

Friday 3 November (9-13.30)

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 Entangled Nordic and German Film Histories

Chair: Maria Fosheim Lund (University of Oslo)

Casper Tybjerg (University of Copenhagen)

Entangled Film History and the Director's Role

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

Nordic Encounters: Leni Riefenstahl's Promotional Tour to Norway in 1938

10.15 Break

10.45 Youth film and culture I

Chair: Kimmo Laine (Turku University)

Alice A. Salamena & Stephan Michael Schröder (Universität zu Köln)

Manners make a ‚Backfisch‘. Performing female adolescence in silent cinema

Eva Näripea (Film Archive of the National Archives of Estonia)

Leida Laius and *Games for Teenagers* (1985)

11.45-12.15 Break

Per Vesterlund (University of Gävle and Uppsala University)

Rebels and Criminals on the Small Screen: How Swedish Youth Delinquency Films Turned Televisual in the 1960s and 1970s

Malena Janson (Stockholm University)

A competent, yet vulnerable audience: Notions of childhood and youth in Swedish cinema culture

Anders Åberg (Linnaeus University)

“D’ya know where they’re from?”: Migrants in Swedish Children’s Film

Saturday 4 November (9-12.30)

9.00 Welcome and Introduction
Anders Marklund (Lund University)

9.15 **Youth and film culture II**
Chair: Anders Marklund

Dagmar Brunow (Linnaeus University) & Anna Sofia Rossholm (Stockholm University)
**Writing for Different Media: Transmedial Perspectives on Astrid Lindgren's
Screenwriting**

10.00 Break

10.15 **Filmmaker conversation: Margreth Olin**
Chair and conversation: Anders Marklund

11.00 Break

11.15 **Quality film**
Chair: Anders Marklund (Lund University)

Max Richter (LMU Munich)
Mediating Value: Nobel Prize Cinema around 1920

Joel Frykholm (Stockholm University)
Waste, Taste, Failure, Film: Swedish Cinema and the Prospects of "Failure Studies"

12.15 **Concluding discussion**

Abstracts and presenters

Friday

Entangled Nordic and German Film Histories

Chair: Maria Fosheim Lund (University of Oslo)

Maria Fosheim Lund is a PhD fellow at the University of Oslo in the Department for Media and Communication, where she is working on the project “A Company of One’s Own. Aud Egede Nissen as a prism to understanding women’s agency and absences in Norwegian film history.” She is currently on a research stay at Humboldt University in Berlin for the academic year 2023/2024. Together with Eirik Frisvold Hanssen, Lund is the co-editor of the two anthologies *Small Country, Long Journeys: Norwegian Expedition Films* (2017) and *Silent Ibsen: Transnational Film Adaptation in the 1910s and 1920s* (2022) published by the National Library of Norway.

Casper Tybjerg (University of Copenhagen)

Entangled Film History and the Director's Role

My talk will outline the theoretical and methodological framework for a monograph on Benjamin Christensen I have recently begun to write. Christensen’s career holds great interest because it spanned a number of countries and different film industries. The book will use the Entangled Film History approach (described in detail in my chapter in the anthology *Danish and German Silent Cinema* (EUP 2023)), an approach highly suited to investigating the work of filmmakers with border-crossing careers. The Entangled Film History approach also stresses the way concepts and labels have varied over time, which will help me discuss the way the meaning and role of the film director shifted over the course of Christensen’s career. I will also present the concept of the professional habitat, intended to capture both the kinds of stylistic and narrative options that were available to filmmakers at a given time, and the economic, technological, and organizational circumstances enabling and constraining their work.

Casper Tybjerg is Associate Professor of Film Studies at the Department of Communication, University of Copenhagen. He is a scholar of Danish and international silent film. He has co-edited the anthology *Danish and German Silent Cinema* (EUP 2023) with Lars-Martin Sørensen, and he has recently completed a book on the theory and method of film historiography, focusing on the work of Carl Theodor Dreyer. He is now working on a study of the films of Danish director Benjamin Christensen.

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

"Nordic Encounters: Leni Riefenstahl’s Promotional Tour to Norway in 1938“

Leni Riefenstahl is certainly an exceptional phenomenon in film history. While her films played an important role in the dissemination of National Socialist propaganda, she was also a much admired female producer, director, script writer, editor and actress. When she visited Norway in 1938 this visit was part of a larger endeavour to win the Scandinavian public for

German arts and culture and open up new opportunities for German cinema. Not everyone in Norway, however, was welcoming her with open arms. Our paper contextualizes her stay in Oslo by comparing the wishes that the German propaganda and film industry associated with the visit and the reception by the Norwegian press.

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'.

Youth films I

Chair: Kimmo Laine (Turku University)

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.

Alice A. Salamena & Stephan Michael Schröder (Universität zu Köln)

Manners make a "Backfisch". Performing female adolescence in silent cinema

By the end of the 19th century, adolescence emerged as a new life phase in its own right between childhood and adulthood. The cinema became a discursive field for constituting and negotiating this phase, as youth (as well as gender, race and class issues) was at the heart of the discussions about the perils of the new media. Especially the ›Backfisch' (a German term for an adolescent girl, even used in Scandinavia and the USA) was eyed suspiciously by the cultural elite: The ›Backfisch' stood for a dangerous mix of naïvety and scheming, potentially threatening sexual norms by adapting male-coded behaviour in her performance of adolescence. In our presentation we will explore Danish and German cinematic negotiations of the ›Backfisch' as stereotypical form of female adolescence highly informed by the emerging discourse on youth around 1900.

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).

Eva Näripea (Film Archive of the National Archives of Estonia)

Leida Laius and *Games for Teenagers* (1985)

Games for Teenagers, a controversial but successful teenage film made on the brink of *perestroika* and released only a few months after Mikhail Gorbachev took office, is one of the earliest examples of the so-called Black Wave (*chernukha*) in Soviet cinema, concentrating on ‘an all-encompassing sense of decay and hopelessness that permeates both society and environment’ (McCausland 2009). Set in a rural orphanage, this coming-of-age story was directed by Leida Laius and Arvo Iho. The inhospitable environment of the orphanage provides a fitting metaphor for the late-Soviet human condition, but it can also be seen in parallel to Laius’ own struggles within the masculine film industry. Having entered filmmaking in the 1960s with titles focusing on strong female characters, Laius’ unique vision received long-overdue international acclaim only in the 1980s, when *Games for Teenagers* travelled to numerous festivals beyond the Iron Curtain. In this paper, I will use *Games for Teenagers* as a segue to Laius’s oeuvre and its recurring themes.

Eva Näripea is the director of the Film Archive of the National Archives of Estonia, and a member of the Council of the Estonian Academy of Arts. She has worked as researcher at the Estonian Academy of Arts, Estonian Literary Museum and University of Central Lancashire, as well as an editor for various scholarly journals, such as *Studies in Art and Architecture/Kunstiteaduslikke Uurimusi*, *Baltic Screen Media Review* and *Studies in Eastern European Cinema*. She has written extensively on Estonian and East European film history and contemporary cinema. In addition to her work as the head of the Film Archive, she continues to do research, currently focusing on the histories of film preservation and pre-World War II cinema in Estonia.

Per Vesterlund (University of Gävle and Uppsala University)

Rebels and Criminals on the Small Screen – How Swedish Youth Delinquency Films Turned Televisual in the 1960s and 1970s

From mid-1940s until the early 1960s, youth delinquency was such a frequent motif in Swedish cinema that it was regarded as a genre of its own – called “ungdom-på-glid” [youth on the slide]. This genre was not an exclusive Swedish phenomenon but emerged in dialogue with an international post-war wave of films thematizing youth problems, often in a sensationalist way. When the genre disappeared from cinemas after 1960, social problems of youth reappeared in a new media context – in drama productions made for TV. Avoiding cinema’s sensation seeking, these productions were part of a deliberate attempt to produce TV fiction that could contribute to a societal debate on the state of the Swedish welfare state. This paper focus on three thematical clusters in Swedish TV-drama from 1960s and 1970s picturing youth problems: criminality, radical politics, and social problems concerning unemployment and housing shortage among young people.

Per Vesterlund is a Senior lecturer in Media Studies at University of Gävle and a 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).

Malena Janson (Stockholm University)

A competent, yet vulnerable audience: Notions of childhood and youth in Swedish cinema culture

It is well-known that film for a young audience has been much debated ever since the early years of cinema. In Sweden, the 'suggestive power' of cinema has periodically been accused of ruining childhood and seducing youth into an immoral and irresponsible life style. Other debaters, on the other hand, have pointed out the great potential of precisely this power; suggesting that it should be used as a positive influence on children and youth. According to this view, cinema is considered a tool for fostering the audience into harmonious individuals and/or ideal citizens.

In an international perspective, Swedish film for children and youth reflects a rather strong confidence in the young cinema audience, noticeable both thematically and formally in depictions of complex and agentic child characters, comparatively advanced cinematic formations, and a recurrent focus upon so-called difficult matters. Still, telling a story for a young audience through cinema has always been associated with limitations as well as possibilities. And at a closer look, these possibilities and limitations reveal notions of the young audience that might be perceived as self-evident and 'natural', but are in fact changeable social and cultural constructions.

Through examples from different eras, this paper focuses on how cinema for a young audience reflects adult ideas on childhood and youth in Swedish film history. It also argues that conflicting ideas of children as on the one hand vulnerable, and on the other hand competent, are discernible in the still today emerging debates on children's and youth cinema.

Malena Janson is a senior lecturer at the Centre for the Study of Child Culture at Stockholm University. Her research interests comprise the ideology and aesthetics of children's cinema, representations of children and youth in audiovisual media, child-animal-relations in film and television, the cultural significance of the child star, and film education. She is also the editor for the book *Swedish Children's Cinema: History, Ideology, Aesthetics* which will be published with Palgrave Macmillan in 2024.

Anders Åberg (Linnaeus University)

"D'ya know where they're from?": Migrants in Swedish Children's Film

This presentation is about the representation of migrants (or the children of migrants) in Swedish children's film. Modern Sweden became an immigrant country after the Second World War, when refugees came to Sweden. They were followed in the 1950s by labour migrants, much needed in the booming post-war industry. This type of immigration stopped in the early 1970s, to be replaced by refugees and family members. It has been argued that Sweden in the 2020s is one of the most diverse and heterogeneous countries in the world, and some 35% of its residents has a "foreign background". The post-war period was also when children's film started to be produced in Sweden, and one would expect that the very

simultaneity of the growth of children's film, and the rather profound changes in the composition of the population after 1945 would leave traces in Swedish children's films. That is, one would expect the theme of immigration, the inclusion, and thereby representation, of children of different national, cultural and/or ethnic backgrounds. The fact that migration and ethnic diversity are seldom treated or reflected in Swedish children's film, will be the focus of this presentation.

Anders Åberg is a senior lecturer in Film Studies at Linnaeus University. He has published research on art cinema, televised fiction, and Swedish children's film. He is most recently the author of *Blågula barn i bild: Barnfilm och nationalism i Sverige* (Mediehistoriskt Arkiv 2023) and "Nationalism in Swedish Children's Films and the Case of Astrid Lindgren" in *The Oxford Handbook of Children's Film* (Oxford University Press 2022).

Saturday

Youth film and culture II

Chair: Anders Marklund

Dagmar Brunow (Linnaeus University) & Anna Sofia Rossholm (Stockholm University)

Writing for Different Media: Transmedial Perspectives on Astrid Lindgren's Screenwriting

Although Astrid Lindgren wrote 27 screenplays for highly successful film and television productions, scholars have so far neglected this creative output. In this talk we will present our current research based on archival screenplay studies around Lindgren's early works (Rossholm) and around *På rymmen med Pippi Långstrump* (Brunow).

Dagmar Brunow and **Anna Sofia Rossholm** are film scholars at, respectively, Linnaeus and Stockholm University.

Filmmaker conversation: Margreth Olin

Chair and conversation: Anders Marklund

This year **Margreth Olin's** most recent film *Fedrelandet/Songs of Earth* is shown at the Nordic Film Days, a documentary that, although it is both very personal and very local, also regards questions that concern us all. Working with documentaries since the 1990s, Olin's films have explored key social issues as well as intimate portraits and personal reflections. Her so far only non-documentary film, *The Angel* (2009), was awarded Best Nordic Film at the Gothenburg Film Festival and was selected Norway submission to the Academy awards. In this conversation we will have a chance to talk with Olin about her work with *Fedrelandet* as well as about her earlier films.

Quality film

Chair: Anders Marklund (Lund University)

Max Richter (LMU Munich)

Mediating Value: Nobel Prize Cinema around 1920

A remarkable number of Nordic literary works, whose authors had previously been awarded the Nobel Prize in Literature, were adapted for the cinema screen around 1920. Selma Lagerlöf's works are arguably the most prominent cases, but this correlation stands out also regarding lesser-known adaptations such as *Synnöve Solbakken* (1919), *Thora van Deken* (1920), and *Kvarnen* (1921) among others. Yet the connection between these adaptations and the prestigious prize remains largely unexplored. Drawing on current discussions about the impact of cultural prizes on the acknowledgment and dissemination of cultural goods, I will suggest an approach to this adaptation practice that focuses less on aesthetic features and more on valorizing mechanisms and symbolic economies within the expanding fields of cultural production in the early 20th century. Thus, the so-called 'world prize' can tentatively be understood as a modern mediator of value, operating between the partly competitive, partly cooperative realms of 'world literature' and 'world cinema'.

Max Richter is a PhD student affiliated with the ongoing research project, "'Greenwich Meridian of Literature?' The Nobel Prize as a Global Standard of Comparing," at LMU Munich (part of the collaborative research center, "Practices of Comparing," at Bielefeld University). His interdisciplinary research engages with debates in the sociology of literature, world literature studies, and media history, with a particular focus on the Nordic countries.

Joel Frykholm (Stockholm University)

Waste, Taste, Failure, Film: Swedish Cinema and the Prospects of "Failure Studies"

Thanks to the government film policy and the international infrastructure of public support and subsidies, a fairly consistent number of Swedish feature films are released every year. But many of them do not find much of an audience and then seem to vanish into the great unseen. This is an apparent failure. But what kind of failure? What do we mean by failure in the context of contemporary cinema? How does the concept of failure connect with related terms such as waste, taste, and value? This presentation explores how these concepts have been theorized in cinema scholarship, cultural studies, film policy research, and other disciplinary contexts, and how different theorizations can be brought to bear on the specific conditions that pertain to Swedish cinema today.

Joel Frykholm is Associate Professor of Cinema Studies at Stockholm University.