

# Alexandra Wants Space to Think



Foto: Magnus Liam Karlsson / SvD / SCANPIX

**From promising young actress to new director's hope. Alexandra Dahlström, 25, has no plans to put restrictions on her artistry.**

She has now made her third short film, *Because the Night*, which was shown at the Stockholm Film Festival before the drama film *Miss Kicki*.

The film is ten minutes long and depicts a euphoric club night in Stockholm. The characters are experiencing a heightened sense of reality and as they land at an after party you get a sense that they are not at peace with life.

- It is gratifying to make short films about nightlife as so much happens in a short time. People get drunk, they scold someone they shouldn't have said anything to, she says.

When Alexandra presented her film before a nearly packed audience at the Skandia cinema you could tell she wasn't entirely comfortable facing the crowd.

It's possibly because she is a thoughtful person who likes space to think. When I met her in the foyer at the Nordic Light Hotel she proved her deep side once again.

She has a gentle way, and it's clear that she intends to.

## **Norbotten Connection**

We started the chat by exploring her connections in Norrbotten.

- When I was in my teens, I had friends in Luleå. It was awesome with all the lights and it gave it a special atmosphere. I have strong and loving bond with northern Sweden. There are high ceilings upstairs and there is space to think, she says.
- It's the biggest cliché that Stockholm authors go into the countryside to write a book because it's so beautiful in the country, she continues.

### **Stockholmes**

She seems to be in her element in the capital.

Although her attitude towards the city seems to be somewhat ambivalent.

- Stockholm is chaotic and intense, she says.

With a network of contacts which includes the director Lukas Moodysson and musician Andreas Kleerup, she finds herself in very creative company. I curiously go poking around on her Facebook, she seems to be familiar with a whole host of well-known people.

Kleerup has created the soundtrack to ***Because the Night*** and Lukas Moodysson gets a special thanks in the credits. Dahlström was actually Moodysson's assistant director on ***Lilja-4-ever***.

- It's important to have good friends like I have. But you must also have a need to express yourself and a story to tell. Everything else is the instrument to make it through. I am part of the public eye and I use the opportunities it provides, she says.

How do you see your film career? When do you think you will manage to make your first feature film?

- Can you give me a date? She laughs at her producer James Vedefors sitting next to her.
- It's you who has contact with film consultants. No, but I think I want to keep both acting and directing films. The acting is something I love. I intend to do everything that feels right, she says.

It seems difficult to act and direct at the same time. How do you think you can do it in a good way?

- We've talked about it. I think it's about experience. That shit dissolves. But I think there's a lot to having a good assistant that you know well. I haven't actually starred in anything I directed. When I was seventeen, a friend and I re-wrote ***Medea***. It was a blast, she says.

Do you know about the high expectations surrounding you?

- It's something you have to learn to tackle. I had to do it very early in my career and have begun to ignore the expectations more and more.

You've managed your career in a special way. You have kept your credibility by perhaps not making tons of movies. What do you think about that?

- It's a conscious choice. I've gone against what is strategically smart. But I've been working all the time even though it has not been seen publicly. I have neglected to do bad soap operas. Oh, I have done a bad Dutch soap opera. [Goede tijden, Slechte tijden]

Yes, we find that Dahlstrom does things her own way. Even in Holland.



A film about a party. Alexandra Dahlström has made her third short film about a euphoric celebration night. It was shown at the Stockholm Film Festival.

Photo: Joni Nykänen

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