

12th Lübeck Film Studies Colloquium

Europäisches Hansemuseum Lübeck (European Hansemuseum)

Beichthaus, An der Untertrave 1, Lübeck

Friday 7 and Saturday 8 November 2025

Prior registration by informal mail to anders.marklund@litt.lu.se is requested. You are welcome to attend in all or parts of the programme.

Friday 7 November (9.00-14.00)

9.00 **Welcome and introduction**

Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg) with Thomas Hailer (Artistic Director of the Nordic Film Days) and Anne Schultka (Head of Lübeck Meetings at the Nordic Film Days)

9.05 **Film and art: An introduction**

Jörg Schöning (Programmer of the Nordic Film Days Retrospective)

Perspectives on the retrospective 2025: Art and artists on film

Anders Marklund (Lund University)

Approaches to art and film

9.30 **Film and art I: National and romantic gazes**

Chair: Stephan Schröder (University of Cologne)

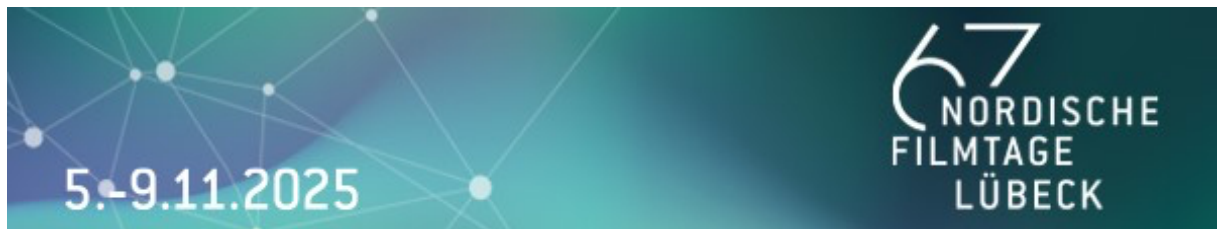
Casper Tybjerg (University of Copenhagen)

Painters and models: The artist's gaze in three German films by Danish directors, 1923-24

Anders Åberg (Linnaeus University)

The Influence of National Romantic painting on Swedish children's cinema

10.30 Break



10.45 **Film and art II: Biopics**

Chair: Thomas Weber (Hamburg University)

Andrew DuBois (University of Toronto)

Broken orchids, twirling trolls: Un-stilling ekphrasis in *Helene* and *Tove*

Matthias Bauer (Europa-University, Flensburg)

Refractions of a riddle: Edvard Munch in film

11.45 Break

12.15 **Film and art III: Documenting, creating and exhibiting artworks**

Chair: Kimmo Laine (Turku University)

Erik Florin Persson (Linnaeus university)

Bringing art to the people: *Bronze Age* (1955), postwar art film and a new exhibition at Vitlycke Museum

Irina Souch (University of Amsterdam)

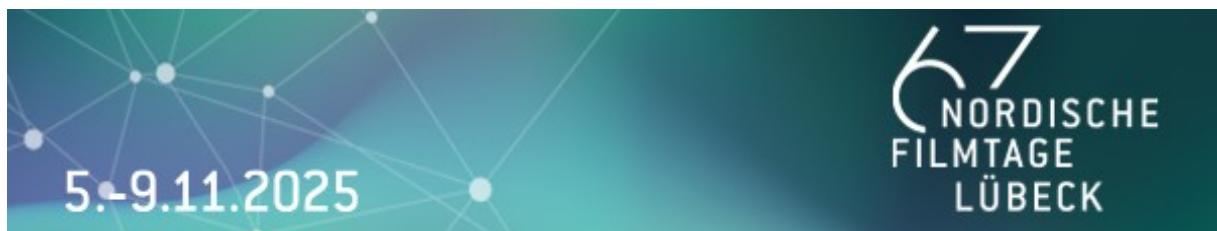
Understanding art: Authorial intention and the affective spectator in Gabriela Pichler's tv series *Painkiller*

Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg) and Sune Klok Gudiksen (Kolding School of Design)

Documenting and exhibiting works of art of Scandinavian artists in the concentration camp Neuengamme

13.30 **Getting students involved: The Nordic Film Days newsroom project**

Chair and discussion: Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg)



Saturday 9 November (9.00-13.30)

9.00 Welcome and introduction

Anders Marklund (Lund University)

9.05 Contemporary Scandinavian film and television in transition

Chair: Dagmar Brunow (Linnaeus University)

Johannes Riis (University of Copenhagen)

Gender and colonial narratives in *Kalak* (2023)

Hannah Michalla (Greifswald University)

SKAM 10 år: Assessing a decade of cultural impact

10.00 – 10.15 Break

Birger Langkjær (University of Copenhagen)

Disruptions of social scripts: The use of embarrassment in the films of Ruben Östlund

Joel Frykholm (Stockholm University)

Assessing changes and continuities over the past 25 years of Swedish filmmaking

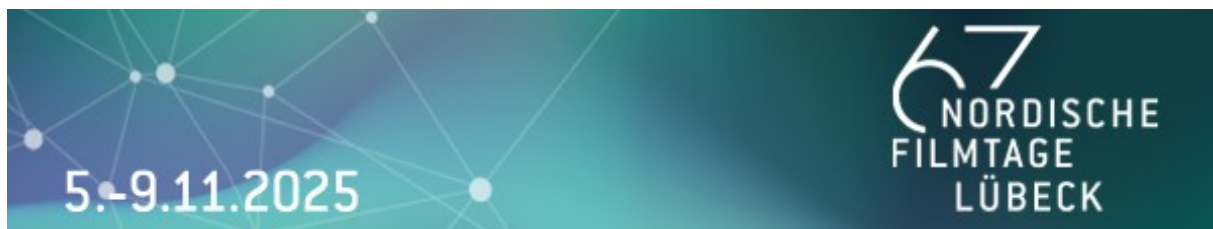
11.15 Break

11.30-12.30 **Filmmaker conversation with Lisa Langseth**

Chair and discussion: Anders Marklund (Lund University)

12.45 **Lübeck Film Studies Colloquium conclusion: Plans, projects, initiatives and invitations**

Chair and discussion: Anders Marklund (Lund University)



Friday – detailed information about the programme

Tobias Hochscherf is professor for audiovisual media at Kiel University of Applied Sciences and the University of Flensburg in Germany.

Thomas Hailer is Artistic Director of the Nordic Film Days.

Anne Schultka is Head of Lübeck Meetings of the Nordic Film Days.

Jörg Schöning is Programmer of the Nordic Film Days Retrospective.

Anders Marklund is a senior lecturer in Film Studies at Lund University, Sweden, and primary editor of the *Journal of Scandinavian Cinema*.

Film and art I: National and romantic gazes

Chair: **Stephan Michael Schröder** is Professor of Scandinavian Studies/Nordic Philology at the University of Cologne and currently working, with Alice Alessandra Salamena, on a research project entitled "Fan mail to Danish film stars in the 1910s: Exploring the agency and practices of early film fans". A joint essay has been published in the anthology *A Common Film Culture? Perspectives on Danish and German Silent Cinema, 1910–1930* (Edinburgh University Press).

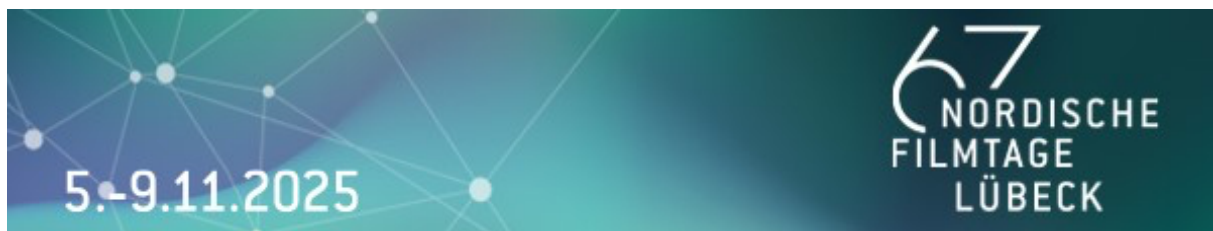
Casper Tybjerg (University of Copenhagen)

Painters and models: The artist's gaze in three German films by Danish directors, 1923-24

This paper examines three films made by Danish directors working in Germany in 1923-24, all of which are stories of painters in love with their models. The three films are *Michael*, directed by Carl Th. Dreyer and starring Benjamin Christensen; Benjamin Christensen's own *Seine Frau, die Unbekannte*; and Holger-Madsen's *Zaida, die Tragödie eines Modells*, from an original script by Luise Heilborn-Körbitz. The paper will discuss the production contexts the three films were made in, but its main concern is to analyze the way the painter's attraction to the model is visually and stylistically orchestrated in each of the three films. These three films make the artist's gaze at the model and the intertwining of sight and desire into an explicit motif, and an analysis of them has interesting implications for theories of the gaze in film.

Casper Tybjerg is Associate Professor of Film Studies at the Department of Communication, University of Copenhagen. A scholar of Danish and international silent film, he was in 2024 awarded the Dr. Phil. (Habilitation) degree for the forthcoming book *The Historiography of Filmmaking – through the Lens of Carl Th. Dreyer*. He has worked with the Danish Film Institute to restore Danish silent films and has co-organized several retrospectives, including at the Pordenone Silent Film Festival.

Anders Åberg (Linnaeus University)



The influence of national romantic painting on Swedish children's cinema

Swedish children's cinema continually engages with ideas of Sweden and Swedishness, reflecting contemporary concerns about the nation and its identity – these films both express and shape notions of Swedish nationalism and self-image. While nationalism in Sweden has changed from the 1940s to today, children's film has maintained a remarkably stable relationship to this ideological framework. This presentation examines how national romantic painting (c. 1865–1920) has influenced Swedish children's film, both aesthetically and thematically. A painterly visual style – long associated with Swedish cinema – coexists with a repertoire of ideologically charged motifs drawn from the same tradition. I argue that these influences are not incidental, but central to how Swedish children's films construct ideas of nature, home, and belonging. The paper concludes by situating this phenomenon within two broader tendencies in Swedish children's film production, showing how national romantic imagery continues to shape its cultural imagination.

Anders Åberg is associate professor of Film Studies at Linnaeus University, Sweden. He specializes in Swedish cinema, with a focus on children's film, national identity, and media history. His recent work includes *Blågula barn i bild* (2023), contributions to *The Oxford Handbook of Children's Film* (2022), and *Swedish Children's Cinema* (2024). Åberg has also published on transnational television drama and the role of nostalgia in contemporary Swedish film and media culture.

Film and art II: Biopics

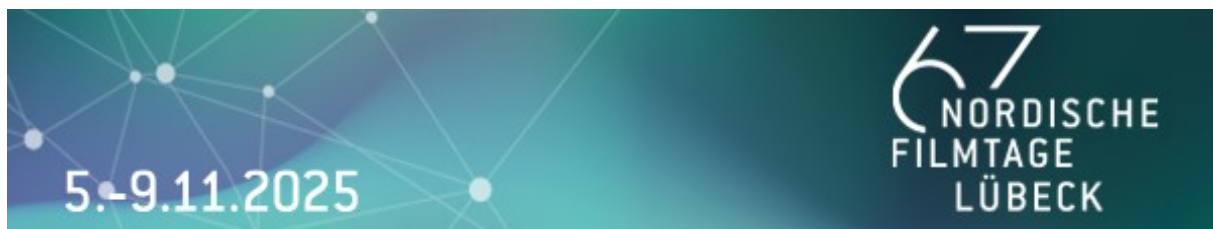
Chair: **Thomas Weber** is Professor for media studies at the University of Hamburg. He was one of the leaders of the DFG-project "History of the German documentary film after 1945" and heads several other projects in the field of documentary film. His books include: *Webdokumentationen* 2021; *Medienkulturen des Dokumentarischen* 2017 (ed. with Carsten Heinze) and *Mediale Transformationen des Holocausts* 2013 (ed. with Ursula von Keitz).

Andrew DuBois (University of Toronto)

Broken orchids, twirling trolls: Un-stilling ekphrasis in *Helene* and *Tove*

Ekphrasis – the art of describing visual works in words – captures objects of art to achieve three-dimensional spatiality, arresting the temporal movement of writing. The artwork thus becomes, T. S. Eliot would say, "the still point of the turning world." What then of the ekphrastic impulse in cinema, in a "motion" picture moving differently than the written word? In the artist-biopics *Helene* and *Tove*, the objects of art are in motion. Helene Schjerfbeck paints a still life of orchids — yet their stillness is a provocation, and they are smashed to the floor. She paints a self-portrait, arresting herself on the canvas — above it is a framed mirror, as a portrait in flux. Tove Jansson's Moomins come alive — even the promo poster shows them in motion, Moomintroll a spinning shadow connected to his twirling creator. The creatures leap from the page, taking three-dimensional form. Yet both films have stark moments when everything stops, re-stilling their paintings and drawings, a paradox of aesthetic attention — that we must be arrested most to be moved.

Andrew DuBois is an Associate Professor of English at the University of Toronto specializing in poetry and poetics. He is the author or co-editor of seven books, including *Ashbery's Forms of Attention*, *All the People Are Pregnant*, *The Anthology of Rap*, and *Close Reading: The Reader*. A collection of original essays edited with Kelly Baron and called *The Crossroads of Music and Literature: New Essays on the Muse of Song* is being published by Bloomsbury later this year.



Matthias Bauer (Europa-University, Flensburg)

Refractions of a riddle: Edvard Munch in film

By juxtaposing Peter Watkins's (1974) and Henrik Marten Dahlsbakken's (2023) portraits of Munch, this paper explores the potential of feature films to depict an artist's creative process and a body of work that incorporates both the dynamics and the dialectics of modernity. Though both Watkins and Dahlsbakken focus on pivotal events and traumatic experiences in the artist's life, they employ very different narrative devices to portray Munch's struggle for autonomy and authenticity. Watkins reconstructs this struggle in socio-psychological terms, revealing certain patterns of behavior through repetition. Dahlsbakken's film, by contrast, oscillates between reconstruction and deconstruction, staged authenticity and overt inauthenticity, thereby letting the biographical narrative mirror the fragmented nature of modernist artistic practice. Comparing these formal approaches offers insights into both Munch as an artist and broader questions about creativity and modern subjectivity so important in his work.

Matthias Bauer is a professor at the German Department, Europa-University, Flensburg. He has published books on the picaresque novel, narratology, diagrammatics and scenography, Michelangelo Antonioni and the German literature of Realism.

Film and art III: Documenting, creating and exhibiting artworks

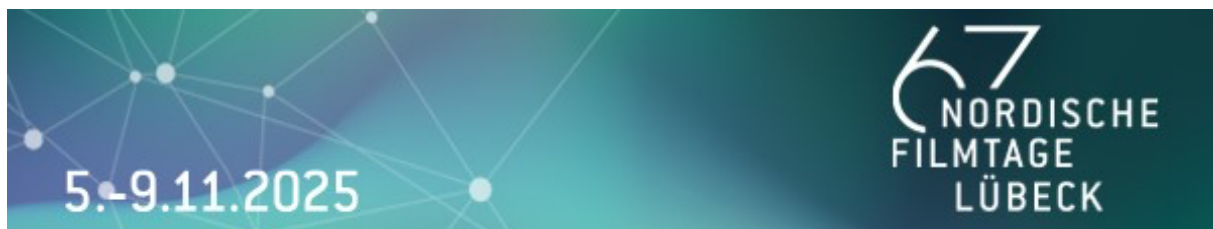
Chair: **Kimmo Laine** is University Lecturer in Media Studies at the University of Turku. He is a film historian with a special interest in Finnish and Nordic cinemas. He has authored, for example, *Finnish Film Studios* (Edinburgh UP 2023), and is the head of two ongoing research projects: "The Intersecting Histories of Film and Television" and "The Ecological History of Finnish Cinema".

Erik Florin Persson (Linnaeus university)

Bringing art to the people: *Bronze Age* (1955), postwar art film and a new exhibition at Vitlycke Museum

The presentation examines *Bronze Age* (1955), a short art film exploring rock art on the Swedish west coast that forms the basis of a new (2025) exhibition at Vitlycke Museum. Screened in Cannes 1955 and awarded the best short film of the year in Sweden, the film was shown in a variety of contexts, including cinemas, early Swedish television and a variety of non-theatrical contexts. Furthermore, during the shooting of the film, a number of still photographs of the carvings were taken, which were exhibited at the Gothenburg Museum of Art and number of other museums. In the presentation, *Bronze Age* is discussed as a typical example of the postwar art film, highlighting both its intermedial and formal qualities and its role in visualizing rock art for a broader public. By conclusion, the presentation discusses how the new exhibition adds new meanings and a new temporal layer to the film.

Erik Florin Persson teaches Film Studies at Linnaeus University. His research interests lie within the field of useful, commissioned and small-gauge films as well as local film history and film archival practices. Currently, he is the principal investigator in a project concerning a collection of analogue film held at the Hasselblad foundation in Gothenburg and the use of moving images within the Hasselblad companies.



Irina Souch (University of Amsterdam)

Understanding art: authorial intention and the affective spectator in Gabriela Pichler's tv series *Painkiller*

This article examines Gabriela Pichler's television series *Painkiller* (SVT, 2024) through Jacques Rancière's concept of "distribution of the sensible" to explore tensions between artistic intention and spectatorial reception in contemporary Swedish screen culture. Focusing on the relationship between avant-garde artist Andrea and her working-class immigrant mother Dijana, the analysis reveals how access to aesthetic experience remains divided along class and educational lines. The series dramatizes gentrification's contradictions—artists simultaneously resist and enable urban displacement—while questioning whether politically engaged art can genuinely disrupt existing social hierarchies. Through close readings of key scenes, particularly the final collaborative choreography, the article argues that emancipatory potential emerges not from top-down artistic intervention but through collective creative practices that allow marginalized bodies to reclaim agency and temporarily reorganize shared sensory experience. *Painkiller* ultimately suggests that art's transformative power lies in affective engagement rather than intellectual comprehension, though without guaranteeing lasting social change.

Irina Souch is lecturer in Comparative Literature and Cultural Analysis in the Department of Literature and Linguistics of the University of Amsterdam and holds a position of Affiliated Researcher at the Amsterdam School for Cultural Analysis (ASCA). Her current work addresses narrative, aesthetic and political functions of landscape in serial television drama and film with a particular focus on climate change and the Anthropocene.

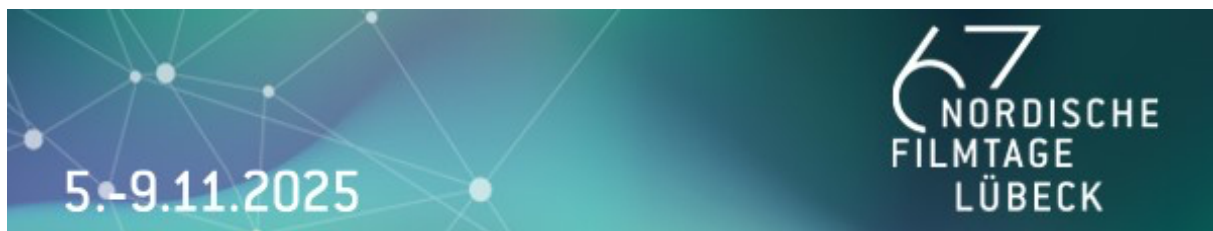
Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg) and Sune Klok Gudiksen (Kolding School of Design)

Documenting and exhibiting works of art of Scandinavian artists in the concentration camp Neuengamme

The EU-funded project "Hope & Despair" unites Danish and German universities, cultural institutions, and tourist organizations to explore cross-border cultures of remembrance. While museums in the German-Danish border region typically commemorate WWII through national or regional lenses, the project examines it as a transnational phenomenon requiring multiple perspectives. With few eyewitnesses remaining, media offers crucial pathways to critical understanding. The project has produced films, sound installations, podcasts, and graphic novels for exhibitions. Students created multimedia projects about Danish artists — Victor Glysing Jensen, Hans Peter Sørensen, Jens Martin Sørensen, and Per Ulrich — imprisoned at Neuengamme concentration camp near Hamburg. These artists secretly drew using any material available; pencil or charcoal on paper scraps and forms. Created shortly after liberation to process trauma and document horrors, their artworks vividly portray camp life and terror absent from photographs.

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 *Journal of Popular Television*.

Sune Klok Gudiksen is associate professor at the Lab for Play Design at Kolding School of Design in Denmark. He is the principal investigator of the German-Danish project "Hope and Despair" funded by the EU. His research revolves around design and play, gamification, and the use of media in cultural contexts.



Saturday - detailed information about the programme

Chair: **Dagmar Brunow** is professor of film studies at Linnaeus University, Sweden. Her research centres on archives and audiovisual heritage, cultural memory, documentary filmmaking as well as feminist and queer experimental filmmaking and video practice. She is the author of *Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention* (2015).

Johannes Riis (University of Copenhagen)

Gender and colonial narratives in *Kalak* (2023)

One of the most compelling aspects of Isabella Eklöf's *Kalak* (2023) is its portrayal of Greenlandic women's agency. This is evident in the characterization of the midwife on the East Coast as well as Karina, the woman involved with Jan in Nuuk, both portrayed as independent and assertive, whereas our protagonist often appears passive and indecisive. A similar feature is the film's class-conscious approach, which challenges stereotypes about sex workers and their socio-economic background. In my talk, I will examine Eklöf's visual style and casting choices, compare them to the novel by Kim Leine, and argue that we can think of Eklöf's treatment as anti-colonialist. I will explore how *Kalak* diverges from traditional "Going Native" narratives, in which a white European escapes to the colonies to find personal fulfillment, based on theories of cultural colonialism.

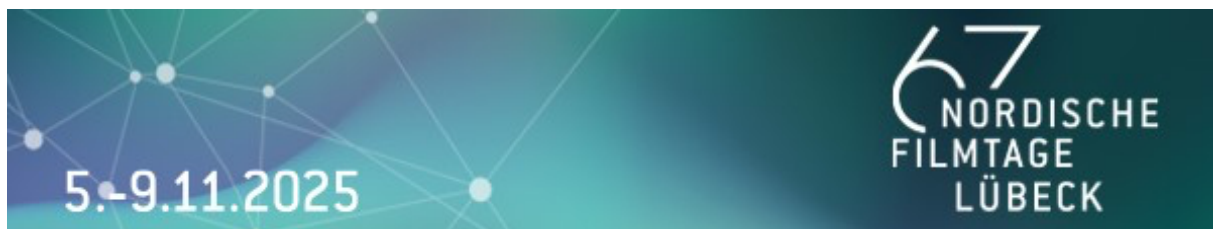
Johannes Riis is an associate professor at the University of Copenhagen, where he teaches film analysis and industry courses. He is a co-editor of *Screening Characters* (AFI/Routledge) and has published extensively on acting, including *Cinema Journal*, *Projections*, and *Scandinavian Journal of Cinema*.

Hannah Michalla (Greifswald University)

SKAM 10 år: Assessing a decade of cultural impact

In September 2015 the first episode of SKAM aired on NRK, marking the beginning of a worldwide phenomenon. In an era where authentic representation and innovative storytelling are more important than ever, SKAM emerged as a groundbreaking example of how television can deeply resonate with young audiences. To mark its 10th anniversary, NRK released a six-part podcast – a testament to the series' enduring influence and cult status. This presentation explores the cultural significance and widespread impact of SKAM, highlighting its innovative approach to storytelling, authentic portrayal of adolescent experiences, and its profound influence on global youth culture. Through analysis of its digital media integration, diverse representation, and community engagement strategies, the presentation demonstrates how SKAM has redefined youth television, fostered international fan communities, and shaped subsequent media productions targeting young audiences worldwide.

Hannah Michalla is a PhD researcher and University lecturer at the Department of Modern Scandinavian Literature at Greifswald University. Her PhD project focuses on the relation between Coming-of-Age/Young Adult literature and digital spaces, especially social media.



Birger Langkjær (University of Copenhagen)

Disruptions of social scripts: The use of embarrassment in the films of Ruben Östlund

A characteristic feature of Ruben Östlund's films is that they often depict situations that disrupt or challenge social scripts. This occurs when a person reacts to impulses and thereby finds it difficult to maintain an acceptable projection of their social self (the male character in *Force Majeure*, 2014) or when a group of people find it difficult to maintain a consistent form of social interaction (the person with Tourette's at a meet-the-artist event in *The Square*, 2017). At other times, the disruption is intentional (as in several scenes in *Triangle of Sadness*, 2022). The effect is typically one of embarrassment: for the character performing the mishap, for those characters witnessing it, and for the audience. I will consider those forms of social mishaps as pretexts for the layout of an embarrassing situation that do not further the narrative but rather deepen the social unpleasantness of the given situation.

Birger Langkjær is Associate Professor in Film Studies at the Department of Communication, University of Copenhagen. His primary research interests include cognitive film theory, sound and music in film and television series, realism in Danish cinema, and art cinema in contemporary Scandinavian cinemas.

Joel Frykholm (Stockholm university)

Recent changes and new realities in Swedish filmmaking

Swedish filmmaking has experienced significant changes over the past twenty-five years. This presentation explores how streaming services, international co-productions, and transformed funding landscapes have reshaped what gets made and how it reaches audiences. Traditional distinctions between art cinema and commercial film have blurred, while festival circuits and global distribution create new pressures and possibilities. Meanwhile, a new generation of filmmakers — notably more women and creators from diverse backgrounds — has brought different sensibilities and stories to Swedish screens. These shifts raise critical questions about artistic quality and cultural value in an increasingly market-driven environment. Drawing on examples from contemporary auteur cinema, genre films, and television drama, I examine some of the ongoing tensions between creative ambition, public funding responsibilities, and audience appeal. The presentation considers both notable successes and emerging concerns in Swedish screen culture, providing some context for understanding how Scandinavian audiovisual media navigates artistic, industrial, and cultural transitions in the twenty-first century.

Joel Frykholm is an associate professor of Cinema Studies at Stockholm University. His research interests include early American cinema, Swedish cinema history, Swedish contemporary film and television culture, and Swedish responses to the global impact of American popular culture from cinema's silent era onward.

Filmmaker conversation with Lisa Langseth

The Swedish writer-director began her career as a playwright before making her feature debut with *Pure* (2010), which kickstarted both her own film career and that of actress Alicia Vikander. The two have since collaborated on three films together, including the English-language *Euphoria* (2017) starring Vikander, Eva Green, and Charlotte Rampling. Langseth's work explores themes of freedom, identity, and class through a distinctly Swedish lens, blending psychological insight with social critique. Her Netflix series *Love & Anarchy* (2020-2022) became a global success, addressing contemporary anxieties about work, cultural hierarchies and social norms with sharp humor and political awareness. Her latest film, *The Dance Club*, screening here at the Lübeck festival, examines psychiatric care and the medicalization of society through dark comedy.