



Egil Pedersen

Sám:

Egil Pedersen (r. 1976) lea Sirpmás eret, Davvi-Norggas. Son lea filbmadahkki ja oahpaheaddji Sámi allaskuvllas Guovdageainnus. Son válbmii oahpu Norgga filbmaskuvllas 2002:is. Son lea bagadallan 19 musihkkavideo, 15 oanehisfilmma, reklámaid ja fitnodatfilmmaid. Su oanehisfilmma, KOFTEPOLITIET (Eamiálbmotpolitijiat) lea satiralaš komediija mii buvttii almmolaš digaštallama ja beroštumi sámi servodagas mannel go dat čájehuvvui 2021:as. Su vuosttaš guhkesfilmma, BIRU UNJÁRGA, mas son lei sihke režissevra ja giehtačállu, čájehuvvui vuosttaš geardde 2024:is Toronto International Film Festiválas. Dat lei válljejuvvon Eurohpean Film Awards bálkkašupmái ja lea vuovdon TV-ásáhusaide Norggas, Suomas ja Slovenias. Buot su filmmat leat oktiibuot leamaš sullii 230 festiválačájehemiin.

Filmmain son dávjá čalmmustahtta eahpedábálaš perspektiivvaid identitehtas, main lea šarbma, liekkusvuohta, nana visuála mitalushábmen ja satiiralaš lahkaneapmi. Son ráhkadii iežas vuosttaš filmmaid go lei nuorra. Lego ja láirá animašuvdna-filmma filbmii son áhčis Super 8 filbmakamerain. Dál son orru Jessheimas, olgobeal Oslo.

Abstrákta:

Movt sáhtta humor, absurditehta, leaikkastallan ja satiira rahpat rehálaš ságastallama identitehta birra?

KOFTEPOLITIET (Indigenous Police) lea reakšuvdna mii bohtá das maid mun lean vásihan dahje gullan sámi identitehta birra. Filbmá lea inspirerejuvvon mánga dilalašvuodain maid sihke mun ja earát leat vásihan. Olu dán leat leamaš unohas ja lossadadis vásahusat, muhto boadus šattai sihke humoralaš ja satiiralaš oanehisfilmma.

Jáhkán ahte buoremus komediija bohtá bákčasiin, láhttenvátuin ja átestusas dahkat dan mii lea riehta.

Filmma persovnnain eai leat bahás áigumušat; Sii dušše geahččalit buoremusat dainna unnan máhtuin mii sis lea. Sii eai leat jallat, dušše eai oainne buot.

Sáhtta go filbma ja dan rollat álggahit ságastallamiid identitehta birra, sihke geahčči iežas jurdagiin muhto maid gehččiid gaskkas?

Go bargá humorain filmmas mas eai leat čielga “buorit” dahje “heajos” persovnnat, de jáhkán ahte juohke geahčči ferte aktiivvalaččat ieš mearridit geainna son identifisere, dahje gii dain karakterain lea dakkar gean ieš dovdá iežas birrasis.

Eng:

Egil Pedersen (1976), from the Sámi village of Sirbmá in northern Norway, is a filmmaker and teacher at Sámi allaskuvla / Sámi University of Applied Sciences in Guovdageaidnu. He graduated from The Norwegian Film School in 2002. He has directed 19 music videos, 15 short films, commercials, and corporate films. His short film, the satirical comedy KOFTEPOLITIET (Indigenous Police) generated extensive public debate and engagement in the Sámi community after its premiere in 2021. His first feature film, BIRU UNJÁRGA (My Fathers' Daughter), both as a director and screenwriter, premiered in 2024 at Toronto International Film Festival. It was shortlisted for European Film Award and has been sold for TV screenings in Norway, Finland and Slovenia. All his films have collectively generated approximately 230 festival screenings.

He often focuses on unusual perspectives on identity in his films, told with charm, warmth strong visual storytelling and a satirical approach. He made his first films, Lego and clay animation, as an early teen with his father's Super 8 film camera. Today he lives in Jessheim, just outside Oslo.

Abstract

How can humor, absurdity, playfulness, and satire open up a more honest conversation about identity?

The short film **KOFTEPOLITIET (Indigenous Police)** is a reaction to almost everything I have experienced or heard regarding Sámi identity. Many of the situations that inspired the film were unpleasant or difficult for the people involved, whether it was me or someone else, yet the result on screen is humorous and satirical. I believe the strongest comedy grows out of pain, behavioral blind spots, and an obsession with doing the right thing. The characters in the film don't have bad intentions; they simply try their best with the limited knowledge they have. They're not stupid, just a little blind.

Can a film and its characters spark conversations about identity, both within each viewer and among the audience?

By working with humor in a film without clear “good” or “bad” characters, I believe every viewer must actively decide who they identify with, or which character they recognize in someone they know.