

- **FRIDAY 4 NOVEMBER (9-13)**
- **9.00 WELCOME AND INTRODUCTION**
Anders Marklund (Lund University), with Thomas Hailer (Nordic Film Days: Artistic Director) and Jörg Schöning (Nordic Film Days: Retrospective Curator)
- **9.15 CROSS UND QUEER**
Chair: Dagmar Brunow (Linneaus University)
- Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg) and Rolf Werenskjöld (Volda University College)
A frivolous cross-dressing comedy from the Third Reich: The critical reception of Viktor and Viktoria (1933) in Scandinavia
- Tytti Soila (Stockholm University) "A gentleman in ladies' wear is the funniest act in sight" - Åke Söderblom's performance in Stackars Ferdinand/Poor Ferdinand (Jerring 1941)
- Sabine Meyer (University of Greifswald)
Queering the Noir Conventions: The lesbian femme fatale in Hasse Ekman's Flicka och hyacinter (1950)
- Louise Wallenberg (Stockholm University)
Men in skirts: A short exposé of transvestites in Scandinavian Film and Television
- **10.45 BREAK**
- **11.15 RE-TELLINGS OF NATIONAL AND REGIONAL HISTORIES**
Chair: Anders Marklund (Lund University)
- Anna Mrozewicz (Lund University)
Cinemas of the Baltic Sea: Transnational film as a regioscape in the making
- Thomas Weber (University of Hamburg)
Brief note: Beyond Erwin Leiser and the compilation film. New ways for German television to come to terms with the Nazi past
- **11.50 SHORT BREAK**
- **12.00 INTERTWINING HISTORIES OF FILM AND TELEVISION**
Chair: Thomas Weber (University of Hamburg)
- Tobias Hochscherf (Kiel and Flensburg) and Kimmo Laine (Turku University)
Brief introduction: Intertwining histories of film and television
- Per Vesterlund (University of Uppsala/ University of Gävle)
Auteurship and authorship in early Swedish TV-fiction
- Kimmo Laine (Turku University)
Vodka, Inspector Palmu (1969) and the bumpy road to film-television cooperation

- **SATURDAY 5 NOVEMBER (9-13)**
- **9.00 WELCOME AND INTRODUCTION**
Anders Marklund (Lund University)
- **9.05 PRODUCTION AND CIRCULATION**
Chair and conversation: Anders Marklund
- Maaret Koskinen and Louise Wallenberg (Stockholm University)
Introducing women in Nordic film production JSCA special issue, and Ingmar Bergman from a production studies perspective
- Wendy Mitchell (Screen International and Nordic Film Days)
The Nordic TV boom at festivals and beyond
- **10.00 BREAK**
- **10.15 FILMMAKER CONVERSATION: FRÍÐRIK ÞÓR FRÍÐRIKSSON**
Chair and conversation: Anders Marklund
- **11.00 BREAK**
- **11.15 ENTANGLED SILENT ERA FILM CULTURES**
Chair: Anna Mrozewicz (Lund University)
- Annie Fee (University of Oslo)
Marcel L'Herbier and the Vogue for Scandinavia in 1920s France
- Amanda Doxtater (University of Washington)
Melodrama as Concurrence? Scenes of performance and cinematography in Michael (Carl Th. Dreyer, 1924) and Variety (E. A. Dupont, 1925)
- Maria Fosheim Lund (National Library, Oslo)
- Trading on German film industry experiences in a Norwegian context: Aud Egede-Nissen and Frøken Statsadvokat (Die Frau im Talar, Adolf Trotz, 1929)
- Alice Alessandra Salamena & Stephan Michael Schröder (Universität zu Köln)
Film – fan – feeling: (De-) eroticizing the star in silent film fandom
- **12.45 CONCLUDING DISCUSSION**

ABSTRACTS AND PRESENTERS

FRIDAY

CROSS UND QUEER

Chair: Dagmar Brunow is a professor of film studies at Linnaeus University. Research interests: archives & audiovisual heritage, cultural memory, documentary filmmaking, video, feminist and queer experimental filmmaking. Publications: *Remediating Transcultural Memory* (2015), *Stuart Hall* (ed. 2015), *Queer Cinema* (co-ed. 2018). Current research project: *The Lost Heritage: Improving Collaborations between Digital Film Archives* (VR, 2021-2024). Leader of the workgroup "Cultural Memory and Media" at NECS and international fellow at the Frankfurt Memory Studies Platform.

Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg) and Rolf Werenskjold (Volda University College)

A frivolous cross-dressing comedy from the Third Reich: The critical reception of *Viktor und Viktoria* (1933) in Scandinavia
Written and directed by the German-Jewish filmmaker Reinhold Schünzel, *Viktor und Viktoria* was produced from September to November 1933 by UFA. An immanent success in Germany, the film was exported to numerous countries across Europe. It was even heralded by the infamous Nazi newspaper *Völkischer Beobachter* as a 'resounding success'. The film tells the story of Viktor Hempel who tries to revive his ailing career as an actor. When he falls ill, an important engagement as a female impersonator in a cabaret show is in jeopardy. Viktor is thus happy that his close friend Susanne attends the rehearsal for him. Her performance as a man playing a woman is so successful that she gets the role and has to disguise herself permanently as „Monsieur Viktoria“ while Viktor accompanies her. The paper not only takes a closer look at the problematic production contexts in the first months of the Third Reich, it particularly focuses on the reception of the cross-dressing comedy in Denmark, Sweden and Norway.

Tobias Hochscherf is professor for audiovisual media at Kiel University of Applied Sciences and the University of Flensburg in Germany. His research interests include media history and transnational media cultures. Hochscherf is the author of *The Continental Connection: German-speaking Émigrés and British Cinema, 1927–1949* and *Beyond the Boundaries: Contemporary Danish Television Drama*. He is Associate Editor of the *Historical Journal of Film, Radio and Television*, the *Journal of Popular Television* and the *Journal of Scandinavian Cinema*.

Rolf Werenskjold is professor of media studies at Volda University College, Norway. He is a historian and media scholar who has published widely on cultural and media history. He co-edited *Media and the Cold War in the 1980s: Between Star Wars and Glasnost*. His latest publications is *Ekko fra Spania. Den spanske borgerkrigen i norsk offentlighet, 1936-39*, with Hans Fredrik Dahl and Bernt Hagtvet. Werenskjold is a member of the Norwegian National Board of Media Studies, and the Board of the Norwegian Association of Media History. He is currently member of the Management Committee and the Core Group of the European research program Cost Action: 'New Exploratory Phase in Research on East European Cultures of Dissent 2017-2022'.

Tytti Soila (Stockholm University)

"A gentleman in ladies' wear is the funniest act in sight" - Åke Söderblom's performance in *Stackars Ferdinand/Poor Ferdinand* (Jerring 1941)

The press was not particularly interested in *Stackars Ferdinand* when it premiered on Boxing Day 1941; the film starred a popular duo in the style of Laurel and Hardy – Åke Söderblom and Thor Modéen – and it was one in a series of adaptations of comedy of errors that played on folksy stages around Sweden. In this presentation I will explore the theme of misrecognition that runs through the story; Söderblom plays a double character of Åke Palm, an actor, and Nina Jensen, the alleged daughter of Ferdinand Dellander (Modéen). The element of cross-dressing with hurried shifts from one mode of performance to another allows a study of the actor's capabilities. In extension, I will address the question concerning feature films' capacity to serve as a primary source in an analysis on acting styles in cinema.

Tytti Soila is professor emeritus in Cinema Studies at Stockholm university. Her current work is on two different aspects in the Swedish film cultures: the development of the acting styles in Swedish cinema from the silent era to the turn of 1930s and 40s – and the marginalized women workers within the film industry in Sweden.

Sabine Meyer (University of Greifswald)

Queering the noir conventions: The lesbian femme fatale in Hasse Ekman's *Flicka och hyacinter* (1950)

While the pre-code era of American cinema concluded with Dietrich and Garbo displaying queer desires in alluring leading roles, the introduction of the Hays Code in 1934 required new strategies and niches. The noir styled movies of the 1940s/50s afforded such a new playing field but forced lesbian characters to retreat to the edges of society or, cinematically speaking, the edges of the screen, while the femme fatale emerged as a prominent female lead. In his 1950 movie *Flicka och hyacinter*, Hasse Ekman draws on the American noir conventions but inverts the queer representation: Dagmar Brink, the female protagonist, is portrayed as an average woman, whose great love, Alex, happens to be female. Ekman frames the enigmatic Alex, who only appears in the beginning and the end of the film, as a fusion of femme fatale and lesbian type, subverting the American noir tradition with a recourse to pre-code aesthetics.

Sabine Meyer is a postdoc researcher and lecturer in Scandinavian Studies at University of Greifswald. She has worked and published extensively on trans* representation in the media. Her current research project examines the entanglements of obsession with literature, canonization, and critique.

Louise Wallenberg (Stockholm University)

Men in skirts: a short exposé of transvestites in Scandinavian film and television

This presentation departs from German sexologist Magnus Hirschfeld's early – and highly influential – study on transvestites, *Die transvestieten* (*Transvestites: An investigation into Erotic Masquerade*, 1910) and focusses on the rather rich and varied representation of male-to-female transvestite (or cross-dressing) characters in Scandinavian film and television. The paper offers a straightforward historical exposé covering an entire century of men in skirts on Scandinavian film, and maps out how these cinematic representations have come to change and develop over time, not least because of the influence that the recent - and indeed politically inclined - 'trans movement' has had on trans representation, in film and beyond.

Louise Wallenberg is Professor of Fashion Studies at the Department of Media Studies at Stockholm University, Sweden. She holds a PhD in Cinema Studies (2002) and she was the establishing director of the Centre for Fashion Studies at Stockholm University between 2007 and 2013. Her publications include the anthologies *Nordic Fashion Studies* (2011); *Fashion, Film, and the 1960s* (2017); *Fashion and Modernism* (2018); *Now about all these women in the Swedish Film Industry* (2022); *Fashion Ethics and Aesthetics* (2022); and *Ingmar Bergman at the Crossroad between Theory and Practice* (2022).

RE-TELLINGS OF NATIONAL AND REGIONAL HISTORIES

Chair: Anders Marklund (Lund University)

Anna Mrozewicz (Lund University)

Cinemas of the Baltic Sea: Transnational film as a regioscape in the making

The Baltic Sea has effectively separated the Scandinavian and Eastern European countries, especially in the period when it constituted a part of the Iron Curtain. From the East-Central European perspective, the Baltic Sea offered the hope of escape to freedom, encapsulated in the cinematic trope of the sea as 'blue boundary', or the 'horizon of hope'. But the Baltic was also feared as a life-threatening border, as expressed in the trope of 'Baltic noir' – imagining the sea in nocturnal scenery as wild and strictly state-controlled. In my talk, I propose the transnational category of the 'cinemas of the Baltic Sea' as a regioscoping practice (Chow, 2021) providing insight into memories and histories of human mobilities across the Baltic, as well as into our relationship with the sea as an ambivalent cultural and material boundary. As my

selection of recent film examples demonstrates, the Baltic Sea continues to be an important spatiotemporal node in the transnational re-telling of the region's history and identity.

Anna Estera Mrozewicz is senior lecturer of film studies at Lund University. She has authored articles on Nordic literature, cinema, and television series, as well as the monograph *Beyond Eastern Noir. Reimagining Russia and Eastern Europe in Nordic Cinemas* (Edinburgh University Press, 2018). During the academic year of 2021–22 she was a Visiting Fulbright Scholar and Associate Professor at the Department of Scandinavian Studies, University of Washington (Seattle).

Thomas Weber (University of Hamburg)

Short note: Beyond Erwin Leiser and the compilation film. New ways for German television to come to terms with the Nazi past

The short presentation deals not only with well-known compilation films such as „Den blodiga tiden“ and „Eichmann and the Third Reich“ by Erwin Leiser, but also takes a look at a broader selection of hitherto little-noticed films that deal with the Nazi past, the Holocaust and the Second World War in West-Germany up to 1962. German television in particular is looking for new ways beyond the compilation film to deal with the Nazi past during this period. The presentation also gives a brief insight into the project „Revisionen. National Socialism, Holocaust and Second World War in Documentary Film in the Early Federal Republic of Germany“ (Revisionen. Nationalsozialismus, Holocaust und Zweiter Weltkrieg im Dokumentarischen Film der frühen Bundesrepublik Deutschland) by Götz Lachwitz and Thomas Weber, recently published as a book.

Thomas Weber is Professor for media studies at the University of Hamburg. He was one of the leaders of the DFG-project „History of the German documentary film after 1945“ and leads several other projects in the field of documentary film (see www.dokartlabor.avinus.de). His books include: *Webdokumentationen 2021; Medienkulturen des Dokumentarischen 2017* (ed. with Carsten Heinze); *Mediale Transformationen des Holocausts 2013* (ed. with Ursula von Keitz); „Documentary Film in Media Transformation“, *InterDisciplines – Journal of History and Sociology*. Vol 4, No 1 (2013). Further information see www.thomas-weber.avinus.de

INTERTWINING HISTORIES OF FILM AND TELEVISION

Tobias Hochscherf (Kiel and Flensburg) and Kimmo Laine (Turku University)

Brief introduction: Intertwining histories of film and television

Brief introduction to a Journal of Scandinavian Cinema In focus section, and notes on further perspectives on the intertwining histories of film and television.

Tobias Hochscherf is introduced above and Kimmo Laine below.

Per Vesterlund (University of Uppsala/ University of Gävle)

Auteurship and authorship in early Swedish TV-fiction

The establishment of television in Europe during the 1950s and 1960s is parallel to the emerging development of art-cinema in European film cultures. Crucial in the later process is the idea of the director as auteur, first launched by French film critics. With television as an audiovisual medium, it could be expected to find film productions made for TV as a part of this focus on directors, but it appears to have been quite the opposite, with the creative center in TV fiction generally accredited to other functions in the production. Focusing on Swedish fiction produced in the 1950s and 1960s, both for TV and for theatrical use, this presentation will outline the prestige and importance afforded different actors involved in the production process. This includes accounting for the professional backgrounds of directors and authors for TV drama, the shift of established film directors into the new medium, and how directors examined from the new Swedish film school at SFI came to work in TV.

Per Vesterlund is Senior lecturer in Media Studies at University of Gävle and Researcher in Cinema Studies at Uppsala University. Research topics include social issues in Swedish TV-drama, audio-visual representations of the welfare state

and Swedish film and media policy. Recent publications: "Uses of Vulnerability: Two Eras of Social Commitment in Swedish TV Drama?" (ed. Dancus, Hyvönen & Karlsson, 2020). "The Case of the Lost Sobriety – Documentaries and Society in Sweden in the Twenty-First Century" (ed. Cananau & Thalén, 2021).

Kimmo Laine (Turku University)

Vodka, Inspector Palmu (1969) and the bumpy road to film-television cooperation

Finnish film and television competed during the 1950s and 1960s, but also sought cooperation. Following the first large-scale tele-cinematic co-production *Here, Beneath the North Star* (1968), standard cooperation practices were established, but there was also room for curiosities like the police comedy *Vodka, Inspector Palmu* (1969). Here, YLE did not co-finance nor provide production facilities, but instead helped with story material, locations, and personnel. Fennada's CEO Mauno Mäkelä, said the film was 'not a great nor an innovative one, but still reliable and topical'. The story involves a murder of a politically radical television reporter, international intrigues with the Soviets, as well as cameos by well-known YLE-personalities – making some critics regard the film as a publicity stunt for YLE. Using production material, film reviews and public debate, this paper discusses the controversial reception and afterlife of *Vodka, Inspector Palmu* as an indicator of various challenges to film-television cooperations.

Kimmo Laine is University Lecturer in Media Studies at the University of Turku. He is a film historian with a special interest in Finnish and Nordic cinemas. He has authored, for example, *ReFocus: The Films of Teuvo Tulio* (with Henry Bacon and Jaakko Seppälä, Edinburgh UP, 2020) and is currently finishing *Finnish Film Studios* (Edinburgh UP, forthcoming). He is the head of the research project "The Intersecting Histories of Film and Television" which started this year.

SATURDAY

PRODUCTION AND CIRCULATION

CHAIR AND DISCUSSANT: ANDERS MARKLUND

Maaret Koskinen and Louise Wallenberg (Stockholm University)

Introducing women in Nordic film production JSCA special issue, and Ingmar Bergman from a production studies perspective

Gender policies and gender politics, quests for 50/50, the metoo-movement and the pandemic have all affected the screen industries. In a special issue for JSCA, contributions dealing with these issues (and beyond) from Denmark, Finland, Norway and Sweden are gathered to spread light on the current situation. Many of the articles analyze the current situation from a productions studies' perspective, engaging with women representatives working in the industry. In a similar vein, editors Koskinen and Wallenberg have also, in another edited publication, turned to analyze and scrutinize Ingmar Bergman and his work in the light of production studies, welcoming his collaborators to tell of their experiences, including metoo in a retrospective light. This talk will describe the impetus behind and work with both of these publications.

Maaret Koskinen is professor emeritus of film at Stockholm University. She was the first scholar given access to Ingmar Bergman's private papers, which led to the formation of the Bergman Foundation. Her books include *Ingmar Bergman's The Silence: Pictures in the Typewriter, Writings on the Screen* (University of Washington Press, 2010), and forthcoming publications are *Ingmar Bergman at the Crossroads: Between Theory and Practice* (Bloomsbury, 2022) and *Now about All These Women in the Swedish Film Industry* (Bloomsbury, 2023).

Louise Wallenberg is introduced in the Cross und Queer panel above.

Wendy Mitchell (Screen International, and Nordic Film Days, Lübeck)

The Nordic TV boom at festivals and beyond (Conversation with Anders Marklund)

In this content golden age, there are more series being made than ever before, for both traditional broadcasters and digi-

tal streaming platforms both local and global. This session will examine how the market for Nordic series has expanded, what kinds of shows are in demand, and how the rise of TV programming at major film festivals and bespoke events is impacting the market.

Wendy Mitchell is a journalist, moderator and programmer. She is a contributing editor and Nordic correspondent at Screen International, the series curator at Lubeck Nordic Film Days, the Nordic and UK delegate for San Sebastian International Film Festival and the producer of the Sundance London Film Festival. She has also been a speaker, mentor and consultant for Berlinale EFM, Cannes Marche, EAVE, First Cut Lab, The National Film and TV School, the Nordic Film Institutes and more. Her new book *Iceland on Screen* is published in 2022.

Filmmaker conversation: Friðrik Þór Friðriksson

Chair and conversation: Anders Marklund

Friðrik Þór Friðriksson is this year's guest of honour at the Nordic Film Days, and five of his films are screened in an homage series during the festival. Since his breakthrough music documentary *Rock in Reykjavik* (1982) and his Academy Award-nominated feature film *Children of Nature* (1991) his own work and his collaboration with others have been essential to the successful development of Icelandic cinema.

ENTANGLED SILENT ERA FILM CULTURES

Chair: Anders Marklund

Annie Fee (University of Oslo)

Marcel L'Herbier and the Vogue for Scandinavia in 1920s France

The circulation in France of Swedish films by the likes of Victor Sjöström and Mauritz Stiller fueled a vogue for Sweden which penetrated French art film production in the 1920s. The Swedish influence is perhaps most striking in the case of Marcel L'Herbier's *L'Inhumaine* (1924), which features a performance of the Swedish Ballet at the Théâtre des Champs-Élysées. Attention to the discourses surrounding the production and reception of L'Herbier's films reveal that, in addition to drawing on the formal innovations of Swedish directors, he was also attracted to the "racial" aesthetics of Nordic cinema. This presentation sheds light on the "discovery" of Swedish cinema in Marcel L'Herbier's early body of work, revealing a pivotal moment in cinema history, where Scandinavian cultural and artistic influences met the emerging theories and practices of the French avant-garde. It also places the aesthetics of these films within their cultural and social contexts, demonstrating how categories of aesthetic analysis are deployed by cultural entrepreneurs embedded within historically specific configurations of race, gender, nationhood and beauty.

Annie Fee is a feminist film historian who specializes in French cinema and silent cinema. She is a postdoctoral fellow at the University of Oslo, Department of Media and Communication (IMK) and a visiting researcher at the Department of Communication, University of Copenhagen. She holds a PhD in Cinema and Media Studies from the University of Washington.

Amanda Doxtater (University of Washington)

Melodrama as concurrence? Scenes of performance and cinematography in *Michael* (Carl Th. Dreyer, 1924) and *Variety* (E. A. Dupont, 1925)

This paper explores the shared melodramatic expressivities in two films on which Austrian cinematographer Karl Freund worked: *Michael* (Carl Th. Dreyer, 1924) and *Variety* (E.A. Dupont, 1925). Drawing upon what Swedish scholar Gunlög Fur and others have theorized as concurrence, this presentation looks at these films to think through cultural encounters and continuities between German and Danish cinema; form and content; and melodrama and art cinema. While the notion of concurrence has been used to engage with colonial histories and entanglements, the hope is that considering melodrama as operating as concurrence in this context might allow for new readings of entangled histories of national film production, register, and performance.

Amanda Doxtater is Assistant Professor and Barbro Osher Endowed Chair of Swedish Studies in the Department of Scandinavian Studies at the University of Washington. Her current book project explores the intersections between popular film melodrama and Scandinavian art-cinema in the work of Carl Th. Dreyer. Her research interests include: melodrama theory, performance and translation studies, issues surrounding gender and representation, design-thinking, and public-facing scholarship in the humanities.

Maria Fosheim Lund (University of Oslo / National Library)

Trading on German film industry experiences in a Norwegian context: Aud Egede-Nissen and Frøken Statsadvokat (Die Frau im Talar, Adolf Trotz, 1929)

The Norwegian producer, director, and actress Aud Egede-Nissen established a film company under her own name in Berlin in the 1910s. When she closed the company under unclear circumstances at the end of that decade, she instead devoted herself to film acting. At the end of the 1920s, as the film industry experienced a significant shift with the arrival of sound films, Aud Egede-Nissen intended to return to Norway to relaunch her career as a film producer, drawing on her experience and international network. The first step in this direction was the German-Norwegian co-production Die Frau im Talar (Frk. Statsadvokat) in 1929. In this presentation, I will ask “How was it possible for Aud Egede-Nissen to create a film production company and work as a film producer, not once but twice, in different (trans-)national contexts?” by studying the film’s production context.

Maria Fosheim Lund is a PhD candidate at the University of Oslo in the Department for Media and Communication. She is currently on leave from her position as a research librarian in the Section for Visual Media and Conservation at the National Library of Norway. She is the editor, together with Eirik Frisvold Hanssen, of the anthology Small Country, Long Journeys: Norwegian Expedition Films (2017) and the forthcoming anthology Silent Ibsen: Transnational Film Adaptation in the 1910s and 1920s (2022).

Alice Alessandra Salamena & Stephan Michael Schröder (Universität zu Köln)

Film – fan – feeling: (De-) eroticizing the star in silent film fandom

In the media of the 1910s, the film fan became quickly transformed into an object of ridicule: a young uncritical female prone to go out of her way to participate in the world of the stars even if it was only by drooling over pictures of her admired celebrities. Fan mail collections, however, allow for a much more differentiated picture of the fan. The fans constructed eroticized images of the celebrities they were writing to, even secretly enacting in their texts gender identities that were deemed deviant and immoral. Paradoxically at first sight, this is paralleled by an increasing tendency to reduce communication with stars to simple requests for autographs, turning the star from an object of subjective desire into a commodified collectable. By highlighting different ways in which fans addressed celebrities in fan mail, this presentation aims to discern strategies fans employed to eroticize or de-eroticize Danish stars, as well as act out their own gender identities in the secret safe space of the fan letter.

Alice Alessandra Salamena and Stephan Michael Schröder are currently working on a research project entitled „Fan mail to Danish film stars in the 1910s: Exploring the agency and practices of early film fans”. Alice is a master student of Comparative Literature and Scandinavian Studies, Stephan a professor of Scandinavian Studies. Both even contributed with a joint essay to the anthology A Common Film Culture? Perspectives on Danish and German Silent Cinema, 1910–1930 (Edinburgh University Press, upcoming), which summarizes the results of the eponymous Danish-German project (2019–22).