

# STYGLIAN

*A psychological folk horror feature film*



# LOGLINE

STYGIAN





# LOGLINE

A man retreats into the Nordic  
wilderness to escape society  
only to find himself *haunted*  
by an ancient presence,  
as reality begins to unravel deep  
in the silence of the forest.





# SYNOPSIS

STYGIAN





# SYNOPSIS

STYGLIAN



A extended synopsis is available under NDA for serious producing or financing inquiries.

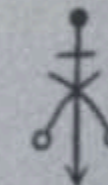
The film follows Erik, a solitary man living an austere life in a one-bedroom apartment. He's been haunted by the same recurring nightmare since childhood.

One day, he unexpectedly loses his job — and is later evicted from his home. Driven by circumstance and drawn to the idea of a simpler life, he decides to retreat from society, seeking solace in the forest.

An unexpected encounter introduces him to Ludwig, an enigmatic figure with whom he slowly begins to bond.

But as the stillness deepens, something ancient begins to stir — something not entirely of this world.

What begins as an escape soon spirals into a descent. Stygian explores the line between reality and delusion — and what happens when you're *truly left alone with your mind*.





# VISUAL TONE

STYGIAN





# VISUAL TONE | *Language*

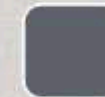
## *Camera & Cinematography*

- **Camera:** Static compositions, occasional slow dolly, minimum - if any handheld
- **Aspect Ratio:** 2.00:1
- **Length:** ~80 minutes.
- **Audio:** Stereo, atmosphere-driven
- **Texture:** Subtle film grain, analog-inspired look.
- **Lens choice:** 25mm, 35mm, 50mm
- **Location:** Sweden, southern Stockholm forests

## *Colors & Grading*

- **Color:** Desaturated earth tones, cold blues at night, firelight warmth in contrast
- **Grading:** Cold, desaturated palette with blue-green undertones.
- **Influences:** The Killing of a Sacred Deer, It Comes at Night, Antichrist

Each environment carries its own atmosphere, shaped by light & contrast.



## *Tone References*

Stygian draws tonal inspiration from elevated horror films that combine psychological descent with restrained, atmospheric storytelling. These references capture the slow-burning dread, existential weight, and formal discipline that define the film's aesthetic and emotional goals.

- **Hereditary:** Psychological breakdown and familial trauma.
- **The Witch:** Historical minimalism, visual stillness, and creeping dread.
- **Antichrist:** Raw emotional intensity and elemental horror.
- **It Comes At Night:** Ambiguous threat and trust dynamics in isolation.
- **The Ritual:** For its Nordic setting and mythic dread.





## VISUAL TONE | *Interior*

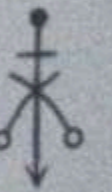
### Morning & Day

Pale, cool light. Flattened contrast.  
A liminal calm with emotional distance.



### Evening & Night

Practical lights offer faint warmth.  
Shadows assert control. Space feels withdrawn.





# VISUAL TONE | *Exterior*

## Morning & Day

Muted forest tones. Damp, neutral air.  
The world feels paused – still, but uneasy.



## Evening & Night

Firelight is the only warmth. The dark encroaches.  
Forms dissolve. The forest becomes unknowable.

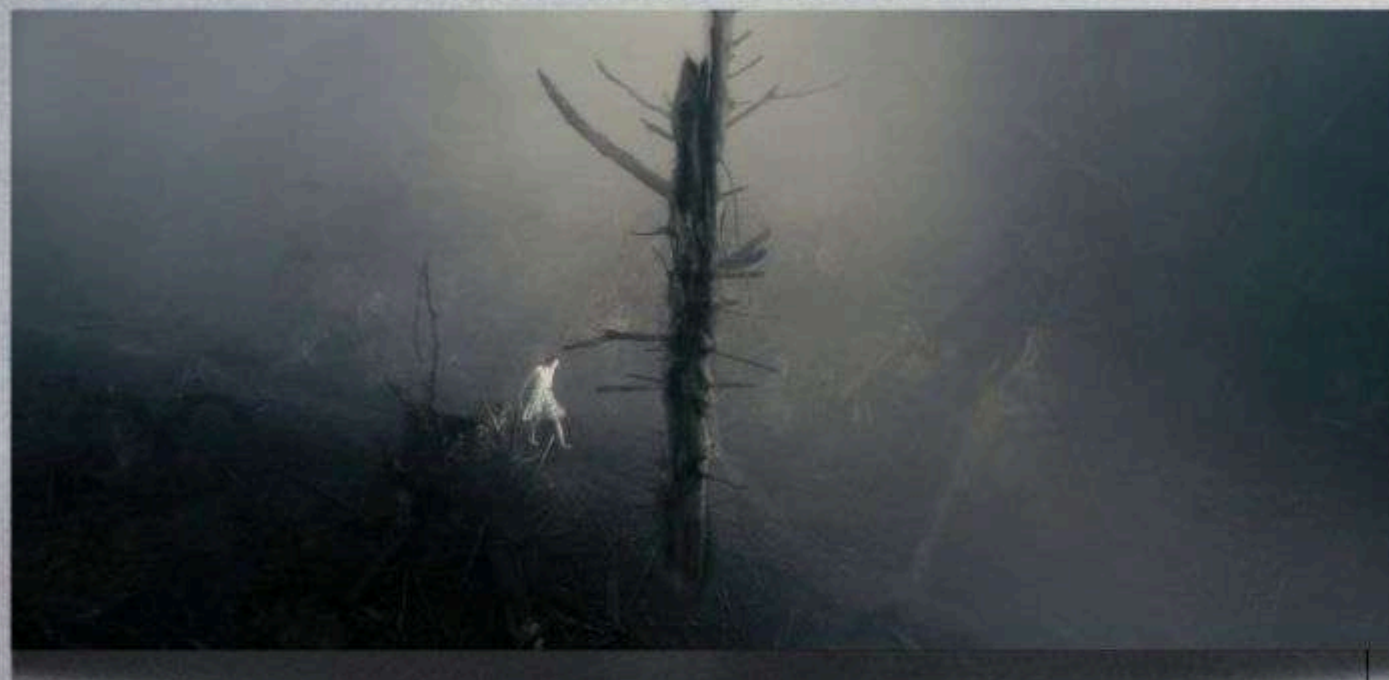




## VISUAL TONE | *Liminal Descent*

Erik descends into a liminal state between sleep and wakefulness – pulled by something older than language.

These sequences fracture time and perception, where memory, vision, and the forest's unknowable presence dissolve into one.





# MOODBOARD

STYGIAN





# MOODBOARD | *Atmosphere & Environment*

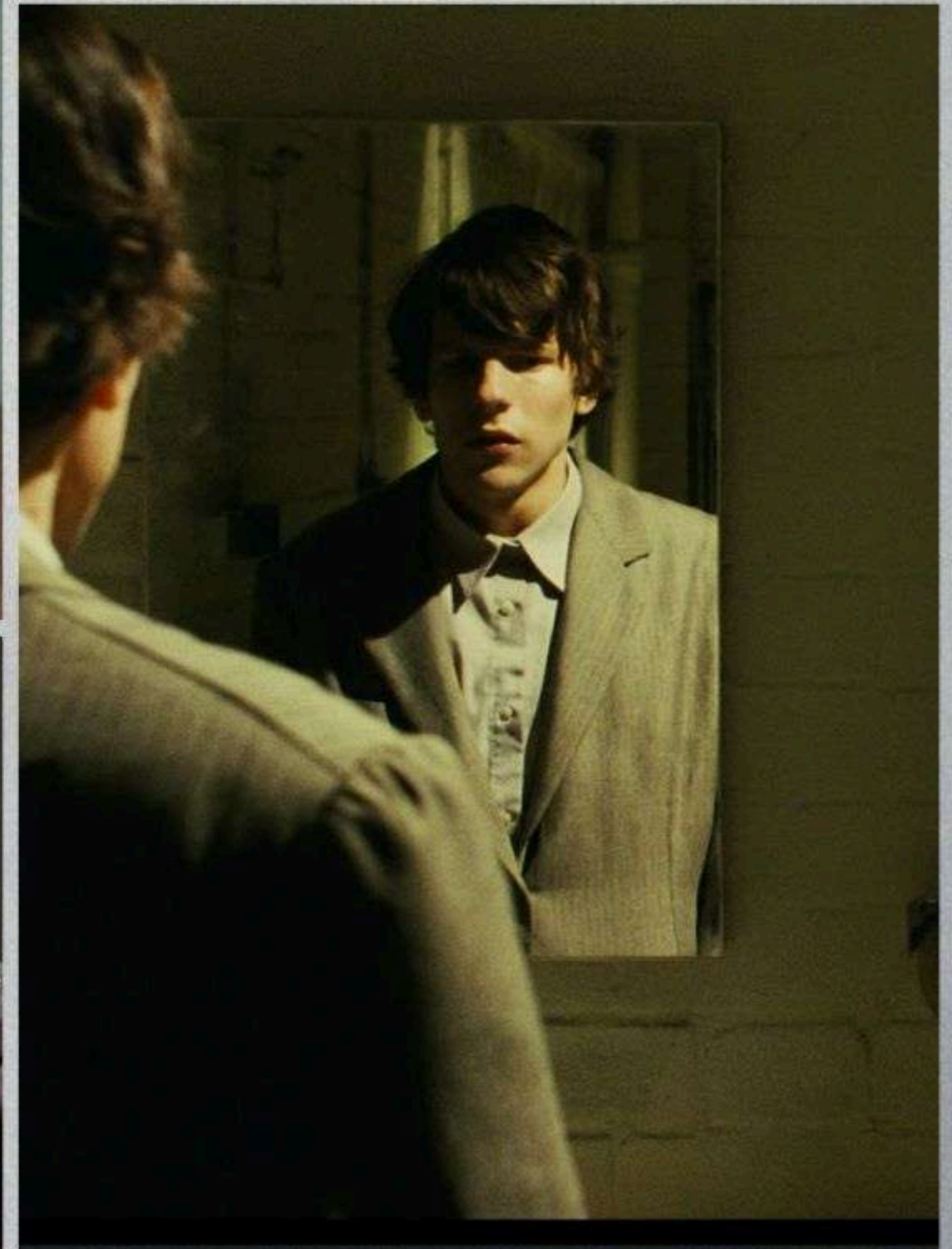
The forest breathes stillness. Moisture clings to the undergrowth.  
Time and place grow thin - and something older begins to press through.





# MOODBOARD | *Psychological Decay*

Inside, things don't break all at once. They erode. Thought loops.  
Time folds. The body follows the mind into quiet collapse.



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# MOODBOARD | *Descent Into The Ancient*

There's no one to echo against. Only dark. Only breath.  
Something watches from the stillness, and the self begins to slip.



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# THEMES

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# THEMES

## *Identity Dissolution*

When cut off from others, the self begins to lose shape. Erik's solitude slowly distorts his sense of who — or what — he is.

## *Isolation as Invasion*

He seeks quiet. What he finds is not silence, but something moving inward. The line between internal and external begins to thin.

Symbols emerge in both the forest and Erik's subconscious. Memory and place are entwined — and neither is passive.

Nature does not act. It observes. The trees are not malevolent. But they are old. And they remember.

## *Ritual and Memory*

## *Nature as Witness*





# THE DIRECTOR

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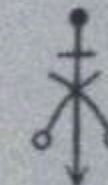
Alexander Granström is a Stockholm-based filmmaker, musician, and autodidact storyteller. Under the alias VOIDSHADE, his melancholic, genre-defying sound has amassed over two million streams across platforms like Spotify, YouTube, and Apple Music.

Without any formal training, Alexander has taught himself everything from music production to screenwriting, cinematography, and editing. Stygian is his directorial debut – a response to the rarity of psychological horror that dares to slow down, to let silence linger, and to explore dread without explanation.

With over a decade of experience in the water and sewage industry, Alexander has worked in both sales and technical support – while building a creative body of work driven by atmosphere, detail, and emotional depth.

Having written, shot, edited, and composed for Stygian entirely on his own so far – from teaser to pitch deck – Alexander embodies the spirit of true indie filmmaking. He cites Stanley Kubrick, Darren Aronofsky, Ari Aster, Robert Eggers and David Lynch as key inspirations.

He is 39 years old and lives in Stockholm with his partner and daughter, with a second child on the way.





*I wasn't drawn to horror for the violence — but for the silence that comes before, and the absence that follows.*

*The slow disintegration of self in isolation. The way silence stops being peaceful and becomes a presence in itself.*

*Stygian is rooted in Scandinavian nature and folklore, but the story is psychological. It's about identity, memory, and being inhabited by something you can't explain. The tone is quiet, textured, restrained — inspired by films like *The Witch*, *Antichrist*, and *It Comes at Night*.*

*The film began with a personal experience of sleep paralysis. That sensation of being both awake and trapped, of something watching from the dark, became the emotional foundation for the script.*

*Stygian explores that liminal threshold — between body and absence, between the self and something ancient pressing in from the dark.*

*Mark Lindro*





FESTIVAL & DISTRIBUTION

STYGIAN





# FESTIVAL & DISTRIBUTION

## Festival Goals

- Fantastic Fest (Austin)
- Sitges
- Göteborg Film Festival
- Night Visions (Finland)
- Monsters of Film (Sweden)
- Fantasia (Canada)

*Our goal is to premiere Stygian at a genre-focused international festival, followed by submissions to carefully curated Nordic and European festivals. The film is designed to resonate with both niche horror audiences and arthouse viewers.*



# SITGES

FESTIVAL INTERNACIONAL DE  
CINEMA FANTÀSTIC DE CATALUNYA

# SHUDDER

## Distribution Plan

- Digital platforms (Vimeo On Demand, Amazon Prime, etc.)
- Pitch to niche horror streamers (Shudder, Arrow, Alter)
- Leverage social media traction from Kickstarter

*While Stygian is rooted in Nordic terrain and atmosphere, it speaks to a global horror audience. Our digital-first distribution plan focuses on horror-centric platforms, genre curation channels and VOD services – with the flexibility to scale based on audience response.*



CAST & CREW



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## CAST & CREW

### *Albin Weidenbladh*

Albin has appeared in both television and film, including *De halvt dolda* (2009) and *The Ugly Stepsister* (2025), currently streaming on Shudder. His work is marked by restraint and emotional precision.

### Erik

Albin brings a natural stillness to the role – balancing control with internal collapse.

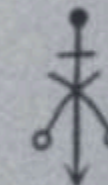


### *Louie Hasselqvist*

Trained at Bromma Folkhögskola's theatre program, Louie has worked across stage, film, and television. He recently portrayed Alexei in the short film *De oönskade* (2024), and is currently expanding into post-production while remaining active as an actor.

### The Entity (Stygian)

Physicality-driven performance based on movement, presence, and silence.



### *Mikael Grip*

Originally trained in combat sports, Mikael turned to acting in his twenties and rediscovered the craft through Cinemantrix in 2017. He recently played Bojan in the short film *Ett enkelt val* (2024), and continues to build a grounded screen presence.

### Ludwig

Mikael brings a quiet intensity to the role – a presence that feels rooted in something just beyond reach.





# CAST & CREW

## Alexander Granström

With a background in music and sound design, Alexander steps into directing with Stygian – a psychological horror rooted in atmosphere, folklore, and personal experience. His creative work is shaped by a love for composition, detail, and emotional tension.

## Director & Writer

Focused on atmosphere, texture, and restraint – blending the intimate with the uncanny



## To Be Announced

## Producer



## Nuno Martini

With a background in independent cinema, Nuno Martini brings a visual style shaped by natural light, rich texture, and psychological depth. His work spans award-winning shorts and international collaborations, often blending realism with stylized abstraction.

## Director of Photography

Bringing a holistic, story-driven approach to cinematography – shaping tone through composition, rhythm, and light. Nuno collaborates closely with the director to build atmosphere from within the scene.





# CAST & CREW

## Anneli Elisabeth

A Stockholm-based SFX artist educated at Cinema Makeup School in L.A., Elisabeth blends realism with the grotesque – specializing in bloodwork, creature effects, and hand-built prosthetics. With a background in both fashion and film, her work is grounded in texture, subtlety, and psychological impact.

## SFX & Makeup Artist

Focused on organic textures and understated horror – crafting what feels found, not fabricated.



## Lincoln Davis

A Nashville-based composer blending ambient textures with orchestral depth. Lincoln's work spans trailers, games, and film – including League of Legends, Hollywood productions, and the award-winning Extra-Terrestrial Tuesday (Best Score, 54 Film Fest).

## Composer

Creates sonic worlds that linger – weaving dread, memory, and atmosphere into a single thread.



## Mattias Larsen

Berlin-based sound designer and mixer with a background in audio culture and electronic music. Educated in Sweden and at dBs Berlin, his work spans film, commercials, and installations – including sound design for Eraserhead in a Knitted Shopping Bag, featured in a 2025 David Lynch tribute at the 64th Semaine de la Critique in Cannes.

## Sound Design & Mixing

Crafts immersive sonic environments with clarity and depth – blending atmosphere, spatial detail, and emotional precision.





# CAST & CREW

## Josh Hughes

## Editor & Script consultant

U.S.-based editor, script consultant, and horror aficionado. His debut adaptation of Stephen King's Strawberry Spring was selected for the Dollar Baby Program. As a script reader for the Austin Film Festival and seasoned editor of shorts, music videos, and trailers, Josh brings sharp narrative insight and immersive pacing to Stygian.

Sharpens structure and flow – aligning script, pacing, and cut to serve the core vision.

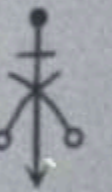


## Guillermo Etchemendi

## Colorist

Vancouver-based colorist with 7+ years in post-production, Guillermo specializes in shaping raw footage into cohesive, cinematic stories. Known for his keen eye and refined aesthetic, he brings precision, mood, and consistency to every frame.

Refines image through tone, contrast, and balance – matching frames to feeling with precision.



## Jordan Hazel

## Boom Operator

Trained at Kultutama Film Education, Jordan has worked across a range of productions – from commercials to award-winning short films. His passion and precision in sound earned him the title of Best Sound Technician of the Year.

Known for his positive energy and focus, Jordan consistently delivers crisp, clean audio – even in challenging environments.





# THE ENTITY

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*A silence disturbed.*

*Then — a presence without a name.*

*Older than memory. Drawn from rites in the North.*

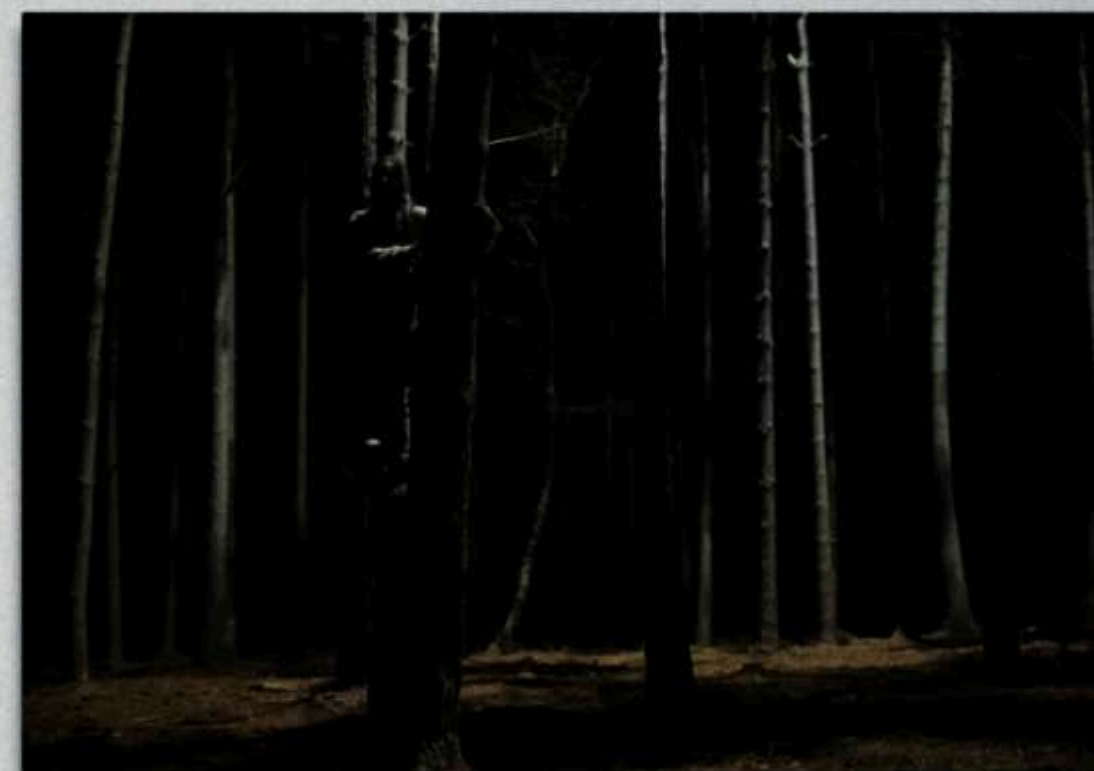
*Draugr and sejd, drifting with the smoke of myrrh.*

*It slips beneath the skin.*

*It clings to the flesh.*

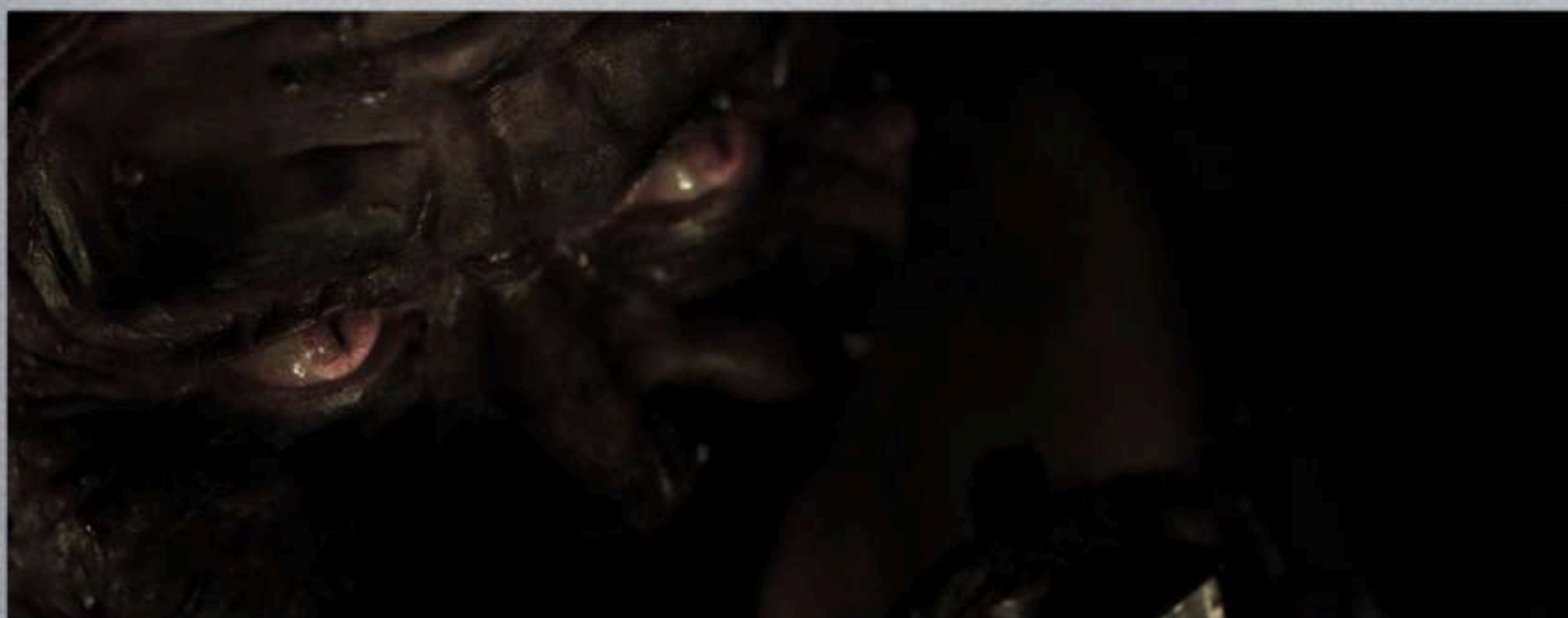
*A pact remembered.*

*A body surrendered.*





## THE ENTITY | *Practical Design*



Brought to life entirely through practical effects, the Entity is grounded in Scandinavian folklore, death ritual, and physical decay.

The design is informed by extensive research into Norse death rituals, seiðr practices, and draugr myth — grounding the entity in a cultural memory of the uncanny and the unclean.

Its appearance is raw and disturbingly human — not exaggerated, but subtly wrong.

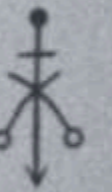
Sagging, textured skin. Clouded eyes. Blackened teeth. Long, cracked fingernails.  
Hair that clings like rot.

Ancient, quiet, and ritualistic,  
it doesn't attack — it lingers.

The creature is glimpsed only once in full — but its presence grows throughout the film like a sickness spreading in silence.

It doesn't speak. It doesn't move fast.  
It inhabits.

A haunting echo of something that once was human, still clinging to form.





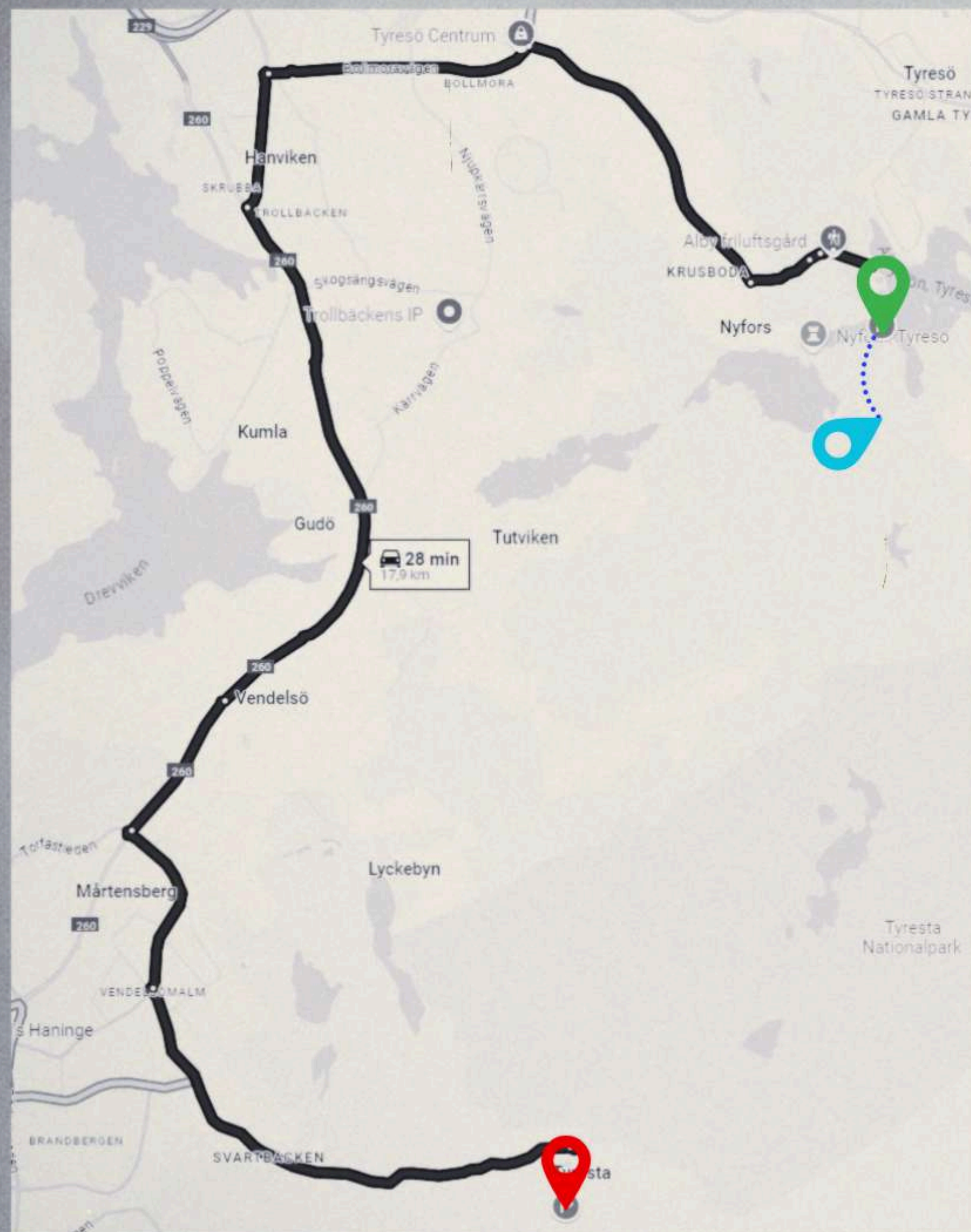
# LOCATIONS

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# LOCATIONS




All filming locations have been carefully scouted with logistics and accessibility in mind - parking lot etc. As a result, the majority of them are located within close proximity to one another **with three exceptions:**

- Erik's home will be filmed in Albin's apartment, located in a northern suburb of Stockholm, about 20 minutes by car from the city center.
- The permanent camp, where most of the film will take place, is the only location that remains unconfirmed. A strong candidate has been found and is expected to be finalized and documented within 2-5 weeks.
- *The Final Scene T.B.D* - A location already in mind - not too far away from the area on the map. (15-20 minute drive)

 The bridge marks the psychological threshold where Erik leaves civilization behind. Roughly 10 minutes further into the forest, the trail reaches the edge of the swamp.

 The early part of Erik's journey still follows man-made paths, but the environment quickly becomes denser and more remote, eventually passing through a vast swamp area.

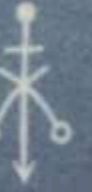
 The Norse rune chest: Filming access has already been granted for this location next year, with some limitations as it lies within a protected nature reserve.





# PRODUCTION PLAN & FUNDING

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# PRODUCTION PLAN & FUNDING

## Production Plan

Principal photography is preliminarily scheduled for April 2026, with a projected shoot of 15-20 days in the forests south of Stockholm. The timeline will be confirmed once the script is finalized and in discussion with the producer.

Stygian was originally conceived as a contained micro-budget survival horror film – but has since evolved into something more ambitious in both tone and execution. While the scale has grown, the project still retains its independent core and a commitment to resourceful, low-budget filmmaking. The goal is to give the story the treatment it deserves – striking a careful balance between restraint and cinematic depth.

## Budget - Looking Ahead

While Stygian remains rooted in its micro-budget origins, we are actively working to scale up the budget modestly to match the growing artistic ambition – and to ensure that every collaborator is treated with fairness and respect.

Expanded funding will allow us to:

- Ensure fair compensation for cast and crew
- Strengthen creature and makeup effects, particularly as Erik's psychological and physical deterioration deepens
- Transition from a minimal makeup concept for the creature to a more complete, full-body practical design for the film's symbolic climax

## Budget

To date, the director has personally invested approximately 125,000 SEK, covering essential production and post-production tools including grading monitor, software, lenses, filters, and core camera systems. This foundational investment has made it possible to build and shape the project entirely from scratch without outside funding.

We are now seeking an additional 50,000 SEK via crowdfunding to cover the core remaining production needs.

However, we are actively scaling up the scope of the project. With a professional director of photography potentially joining the team (bringing their own high-end camera package), some of the currently planned & invested gear may become redundant.

The cost for makeup will likely increase, especially to support Erik's physical descent in the story – including bruising, cracked lips, and more visceral deterioration.

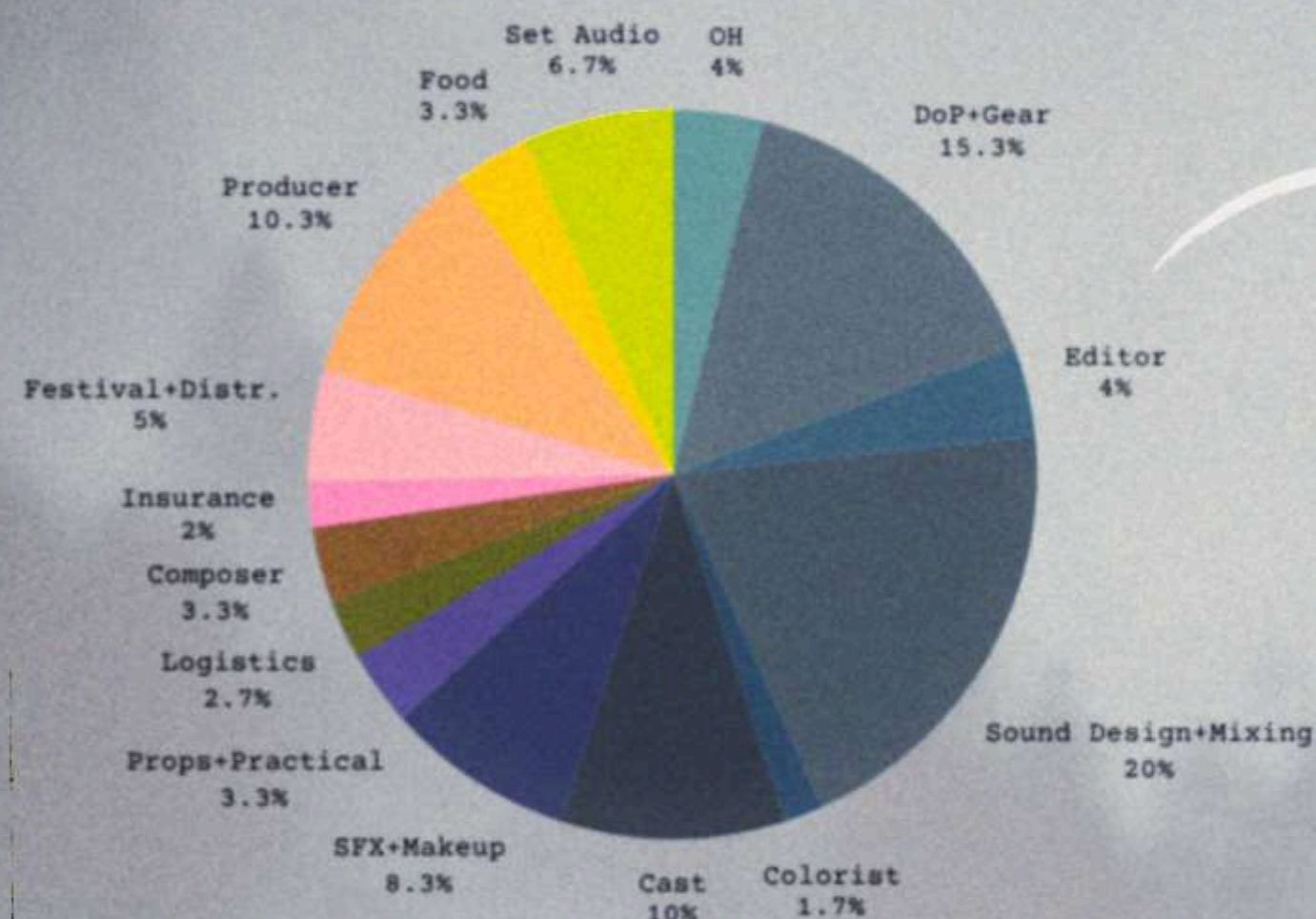
We are also aiming to upgrade the creature design from a minimal face-and-hand makeup approach to a more fully realized body effect, as the creature plays a critical symbolic role in the climax of the film.



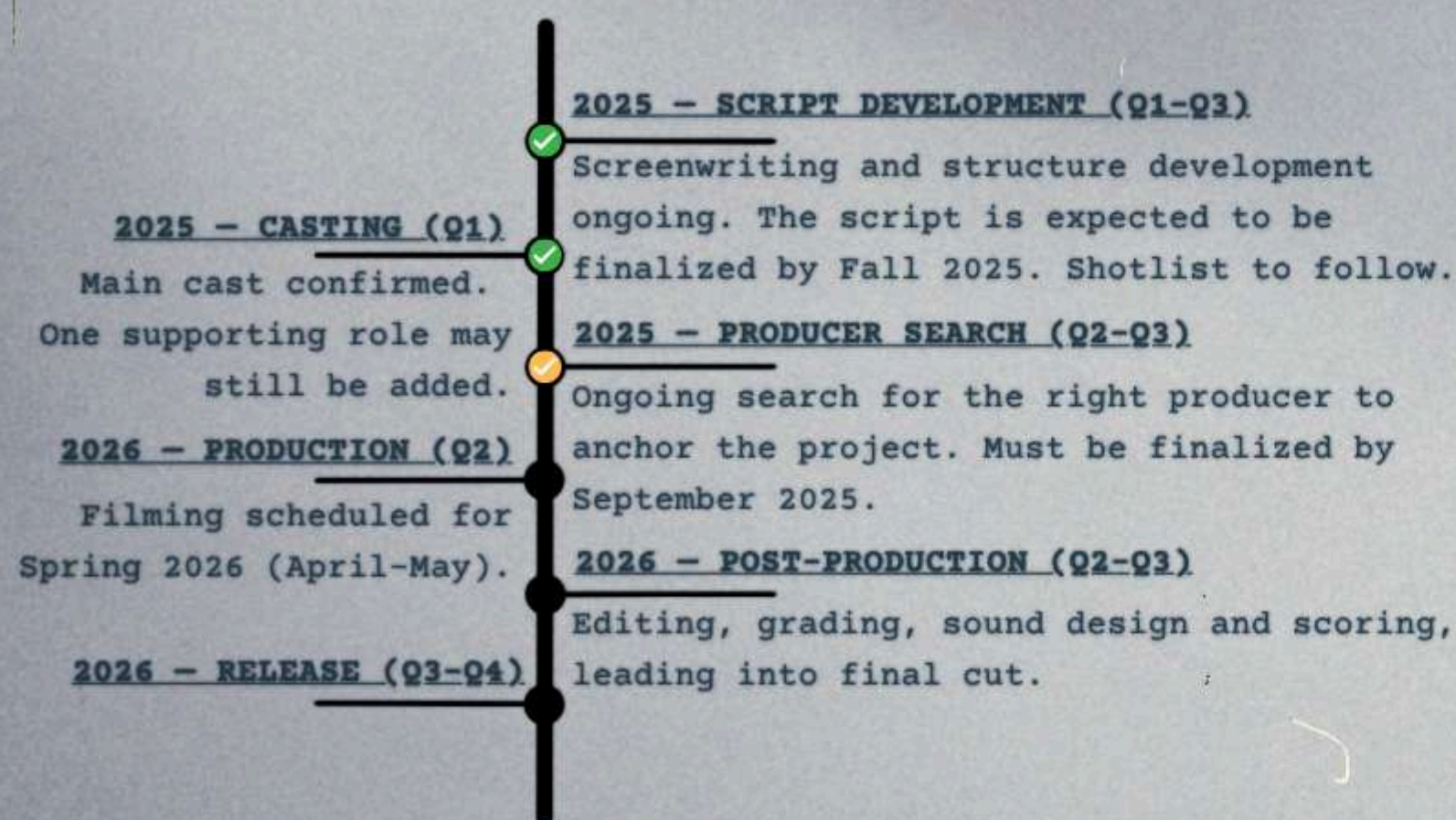


# PRODUCTION PLAN & FUNDING

## Budget - Overview



## Production Plan - Timeline



## Target Budget - Full Feature Production

Our target budget is 300,000 SEK (net, excluding VAT).

This covers cast, crew, DoP gear, SFX makeup, post-production, props, music, logistics, food, and a modest overhead. All fees are calculated as net amounts. Team members are engaged as independent collaborators and are responsible for their own taxes and insurance (excluding DoP equipment, which is insured separately) – standard practice in freelance productions.

If full financing is secured, the director will personally contribute an additional 20,000 SEK to help ensure the film reaches its full potential. A portion of this will support the addition of a colorist and editor – ideally individuals aligned with the project's creative vision and open to working on symbolic terms.

The final budget structure will also depend on:

- The producer's input and allocation of remaining resources
- Any funding granted by public film institutions

This lean, transparent structure prioritizes artistic value and creative integrity – ensuring that every krona goes where it counts most: the film itself.

## Personal Investment & Contingency Plan

In the event of partial funding, the director is also prepared to liquidate personal filmmaking equipment to cover budget gaps – including cameras, lenses, lighting, and monitoring gear – valued conservatively at 35,000 SEK. In addition, an extra 20,000 SEK in cash will be contributed if needed.

This brings the total available personal contingency to ~55,000 SEK, ensuring production continuity even under constrained financial conditions.



# CONTACT

STYGIAN





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