6th Lübeck Film Studies Colloquium
Willy Brandt Haus, Königstraße 21, Friday 1 and Saturday 2 November 2020

Programme with presenters and abstracts

Friday 1 November

9.00 Welcome and introduction
Anders Marklund (Lund University), with Jörg Schöning (Nordic Film Days: Retrospective)

9.10 Spies and Espionage
Chair: Rasmus Greiner (Bremen University)

Rasmus Greiner is Researcher in film at Bremen University. He currently leads a three-year BMBF-funded research project on “Audiovisual Histospheres”. He is founder and general editor of the open access journal “Research in Film and History” (www.film-history.org). His areas of research comprise the audio-visual production of history, global film culture, war movies, genre studies and film aesthetics.

Tobias Hochscherf (Kiel University & University of Flensburg), Rolf Werenskjold (University College Volda)

Contextualizing Journal of Scandinavian Cinema’s special issue on spies and counter-intelligence

This presentation will introduce the publication of Journal of Scandinavian Cinema’s special issue on spies and counter-intelligence, highlighting some of its relevant contexts as well as noting areas where further studies would be productive.

Tobias Hochscherf is professor of audio-visual media at Kiel University of Applied Sciences and the University of Flensburg. His research interests include media history and transnational media cultures. He is the author of The Continental Connection: German-Speaking Émigrés and British Cinema, 1927–1949 (Manchester University
Press, 2011) and *Beyond the Boundaries: Contemporary Danish Television Drama* (I.B. Tauris, 2017). He is associate editor of the *Historical Journal of Film, Radio and Television*.

**Rolf Werenskjold** is Professor at the Faculty of Media and Journalism at Volda University College, Norway. His most recent publication is *Media and the Cold War in the 1980s. Between Star Wars and Glasnost* (with Martin Klimke and Henrik G. Bastiansen).

Casper Tybjerg (University of Copenhagen)

*Asta the Spy: Das Mädchen ohne Vaterland* (1912), *S.I.* (1913), and the Silent Spy Melodrama

In his comprehensive book on British spy films and television since 1960, *Looking-Glass Wars* (2018), Alan Burton proposes an understanding of the genre that regards it as composed of two main strands: the *spy thriller* (Bond movies) and the *espionage drama* (Le Carré adaptations). This way of understanding the genre makes a lot of sense when looking at fictions made during and after the Cold War era, but it is less applicable to the silent period, where I will argue that it makes more sense to talk of *spy melodramas*. I will use two of Asta Nielsen’s German films as my examples: in both *Das Mädchen ohne Vaterland* (1912) and *S.I.* (1913), Nielsen’s characters become involved in espionage plots. As part of my discussion, I will engage with Michael Wedel’s work in *Pictorial Affects, Senses of Rupture* (2019) on German melodrama films from the Wilhelmine period.

Casper Tybjerg is Associate Professor of Film Studies at the Department of Communication at the University of Copenhagen. He has written extensively on Carl Th. Dreyer and Danish and Scandinavian silent cinema. He is currently part of the international research project *A Common Film Culture?* exploring the interrelations of Danish and German cinema during the silent period, where he will focus on issues of methodology, historiography, and film aesthetics.

Per Vesterlund (University of Gävle)

*Television spies, Swedish neutrality and nostalgia in the mini-seris Operation Argus and Kullamannen*

Television spies, Swedish neutrality and nostalgia in the mini-seris *Operation Argus and Kullamannen*
Two of the most popular Swedish mini-series in the mid 1960s were *Operation Argus* (1966) and *Kullamannen* (“The Man from the Hill”, 1967). *Operation Argus* was a spy story situated in and around the Swedish navy during World War II. *Kullamannen* was a spy thriller produced for children (and with children as protagonists) in a contemporary, idyllic rural setting in southern Sweden, where a summer vacation turns into a dangerous game about war and peace. In the paper I will use the Cold-War context of the 1960s as a point of departure, since this was of key importance for the then so popular spy genre in the strictly neutral Sweden, in order to discuss how this context is present in two generically quite different mini-series. I will also note how the two productions relate to the concept of nostalgia - nostalgia both as represented and as reception.

**Per Vesterlund** is a Senior lecture in Cinema Studies/Media Studies at University of Gävle. Research topics include Swedish film and media policy, audio-visual representations of the welfare state and the Swedish Labour movement’s the use of cinema. His publications include: *Schein: En biografi* (2018), “‘Why not make films for New York?’: The interaction between cultural, political and commercial perspectives in Swedish film policy 1963–2013” (with Olof Hedling) in *Film Policy in a Globalised Cultural Economy* (2018).

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Scandinavian crime novels and their adaptations as TV dramas and films, commonly known as Nordic noir, are very popular in Germany. Especially Mankell is regarded as a frame of reference for other crime fiction authors. German public service broadcasters have even produced their own Nordic noir films and tv shows. Nordic noir often has a political content with policemen and journalists taking over the jobs of spies. In some cases spies also appear in Nordic noir but then they are usually portrayed negatively. Scandinavian spy novels and their adaptations, on the other hand never reached wide audiences in Germany. Some novels were not translated into German at all, and even the film and TV adaptations of Sweden’s most prominent fictional spy - Guillou’s *Coq Rouge* - were not all released in Germany. Spy films are still seen as an Anglo-American domain with Bond and Bourne known as household names. So, as far as the German viewer is concerned, his verdict is: Move over, Coq Rouge, let Wallander do the job.

**Jost Hindersmann** studied English literature and history at Osnabrueck University, Germany, earning a Ph.D. in 1994. Currently he is working as a subject librarian for
The Geopolitics of Nordic Noir: Representations of Current Threats and Vigilantes in Contemporary Danish and Norwegian Serial Drama

The rise of complex drama coincided with a ‘golden age’ of Scandinavian television. The opportunities of serial narration or ‘complex television’ – including character-centred plots, multiperspectivity and long-lasting storylines – have been picked up to produce a remarkable set of television dramas. While there has been a growing interest in Scandinavian production culture, few scholars have looked at recurring themes of global crises and international relations. The paper presented here focuses on several case studies that illustrate ways in which the serial dramas *Okkupert* (*Occupied*, NRK 2015-), *Ørnen* (*The Eagle*, DR 2004-2006), *Nobel – fred for enhver pris* (*Nobel – Peace at any Cost*, NRK 2016) and *Kriger* (*Warrior*, Netflix 2018-) engage with migration, cross-border crime, military conflicts and global terrorism that pose a threat to what is believed to be an advantageous welfare state and open society. These are issues and challenges commonly thought to be ‘geopolitical’ because they address directly the capacity of states and federation of states to regulate their borders, manage national territories and anticipate threats to homeland security.

Tobias Hochscherf for bio, see above.

11.00 Break

11.30 Exploring Shared Nordic and German Film Cultures. Part I: Norway-Germany

Chair: Kimmo Laine (Turku University)

Kimmo Laine is Professor of Art History, Musicology and Media Studies at the University of Turku. He is currently working on a book on the Finnish studio system and, with Henry Bacon and Jaakko Seppälä, finalizing a book-length study on the work of Teuvo Tulio.
Norwegian-German Shared Film History

The first of this two-part presentation, with Jan Erik Holst, will offer a concise introduction to the recently published film history book *To liv/Zwei Leben*, on film cultural and film industry exchanges between Germany and Norway, followed by brief presentations of select examples. Together they offer insights into the various ways these two film cultures have interacted throughout history. The second part will be more in the form of a conversation with Jan Erik Holst, drawing on his experiences from work within the Norwegian Film Institute and elsewhere, around more contemporary exchanges between Norway and Germany. This includes aspects of arranging coproductions where the film *To liv/Zwei Leben* (lending the book its title) is an example that will be discussed.

Jan Erik Holst is educated in Film Studies and later in Film Production in Stockholm. He has been a film club director, cinema manager, film critic, film producer and university and college teacher in film. He is a member of the Norwegian Film Critics' Association and of the European Film Academy and has edited several books, including *The film in Norway* part I and II. He was the director of the Norwegian Film Institute in the years 1988 – 2014. For his work on Norwegian film abroad he was appointed Commander of the Royal Norwegian Order of Merit.

Anna Estera Mrozewicz is a scholar in Scandinavian Studies and Associate Professor at the Department of Film, Media and Audiovisual Arts, Adam Mickiewicz University, Poznań. Previously, she pursued post-doctoral studies at the Department of Scandinavian Studies and Linguistics, University of Copenhagen (2010–12). She has published extensively on Danish and Nordic literature and cinema, including Nordic/Eastern European transnational identities and films of Carl Th. Dreyer.

Maria Fosheim Lund (National Library of Norway)

The Norwegian Egede-Nissen Film Compagnie in Berlin

Norwegian actress Aud Egede-Nissen became a female film pioneer when she decided to found a company under her own name in Berlin in 1916: the Egede-Nissen-Film Compagnie. She directed, acted, managed and produced. The story of the company adds a peculiar transnational chapter to Norwegian film history, where the general understanding is that very few Norwegian films were made during the 1910s. There were only 44 Norwegian films produced and distributed theatrically
during the Norwegian silent era (1908-1930), whereas the Egede-Nissen company in Berlin released 29 films between 1917 and 1920. In retrospect, the disproportionate numbers have caused historians to applaud and to claim national ownership of the company and its early efforts, but at the same time also dismissing the films for being too many and too German - and hence not prominent or Norwegian enough. In this presentation, I will situate the Egede-Nissen Film Compagnie within an international film historical context, beyond national discourses.

**Maria Fosheim Lund** is a Research Librarian in the Section for Film and Broadcasting at the National Library of Norway, where she is currently researching the transnational film careers of the Egede-Nissen sisters and managing the Norwegian contributions to the *Nordic Women in Film* portal. She edited, together with Eirik Frisvold Hanssen, the anthology *Small Country, Long Journeys: Norwegian Expedition Films* (2017).

### Saturday 2 November

**9.00 Welcome and introduction**

Anders Marklund (Lund University)

**9.10 Film research and digital technologies**

Chair: Dagmar Brunow (Linnaeus University, Växjö)

**Dagmar Brunow** is a senior lecturer of film studies at Linnaeus University in Växjö (Sweden). Her research centres on questions of memory, the archive, video collectives and the essay film. Presently she is working on the project “The Cultural Heritage of the Moving Image”, in which she investigates national audiovisual archives in Sweden and the UK, as well as community archives in Europe and the US.

Sophie Wennerscheid (University of Copenhagen)

**Exploring the uncanny valley. Humans, nature and technology in contemporary Swedish film and television**

The internet and other tele-technologies allow for ever faster data transfer on the one hand, and constant connectedness on the other. We get in touch with people we have never seen in person and immerse into worlds we cannot feel. Although most people enthusiastically welcome new digital technologies, the increasing merging with our surrounding also causes a diffuse uneasiness. Are we under permanent observation?
Are the boundaries of the subject dissolving? Will all borders become permeable? Contemporary speculative fiction films and TV-series respond to the feeling of discomfort and increase it even further by telling visually powerful stories of eerie encounters between humans, nature and technology. In my talk I will discuss this thesis by analysing examples from Swedish films and TV-series such as Äkta människor, Jordskott, Gräns and Aniara.

**Sophie Wennerscheid** is Associate Professor of Danish Literature at the University of Copenhagen. Before taking up her current post in 2019, she was an Associate Professor of Scandinavian Literature and Culture at Ghent University, Belgium. Her latest book publication is *Sex machina. Zur Zukunft des Begehrens* (Eng. *Sex Machina. On the Future of Desire*, 2019) – a book on the impact of technology on intimate relationships, man machine-interactions and posthuman desire. Other research interests include gender studies, science fiction film and literature and minority and migrant literature.

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**Thomas Weber** (University of Hamburg)

**Digitalizing Documentary Research**

The presentation shows the first results of various research projects about documentary films at Hamburg University of the last years, and opens a discussion on how they may be useful - also for Nordic universities: On the one hand there is the documentary history database of the research project "History of documentary film in Germany 1945 - 2005", which is accessible online since 2018. On the other there is the dokART laboratory and in particular the online course “Documentary Film”, available since 2019. Both projects respond to archive problems in the field of documentary films and to the lack of visibility of documentary films in an academic context, as well as to the general public.

**Thomas Weber** is professor of Media Studies at the Institute for Media and Communication (IMK) of the University of Hamburg. He has been the head of "Themen und Ästhetik" of the DFG research project "History of documentary film in Germany 1945 - 2005" (2012-2018); head of "Transforming Authenticity" of the research group "Translating and Framework" (2015-2017) and member of the graduate program "Presentations" (The Shoah) at the University of Hamburg (2015-2017), as well as head of the teaching lab project "Onlinekurs Dokumentarischer Film" (2018 - 2019).
In 2018 the Danish Film Institute received a grant from three private foundations to research, digitize and disseminate the entire Danish silent film heritage. This presentation gives an outline of the project, which is the biggest film historical research-, digitization- and dissemination-effort ever undertaken in Denmark. During the next four years 415 films, with a combined running time of more than 350 hours, will be restored and digitized. Some of the films are preserved as camera-negatives and have not been screened since they premiered more than a hundred years ago. A globally accessible streaming site, from which all films can be streamed for free, is already online – please see: www.stumfilm.dk. These digitization and dissemination parts will be the focus of this presentation, whereas the three-year collective Danish-German research project on the extensive cross-pollination between Danish and German film cultures during the silent era, will be addressed in other presentations.

Lars-Martin Sørensen, is Head of Research at The Danish Film Institute. He has published two monographies on Danish-German relations: Dansk film under nazismen /”Danish Film during the Nazi Era” (2014) and Sidste nyt fra Berlin / “Latest News from Berlin” (2019). He is the project leader of the Danish-German research project, titled ‘A Common Film Culture – Denmark and Germany in the Silent Film Era, 1910-1930’.

10.30 Break

11.00 Exploring Shared Nordic and German Film Cultures. Part II: Denmark-Germany

Chair: Eva Näripea (National Archives of Estonia & Estonian Academy of Arts, Tallin)

Eva Näripea, PhD, is director of the Film Archives of the National Archives of Estonia and senior researcher at Estonian Academy of Arts. She has contributed book chapters to a number of internationally published volumes, and (co)edited several special issues and anthologies on Eastern European cinemas. Her research interests include spatial representations and peripheral practices in Estonian cinema, histories of Eastern European science fiction film, and reflections of neoliberalism in recent Estonian cinema.

Lars-Martin Sørensen

Brief introduction to the research project A Common Film Culture? Denmark and Germany in the Silent Film Era, 1910–1930
Related to the previous presentation, which discussed archival and digitalization aspects, this will concisely introduce the Danish-German research project on the many and productive exchanges between Danish and German film cultures during the silent era, to which the following two research presentations belong.

**Lars-Martin Sørensen**, for bio, see above.

Jannie Dahl Astrup (The Danish Film Institute)

**The German Connection: Lothar Stark, Palladium, and Pat & Patachon**

1920’s film culture is characterized by transnational and border-crossing endeavours. This paper explores the Danish production company Palladium and its close relation to the German producer and distributor Lothar Stark. Stark was a pioneer of the early German film industry, employed at PAGU before setting up his own firm Lothar Stark-Film GmbH in Berlin. Which role did Stark play in the Danish company’s entry into the German film market, with a series of films starring the comedic duo Pat and Patachon? Tracing their collaborative efforts in both Danish and German press coverage, this paper investigates the entangled history of Palladium and Lothar Stark. From the widespread success and popularity of Pat and Patachon in German cinemas to the protracted – and very public – legal feud in Austria concerning the ownership of the names “Pat and Patachon”. Thus, it is both a case study of the possibilities and limits of transnational film culture.

**Jannie Dahl Astrup** is a PhD fellow employed at The Danish Film Institute. Her research concerns the history of the Danish film production company Palladium and its transnational mode of distribution and marketing in the 1920’s. Her PhD project is part of the Danish-German project *A Common Film Culture? Denmark and Germany in the Silent Film Era, 1910–1930*.

Stephan Michael Schröder (University of Cologne)

**On the “Danishness” of Danish Films in Germany until 1918**

In Wilhelminian society, Denmark and Danishness was mostly seen as part of a ›north‹ and a northerness which was constructed as a pre-capitalist, pristine, but racially related counterpart to the rapidly modernizing German society. With regard to this discourse on Danishness, I analyze if and – where appropriate – how the successful Danish films, usually not corresponding to this discourse at all, were both presented and received in Germany. Methodologically, Danishness is understood as product of a performative process as opposed to “methodological nationalism”. How was the discursive conflict between a pristine “Nordic” Denmark on the one hand and moral dramas with tingling piquancy, produced by economically highly successful
Danish companies on the other hand negotiated and perhaps even resolved in German discourses on film?

**Stephan Michael Schröder** is Professor of Scandinavian Studies/Nordic Philology at the University of Cologne. His key research areas are Scandinavian cultures and literatures from the 16th to the 20th century, bellography (cultural texts about war) in Denmark, the cultural history of northernness from antiquity to the present and not at least silent cinema in Scandinavia. Currently, he is a member of the Danish-German project *A Common Film Culture? Denmark and Germany in the Silent Film Era, 1910–1930*.

**12.15 Concluding remarks**

**Post-Colloquium Special Event**

*Journal of Scandinavian Cinema* - meeting with editor and board members, collaborative projects, plans and publications. Including coming Lübeck Film Studies Colloquiums. Everyone welcome!