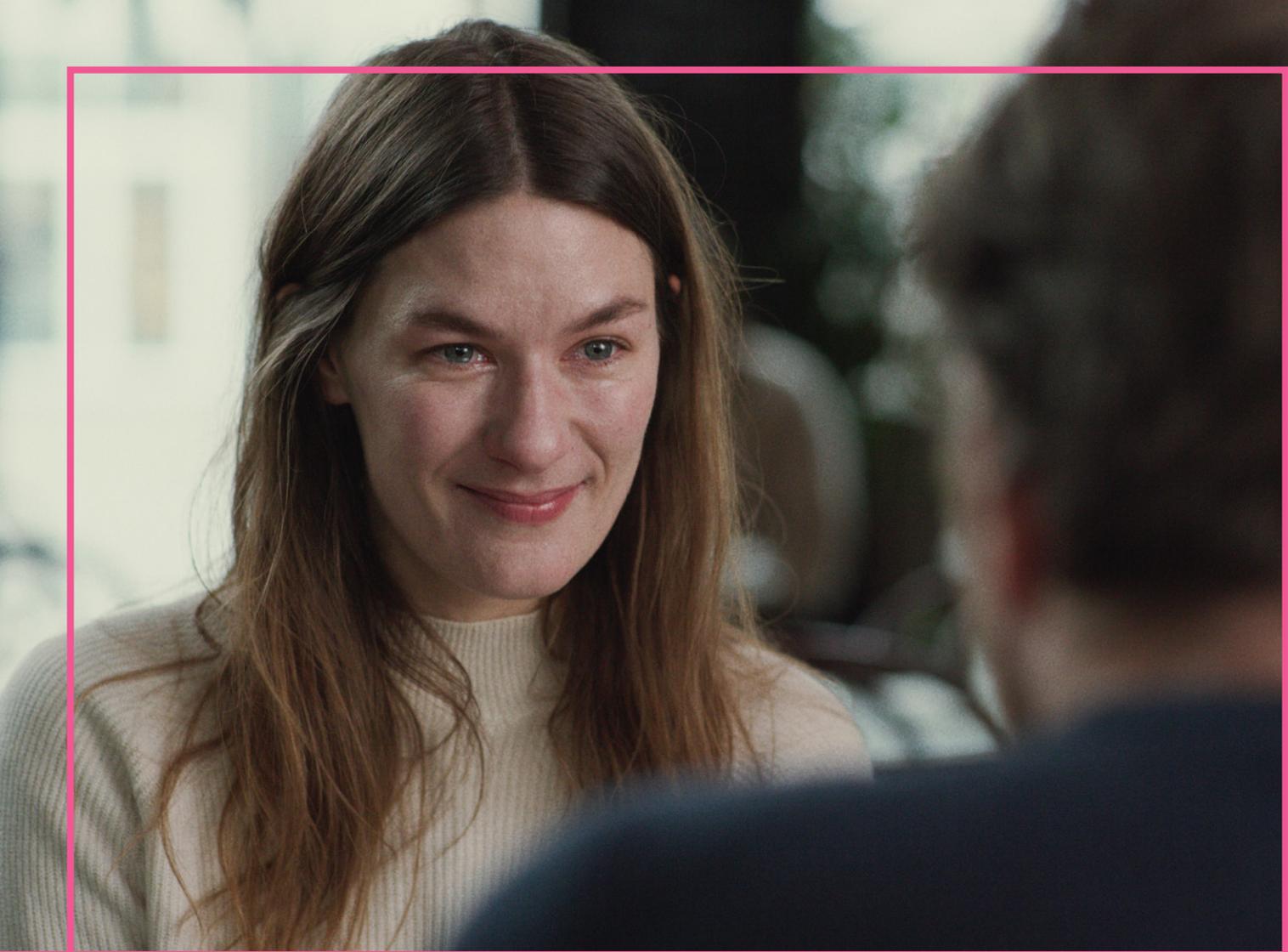
Lilja Ingolfsdottir has, through her many exciting short films, shown a distinct talent. Personally, I consider her to be one of the most talented directors we have in Norway. On par with others I have worked with, such as Joachim Trier, Margreth Olin, and Maria Sødahl.

With “Loveable” Ingolfsdottir addresses a topic that surprisingly few feature films are made about in Norway: marital separation and the life crisis one experiences during it. Ingolfsdottir tells a naked and honest story about a painful separation that many will recognize. Where many dare not touch what Bergman called the “point of pain,” Ingolfsdottir does just that. And she does it in an original and innovative way.

I think that this is a film that will touch and move an adult audience because of its precise and painful portrayal. An obvious reference is Bergman's “Scenes from a Marriage,” which engaged all of Scandinavia when it was shown on TV in the 1970s. Where Bergman's TV series depicted divorce at a time when it was still uncommon, “Loveable” portrays the second divorce. The one that comes when you thought you had learned from the first and took all possible precautions.

THOMAS ROBSAHM





INTERNATIONAL SALES & FESTIVALS:

Susan Wendt

susan@trustnordisk.com

www.trustnordisk.com



FESTIVAL CONTACT:

Stine Oppegaard

Stine.Oppegaard@nfi.no

+47 908 59 638



FESTIVAL PUBLICIST:

Christian De Schutter

christian@hypepark.be

Mobile : +32 477 47 52 57/WhatsApp

