

A FILM BY
AGNES SKONARE

Starring GARANCE MARILLIER

FAVOURS

PRESS NOTES
2024

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PRESS NOTES



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PROD CO	PINE Brännkyrkagatan 35 118 25 Stockholm
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INFO	11min DIGITAL NARRATIVE SHORT FILM ENGLISH, SWEDISH, FRENCH





SYNOPSIS

On a packed train platform, SONJA struggles to comfort a wailing baby. But the baby doesn't belong to her: Sonja has agreed to watch a stranger's child, and now, the mother is gone. At least, that's what she claims.

Sonja turns to train employees for help, but the more determined she grows in her attempts to get rid of the baby, the more suspicious her surroundings get. Soon, we won't know what to believe or who to trust. Is there another mother, or is this Sonja's baby?





DIRECTOR'S BIO

Born in Stockholm, Agnes has spent a great part of her adult life living outside her home country, Sweden. She graduated with Honors from Columbia University in New York, where she was a scholarship recipient and writing / directing fellow. Her experiences abroad can be seen in her work, which often features characters struggling to adapt to places and cultures, finding themselves misunderstood by their environment.

The idea for FAVOURS came to her in the fall of 2019 in a bed in New York as she was struggling to sleep, finding herself in a subconscious state of mind somewhere between dream and awake. She felt haunted by the faith of the woman in the dream, maybe as the nightmarish mood of her story related to her own insecurities about motherhood at the time.



DIRECTOR'S STATEMENT

I see FAVOURS as a “what-if”-story that plays a little mind game with the audience. When they initially meet our protagonist, Sonja, they see a twenty-something woman act a bit carelessly around a baby. “A bad mother,” some might think. Few groups are targeted with snap judgements like mothers around their children, and I’m sure some viewers won’t like Sonja simply because of how she treats the baby.

When Sonja later claims that the baby isn’t hers, the audience has to re-evaluate what they think they know, and choose what they want to believe going forward. Teasing the audience’s expectations like this helps us highlight their own prejudice and initiate a dialogue about gendered expectations, a core theme in this story.

Many find it hard to accept a woman actively distancing herself from a little child, because there’s an inherent expectation on women to be “good with kids.” The resistance that Sonja meets when trying to get rid of the baby is particularly strong because she’s a woman at an age when one “should” begin to connect with one’s motherly instincts.

As Sonja searches for a new, appropriate baby sitter, the story raises questions of what makes someone “motherly.” How does a motherly woman behave? What does a motherly woman look like? Is it possible to visually see if a woman possesses these qualities?

The film can also be seen as a metaphor for motherhood and its insecurities, the absurdity in being responsible for someone else’s life. Or maybe someone relates to the feeling of wanting to break free from something you’re not sure was yours to begin with; whether it be a place, a person, a role, a life.

No matter what the film triggers in its viewer, I hope that the film creates a split audience where some trust Sonja, and some don’t. And that the viewer, when trying to formulate their thoughts, might actually discover something about their own preconceptions of what mothers look like.

- Agnes Skonare





PRODUCER'S STATEMENT

Everybody at Pine was very impressed after reading Agnes' script. Favours has the perfect format for a short film, where we get to be with our main character, Sonja, from the beginning to end and without explanations explore who she is throughout the film.

Agnes allows us as viewers to really feel all emotions of stress, frustration and warmth that Sonja carries and at the same time question her.

The project was acknowledged by Ami Ekström (Swedish Film Institute) and Jenny Luukkonen (Film i Väst), who believed in the script and made it possible for the film to come alive.

This is our second film with Agnes and we are very impressed with her strong vision and instincts for direction. The close collaboration between Agnes and our actress Garance Marillier was exciting to watch for everybody involved.

- Andrea Gyllenskiöld

CREDITS

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Written and directed by	AGNES SKONARE	Gaffer	JANNE KOKKI
Starring	GARANCE MARILLIER EVA JOHANSSON CAMILLE & FABIENNE LIND AMALIA HOLM ANTON HELLSTRÖM BO MELIN	Sound technician	NICKLAS MALMÉR VASILEIOS ALEXANDRIS
Produced by	ANDREA GYLLENSKIÖLD JOEL ROSTMARK ADAM HOLMSTRÖM MEINKING	Focus puller	ALEX KRISTOFFERSSON JONAS ERNHILL MAJA KARLSSON FILIP EHRENSTRÄHLE CHRISTOFFER SEVHOLT ABDI ABUKAR
Director of Photography	EMIL KLANG, <small>FSF</small>	2nd AC	
Editor	SANNA RAPP, <small>SFK</small>	DIT	
Composer	PIERRE RIDDEZ	Production assistants	ADAM STÅHL JESSICA SÖRENSEN SEBASTIAN BRUNNSJÖ ELSA ÖDEEN
Sound design & re-recording mix	CALLE BUDDEE ROOS, <small>PONYTAIL</small>	Set design assistant	SOFIA MALEKSHAHI
Colorist	KAJSA KIUTTU, <small>TINT</small>	Costume & make assistants	ANJA HAUGEN MARIE MOBERG ALIAKSANDRA RADKEVICH IDA ALMBRATT
Production designer	LISA ÖMAN	Interns	
Costume & make	SABINA SUNG	Production company	PINE
Line-producer	IDA LARSSON	Co-produced by	FILM I VÄST, <small>JENNY LUUKKONEN</small>
Coordinator	ZARA STAN BROE	With support from	SVENSKA FILMINSTITUTET, <small>AMI EKSTRÖM</small> STIFTELSEN LÄNGMANSKA KULTURFONDEN
1st AD	BENJAMIN GABRIELSON		
Casting & 2nd AD	FREJA SVENSSON		
Countinuity secretary	FANNY ENGSTRÖM		
Sound editing	FELICIA STEEN HOLM, <small>PONYTAIL</small>		
Post-producer	MALIN WERN, <small>TINT</small>		



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