

13th LÜBECK FILM STUDIES COLLOQUIUM

Friday 6 and **Saturday 7** November 2026

Europäisches Hansemuseum
Beichthaus, An der Untertrave 1, Lübeck

Friday 6 November (9.00–14.00)

9.00–9.10 Welcome and introduction

Tobias Hochscherf (Kiel University of Applied Sciences), with Hanna Reifgerst (Artistic Director) and Anne Schultka (Head of Lübeck Meetings), Nordic Film Days Lübeck

9.10–10.20 Ecomedia I: The Baltic Sea

Chair: Tobias Hochscherf (Kiel University of Applied Sciences)

Per Vesterlund (Lund University)
'Look at mother nature on the run in the 1970s…': Ecocritical tendencies and debates in Swedish television 1970 and 1971

Joonas Talvila (University of Helsinki)
Icebreaker modernities and cinematic seascapes in the Finnish tax reduction films, 1945–1964

Niina Oisalo (University of Turku) and Ilona Hongisto (University of Helsinki)
Sounding the Baltic Sea: Sonic engagements in Finnish maritime documentaries

10.20–10.50 Break

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 6 November (9.00-14.00)

10.50–12.00 Film historiography I: Writing history with images

Chair: Dagmar Brunow (Linnaeus University)

Thomas Weber (University of Hamburg)
Climate change in the media realm: Affordances, action spaces, and the evolution of eco-cinema

Julia Leyda (NTNU Trondheim)
Tapeworms and powerlines: Videographic speculations on extractivism in Toxic [*Akiplėša]* (2024)

Tobias Hochscherf (Kiel University of Applied Sciences)
Scandinavia on the margins of cinema's memory of the Second World War

12.00–12.15 Break

12.15–13.00 Film historiography II: Writing the recent past

Chair: Julia Leyda (NTNU Trondheim)

Eva Novrup Redvall (University of Copenhagen)
Nordic cinema 2000–2025: How to analyse 25 years of recent film history?

Joel Frykholm (Stockholm University)
Assessing changes and continuities over the past 25 years of Swedish filmmaking

13.00–13.10 Break

13.10–13.55 Filmmaker interview with Amanda Kernell

Chair and discussion: Anders Marklund (Lund University)

13.55–14.00 Concluding remarks

Saturday 7 November (9.00-13.00)

9.00–9.05 Welcome and introduction

Anders Marklund (Lund University)

9.05–10.20 Ecomedia II: Ecologies of production

Chair: Thomas Weber (University of Hamburg)

Silja Laine and Tommi Römpötti (University of Turku)
War film's war in and on the environment in *The Unknown Soldier*

Aymeric Pantet and Kimmo Laine (University of Turku)
Technology in nature, nature in studio

Ingo Ehrlich (übermorgen Sustainability Consulting, Lübeck)
Learning green, shooting green: A shared sustainability toolbox for student film production in Germany

10.25–10.55 Break

10.55–12.15 Film historiography III: Sources and archives

Chair: Kimmo Laine (University of Turku)

Stephan Michael Schröder (University of Cologne)
Applying digital humanities approaches to the study of fandom

Casper Tybjerg (University of Copenhagen)
The first Danish (fiction?) films: Historiographical observations

Erik Florin Persson (Hasselblad Foundation, Gothenburg)
Hasselblad and the moving image: Small-gauge films, local film history and transnational entanglements

12.15–12.30 Break

12.30–13.00 Colloquium 2027 and onwards: Plans, projects and invitations

Chair: Anders Marklund (Lund University)

Friday 6 November (9.00-14.00)

9.00–9.10 Welcome and introduction

Tobias Hochscherf (Kiel University of Applied Sciences), with Hanna Reifgerst (Artistic Director) and Anne Schultka (Head of Lübeck Meetings), Nordic Film Days Lübeck

9.10–10.20 Ecomedia I: The Baltic Sea

Chair: Tobias Hochscherf (Kiel University of Applied Sciences)

Per Vesterlund (Lund University)

'Look at mother nature on the run in the 1970s…': Ecocritical tendencies and debates in Swedish television 1970 and 1971

In the spring of 1971, a Swedish television documentary became the center of a controversy. *Pengar som växer (Money that Grows)*, Pär Stolpe's film about oil companies' exploitation of the Baltic Sea, was prevented from being broadcast on public service television, the stated reason being that it criticized the Finnish oil company Neste Oy. The incident was not an isolated one. On the one hand, this was a period when several programs criticizing companies, government agencies and public figures were reported to the broadcasting review board Radionämnden. On the other hand, issues of the environment, economic growth and power were given space across a wide range of program formats. This presentation examines how these themes appeared in different genres, including television drama, children's programs, entertainment shows and documentaries, and discusses the public debates that some of these productions provoked.

Per Vesterlund teaches Cinema Studies at Lund University and is affiliated as researcher and lecturer with the University of Gävle and Uppsala University. His research concerns social issues in Swedish television drama, audiovisual representations of the welfare state, and Swedish film and media policy. Recent articles include 'Swedish Film Policy in the Era of the Twentieth-Century Welfare State' (2025) and 'Competing Screens? The Relation Between Cinema and Television in a Swedish Context' (2026).

Joonas Talvila (University of Helsinki)

Icebreaker modernities and cinematic seascapes in the Finnish tax reduction films, 1945–1964

Between 1945 and 1964, the Finnish 'tax reduction film' system produced dozens of non-fiction short subjects set on and around the Baltic Sea. These films portrayed industrial work at the docks, educated consumers about modern leisure aboard cruise

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ships, and documented traditional ways of living off the sea. The presentation focuses on three films about wintertime export shipping, commissioned by the booming shipbuilding industry and state institutions. Through recurring audiovisual motifs, the wintry seascape emerges as a key signifier of post-war reconstruction and modernisation. By situating the tax reduction films within the tradition of useful media, I examine the occasions for which they were commissioned and how they circulated outside Finnish cinemas.

Joonas Talvila is a doctoral researcher in film and television studies at the University of Helsinki. His PhD thesis focuses on Finnish non-fiction films about marine industries, dock work and shipping in the Baltic Sea.

Niina Oisalo (University of Turku) and Ilona Hongisto (University of Helsinki)
Sounding the Baltic Sea: Sonic engagements in Finnish maritime documentaries
This paper examines modes of listening in recent Finnish documentaries set in the Baltic Sea: Anu Kuivalainen's *Aranda* (2011), *Lotta Petronella's Själö (*2020), Mónica Celeste's *Spectacular Specimen*(2024) and *Cyane Findji's Amphibia* (2024). We call these films 'maritime documentaries' to underline two shared characteristics: they observe marine researchers at work, and they develop an aural marine aesthetics that enables engagement with an environment notoriously murky and resistant to land- and air-based visual frames of reference. We posit that the films' soundscapes foster ecological modes of listening that promote engagement with the Baltic Sea. Through intricate sound design and music, they show how sonorous eco-aesthetics promotes attunement to aquatic elements, nonhuman agencies, non-anthropocentric scales of the sea and archipelago biospheres. Our analysis identifies three modes of listening: 1) 'operational sounds', whereby the sounds of scientific work postulate access to the environment; 2) 'immersion', a sensation of being one with the environment; and 3) 'dépaysement', the uncanny experience of being in unfamiliar territory.

Niina Oisalo is Postdoctoral Researcher in the Department of Media, Music, and Art Studies, University of Turku. **Ilona Hongisto** is Professor of Audiovisual Culture in the Department of History, Philosophy, and Art Studies, University of Helsinki. The research presented has been conducted in the project 'Audiovisualising the Baltic Sea' (Kone Foundation, 2026–2029).

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10.20–10.50 Break

10.50–12.00 Film historiography I: Writing history with images

Chair: Dagmar Brunow (Linnaeus University)

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

Thomas Weber (University of Hamburg)

Climate change in the media realm: Affordances, action spaces, and the evolution of eco-cinema

How does identical ecological content take on different meanings and uses across documentary formats? Drawing on a media-ecological framework and an expanded concept of affordance, this presentation first sketches a brief history of eco-documentary, whose conventional cinematic dispositif has long struggled to represent non-human temporalities and systemic crisis. Its main focus is a comparison between Davis Guggenheim's *An Inconvenient Truth* (2006) and Elizabeth Miller's interactive web documentary *The Shore Line* (2017). Two Norwegian cases supplement this comparison: the Climate Witnesses project and the interactive Climate House (Klimahuset) in Oslo. The linear feature film relies on personalized dramaturgy, institutional authority and a limited set of iconic images to persuade a mass audience. Expanded documentary forms such as i-docs instead deploy polyphony, co-creation and relational databases. The presentation argues that this shift moves eco-documentary from representing global crisis toward orchestrating participatory spaces for concrete civic action, networking and local resilience.

Thomas Weber is Professor of 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 on documentary film. His books include Webdokumentationen (2021), Medienkulturen des Dokumentarischen (ed. with Carsten Heinze, 2017) and Mediale Transformationen des Holocausts (ed. with Ursula von Keitz, 2013).

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Julia Leyda (NTNU Trondheim)

Tapeworms and powerlines: Videographic speculations on extractivism in Toxic [*Akiplėša*] (2024)

The Lithuanian film *Toxic* centers on thirteen-year-old Marija's efforts to become a model and obtain work abroad as an escape from her drab everyday in a post-industrial town. The film follows her as she takes a course on modeling at a private agency (which may or may not be involved in trafficking), learning to walk runway-style, pout into the camera, and stay thin. While the coming-of-age plot takes interesting turns, the film also foregrounds its setting by juxtaposing aging energy infrastructures with overgrown vegetation, building a visual symbolic system that links the youth and growth of the girls with the decline and death of the manufactured landscapes.

Julia Leyda is Professor of Film Studies at NTNU Trondheim, where she teaches and researches environmental humanities, asexuality studies, and Nordic film and television. Her recent publications appear in *Interdisciplinary Studies in Literature and Environment* and *Camera Obscura,* and her latest book is *Anthroposcreens: Mediating the Climate Unconscious* (2023).

Tobias Hochscherf (Kiel University of Applied Sciences and University of Flensburg)

Scandinavia on the margins of cinema's memory of the Second World War

The paper explores divergent ways of remembering the Second World War through popular film and television in Denmark, Norway, Germany and the United States. It highlights some of the complexities in dealing with transnational memory culture and how fictional historical representations can serve as a means of appropriation and emotional memory activation. While popular audiovisual representations of the war certainly offer much potential for a shared culture of remembrance across borders, this potential is not fully realized. The reasons are manifold, ranging from very specific national areas of interest to different production and reception contexts. The ways in which the Second World War is remembered through fictional films and television, in fact, differ significantly from country to country as a comparison clearly demonstrates. Further, audiovisual representation also appears to be unstable over time as historical memory in popular culture is part of a process of constant transformation and interrogation both in Europe and beyond.

Tobias Hochscherf is Professor of Audiovisual Media at Kiel University of Applied Sciences and the University of Flensburg, Germany. His research interests include media

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history and transnational media cultures. He is the author of *The Continental Connection: German-speaking Émigrés and British Cinema, 1927–1945* (2011) and, with Heidi Philipsen, *Beyond the Bridge: Contemporary Danish Television Drama* (2017). Most recently he has co-edited *Conflict Resolution and the Cold War: Media Encounters across the Iron Curtain* (2026). He is Vice-President of the International Association for Media and History (IAMHIST).

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12.15–13.00 Film historiography II: Writing the recent past

Chair: Julia Leyda (NTNU Trondheim)

Eva Novrup Redvall (University of Copenhagen)

Nordic cinema 2000–2025: How to analyse 25 years of recent film history?

This paper builds on the process of co-editing the new special issue of *Journal of Scandinavian Cinema* (with Pietari Kääpä and Anders Marklund) on Nordic cinema 2000–2025 that includes five individual articles on Danish, Finnish, Icelandic, Norwegian and Swedish cinema in the twenty-first century. First, the paper presents the editorial ambitions of offering a comparative perspective across the Nordic countries for scholarly as well as teaching purposes. Then, the different approaches taken to the somewhat daunting task of presenting an analysis of 25 years of national cinema are analysed, before zooming in on the perspective chosen for my contribution on the traits, trends and trajectories in Danish cinema. The paper ends by discussing the challenges of writing recent film history and how to think of 'best practice' in this regard.

Eva Novrup Redvall is Associate Professor and Head of the Section for Film Studies and Creative Media Industries at the University of Copenhagen. She has published widely on Nordic film and television, with a particular focus on screenwriting and production. Her most recent book, *Writing and Producing for Children and Young Audiences: Cases from Danish Film and Television* (2024), won the 2025 award for best book in screenwriting studies.

Joel Frykholm (Stockholm University)

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

Writing an article-length survey of a national cinema's twists and turns and key developments over a twenty-five-year period is possibly a doomed project from the

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start. I know for certain that my own recent attempt (see 'Swedish cinema 2000–25' in *Journal of Scandinavian Cinema* 2–3, 2026) is full of glaring omissions, embarrassing blind spots and missed opportunities. In this presentation, I try to recover a few items from the wastebasket—topics and areas in contemporary Swedish cinema that I would have liked to address but could not fit in. With this, I want to invite the colloquium participants to discuss knowledge gaps, uncharted research areas, and pressing issues for the future study of Swedish cinema and/or the other Nordic national cinemas. I am particularly interested in any ideas that participants might have regarding present-day relations between the mainstream and the less visible 'minor' film cultures (if that framework is still relevant at all).

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

13.00–13.10 Break

13.10–13.55 Filmmaker interview with Amanda Kernell

Chair and discussion: Anders Marklund (Lund University)

Anders Marklund is Senior Lecturer in Film Studies at Lund University, Sweden, and Primary Editor of *Journal of Scandinavian Cinema*.

Amanda Kernell is a Swedish-Sámi screenwriter and director who graduated from the National Film School of Denmark in Copenhagen. Her short film *Stoerre Vaerie* (2015) became the basis for her first feature, *Sami Blood* (2016), which was awarded for best debut in Venice and received the European Parliament's LUX Prize. Her second feature, *Charter* (2020), premiered at Sundance and was Sweden's submission for the Academy Awards. In her latest feature Kernell returns to Sámi histories and perspectives. Set among reindeer herders in Sápmi and made with a largely non-professional cast, *Brace Your Heart* (*Garrat du Váimmu*, 2026) won the Silver Shell for Best Director in San Sebastián and is in competition at this year's Nordic Film Days.

13.55–14.00 Concluding remarks

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9.00–9.05 Welcome and introduction

Anders Marklund (Lund University)

9.05–10.25 Ecomedia II: Ecologies of production

Chair: Thomas Weber (University of Hamburg)

Silja Laine and Tommi Römpötti (University of Turku)

War film's war in and on the environment in *The Unknown Soldier*

Combat scenes are central to the war film genre and constitute one of its defining dramatic features. Through battles, explosions, and military machinery, war films represent spectacles of war designed for the eyes and ears of the spectator. In the production of such spectacles, environmental destruction often appears to be taken for granted as collateral damage. Nevertheless, war, and war film production, has environmental impact that has only recently received scholarly attention. If war is invariably a war against the environment, can war film production have a different approach? We address this question through a comparison of the three film adaptations of the Finnish Continuation War novel *The Unknown Soldier* (1955, 1985, 2017), focusing on the 'Havuvaara combat sequence', which appears in all three films and depicts Finnish soldiers destroying an enemy machine-gun bunker.

Silja Laine, PhD, is Senior Lecturer in Cultural History and Docent at the University of Turku, and is affiliated with the research project 'The ecological history of Finnish cinema'. She specializes in urban history, landscape studies and visual history. **Tommi Römpötti**, PhD, is Docent at the University of Turku and a film researcher currently working on the project 'The ecological history of Finnish cinema'. He is particularly interested in youth films, road movies and car culture in film, on which he has published from various perspectives, including history, narration, spectacle, gender and class.

Aymeric Pantet and Kimmo Laine (University of Turku)

Technology in nature, nature in studio

This presentation examines the shooting practices employed in Finnish film studios during the studio era, spanning the 1930s to the early 1960s. Although the prevailing production model involved filming exterior scenes on location, typically during the summer months, and shooting interior scenes in the studio, the relationship between these two modes of production was far more complex than this division suggests. On the one hand, on-location shooting involved the use of technology, set construction, and artificial lighting; on the other hand, exterior settings, including natural

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environments, were often reconstructed in the studio for various reasons. We examine these apparent anomalies from the perspectives of studio practices, material impact, and the relationship between nature and technology.

Aymeric Pantet, Docent in Media Studies at the University of Turku, is an MSCA-TIES Senior Fellow in film studies at the Turku Institute for Advanced Studies (TIAS). His research focuses on the aesthetics and history of cinema and audiovisual production in the Nordic countries, approached from a transnational, sociocultural and ecocritical perspective. His current work examines the French cinematographic influence on the Finnish studio system in the late 1930s. **Kimmo Laine** is University Lecturer in Media Studies and Docent in Media History at the University of Turku. His books include *Finnish Film Studios* (2022) and *ReFocus: The Films of Teuvo Tulio* (with Henry Bacon and Jaakko Seppälä, 2020). He leads the research project 'The ecological history of Finnish cinema' (2024–2027).

Ingo Ehrlich (übermorgen Sustainability Consulting, Lübeck)

Learning green, shooting green: A shared sustainability toolbox for student film production in Germany

This presentation introduces 'Sustainable Film Schools', a cross-institutional initiative of German film and art schools. Student productions are spaces for learning sustainable practice. However, German industry standards such as the AK Green Shooting ecological standards are tailored to professional productions. They often overwhelm student projects and leave some of their most effective measures invisible. The initiative is therefore developing a toolbox of 75–100 ecological and social measures, each rated for impact, effort and cost. Its scoring logic weights real impact over formal compliance and scales to different schools and project sizes. Beyond individual productions, the toolbox thus also marks interfaces with teaching and with the development of the film school as an organisation. From a practitioner's perspective, the presentation outlines the approach and its status, and invites exchange on sustainable production practice in arts education.

Ingo Ehrlich is a sustainability consultant and trainer based in Lübeck. He has worked in film for 38 years, 30 of them as an editor on more than 100 television and cinema productions (German Camera Award 2003). For the past six years he has worked as a green consultant and advisor on sustainability and carbon accounting. He teaches at

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German film schools, co-initiated 'Sustainable Film Schools', and initiated and leads the Green Filming Hub Lübeck.

10.25–10.55 Break

10.55–12.15 Film historiography III: Sources and archives

Chair: Kimmo Laine (University of Turku)

Stephan Michael Schröder (University of Cologne)

Applying digital humanities approaches to the study of fandom

Methods developed in the field known as digital humanities can significantly support research in cinema studies and fandom studies. Using four examples, this presentation explores the areas of application that have proven productive in the research project 'Fan mail to Danish film stars in the 1910s: Exploring the agency and practices of early film fans': information retrieval, socio-topographical mapping, clustering and text mining.

Stephan Michael Schröder is Professor of Scandinavian Studies in the Department of Scandinavian and Finnish Studies at the University of Cologne. He is principal investigator of the research project on fan mail to Danish film stars in the 1910s, funded by the German Research Foundation (DFG), 2024–2027.

Casper Tybjerg (University of Copenhagen)

The first Danish (fiction?) films: Historiographical observations

The site biografmuseet.dk is a treasure trove of information about Danish movie theaters. This year, the site's primary contributors put up an important article about the earliest film shows in Copenhagen. They had found newspaper notices that showed that the film usually referred to as the first Danish fiction film, *Henrettelsen* ('The Execution'), was not from 1903 as has generally been supposed, but from 1901; and, furthermore, that the film was a reenactment of an execution of a child murderess in Austria. This important discovery raises two further questions: First, was a film like Henrettelsen understood as fiction or as real by contemporary audiences? The press coverage of this and other films offers interesting clues. Second, are there any other aspects of the story of the first Danish films that need to be revised? It turns out that there is …

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Casper Tybjerg is Associate Professor of Film Studies in the Department of Communication, University of Copenhagen. A scholar of Danish and international silent film, he is co-editor of the anthology *Danish and German Silent Cinema: Towards a Common Film Culture* (2023). In 2024 he was awarded the dr.phil. (habilitation) degree for the forthcoming book *The Historiography of Filmmaking – through the Lens of Carl Th. Dreyer*.

Erik Florin Persson (Hasselblad Foundation, Gothenburg)

Hasselblad and the moving image: Small-gauge films, local film history and transnational entanglements

This presentation draws on an inventory of a collection of analogue film material held at the Hasselblad Foundation in Gothenburg. The collection comprises around one hundred film prints, almost exclusively 16mm, the greater part of which was donated to the Foundation in 2005 by the world-famous camera manufacturer Victor Hasselblad AB. Since then, the collection has remained largely untouched, and little has been known about the films' content. In addition to identifying the content and origins of the films, the inventory has sought to analyse the film practices of which they can be understood as traces. Many of the films are unique and scarcely represented in traditional film-historical archives, collections and databases, even though a number of them were produced for international distribution. A local film collection can thus reveal transnational flows and entanglements that would otherwise have been difficult to uncover.

Erik Florin Persson holds a PhD in Film Studies from the University of Gothenburg. His research interests lie in film historiography, media history, and commissioned and small-gauge films. He is principal investigator of the collaborative research project 'Lens-media convergences: Inventory, digitization, analysis and making available the Hasselblad Foundation's film collection', funded by the Hasselblad Foundation.

12.15–12.30 Break

12.30–13.00 Colloquium 2027 and onwards: Plans, projects and invitations

Chair: Anders Marklund (Lund University)