

OFFICIAL SELECTION
SUNDANCE
FILM FESTIVAL



KOKO-DI KOKO-DA

A FILM BY JOHANNES NYHOLM

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KO KO KOD KOO KOO

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accompanying music.

Link to

A
couple
goes on
a trip to find
their way back
to each other.
A sideshow artist
and
his shady entourage
emerge from the woods,
terrorizing them,
luring them
deeper
and
deeper
into
a maelstrom
of
psychological
terror
and
humiliating slapstick.

A painful
depiction
of a relationship

falling

a

part.

The
story

is

told by

way of their
tangled dreams

and we relive one
particular night in

their lives over and

over again. Early in the
morning, nature calls, and

Elin goes out to pee. A white cat passes at distance.

She calls

to the

cat, but it

slips away. Instead,

three odd

figures

appear right next to her: Mog, a diminutive
Danish gentleman in a white suit and shoes
with spats, and his two towering young
assistants. They have a big, aggressive
dog on a leash and are carrying another one,
that's dead. Accompanied by circus music,
they force themselves on Elin. Tobias doesn't
dare intervene and hides in their tent.





Desperately, the couple
tries to escape,

only

to find
themselves back

where they started:
in their tent,

waking
up

at

dawn.



With Tobias
gradually
remembering
more and more of
the past events and
the approaching
threat, and Elin
remembering nothing,
a gap of mistrust is
growing between them.
Discerned through a
dreamlike fabric,
a story
emerges

about

relationships

in general,

grief and

reconciliation

in particular,

and love as

a healing

force.

DIRECTOR'S STATEMENT:

The setting is those wee hours of the morning when dreams are at their most relentlessly untamed. This is also when the seed for many of my films comes to me.

I'm sweating, struggling to go back to sleep and plagued by scattered thoughts. Suddenly they come together, leading me into a fairy tale. I write it down and then I can sleep. "Koko-di Koko-da" was both written and takes place during such a time - this nightmarish landscape between wakefulness and sleep.

The film is deeply personal and a means to confront my own worst fears, much like the way the characters in the film are forced to confront theirs. It's a universal narrative about a relationship that is falling apart.

The main reason for making this film is that I'm fascinated by the everyday situations and power struggles lurking beneath the surface in relationships; what is not said, what is embedded between the lines. The love and happiness they once shared has evaporated, and so has the care they used to show for each other.

Communications are fraught with distance, passive-aggressiveness and a lack of compassion. In this tale, the couple faces a situation where matters are brought to a head and their love is sorely tested. The darkness within each of them is brought to the surface. It's a stand-off where neither of them makes a move to prevent the inevitable. Trapped in limbo between the old and the new orders, frozen in time between the past and the present, they are forced to accept the state of affairs.







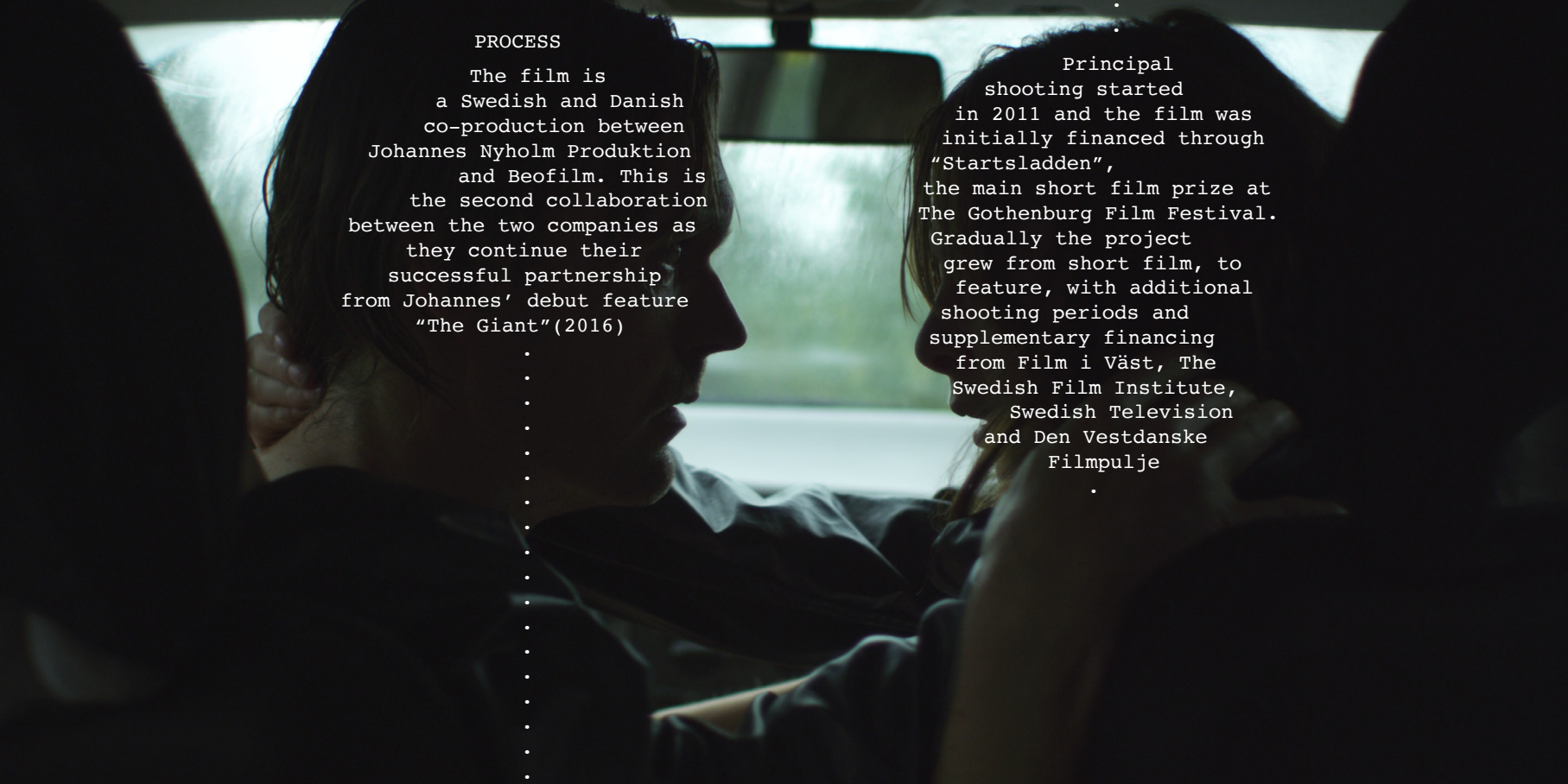
Over
and
over
again,
we see them pushed yet
again
onto the same stage,
the open glen in the woods,
and into the airless tent.
We observe them from above,
like gladiators clashing
repeatedly, without any
opportunity to escape
- be it from their
tormenters or from each
other. They are forced
to confront each other,
to display emotions,
to be pushed around,
humiliated,
spat upon,
tormented;
in short

- to be
together.

Any
attempts
to get
away
inevitably lead back
to the same claustrophobic scenario.
Made up of dreams, this story is also
structurally constructed like a dream
- or more specifically,
a nightmare.

Taking us through
a labyrinth in time,
like a dark
grinding
thought,
never letting go,
stuck on repeat.
Presenting minor variations,
but
always
with
the same

horrific
outcome.



PROCESS

The film is a Swedish and Danish co-production between Johannes Nyholm Produktion and Beofilm. This is the second collaboration between the two companies as they continue their successful partnership from Johannes' debut feature "The Giant" (2016)

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Principal shooting started in 2011 and the film was initially financed through "Startsladden", the main short film prize at The Gothenburg Film Festival. Gradually the project grew from short film, to feature, with additional shooting periods and supplementary financing from Film i Väst, The Swedish Film Institute, Swedish Television and Den Vestdanske Filmpulje

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WHO

With a background in classical animation
he often mixes different styles and
cinematic universes,
moving freely
in the border
between

ARE

dream

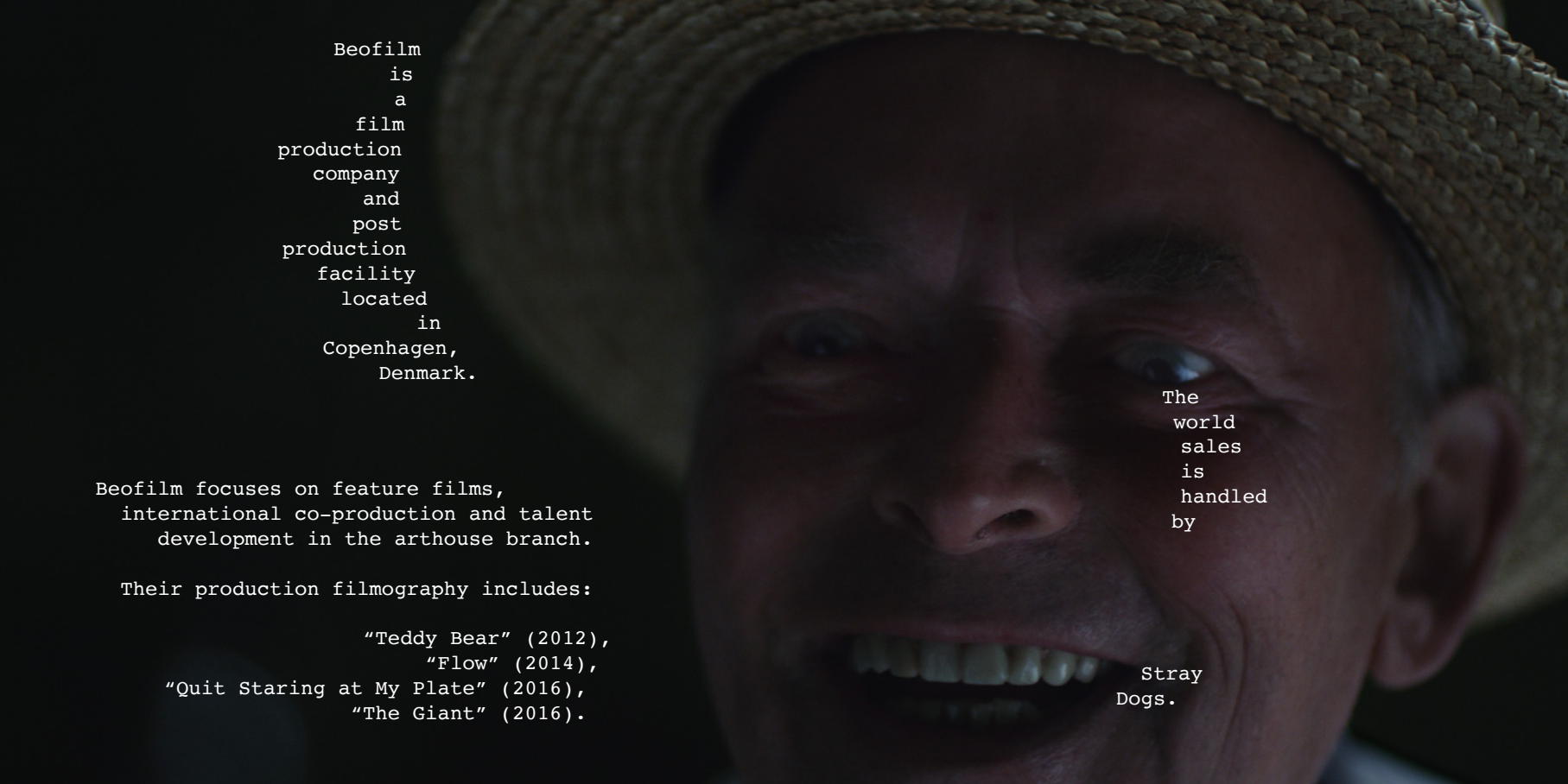
WE

"Kok
o-di
Koko
-da"
is
written,
directed
and produced
by Johannes Nyholm,
a Swedish, Gothenburg-based writer and director,
managing his own production company.
He has made a bunch of music videos,
some short films and one feature.

and

reality.





Beofilm
is
a
film
production
company
and
post
production
facility
located
in
Copenhagen,
Denmark.

Beofilm focuses on feature films,
international co-production and talent
development in the arthouse branch.

Their production filmography includes:

"Teddy Bear" (2012),
"Flow" (2014),
"Quit Staring at My Plate" (2016),
"The Giant" (2016).

The
world
sales
is
handled
by

Stray
Dogs.

Director/
Scriptwriter/Producer:
Johannes Nyholm

DOP:
Johan Lundborg,
Tobias Höiem-Flyckt

Actors:
Leif Edlund,
Ylva Gallon,
Katarina Jacobson,
Peter Belli

Executive producer:
Peter Hyldahl

Co-producer:
Maria Møller
Christoffersen

Length: 85 min

Language:
Swedish, Danish.

Johannes Nyholm, selected filmography:

2016
"The Giant"
(feature)
Toronto IFF,
San Sebastian FF
(Special Jury Prize),
Warsaw (Free Spirit
Award), Busan IFF, RIFF,
London Film Festival

2011

"Las Palmas" (short film)

Cannes, Director's Fortnight, Sundance FF

2009

"Dreams from the Woods" (short film)
Cannes, Director's Fortnight

2008

"The Tale of Little Puppetboy" (short film)
Cannes, Director's Fortnight



CONTACT

INFORMATION

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