

WHO ARE YOU WHEN
NO ONE IS WATCHING?

OUT OF NATURE

(MOT NATUREN)

A FILM BY OLE GIÆVER

MER FILM PRESENTS A FILM BY OLE GIÆVER "OUT OF NATURE" (MOT NATUREN) OLE GIÆVER, MARTE MAGNUSØTTER SOLEM, SIVERT GIÆVER SOLEM, REBEKKA NYSTABAKK,
ELLEN BIRGITTE WINTER, PER KJERSTAD, JOHN SIGURD KRISTENSEN, KIM SØRENSEN, HEGE AGA EDELSTEIN, WILLIAM VALLE BACHE-WING, TROND PETER STANGØ MUNCH, FRIDA HELLAND
CASTING: VIVA ERDAHL, MAKEUP: ISELIN ENGAN, PRODUCTION DESIGNER: JULIE LOZACH ASSKJØT, SOUND DESIGN: BENT HOLM, LINE PRODUCER: ANNE BERGSENG, COMPOSER: OLA FLØTTUM
EDITOR: FRIDA EGGUM NICHOLSEN, DIRECTOR OF PHOTOGRAPHY: ØYSTEIN MAMMEN, PRODUCER: MARIA EKERHØVD, CO-DIRECTOR: MARTE VOLD, WRITTEN AND DIRECTED BY OLE GIÆVER

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#OutOfNature



OUT OF NATURE



OUT OF NATURE (Mot naturen) is a journey inside Martin's head and out into the wild nature. Martin is alone on a hiking trip in the mountains and we hear all of his uncensored thoughts and brutally honest observations about himself and the people around him. With thoughts and fantasies ranging from the trivial and infantile to the existential and profound, **OUT OF NATURE** is an honest and funny portrait of a young man wanting to break the mould.

OUT OF NATURE is the second feature film by Ole Giæver. His debut film **THE MOUNTAIN** (Fjellet) had its world premiere as opening film at Tromsø International Film Festival and international premiere at the Panorama program of the Berlin International Film Festival in 2011. Both films are written and directed by Ole and in **OUT OF NATURE** he also plays the lead role as Martin.



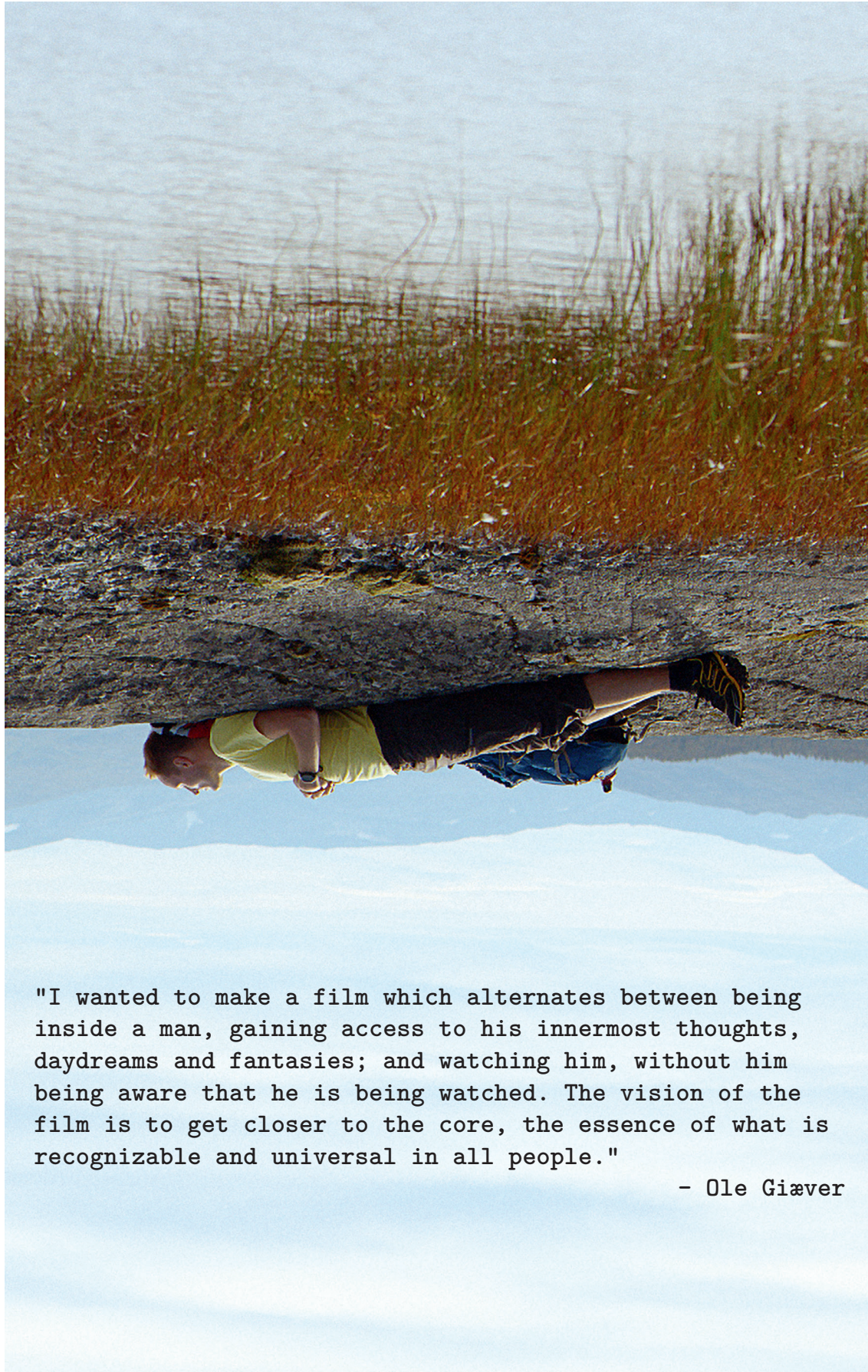
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Ole Giæver (b. 1977) studied film at Nordland Art- and Film School before attending Konstfack Art Academy in Stockholm where he graduated in 2005. Between 2002 and 2007 he and fellow director, Marte Vold, made 260 short films in a project called PLAY. In 2007 he wrote and directed the award-winning short film TOMMY. TOMMY was also nominated for best short film at the European Film Awards. In 2008 he made the 45 minutes long SUMMERS PAST (Sommerhuset) which was nominated for the Norwegian National Film Award for best screenplay. In 2011 he made his feature film debut THE MOUNTAIN.



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"I wanted to make a film which alternates between being inside a man, gaining access to his innermost thoughts, daydreams and fantasies; and watching him, without him being aware that he is being watched. The vision of the film is to get closer to the core, the essence of what is recognizable and universal in all people."

- Ole Giæver



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Interview with Ole Gæver

How did the idea for this film come about?

Its basic concept came to me while I was making my last film, **THE MOUNTAIN**, a two character drama entirely set in the mountains. During the shooting I wondered if an even simpler setting would be possible; just one single character and the mountains. It immediately struck me as a potentially interesting project: A strong and original voiceover showing us the character's inner conflict, set against the outer struggle against the resistance provided by the landscape; man's struggle with himself and with nature. But like lots of conceptual ideas, this one had limitations that came in the way of the vision which eventually grew out of it. I wanted to place the character in a social environment first, so we could experience his transition – from an everyday life familiar to all of us, struggling to fit in at work and with his family, to his "escape to freedom" and the contrast of being all by himself in the wild.

What was your vision, and did it change during the making of the film?

I am intrigued by the discourse of man finding his place in culture vs nature. Who are we, how do we see ourselves as social beings, and who are we when no one is watching? Norwegian philosopher Arne Næss said that he felt most like himself when he was alone in the wild; nature doesn't demand anything from you or expect you to behave according to a set of norms. I agree with much of Næss' thinking, but that doesn't mean we should all go into the woods. We need to strike a balance between social participation and the need for time to ourselves. Martin, the film's lead character, feels out of touch with his colleagues at work and with his family; it's a feeling of inadequacy, not being able to assume a role he is comfortable with. So he seeks a place to be himself, all by himself, and through his inner monologue he also gets a better grip on life.

Norwegian poet Tor Jonsson once wrote: "You feel closest to me when you are far away." Martin feels the same way, in a sense; he needs to get away in order to feel close to the people around him. Still, this is so problematic to him that he decides to do something rather drastic before he goes back home. And this is the journey we follow in the film.





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Why did you decide to play the lead character yourself?

I thought long and hard about that, I must admit, even though the idea came to me fairly immediately when I began writing the script. His inner life and private spaces became such a part of the writing process. Initially I decided against it. I'm the director, after all. We shot a pilot with another actor playing Martin, right before beginning the preparations for the film itself. He was good, but I realized that it didn't feel right, and no other actor would make it feel right either. It was a gut feeling; I knew how Martin's inner voice had to be played out physically. Even though he's not an autobiographical character, I know his inner world so well. The subtle, involuntary revelation of having gotten lost in thought or daydream.

I had to run the idea by my wife first, she is an actress too, and by my producer as well. I thought they were going to say that there was no way I should play Martin myself, but they were both enthusiastically positive about it, and the more I thought about it, the more nervous I became – in a good way. I got this energy from engaging physically with the project and portraying the lead character myself, and I knew I had to take that energy with me into the shooting; it would affect the others positively, making them more alert, more focused.



How did you combine acting and directing?

I remember very well the first take we shot of the new pilot, after I decided to play Martin myself. We were doing an ultra wide shot. Co-director Marte Vold and cinematographer Øystein Mamen were standing way off in the distance, discussing something, while I was watching them from my mark between some trees. And I suddenly felt very sad. I get such a kick out of directing a shoot, it gives me an enormous amount of energy. Now I realized I was standing all by myself, having placed myself in the hands of others. Of course we had prepared meticulously and agreed on what we wanted out of every scene and every shot, but to a large degree I had to relinquish the part where I sit by the monitor, clenching my fists in concentration, rooting for my actors, struggling to get the perfect shot, coaxing out a natural and credible style of acting, and being moved by the magic of the moment. Not to say that I didn't take part in creative discussions on the set, but actors need to avoid becoming self conscious. Viewing them from outside is the director's task, so I had to block out my "director self" while we were actually shooting.



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How would you describe your collaboration with co-director Marte Vold?

I've been working with Marte for fifteen years. We went to the same school and later moved to Tromsø, where we continued making films together. Our meeting with the established film business was frustrating; suddenly there was no space for playful trial and error, which we were used to from school. So we made such a space ourselves through a project called PLAY, where we made 50 short films in one week. We kept the project going for five years, varying the number of films made; our record was 75 films, and we made a total of 260 films this way. They weren't all very good, of course, but it was a great learning experience, especially finding out that ideas we normally would have rejected actually turned into the best films. Some ideas have to be tried out in practice if you are to realize their potential – unexpected things happen along the way.

After we both moved to Oslo after finishing our studies, Marte had me acting in some of her short films. Without her confidence in me, I probably would not have dared to take on the lead role of my own project. So it was natural, actually it was necessary, to have her as co-director. Marte is a trained photographer, but her integrity as a director is great. She's intelligent and analytical, but also has a great sense of humour and emotion. Marte also took part in a lot of the post-production work, especially during the voiceover recordings.

What about your collaboration with cinematographer Øystein Mamen, who also worked on your two previous films, THE MOUNTAIN and SUMMERS PAST?

In addition to working with Marte, having Øystein as cinematographer was a prerequisite for the project to happen. After working together on two films, I feel confident that he understands and shares my vision. Marte, Øystein and I became a creative threesome during pre-production work and on set. That was sometimes a challenge, the three of us each having our own creative opinions and no very clear division of labour between us. Maybe we should have defined a stricter chain of command. In situations where I was unable to pitch in, Marte and Øystein became equals without an arbiter, and I am



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probably to blame for not giving them the spaces they needed to find their focus. But I am very grateful for the fact that their disagreements were for the good of the film, never about personal turf and prestige.

Øystein is at his best when he is allowed to work intuitively. He has an incredible feel for what's going on in front of his lens, he feels the energy of the actors and their focus. He does great tripod work as well, but the real magic often happens when he immerses himself in the scene and is allowed to point the camera wherever he feels is right at the moment.

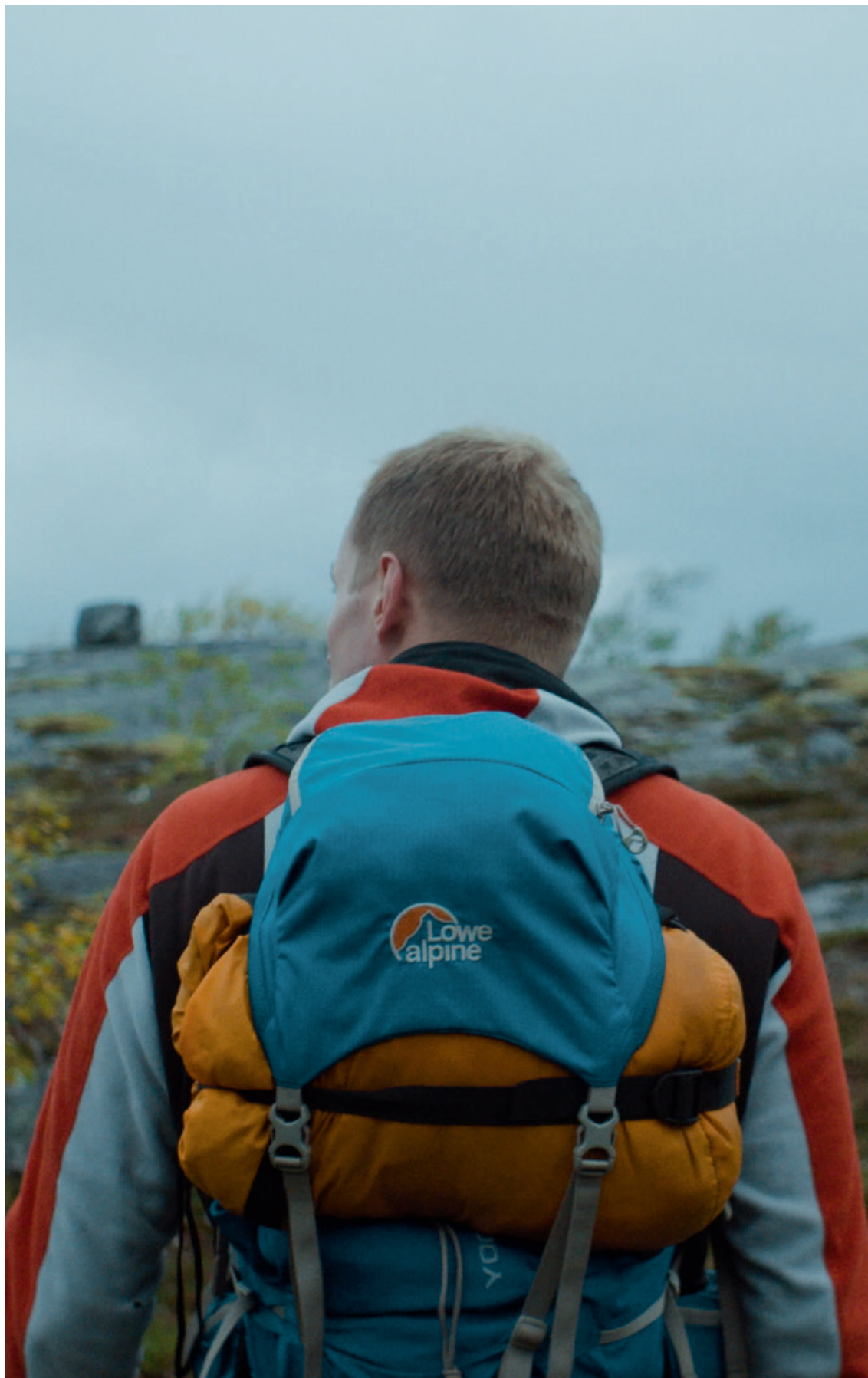
Composer Ola Fløttum also worked on your previous two films. Are long time work relations important to you?

Working together over time, on a number of projects, is always beneficial. To a certain degree, it allows us to pick up things where we left off, getting to the core of the matter quicker. There's also the confidence of knowing that the collaboration works, and that we share the same vision. Of course that means the chemistry has to be right; you don't repeat collaborations with people who don't make you rise higher, and vice versa. To me, Ola's music touches on something in the universe of my films; somehow there is a common structure and rhythmic feel. Ola is the kind of composer who doesn't impose his own musicality on a film, but seeks out and emphasizes its own musicality, sensibilities and emotions.





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Mer Film is an independent film production company founded in 2011 by producer Maria Ekerhovd. Mer Film's ambition is to develop and produce Norwegian and international arthouse films by directors with a personal artistic vision and the ability to transcend borders, artistically as well as geographically.

Before founding Mer Film, Maria Ekerhovd produced two feature films, JERNANGER (2009) and VEGAS (2009), and several short films – among them SNIFFER which won the Palme d'Or at Cannes in 2006.

In 2014 three new feature films, all produced by Maria Ekerhovd, will be released. After OUT OF NATURE, Gunnar Vikene's HERE IS HAROLD and Bobbie Peers' THE DISAPPEARING ILLUSIONIST are next in line.



OUT OF NATURE

Title:	OUT OF NATURE
Original Title:	MOT NATUREN
Country:	NORWAY 2014
Genre:	DRAMA/COMEDY
Writer and Director:	Ole Giæver
Running Time:	80 minutes
Production Company:	Mer Film AS
International Sales:	NDM
Cast:	Ole Giæver, Marte Magnusdotter Solem, Sivert Giæver Solem, Rebekka Nystabakk, Ellen Birgitte Winther, Per Kjerstad, John Sigurd Kristensen, Kim Sørensen, Hege Aga Edelsteen, William Valle Bache-Wiig, Trond Peter Stamsø Munch, Frida Helland
Co-Director:	Marte Vold
Producer:	Maria Ekerhovd
Executive Producer:	Axel Helgeland
Director of Photography:	Øystein Mamen
Editor:	Frida Eggum Michaelsen
Composer:	Ola Fløttum
Sound Design:	Bent Holm
Line Producer:	Anne Bergseng
Production Designer:	Julie Lozach Asskildt
Makeup:	Iselin Engan
Casting:	Nina Erdahl





Screenings:

FRI 5 SEP // 4:45PM // SCOTIABANK 13 // PRESS & INDUSTRY
SAT 6 SEP // 7:45PM // TIFF BELL LIGHTBOX 2 // PUBLIC
TUE 9 SEP // 11:30AM // TIFF BELL LIGHTBOX 4 // PUBLIC
WED 10 SEP // 8:45AM // SCOTIABANK 5 // PRESS & INDUSTRY
SAT 13 SEP // 6:00PM // SCOTIABANK 3 // PUBLIC



#OutOfNature



Publicist:

Daniela Syrový
ClutchPR
+1 416-319-3511
daniela@clutchpr.com
www.clutchpr.com

Producer:

Maria Ekerhovd
Mer Film
+47 95 18 81 18
maria@merfilm.no
www.merfilm.no

mer
FILM

Festivals:

Stine Oppegård
Norwegian Film Institute
+47 90 85 96 38
stine.oppegaard@nfi.no
www.nfi.no

World Sales:

Fiorella Moretti
NDM International Sales
+33 62 61 00 765
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www.mantarraya.com

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