



DALÍA

A SHORT FILM BY BRÚSI ÓLASON

TECH DETAILS

Dalía, a short film by Brúsi Ólason

Kvarki Films

in association with

Columbia University Film MFA Program

Iceland, 2020

Recording Format: 3.2K (ARRI ALEXA) Final Format: 2K

Ratio: 1.85

Language: Icelandic (English Subtitles)

CONTACT

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LOGLINE

A distant father connects with his six year old son, as they put a horse out of its misery.

SHORT SYNOPSIS

A six year old boy of divorced parents spends a weekend at his dad's farm. Not knowing how to connect with his son, the father goes about his day working and treating the boy as any other farmhand. When they come across the mother's seriously wounded horse they finally find a way to connect as they go carefully go through the process of putting the horse out of its misery.



FILM CREDITS

DIRECTED BY

Brúsi Ólason

PRODUCED BY

Kári Úlfsson

WRITTEN BY

Leticia Akel Escaráte
Brúsi Ólason

CAST

Boy Baldvin Tómas Sólmundarson
Vigfús Sveinn Ólafur Gunnarsson
Ásdís Berglind Halla Elíasdóttir
Karl Sigurður Sigurjónsson
Vet Máni Arnarson
TV Character Ólafur Ásgeirsson

CREW

1st AD Katrin Aagestad
DP Magga Vala
1st AC Birta Rán
2nd AC Andri Fannar
Sound Omar Kakar
Production Designer Ari Birgir
Key Grip Glenn Brown
Key Gaffer Stefán Freyr
G&E Department Halldór Kristinsson
Brynjar Steinn
Hair and Makeup Katla Lind
Special Effect Makeup Thalia Echeveste
Script Supervisor Sigga Regína
Child Wrangler Elísabet Elma
Horse Wrangler Óli Pétur
Key PA Stefán Hannesson
PA Sindri Bernholt
DIT Plóli Ólason
Editor Brúsi Ólason
Sound Design Lee Salevan
ADR Recording Hrund Ölmudóttir
Color Correction Magga Vala
Title Design Katrin Aagestad
VFX supervisor Elfar Smári
Music Jóhann Vignir Vilbergsson



BIOS

BRÚSI ÓLASON (Writer/Director)

Brúsi Ólason is an Icelandic director, screenwriter and editor. Brúsi grew up on a farm just outside of the town Selfoss in the south of Iceland. In 2015 Brúsi graduated from the University of Iceland where he majored in film studies and minored in creative writing. Soon he applied for a Film MFA at Columbia University in New York where he currently studies directing. In his films, Brúsi explores themes such as relationships, communication and the unstoppable urge to connect with other human beings and how we fail or succeed to do so.

Notable film work include:

Sjáumst (short), Iceland 2017, co-writer/director/editor. Sjáumst got into various festivals, for example as an official selection at Aspen Shortsfest 2017 and official selection Palm Springs International Shortfest.

Viktoría (short), Iceland 2018. Winner at Stockfish film festival, nominated for best nordic short at Nordisk film festival, official selection at Toronto International film festival and official selection at Clermont Ferrard shortfilm festival.

Premonición (short), Chile 2017, co-writer. Winner of the Cacho Pallero Award at Huesca International Film Festival 2017 and official selection Aspen Shortsfest 2018.

Thick Skin (short), Iceland 2017, editor. Official selection Odense International Film Festival 2017 and official selection Palm Springs International Shortfest 2018.

LETICIA AKEL ESCÁRATE (Writer)

Leticia is a Chilean director and screenwriter. She holds a BA in Film from Universidad Catolica de Chile and an MFA in Screenwriting/Directing from Columbia University. Her short film ESCÁRATE won the National Talent Award at Santiago International Film Festival. Her short film RULE NUMBER ONE received the Best Narrative Short Film Award at FEMCINE, along with the Best Actor Award and Jury Special Prize at Ovalle Film Festival. Her short film PREMONITION was awarded the Cacho Pallero Award at Huesca International Film Festival along with four Special Jury Mentions, and screened at SIFF, Aspen ShortsFest, and Palm Springs ShortFest. Leticia is currently developing her first feature film SHADOW.

MAGGA VALA (Director of Photography)

Magga Vala grew up partially in Reykjavík, Iceland and partially in Aarhus, Denmark. After finishing high school in Iceland she once again moved to Denmark where she spent a year taking intensive courses on graphic design and filmmaking. There she discovered her love for the art of filmmaking. After those courses in Denmark she moved back to Iceland and spent two years in the creative technologies program in the Icelandic Film School and a year working in the camera department in various projects in Iceland. In June of 2018 she graduated as a cinematographer from Den Norske Filmskolen in Lillehammer, Norway.

Magga Vala wants to explore as many different approaches to realism as possible through her work as a DP and always places story over technical achievements in her work.

Notable film work includes camera department credits in Game of Thrones, Sense8 and Rams and her thesis film, SHE-PACK, which will be screened on national television in Norway in the fall of 2018 and is currently making the rounds on the short film festival circuit.

KÁRI ÚLFSSON (Producer)

Kári Úlfsson is an Icelandic film producer, based in New York.

Úlfsson was born in Reykjavik but grew up in rural Iceland, in the town of Selfoss, where his parents worked as environmental scientists. Early on, he knew he wanted to pursue the arts while keeping his roots in the natural sciences.

In Selfoss, he met Brúsi Ólason, his future collaborator.

Úlfsson worked as a park ranger in Iceland's oldest national park, Þingvellir. But when not in the park, he and Ólason would make short films together. In 2017, they established their own production company, Kvarki Films.

Kári Úlfsson graduated from the University of Iceland in 2015, with a double major in in Geography and Film Studies. He is currently pursuing his MFA in Creative Producing at Columbia University's Graduate School of the Arts in New York City.

DIRECTOR'S STATEMENT

When I was four years old a horse on my farm was injured and needed to be put down. My father decided to use the opportunity to teach me and my slightly older brother about death. He explained everything that was about to happen and why and then took the injured horse aside and shot it in its head before coming back to fetch us, and show us the carcass. I have no idea if this had any kind of lasting impact on me but a few weeks later I asked who had shot my great grandfather when I was told he was dead. In my family this has always been a funny story about the creative and naive mind of a child and my father tells it every chance he gets. When I started working on the script that has now become *Dahlia* I thought I was going to focus on this naivety but discovered that I was much more interested in a different element of the idea.

My relationship to my father is good and I can see how the masculine way he was brought up in the 60's and 70's has been both beneficial and detrimental to him. He has a kind of resilience that can take him through extreme mental and physical challenges that I think he owes in part to the aggressive masculinity he grew up with. While at the same time he is still in love with my mother despite them having divorced over a decade ago. Part of the reason they split was my father's unflinching aggressive masculinity and I believe that still too this day the main reason he is still hung up on her is the same resilience that I have seen take him through many difficulties.

So I decided to use this film to explore dichotomy of my fathers masculinity. I asked Leticia, who I had previously worked with in my first year at Columbia on a film also focused on masculinity, to help me out with figuring how a young boys first brush with death could most effectively explore these elements of masculinity. Through this collaboration Leticia and I have built a story that I have great faith allow me to fully present a complex look at my fathers masculinity.

In my previous work I have always found myself exploring small moments that build a picture of more complex ideas. This time is no different since we are using a moment in a boy's childhood to explore masculinity and how it perforates the relationships between the adult's in the boy's life.



ABOUT THE PRODUCTION

Dalía is Brúsi Ólason's and Kári Úlfson's joint thesis film at Columbia University's Film MFA program. Brúsi is graduating from the Screenwriting and Directing concentrate whereas Kári is graduating from the producing track.

This is the fourth time the childhood friends have teamed up to make a film in the places they grew up around. The film is made under the banner of Kvarki Films which is their ever growing production company, based in Iceland.

Dalía is shot in rural Iceland on three separate farms in the South that together make up the world of the film. It was shot in five days on a tight schedule due to long travel back and forth from the city and with it being the debut role of the seven year old lead, Baldvin Tómas. The film was shot in late July, 2019 and it was the only available time for the filmmakers to do it. Because of their busy schedule, especially Kári finishing all his coursework at the end of his second semester, Brúsi and Kári didn't arrive in Iceland from New York until a month before production. This month of pre-production was used to finalize the locations and the cast, as well fill in all the roles needed for this big production. The plan was to use some of Columbia University's gear but at the last minute costs of travel and customs turned out to be too great for it to be worth it and they had to add on even more to the large gear list in Iceland.

Despite the lack of time and money the great and diligent team behind the film was able to deliver both great shots and performance. Working with a child actor that has never been on a film set before and needs to be in every scene is very challenging but through determination, Brúsi and the rest of the team was able to guide him through it. Add to the mix a horse and you have a recipe that could easily go wrong, but having a great horse wrangler and a patient crew made these difficult scenes doable.

The film finished post-production early 2020 and will be sent to festivals all over the world.



