



For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS KIT // VICTIM OF LOVE



Bleed for this picture

JESPER ISAKSEN PRESENTS
A **BLEED FOR THIS PICTURE** PRODUCTION

VICTIM OF LOVE

THE DIRECTORIAL DEBUT FEATURE FILM
FROM
AWARD-WINNING DANISH DIRECTOR
JESPER ISAKSEN

DENMARK // 95 MIN. // COLOUR // 2019

DISTRIBUTED BY
INDICAN PICTURES

PRODUCED BY
JESPER ISAKSEN
JULIE ELISABETH OEST-JACOBSEN

STARRING
RUDI KØHNKE, SIFF ANDERSSON
LOUISE CHO, PAW TERNDRUP, SABRINA FERGUEN
AND JENS BLEGAA

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WORLD SALES

Indican Pictures
1041 North Formosa Avenue
Formosa Bldg. Suite 221A
West Hollywood, Ca 90046

INTERNATIONAL SALES AGENT

The Movie Agency // Philippe Louis Galliano
themovieagency@gmail.com // WhatsApp: +81 80-7694-6306

SPECIFICATIONS

Running time: 95 min.
Screening format: DCP / High Res Quicktime
Aspect Ratio: 1.35:1
Shooting format: Red 5K
Sound: Stereo / 5.1 Surround Sound
Year: 2019
Language: Danish and English (Danish/English/Spanish subtitles)

PRODUCTION COMPANY

Bleed For This Picture
Frederiksvej 39, st. tv.
2000 Frederiksberg
Denmark
bleedforthispicture@gmail.com
+45 26272861

CAST

Charly: **Rudi Køhnke**
Felicija: **Siff Andersson**
Amy: **Louise Cho**
Frederik: **Paw Terndrup**
Chloe: **Sabrina Ferguen**
Joe Ludwig: **Jens Blegaa**

MAIN CREW

Written, directed & edited by Jesper Isaksen
Story consultant: Sonny Lahey
Director of Photography: Mathias Tegtmeier
Sound design: Peter Seeba
Colourist: Norman Anthony Nisbet (MAMBA)
VFX: Jesper Banner (MAMBA)
Music by Søren Haahr
Additional music by Julian Winding & The Promised
Produced by Jesper Isaksen & Julie Elisabeth Oest-jacobsen

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TAGLINES

"Evil is born"

"One man. One hotel. One murder mystery"

"A phantasmagorical decent into Hell"

SHORT SYNOPSIS

Charly is looking for his girlfriend Amy, who disappeared during a vacation stay together at a Copenhagen hotel. He decides to revisit the hotel to finally solve the mystery once and for all. However, Charly's investigation is quickly derailed and leads him into a phantasmagorical nightmare.

LONG SYNOPSIS

The Copenhagen streets lead to the doorway of hell in Jesper Isaksen's stylish horror thriller 'Victim of Love'. At least for Charly (Rudi Køhnke) who has unwillingly returned to his hometown Copenhagen in order to search for his American girlfriend Amy who disappeared under strange circumstances at a hotel.

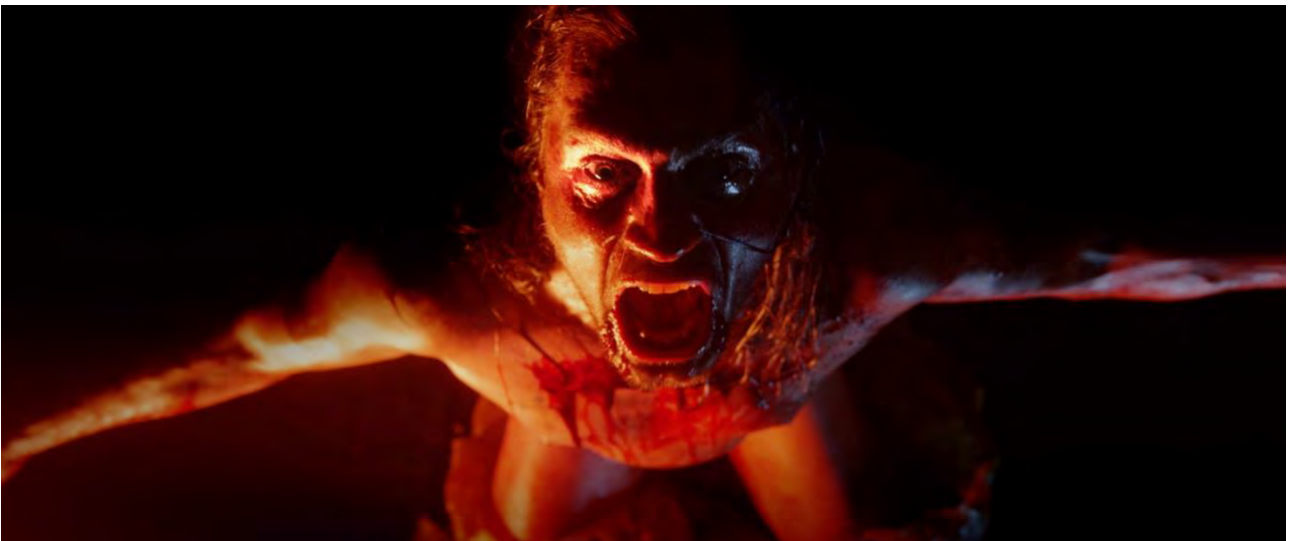
Charly decides to revisit the hotel but is soon distracted by possible criminal activities in the room next door, by the tempting bartender Felicia (Siff Andersson) and his own faltering sense of judgment.

'Victim of Love' is a film that slowly becomes a state of mind. Good old Copenhagen is decaying into a phantasmagorical nightmare, causing us to doubt what we're watching. The style becomes part of the story in this ambitious debut with full-on suggestive imagery, elegant lighting and deep, reddish colors by accomplished color grader Norman Nisbet ('Melancholia' and 'The Neon Demon').

Isaksen knows what he wants, when he pulls the rug out from under the audience, letting us sink into the depths of the mind where a convincing Rudi Køhnke hunts ghosts - and himself - as the perplexed Charly.



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DIRECTOR'S STATEMENT

VICTIM OF LOVE is my first feature film ever. I've written a dense and compressed story that will suck you right in despite the slow burner feel and pace of the movie. I have also created a highly stylized, intense, haunting and beautiful horror-thriller universe that will give the audience an intense cinematic experience. The movie is unlike any other Danish movie you've ever seen - that's a promise!

It's beautifully shot by upcoming cinematographer Mathias Tegtmeier and color graded by Norman Nisbet who also graded THE NEON DEMON (Nicolas Winding Refn) and MELANCHOLIA (Lars Von Trier) to name a few.

We've been working hard at Norman's studio, MAMBA in Copenhagen to create the right visual and gritty signature that reflects the story and plays perfectly together with the dynamic, hard-hitting and surreal sound design by American sound designer Peter Seeba. To top it off my longtime friend Søren Haahr spend a year composing the most inspiring, uncompromising and dark soundtrack in the true spirit of the late Jóhann Jóhannsson.

I also began a fruitful collaboration with composer Julian Winding (THE NEON DEMON, TOO OLD TO DIE YOUNG) who created the perfectly crafted track "Bleed for it". A dark, intriguing and pumping track that makes a beautiful match with a few but very important scenes in the movie.

The role of the torn up "Charly", who is descending into hell while trying to find his American girlfriend Amy, is played by Danish powerhouse actor Rudi Kørnke, who is represented by the most prestigious agency in Denmark, the internationally well-known Panorama Agency. He is well on his way to an international career and he's making a brilliant and intense performance in VICTIM OF LOVE! In fact, he was born to play this role!

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ABOUT DIRECTOR

Jesper Isaksen is a talented director based in Copenhagen, Denmark. His first short NIMA (16 min.) a homemade low budget gangster tale from the streets of Copenhagen was shown at Danish National Television.

Another short gangster tale NO EXIT (12. min) was selected semifinalist out of more than 15.000 short films in the global "YourFilmFestival" conducted by Ridley & Tony Scott and Michael Fassbender. The first prize was 500.000 USD. NO EXIT went on to participate in the biggest and most prestigious short film festival in Denmark "EKKO SHORTLIST" and went straight to the top 10 and stayed there for 11 consecutive weeks straight.

The sequel, NO EXIT 2 - RISE AGAINST, also participated in "EKKO SHORTLIST" with a 1st place as the highest ranking. It went on to roam the top 10 in 13 consecutive weeks straight. NO EXIT 2 was later nominated in two categories "The Shortlist Award" and also "The Audience Award" at EKKO Award Show 2014.

The short film comedy THE VISITOR premiered at Orlando Film festival in 2018 and also received a nomination for "Best Foreign Language Short Film". In 2019 it got selected as part of the Official Selection at the BAFTA-qualifying Aesthetica Short Film Festival and also won the "Best Comedy" award at Annual Aarhus Film Festival. It later roamed the top 10 at EKKO Shortlist 2019/2020 with a 1st place as the highest ranking.

In the fall of 2019 Jesper finished his first feature film VICTIM OF LOVE, a dense psychological and bloody yet stylish horror-thriller starring Danish powerhouse actor Rudi Kørhne. It premiered Saturday the 16th of November 2019 at the biggest feature film festival in Denmark, CPH PIX. It also received a Robert nomination by the Danish Film Academy for "Best Original Song" by Julian Winding at The Danish Film Awards 2020. Robert is equivalent to the American Oscar, the French César and the British BAFTA.

VICTIM OF LOVE has had a pretty strong festival run earning 10 wins and 22 nominations so far. It will continue its festival run in 2021 and hopefully reach even more awesome festivals and horror and genre audiences across the world.

VICTIM OF LOVE is being distributed by Another World Entertainment in Denmark and Indican Pictures worldwide.

Jesper has also directed more than 20 music videos.

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FILMOGRAPHY

FEATURE FILM:

- VICTIM OF LOVE (95 min. 2019) director, script, producer, editor

SHORT FILM:

- THE VISITOR - AKA BESØGSVENNEN (30 min. 2016) director, script, producer, editor
- NO EXIT 2 - RISE AGAINST (17. min. 2013) director, script, producer
- NO EXIT (12 min. 2010) director, script, producer
- DIMISSION (21 min. 2006) director, producer
- NIMA (16. min. 2002) director, script, producer, editor

MUSIC VIDEO:

- IN PRODUCTION: JULIAN WINDING - BLEED FOR IT (2020) director, idea, producer, editor
- SØREN HAAHR - HELL FIRE (2020) director, idea, producer, editor, grading
- THE PROMISED - BULLETS (2020) director, idea, producer, editor
- LEIA - UNDSKYLD (2018) director, editor, grading
- AMOKK - SORRY 4 YOURSELF (2017) director, idea, editor, grading
- CAS – SER RØDT (2016) director, idea, producer, editor, grading
- 11TH STREET KIDS – Y.L.F. (2016) director, idea, producer, editor, grading
- 11TH STREET KIDS – ELECTRIC LADY (2016) director, idea, producer, editor
- DBKING - SIDSTE GANG (2014) director, idea, producer, editor, grading, after effects
- KALIBER - ALLE JER HATERS (2014) director, idea, producer, editor
- CAS - TING SKER FEAT. IZHAR IZ (2014) director, idea, producer, editor
- CAS - UNDER PRES (2014) director, idea, producer, editor
- STEETLES - THE MAN THEY HAD TO HANG (2013) co-photographer, co-producer, editor, grading, after effects
- MIXTUNE FOR CULLY - RAY OF SUNSHINE (2012) director, idea, producer, editor, grading, after effects
- THE CAPTAIN OF SORROW - THE CAPTAIN OF SORROW (2012) director, idea, producer, editor, grading, after effects
- THE CAPTAIN OF SORROW - THE CAPTAIN OF SORROW (PILOT 2012) director, idea, director of photography, producer, editor, grading, after effects
- KISPUZ - TYL NOIR (2011) director, idea, director of photography, producer, editor, editor, grading, after effects
- RACETRACK BABIES - THE STORM (2006) director, idea, producer
- PLAYTONES - N.Y. (2004) director, idea, producer

AWARDS, NOMINATIONS AND OFFICIAL SELECTIONS



WINS

- “BEST THRILLER” - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- “BEST LEADING ACTOR” - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- “BEST CINEMATOGRAPHY” - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- “BEST SUPPORTING ACTRESS” - NEVERMORE FILM FESTIVAL (2021)
- “BEST ACTOR” - TERROR MOLINS (2020)
- “BEST FEATURE FILM HORROR CATEGORY” - BIG APPLE FILM FESTIVAL (2020)
- “BEST ACTOR” - ORLANDO FILM FESTIVAL (2020)
- “BEST CINEMATOGRAPHY - ORLANDO FILM FESTIVAL (2020)
- “BEST HORROR FEATURE” - NIGHTMARES FILM FESTIVAL (2020)
- “BEST ACTOR” - RAVENHEART INTERNATIONAL FILM FESTIVAL (2020)

NOMINATIONS

- “BEST PICTURE” - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- “BEST FEATURE” - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)

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- "BEST HORROR" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST SCREEPLAY" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST DIRECTOR" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST EMERGING FILMMAKER AWARD" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST ORIGINAL SCORE" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST VISUAL EFFECTS" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST MAKEUP, HAIR & SFX" - LONELY WOLF: LONDON INTERNATIONAL FILM FESTIVAL (2021)
- "BEST DIRECTOR" - NEVERMORE FILM FESTIVAL (2021)
- "BEST ACTOR" - NEVERMORE FILM FESTIVAL (2021)
- "BEST INTERNATIONAL FEATURE FILM COMPETITION" - PANAMA HORROR FILM FESTIVAL (2021)
- "BEST INTERNATIONAL FEATURE FILM COMPETITION - FINALIST" - FABRIQUE DU CINÉMA AWARDS (2020)
- "BEST PICTURE" - ORLANDO FILM FESTIVAL (2020)
- "BEST DIRECTOR" - ORLANDO FILM FESTIVAL (2020)
- "BEST FOREIGN LANGUAGE FEATURE" - ORLANDO FILM FESTIVAL (2020)
- "BEST PRODUCED SCREENPLAY" - ORLANDO FILM FESTIVAL (2020)
- "BEST CINEMATOGRAPHY" - NIGHTMARES FILM FESTIVAL (2020)
- "BEST ACTOR" - HORRORHOUND FILM FESTIVAL (2020)
- "BEST ACTRESS" - HORRORHOUND FILM FESTIVAL (2020)
- "BEST FEATURE" - HORRORHOUND FILM FESTIVAL (2020)
- "BEST ORIGINAL SONG" - ROBERT (2020) *ROBERT IS EQUIVALENT TO THE AMERICAN OSCAR, THE FRENCH CÉSAR AND THE BRITISH BAFTA.

OFFICIAL SELECTION

- FANTASPOA (2021)
- ANOTHER HOLE IN THE HEAD FILM FESTIVAL (2020)
- FRACTURED VISIONS FILM FESTIVAL (2020)

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- BE AFRAID HORROR FEST (2020)
- CINE-EXCESS (2020)
- BOGOTÁ HORROR FILM FESTIVAL (2020)
- TERROR CÓRDOBA FILM FESTIVAL (2020)
- CPH PIX FILM FESTIVAL (2019)

PRESS REVIEWS - SELECTED

V



VICTIM OF LOVE ★★☆☆½

By Adrian Perez

Think you've seen it all? It will take you to watch *Victim of Love*, to understand it truly is unlike anything you've ever seen before. If its premise was to be written on a tin can, *Victim of Love* is fundamentally the story of a man moving on from his last girlfriend; but it's in his interiority where we can reap much complexity and build a fully-fledged surrealistic canvas and spectral rollercoaster journey—where the emotional stages of grief lead to a visual odyssey of mind tricks, from hallucinatory trauma to repressed memories. These are some of the psycho-emotional pillars that incarcerate Charly (Rudi Kohnke) into his existential crisis. Apart from being Jesper Isaksen's first feature-length film, *Victim of Love* is a rare audiovisual exploration into the post-traumatic psychological aftermath/torment that comes with losing a loved one—even if you are the direct root-cause. Isaksen proves a master of storytelling by predominantly leaning into ambiguity for the first two acts of the film; never truly revealing the facts as to Amy's (Louise Cho) cause for disappearing—only hallucinatory hypotheses of the worst case scenarios; on a spectral level Isaksen ensures we come to feel as abandoned, disorientated and impotent as Charly on his quest for Amy. It's in Felicija's (Siff Andersson) intervention that Charly has a real opportunity to start over and confront his existential crisis head-on; but that's when reality and fantasy collide, leading Charly down a guilt-tripping downward spiral full of hallucinatory vignettes of graphic sexual/physical horror. When Isaksen finally starts answering the infinitude of questions he opens up, you won't be disappointed and will find your deeply-rooted sociological ideals around gender violence and abuse utterly compromised. *Gone Girl* (2014) meets Stanley Kubrick's *The Shining* (1980) in Isaksen's latest epic; with stellar performances from its leading duo in Kohnke and Andersson who are as spell-binding to watch as Matthias Tegtmeier's hypnotic cinematography; and let's not forget Søren Haahr's pulsating and electrifying score which will send shivers down your spine. One of the most scarring films of the year, *Victim of Love's* rollercoaster ride starts off immersive, innovative and ultimately explosive.

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HORROR BUZZ

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HORROR MOVIES HAUNTS GAMES BOOKS HORRORBUZZ STORE

VICTIM OF LOVE is resoundingly moody, gritty, and atmospheric. Like so many foreign films, the depth of color of these characters is astounding – far beyond what we often see in films in the States. Like something directed by Bekmambetov or Jeunet, quirky and truly human characters drive this rollercoaster to the highest peak, and at no point are we able to see the bottom of the hill we are about to crest.

Charly (**Rudi Kohnke**) is on the hunt for his girlfriend who has gone missing. He's holed up in a hotel in Copenhagen a few months after her disappearance – the same hotel where they were staying when she disappeared. He's lonely, he's alone, and he's using whatever he can to cope. Nightlife in Copenhagen is wild, dripping in sweat and bright neon, and on one of his many nights out alone on the town, Charly meets Felicija (**Siff Andersson**) and falls into a dreamy, dazzling daze of love and lust.

Wind-whipping, whistling fear and excitement grip each frame of **VICTIM OF LOVE**, often separated only by dazed, dreamy sequences of Charly's mental grip slipping. His obsession, which drives him in the first act, seems to jump from cause to cause and begins to drift from him the longer he spends searching for answers. Obsession and righteousness give way to guilt and fear, and even in his happiest moments, Charly is soon faced with the reflection of his deepest truths. Unique characters play their way through the mystery of Amy's disappearance, whether they be friends and acquaintances or just random passers-by.

Visually stunning, **VICTIM OF LOVE** boldly relies on the colors and textures of Copenhagen nightlife, and how they play across the rugged canvases of the actors' faces, particularly incredible character actors like Rudi Kohnke, Jens Blegaa, and Paw Terndrup – each with enough life in their faces to write a thousand novels about. Siff Andersson as Felicija is equal parts Lisbeth Salander and Harley Quinn, with a little Yolandi Visser thrown in for good measure. Her wild, sexy side bumps up perfectly against her tough, brave side, all while remaining vulnerable, and to an aching degree, kind and loving. Even as Charly slips deeper into substance abuse and self-sabotage, she remains true and provides a stable base for his flighty and irresponsible moments. A whole series of films could be written for this love story, and I would gladly watch.

Parts of the film are in Danish, and parts are in English, as a way to differentiate Charly's American life from the one he's experiencing in Denmark. He repeats time and time again that his mother was Danish and his father was American, and that's why he doesn't "seem American", as so many point out to him. Surprisingly, this doesn't make the film any more difficult to follow and breaks up the almost nightmarish cycle of clubs, regretful mornings, and amorous relations nicely. The pace is solid, quick, and keeps us on our toes. The art direction and design are remarkable both in their depth and grit, and their simplicity. It's as if nothing is left to the imagination, while at the same time nearly everything is.

VICTIM OF LOVE is a feast for the eyes and the mind, and any discerning viewer will want to rewatch time and time again.

8 OUT OF 10

VICTIM OF LOVE
RATING: UR
Runtime: 95 Mins.
Directed: Jesper Isaksen
By:
Written: Jesper Isaksen
By:

Sorry
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Victim of Love (International Trailer 2020) from Jesper Isaksen on Vimeo.

Music for your videos
Epidemic Sound [Open](#)

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HORROR DNA *It's in our blood*



By Joel Harley In: Movies Published: 20 December 2020

Victim of Love Movie Review

Written by Joel Harley

Released by Bleed For This Picture

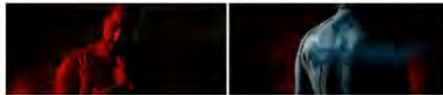


Written and directed by Jesper Isaksen
2019, 95 minutes, Not Yet Rated
Released on 16th November 2019

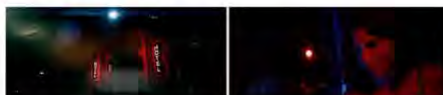
Starring:
Rudi Kohnke as Charly
Siff Andersson as Felicija
Louise Cho as Amy
Paw Tendrup as Frederik

Review:

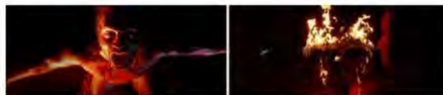
No, nothing to do with Elton John, nor the old Pierce Brosnan TV movie. Investigating the disappearance of his girlfriend, a man checks into a seedy hotel in Copenhagen. Big, tough Charly (Rudi Kohnke) looks like he could handle just about anything, but even he is unprepared for what the hotel and its mysterious receptionist (Siff Andersson) has in store for him. It's not long at all before Charly topples down a rabbit hole of sex and drugs, face-first into a mind-bending phantasmagorical nightmare.



The story (or what passes for it) is nothing new, but it's what director Jesper Isaksen does with it that counts. Isaksen's debut feature shoves *Twin Peaks* into a blender with *Pulp Fiction* and *The Neon Demon*, brewing up a heady mindfuck of sex, gore and gimp suits. There's not a lot of story (by which we mean things actually happening) to it, but fans of experimental cinema should enjoy its lavish, luscious visuals and unsettling flights of surreality. Is Charly losing his mind, off his face on drugs, or is something even more sinister and otherworldly at play? What happened to Charly's girlfriend? Can he lay off the booze for long enough to find her? Ah, who cares, when it looks this good?



Certainly not Charly, drinking, shagging and snorting up a storm when he's supposed to be looking for his missing girlfriend. Kohnke does great work as the big guy, and the film provides no easy answers as to his true motives and intentions. Playing confused, vulnerable and weak - at the same time as looking as though he could rip a man's head off with his bare hands - is no easy task, but Kohnke pulls it off in a powerhouse lead performance. He's the Alice in Isaksen's Wonderland, and the glue that holds the film together.



Naturally, the film's lack of narrative drive and structure will put many off. *Victim of Love* can be difficult to follow at times, and those without a taste for the arthouse will be left looking for structure and clarity where there is none. To those who prefer mood over plot, it's an unsettling treat. The film looks and sounds incredible, a neon tinged film noir with a memorable protagonist and excellent lead performances.

Depending on one's tastes, *Victim of Love* is either a delight for all the senses or an assault upon them. Wherever one falls on the spectrum, there's no denying that it's one of the most original and memorable genre films this year.

Grades:

Movie: ★★★★★



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NOVEMBER 23,
2020

VICTIM OF LOVE (MOVIE REVIEW)

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When a foggy line sits between reality and delusion, whom do you trust? Talented Writer-Director Jesper Isaksen makes his feature debut with the Horror-Thriller *Victim of Love*, which previously saw a select theatrical release in his native Denmark, and now arrives exclusively to Digital in Denmark on Monday, November 23, 2020, thanks to Mamba and Bleed For This Picture. US and worldwide distribution is soon to follow thanks to The Movie Agency.



Victim of Love still

Nominated for a slew of awards at the 2020 Orlando Film Festival, *Victim of Love* took home the 'gold' in both the Best Actor and Best Cinematography categories. A truly impressive feature debut for Writer-Director Isaksen (*No Exit short 2010*, *The Visitor short 2016*), the bilingual film is presented in Danish and English, with English subtitles as needed. Its story centers around a Danish-American man named Charly (Rudi Kohnke: *Angels In Fast Motion 2005*, *Ødeland short 2015*), who has been on edge since the mysterious disappearance of his stunning girlfriend, Amy (Louise Cho: *Dark Samurai 2014*, *Le Accelerator 2017*).

Obsessed with finding Amy or some clue to her whereabouts, he returns to the hotel where she was last seen and devolves into an alcohol and drug-fueled haze. Soon he encounters the beautiful Felicija (Siff Andersson: *A God Without a Universe 2015*, *60 Seconds to Die 2017*), a blonde goth vamp who knows exactly what she wants. But as she lures Charly away from a friendly bartender (Paw Terndrup: *Historien om Danmark mini-series*, *Gælden 2017*) and out onto the dance floor, his mind begins to flicker with disturbing images of a masked menace (Simon Skov) and Amy's battered and bloody face. Is he being stalked by a man with a connection to Amy?

It's easy to see how *Victim of Love* is an award-winning film. Its intensity of mood and heavy focus on artful aesthetics is apt to remind some of the two great Davids: Cronenberg and Lynch. With the bizarre, risk-taking of a Cronenbergian flick (that weird, fleshy pod!) and the surrealism and velvety tones of Lynch's work, Isaksen's feature debut is a stunner. Carefully toeing the line between substance and aesthetic, the Writer-Director creates a film that is apt to be polarizing for its slow-burn approach and emphasis on visuals.

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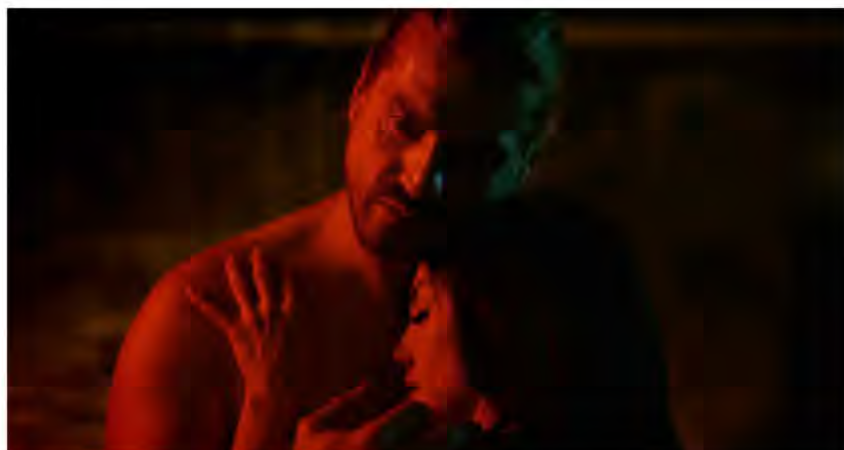


Victim of Love still

But at 94 minutes, *Victim of Love* is careful not to overstay its welcome. A languid acid trip through the mind of a man who is obsessed, this is not the most innovative plot: girl goes missing, and boyfriend half-heartedly searches for her while getting drunk and swimming deeper into his depression. But what the story lacks in originality it makes up for in creative delivery and lush cinematography from the award-winning Mathias Tegtmeier (*Rosita 2015*, *Hedensted High series*). With a blue and red tonal palette, and some truly unexpected camera angles, Tegtmeier provides a fresh and stimulating approach to the source material.

That material is, however, slightly flawed. There are several continuity errors, though they are admittedly of little importance to the actual story. The much larger issue, plot wise, is in delineating exactly when and where Amy went missing. Isaksen overcomes this flaw, however, by placing his focus on the hotel room in which Charly has placed himself in a hope-filled expectation of her return. And so the room itself becomes the focus of his vigil, rather than any real, investigative search for his girlfriend. It's a distinction that will be meaningless to some viewers, while others may develop their own obsession with uncovering more information on the missing woman.

Thanks to a powerful performance from Køhnke, a viewer's focus should hone in on Charly and the fact that something is just not right with the man. Drinking at all hours, snorting cocaine, and having sex with the lovely Felicija, he does not exactly play the typical grieving widower role. Instead, Køhnke's Charly is rough around the edges but softened by his devotion to Amy. The talented actor effectively portrays a myriad of emotions, keeping his audience guessing as to whether Charly is a wholly sympathetic victim or something much more complicated.



Victim of Love still

His interplay with the sassy Andersson is intriguing, as he appears to bend her spirited Felicija to his will without even trying. But for her part, Andersson's character delivers the energy needed to counter Charly's lethargy and her arrival creates a crossroads. Thanks to some carefully placed fem-dom, we begin to wonder if Charly will fall victim to love for the second time or will he be forever haunted by his loss?

For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS KIT // VICTIM OF LOVE

Couple all of the above with some great music from Julian Winding and The Promised, along with a suitably odd, Moog-infested score by Søren Haahr (*The Visitor short 2016, ø mini-series*), and you have a uniquely intriguing film. Thick on mood and atmosphere—with elements of Horror, Mystery, practical effects, and plenty of thrills—*Victim of Love* is a sultry and artful approach to the Horror-Thriller. Its bizarre Cronenbergian moments, artistic transitions, and abundant use of beautiful people certainly never harm its cause, elevating its sex and violence to the next level. For this, Cryptic Rock gives *Victim of Love* 4 of 5 stars.



Mamba/Bleed For This Picture



For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS KIT // VICTIM OF LOVE



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NIGHTMARES FILM FESTIVAL 2020 REVIEW: 'VICTIM OF LOVE' IS A FLAWLESSLY BEAUTIFUL, NIGHTMARE FUELED EXPERIENCE

Tori Danielle October 29, 2020

Nightmares Film Festival 2020 may be over but what a hell of an experience that was! One of the best festivals out there and they absolutely killed it this year. We're wrapping up our coverage this week and one my last reviews for the festival is *Victim of Love*, a chaotically beautiful, mind-bending horror thriller that is pure nightmare fuel.



For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS KIT // VICTIM OF LOVE

This film was directed and written by Jesper Isaksen, and stars Rudi Kohnke (*Odeland*), Siff Andersson (*A God Without a Universe*), Louise Cho (*Le Accelerator*), and Paw Terndrup (*Gælden*).

Synopsis for *Victim of Love*

Charly is looking for his American girlfriend, Amy, who disappeared under mysterious circumstances during a vacation stay at a hotel in Copenhagen. A few months later Charly decides to revisit the hotel to finally solve the mystery once and for all. However, Charly's investigation is quickly derailed by the mysterious and flirtatious receptionist, Felicija, and his own gradually failing judgement that leads him into a phantasmagorical nightmare.

As a boss lady for two jobs out of three, I'm notorious for getting distracted while watching a movie or show and often have to go back and rewatch a scene or two. With *Victim of Love*, that wasn't an option. This film needed and demanded my full attention. If I looked away for one second, I could miss something important or wonder what the hell was going on and I loved that. Pure sadistically beautiful chaos. It's a powerful story about love, loss, obsession, delusion, and how quickly it can all turn into what feels like a never ending nightmare.



Rudi Kohnke and Siff Andersson had amazing on-screen chemistry and delivered outstanding performances. Rudi's performance as Charly was brilliant but painful to watch, as you slowly seem himself eat away at his sanity. Siff's character, Felicija, was one of my favorite parts of the film. She has a strong and powerful presence on screen and has away of captivating the audience that makes you fall in love with her character.



The beautiful cinematography and lighting for *Victim of Love* was also what made this film stand out above the rest. It's dark, rich colors help deliver a moody and grim atmosphere with a hint of fantasy elements. Like the whole film is a dream... or more like a never ending nightmare.

Final Thoughts

Victim of Love was a beautifully chaotic film and different from the run of the mill horror films out there. I highly recommend checking it out and much thanks to Nightmares Film Festival for premiering it!


For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

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 iFilmFestival.com · Mar 1 · 3 min read

One-on-one with Filmmaker Jesper Isaksen - "Film festivals play a huge role."

Jesper Isaksen is a self-educated D.I.Y. film director, writer, editor, color grader and producer and the founder & owner of the independent Danish film company Bleed For This Picture. In the fall of 2019 Jesper finished his first feature film 'Victim of Love', a dense psychological and bloody yet stylish horror-thriller starring Danish powerhouse actor Rudi Køhnke. After premiering at the biggest feature film festival in Denmark, CPH PIX, receiving a Robert nomination by the Danish Film Academy for "Best Original Song" by Julian Winding at The Danish Film Awards 2020, the film has been having a pretty strong festival run so far.

iFilmFestival: Tell us a bit about your most important film so far.
Isaksen: "My very first directorial debut feature film VICTIM OF LOVE."



Victim of Love (2019)

iFilmFestival: What were the key challenges making it?
Isaksen: "To make a Refn, Lars Von Trier, Lynch and Cronenberg inspired film with a mere 65.000 USD budget."

iFilmFestival: What's one aspect that you're particularly proud of?
Isaksen: "The overall look and sound. It's been highly praised along with a stunning and intense lead performance."

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PRESS KIT // VICTIM OF LOVE

Trailer: Victim of Love (2019)

iFilmFestival: How did you get involved in filmmaking?

Isaksen: "After playing music from the age of 13 till I was around 25 I still needed a creative outlet and films were always my second passion, which has now become my number one passion."

iFilmFestival: What new projects are you working on or are you hoping to work on in the future?

Isaksen: "I'm actually writing on 12-13 different projects at the moment, even though I've managed to find 2-3 projects I'll shop around to producers and production companies."

iFilmFestival: What role do film festivals play?

Isaksen: "A HUGE role. They can provide exposure, nominations, awards and new friendships along with new great contacts. They can also be the reason you get a distribution deal. It can also boost your confidence and generate reviews. Festivals are highly important."

iFilmFestival: What is your advice to filmmakers tackling the festival circuit?

Isaksen: "Read about every single festival you consider submitting your film to and see if it fits your film. Do NOT just send it to every festival out there. If in doubt write the festival programmers."

iFilmFestival: How do you see the future of film?

Isaksen: "Hmm... great question. I think everything comes in waves. In the mid 90ties only one factory in Europe made vinyl records, every other company was out of business. And now - for 15 years consecutive years straight the sales of vinyl have been on the rise. My point being - what currently seems to be the downfall of traditional cinemas, may not be the case in the long run. People do not ONLY want cheaper solutions, they also - at some point - want quality from companies that show integrity, curated quality and business models that also benefits the people who make the content they deliver."

iFilmFestival: Which filmmaker do you admire and why?

Isaksen: "I admire a LOT of filmmakers for different reasons, but the ones who inspire me the most and the very reason I make films are Lars Von Trier, Nicolas Winding Refn, David Lynch, Gareth Evans, David and Brandon Cronenberg, Robert Eggers to name a few."

iFilmFestival: What film have you recently seen that you have admired in one way or another?

Isaksen: "I just saw 'Antichrist' by Lars Von Trier (again), love that film, but also 'Luz: The Flower Of Evil' from my Colombian brother-in-horror. Very beautiful and poetic film. I desperately want to see 'Brandons Possessor' a.s.a.p. - it really looks stunning!"



Jesper Isaksen

PRESS KIT // VICTIM OF LOVE

January 7, 2020

Interview: Jesper Isaksen about his feature debut and the Danish independent film scene



For our independent film festival [Annual Copenhagen](#), we are privileged to have a special jury of industry professionals to choose winners. This jury will feature the widely critically acclaimed film director [Lane Sherfig](#), film critic and professor [Peter Schepelern](#), animation director and scriptwriter [Karia von Bengtson](#), film editor [Thomas Krag](#) and film director Jesper Isaksen.

Who is Jesper Isaksen?

School teacher and self-taught director, Jesper Isaksen had the premiere of his debut feature film *Victim of Love* at CPH PIX Festival 2019.

I first met Jesper at the previous edition of [Annual Aarhus Film Festival](#). There I had the pleasure of inviting him on stage and giving him the Best Comedy award for his short film *The Visitor*, starring Elsebeth Steentoft and Moussa Daibes.

A few weeks afterwards, *Victim of Love* premiered at Empire Bio, in Copenhagen. In his first feature film, Jesper Isaksen blends thriller and horror and creates a dystopian universe shaped with authorial touch and served by amazing sound design and cinematography.

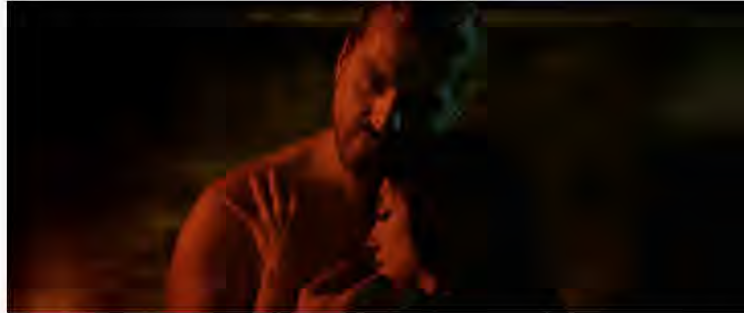


Produced by his own company, [Bleed For This Picture](#), *Victim of Love* tells the story of Charly (Rudi Kohnke), who is looking for his girlfriend Amy, mysteriously disappeared while on vacation in Copenhagen. Charly is back in the Danish capital city to look for her and finds himself trapped in a loop of nightmares designed by the Danish director with visionary shots and visual mastery that captures the viewer's attention from the first minute until the end.

For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS KIT // VICTIM OF LOVE

Victim of Love goes deep in Charly's mind and takes the viewer through the psychological puzzle of the protagonist's fantasies, nightmares and subconscious thoughts, creating an intense and, at times, disturbing experience. Bloody, cunning and beautifully framed, *Victim of Love* is the result of the inspiring combination of talent and freedom that independent film production can give its creator.



I had the chance to interview Jesper about his debut feature film and to talk with him about his visual references, the challenges of independent production, and the struggles to achieve distribution.

How do you independently produce a horror-thriller in an industry dominated by Nordic social realism?

Valeria: *Victim of Love* is a psychological horror-thriller, a brave choice for the first feature. What led you to this decision?

Jesper Isaksen: *Well, sometimes you need someone to show you the way. In my case it's the many different takes on horror movies I've seen the past 4-5 years both creatively, visually and story-wise. Films like The Neon Demon (Nicolas Winding Refn), Mandy (Panos Cosmatos), Get out (Jordan Peele), The Witch (Robert Eggers), Hereditary (Ari Aster) and of course older pieces like The Shining (Stanley Kubrick) and the works of David Lynch, especially Twin Peaks, have all been major influences in the process that led to Victim of Love, but made with a fraction of the budget that was given to the films above. That has been the ultimate challenge for me, but luckily the horror and thriller genre often work well within these financial limitations.*

V: In other interviews you stated that the horror genre is not well explored in the Danish film market—do you see this changing in the future?

Ji: *No, I do not. What has made the Danish film industry a force to be reckoned with abroad is social realism. That is by far the most popular, most used and most sought after film genre in Denmark and I understand why. Often, a social realist film has a great story combined with a low budget, which is perfect for the conditions in Denmark. We are, after all, a very small country and a film like Victim of Love might not be suited for Denmark, but could have more success in USA, Asia and the Baltic countries.*

Also, we've made some big splashes around the world with our special kind of Nordic social realism, so Danish production companies and Danish distributors have a natural tendency to direct their focus at this particular genre and not the horror and thriller genres, though various attempts have been tried in the last 20-30 years. However, the track record is not great in terms of ticket sales and reviews, so it's understandable why production companies are reluctant to jump on board.

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PRESS KIT // VICTIM OF LOVE

V: *Victim of Love* had its premiere at CPH PIX, the biggest feature film festival in Denmark. Do you think this will help you find a distributor? Are you already in contact with any distribution channels?

Jl: *It was great to participate in CPH PIX and have my film screened at the festival, but it's not the one thing that seals the deal, it's the combination. In order to get a great distribution deal with a company that truly believes in your low budget arthouse-film and will fight for it and get it into the cinemas, you need a combination of at least a few great reviews (if not many), participation in at least a few of the big festivals like Sundance, SXSW, Berlin, Tribeca, Toronto, Cannes etc. or some of the smaller, but also prestigious festivals like, let's say BFI, Sitges, Locarno, Leeds etc. and sometimes it's not even enough to be a part of the official selection, you need to win as well.*

However, if your film is designed to be a ticket-selling "blockbuster", then it's another game entirely. A lot of Danish movies receive very poor reviews, but they sell tickets nonetheless. It's often comedies, family-oriented and historical films, or movies for kids. It's difficult to get a great distribution deal with any arthouse-film, but if your film is also low-budget, made without the help of The Danish Film Institute and a seasoned production company, you have to fight for your film on a whole other level.



V: In the last decade, the number of Danish independent production companies grew considerably, and most of them were born and survive by producing only their own projects. You funded yourself the production company 9mm Film, which produced your short films *Nima*, Later shown on DR), *No Exit* and *No Exit 2 - Rise Against*, both of them in the top 10 for several weeks in the EKKO Shortlist festival, while *Victim of Love* was produced by your new company Bleed For This Picture. It looks like independent production is the answer to the tendency of big production companies of minimizing the risk and therefore investing less in independent projects. How do you think this affects the market and the chances of distribution?

Jl: *As it regards the excessive level of new companies, films, tv-series etc. that come out every year, it unfortunately produces a natural schism. On the one hand it's great that everyone can get their hands on some great equipment and just make their own films, and I really mean that. Now you don't have to wait for "permission" to create, you can just do it, which I do. However, the insane amount of content that's being produced every year makes the competition even more fierce. *Victim of Love* just received a rejection from Sundance and in their letter to me they wrote that a staggering 15,100 feature films had been submitted this year and they only select around 250.*

V: *With the massive amount of high-quality content for consumers to pick and choose from, it's very difficult for a low budget film to rise above all the other great films out there. That requires something more than just the film itself—like a great production and distribution company, someone who can lobby the film to the many programmers of each film festival and the decision makers at Netflix, HBO, Amazon Prime etc.*

V: Among your visual references you mentioned Nicolas Winding Refn's *The Neon Demon* and the remarkable work of your DOP Mathias Tegtmeier and grader Norman Nisbet played an important role in giving *Victim of Love* its mystical and surreal atmosphere. As you are a self-taught director, what shaped your taste in film and which role did the Danish film industry play in it?

Jl: *Well, as for many before me, it was actually *Pusher* by Refn that made it abundantly clear that it was possible to make a Danish film with the immensely raw visual storytelling and acting that became the driving force behind my own career. A lot of great things happened in Danish film in the mid-90's and it came to be a huge turning point for Danish cinema. Before *Pusher*, *Bleeder* and *The Whole Dogma*-concept, I had only looked towards American films, but with this new growing hope that it was actually possible to create Danish productions that contained the same raw integrity as the American films, it brought out a whole new inspirational drive in me to begin making my own movies, and so I did.*

V: Refn shot his debut *Pusher* entirely with hand-held cameras, whilst your first feature film is highly polished and stylistic, but both debuts seem to show Copenhagen city as a hell that captures its inhabitants and makes them desperate and miserable. Is the Danish capital just a background for the events: that trap the characters, or was it also some sort of inspiration?

Jl: *Well, in *Victim of Love*, Copenhagen is more used to depict a dystopian European city that could be anywhere. It's an imaginary place designed to be the backdrop that reflects Charly's journey into his psychological hell. The similarities with *Pusher* are more of the raw grittiness that Refn, as well as other hard-hitting directors, incorporate into their movies, combined with a distinct visual style, sound design and music.*

V: *Victim of Love* is now competing in Robert Prisen, the Danish Oscars, and we heard you are already working on a first draft of your second feature. Any spoilers?

Jl: *Well, I'm working on multiple projects at the moment. All feature films—however one could easily be converted into a Netflix series. It has great potential to be a TV series. One of the feature films is about a man that leaves prison after a long sentence and now he's trying to reconnect with the world that continued on without him. It's a film about hope, redemption, loneliness and the ability to create a new future.*

The other one is a gangster film with a spectacular evolutionary twist. The last one is about a father who moves in with his estranged son and his wife and kids after a stroke. The son and father are disconnected due to the father's blunt nature, but as the film progresses, they eventually find each other. It's a film about the tragicomic nature of human lives, family-issues and again, about reconnecting—with yourself and the people around you.

For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com



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VICTIM OF LOVE

Posted by: Meikee Magnetic , November 20, 2019



The Official Teaser Trailer for the upcoming directorial feature film debut by Danish award-winning filmmaker Jesper Isaksen. Starring Panorama Agency actor, Rudi Kohnke, in the role of "Charly" who descends into hell trying to locate his American girlfriend, Amy, who mysteriously disappeared during their vacation stay at a hotel in Copenhagen. VICTIM OF LOVE had its Danish premiere at the prestigious CPH PIX Film Festival in Nørrebro Copenhagen.

Interview Meikee Magnetic

Where are you from and where are you now?

My name is Jesper Isaksen. I'm from Denmark and currently living in Copenhagen from where I conduct most of my film-directing-business. I'm at a stage in my career, where I want to move from short films and music videos to feature films. It's now happening due to my new dark, gritty, bloody, however beautiful Danish-American horror-thriller, VICTIM OF LOVE, which has been selected by CPH PIX, which is the biggest feature film festival in Denmark. It's starring insanely talented Danish power-house actor, Rudi Kohnke and a bunch of awesome and talented upcoming actors and actresses.

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PRESS KIT // VICTIM OF LOVE

Interview Meikiee Magnetic

Where are you from and where are you now?

My name is Jesper Isaksen. I'm from Denmark and currently living in Copenhagen from where I conduct most of my film-directing-business. I'm at a stage in my career, where I want to move from short films and music videos to feature films. It's now happening due to my new dark, gritty, bloody, however beautiful Danish-American horror-thriller, VICTIM OF LOVE, which has been selected by CPH PIX, which is the biggest feature film festival in Denmark. It's starring insanely talented Danish power-house actor, Rudi Kohnke and a bunch of awesome and talented upcoming actors and actresses.



Tell us about your new Horror Thriller 'VICTIM OF LOVE':

VICTIM OF LOVE is my very first feature film, ever! It's a 95 minute road trip into hell following the main character "Charly" who is looking for his girlfriend, Amy, who mysteriously disappeared when they were vacationing at a dodgy hotel in Copenhagen. Three months later Charly has returned to the hotel in order to solve the mystery about her whereabouts. The movie is color graded by Norman Nisbet, who also graded films like The Neon Demon (Refn) and Melancholia (Lars Von Trier). My young director of photography, Mathias Tegtmeier, has delivered the most beautiful pictures for Norman to work with. The sound track has been provided by my dear longtime friend, Søren Haahr and additional music delivered by Julian Winding (The Neon Demon, Too Old To Die Young) and the Danish rockband The Promised. The hard-hitting and crisp sound design has been made by my American sound designer, Peter Seeba.

For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS KIT // VICTIM OF LOVE

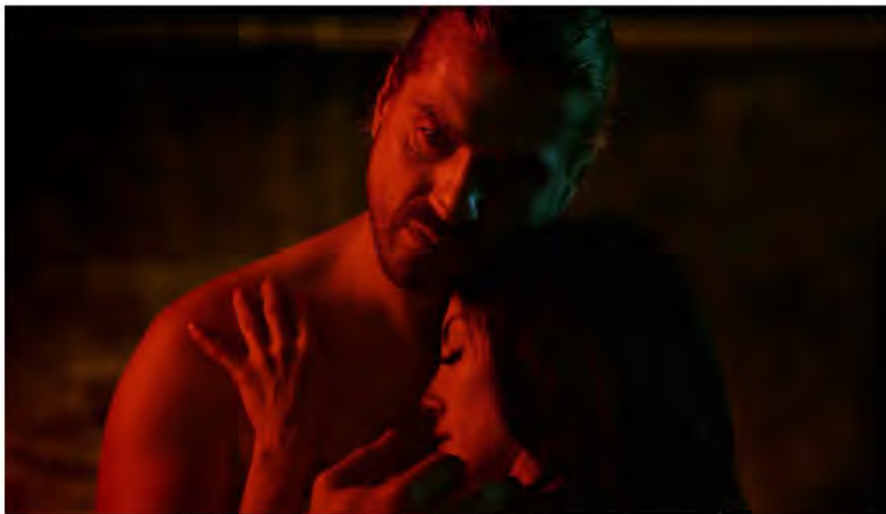


How was your big premiere at the EMPIRE THEATRE?

My film had its Danish premiere at CPH PIX Saturday the 16th of November at the awesome cinema EMPIRE. Around 200 people attended the screening and it was nothing short of amazing! It's always nice to see your film on the big screen and having it being shown in front of a big audience.

What plans do you have for the film, distribution etc...?

I'm currently talking to a bunch of distribution companies in Denmark and abroad. I wanna find the best home for my film and I have to choose the right people that will fight for the future of my film and help bring it to the biggest festivals in the world.



What does Dark Beauty mean to you?

Dark Beauty is exactly what VICTIM OF LOVE is. It contains many of the same bloody, yet beautiful ingredients that many of the pictures I see on your website and Facebook site. I love the sub-cultural feeling of Dark Beauty as well as I love going to Copenhagen in Copenhagen celebrating the beautiful world of heavy metal, subculture, tattoos, mud, dark clothing and pure, raw grittiness!

MORE INFO:

www.bleedforthispicture.com

www.jesperisaksen.com



For more information, please visit www.victimoflovemovie.com or contact Jesper Isaksen at bleedforthispicture@gmail.com or Randolph Kret at randolph@indicanpictures.com

PRESS MENTIONS – SELECTED

The screenshot shows a webpage from Bloody Disgusting. At the top, the site's logo is in a stylized, glowing font. Below the navigation menu, there's a red 'EXCLUSIVES' tag. The main headline reads "'Victim of Love' Trailer Blends Noir and Horror [Exclusive]". The article is dated October 13, 2020, and written by Brad Miska. A video player shows a scene from the movie. To the right, there are advertisements for Nanostone and Tilbud, and a 'BD PODCAST NETWORK' section featuring 'The Bo... Acast'. A 'TRENDING' section lists various articles. At the bottom, there's a 'RELATED TOPICS' section and social media follow buttons for Brad Miska and Bloody Disgusting.

EXCLUSIVES

'Victim of Love' Trailer Blends Noir and Horror [Exclusive]

Published 6 months ago on October 13, 2020
By [Brad Miska](#)

With the AFM kicking off later this month, Bloody Disgusting learned that The Movie Agency has signed on for *Victim of Love*, a Danish horror thriller described as a "disturbing and tense psychological horror-thriller also reminiscent of film noir and impressionism that blends art with styles and genres."

In the film, "Charly is looking for his American girlfriend, Amy, who disappeared under mysterious circumstances during a vacation stay at a hotel in Copenhagen. A few months later Charly decides to revisit the hotel to finally solve the mystery once and for all. However, Charly's investigation is quickly derailed by the mysterious and flirtatious receptionist, Felicja, and his own gradually failing judgment that leads him into a phantasmagorical nightmare."

Directed by [Jesper Isaksen](#) and filmed by Mathias Tegtmeyer, the colors are done by Norman Nisbet, known for his work on Lars von Trier's *Melancholia* and Winding Refn's *The Neon Demon*.

Bloody has the exclusive trailer and art premiere for *Victim of Love*, promised as "a canvas of blood and darkness, doubts and punty."

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