Jamie Steele skillfully combines an impressively researched industrial study with attentive close readings of selected works by the best-known francophone Belgian directors. The book fills a major gap in scholarship on francophone Belgian cinema and insightfully contributes to a growing body of work on regional and transnational French-language cinematic productions.

Michael Gott, University of Cincinnati

Francophone Belgian Cinema provides an original critical analysis of filmmaking in an oft-neglected 'national' and regional cinema. The book draws key distinctions between the local, regional, national and transnational conceptual approaches in both representational and industrial terms. Alongside the Dardenne brothers, this book considers four promising Francophone Belgian filmmakers who have received limited critical attention in academic publications on contemporary European cinema: Joachim Lafosse, Olivier Masset-Depas, Lucas Belvaux and Bouli Lanners.

Exploring these filmmakers' themes of post-industrialism, paternalism, the fractured nuclear family and spatial dynamics, as well as their work in the more commercial road movie and polar genres, Jamie Steele analyses their stylistic continuities and filiation. This is complemented by an analysis of how the industrial aspects of film production, distribution and exhibition contribute to the creation of both a regional and transnational cinema.

Jamie Steele is Lecturer in Film and Screen Studies at Bath Spa University. He has published journal articles and book chapters for edited collections on regional, national and transnational cinema in a francophone Belgian context.
NORDIC FILM CULTURES AND CINEMAS OF ELSEWHERE
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This book builds on over two decades of teaching and engagement with Scandinavian, Nordic, and Arctic cinema and media cultures at the University of California at Berkeley and Los Angeles, the University of Illinois at Urbana-Champaign, KTH Royal Institute in Stockholm, and the Georgia Institute of Technology in Atlanta. Years of ongoing intellectual exchange about the “elsewheres” that teaching and talking about these cinema cultures opened up to us, and the ways in which these never seemed to quite fit into national or transnational paradigms of cinema study, prompted us to quit wishing there were a book that addressed these matters and instead made us pursue making one happen. Following a number of productive conference presentations and conversations at the annual meetings of the Network for European Cinema Cultures (NECS), the Society for Media and Cinema Studies (SCMS), the Society for the Advancement of Scandinavian Study (SASS), and Visible Evidence (VizEv), we are grateful to all chapter authors for contributing the breadth, depth, range, and span of approaches, case studies, and perspectives to begin to do the topic justice. We are also extremely grateful to Linda Badley and Barton Palmer, who, as series editors, immediately saw the potential of the project and supported it from its inception. We hope this will be the first of many instances in which the concept of a cinematic “elsewhere” becomes productively mobilized in relation to small and large cinema and media cultures alike.

Funding and administrative support for the project has been allocated from the Scandinavian Section at UCLA, the School of Modern Languages and the
Ivan Allen College at Georgia Institute of Technology, the Social Sciences and Humanities Research Council of Canada, and the European Union Center’s Jean Monnet Centre of Excellence and the College of Liberal Arts and Sciences Conrad Humanities Endowment at the University of Illinois at Urbana-Champaign. Archival footage and support in locating films and paracinematic records have been provided by the expert staff at the Danish and Swedish Film Institutes (DFI and SFI), the Norwegian National Library, the Finnish Film Foundation, the Margaret Herrick Library in Los Angeles, and the Royal Library in Stockholm. Thank you. We also wish to thank Patrick G. Ellis and Angela Anderson for their professional expertise in copy editing and manuscript compilation.

And, with that, we say, enjoy the journey to the elsewheres!

Anna Westerstahl Stenport and Arne Lunde, April 2019
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TRADITIONS IN WORLD CINEMA

General editors: Linda Badley and R. Barton Palmer
Founding editor: Steven Jay Schneider

Traditions in World Cinema is a series of textbooks and monographs devoted to the analysis of currently popular and previously underexamined or under-valued film movements from around the globe. Also intended for general interest readers, the textbooks in this series offer undergraduate- and graduate-level film students accessible and comprehensive introductions to diverse traditions in world cinema. The monographs open up for advanced academic study more specialised groups of films, including those that require theoretically-oriented approaches. Both textbooks and monographs provide thorough examinations of the industrial, cultural, and socio-historical conditions of production and reception.

The flagship textbook for the series includes chapters by noted scholars on traditions of acknowledged importance (the French New Wave, German Expressionism), recent and emergent traditions (New Iranian, post-Cinema Novo), and those whose rightful claim to recognition has yet to be established (the Israeli persecution film, global found footage cinema). Other volumes concentrate on individual national, regional or global cinema traditions. As the introductory chapter to each volume makes clear, the films under discussion form a coherent group on the basis of substantive and relatively transparent, if not always obvious, commonalities. These commonalities may be formal,
stylistic or thematic, and the groupings may, although they need not, be popularly identified as genres, cycles or movements (Japanese horror, Chinese martial arts cinema, Italian Neorealism). Indeed, in cases in which a group of films is not already commonly identified as a tradition, one purpose of the volume is to establish its claim to importance and make it visible (East Central European Magical Realist cinema, Palestinian cinema).

Textbooks and monographs include:

- An introduction that clarifies the rationale for the grouping of films under examination
- A concise history of the regional, national, or transnational cinema in question
- A summary of previous published work on the tradition
- Contextual analysis of industrial, cultural and socio-historical conditions of production and reception
- Textual analysis of specific and notable films, with clear and judicious application of relevant film theoretical approaches
- Bibliograph(ies)/filmograph(ies)

Monographs may additionally include:

- Discussion of the dynamics of cross-cultural exchange in light of current research and thinking about cultural imperialism and globalisation, as well as issues of regional/national cinema or political/aesthetic movements (such as new waves, postmodernism, or identity politics)
- Interview(s) with key filmmakers working within the tradition.
1. INTRODUCTION:
NORDIC FILM CULTURES AND
CINEMAS OF ELSEWHERE

Patrick Ellis, Arne Lunde, and
Anna Westerstahl Stenport

Nordic Film Cultures and Cinemas of Elsewhere proposes a new paradigm for Nordic film studies, as well as for other small national, transnational, and world cinema traditions. This book articulates Nordic cinemas as international, cosmopolitan, diasporic, hybrid, and traveling from their beginnings in the early silent period to their present dynamics more than a century later. It identifies and engages with a wide range of unknown, repressed, and overlooked forms and narratives that foreground movement, mobility, interaction, exploration, synthesis, resistance, loss, reclamation, and repatriation, inside and outside of established Nordic film traditions. Nordic Film Cultures and Cinemas of Elsewhere thereby introduces a new model of inquiry into a specific Scandinavian cultural lineage and into small-nation and pan-regional cinemas more generally. In this way, the book also speaks to a range of traditions in world cinema. The overarching goal is to breach entrenched structures and to invite more unexpected examinations. We advocate the intellectual and cultural ethos of “cinemas of elsewhere,” coining a new term that expands on established interpretive traditions such as cinemas of diasporic, exilic, postcolonial, accented, and existential identities. It is therefore not a study of Nordic cinemas comfortably situated within national borders or self-enclosed brackets. Drawing on the specificities, dynamics, and ambitious reach and scope of Scandinavian cinema production, circulation, and influence for over a century, Nordic Film Cultures and Cinemas of Elsewhere navigates and narrates parallel and alternative histories.
What and Where is an Elsewhere?

Etymologically, an “elsewhere” is determined by what and where it is not. “At some other point; in some other place,” offers the *Oxford English Dictionary* (1989). The “else” in the word was originally a synonym for “other.” (You can still hear this in the German or Swedish equivalents, “anderswo” and “annanstans.”) The historian of cartography J. B. Harley is known for emphasizing the “silences” on the map—those geographic features and civic sites the mapmaker conceals or neglects. A Nordic elsewhere is one such cartographic silence, terra incognita for film scholars.

Yet, if you were to plot the chapters of this book on a map, the Nordic elsewhere imagined would be global. Close your eyes, spin the globe, and point: there you find Nordic practitioners; there you find Nordic elsewhere. Elsewheres appear everywhere from Australasia to the Arctic, Newfoundland to Nigeria, as chapters in this book demonstrate. An elsewhere is thus as much a gateway to another place as it is a silence; it is an invitation to travel—physically, maybe; intellectually, certainly. To track an elsewhere leads one inevitably to accented cinemas, reception studies, transnational cinema, location substitution, production studies, world cinema, and other such place-based cinematic concepts that our authors engage with in this volume.

In that vein, *Nordic Film Cultures and Cinemas of Elsewhere* articulates models with which to re-think dominant categories of world film history, especially valuable for traditions that have been constituted as small, national, or regional. Any “national cinema” is potentially an international one, through the circulation of films themselves as well as through bodies, practitioners, stars, styles, criticism, and capital. This book foregrounds these kinds of circulation as a central part of Nordic film history and of the history of world cinema traditions.

Elsewhere as Cinematic Form

The cinematic elsewhere is multi-faceted. The birth of film was also the birth of a specific kind of visual exploration; cameras were brought to all corners of the world, circulating images of elsewhere understood as “remote,” while bringing the “exotic” to the center. The cinema mediated elsewhere and it was a vehicle for elsewhere. A cinematic elsewhere is thus both spatial and metaphorical; it is lower-cased, not indicative of a proper place-name, but rather a generalized type of medial and mediated space, a cinematic epi-phenomenon: itinerant, imaginary, diffuse. It can encompass the artifactual circulation of prints, the imaginaries of runaway productions, the creation of alternate worlds through CGI manipulation, programming and curation, or the expansion of public discourse through international film criticism.
The term itself is unanchored: one could easily imagine a Canadian elsewhere, a Filipino elsewhere, or any other elsewhere of a tradition in world cinema. We propose that the concept of a cinematic elsewhere may be especially valuable to “small” national cinemas, insofar as the elsewhere aids in conjuring up new cinematic and social spaces, and thus in looking beyond established categories of nationhood (see also Berry and Spigel 2009). All national cinemas are, at some level, cinemas of elsewhere.

Emphasizing the elsewhere fundamentally changes the map of Nordic film culture, modifying its scale, legend, and coordinates. In doing so, we move away from the material categories of national cinema (the base) to the intellectual circulation of Nordic elsewhere (superstructure); from the nominally stable category of the film strip to the layered categories of the palimpsest; from the canonical to the lacunal. We have aimed to strike a balance between the established auteurs of Nordic cinema and overlooked filmmakers, between the transit of key films and festivals of the overlooked.

Practitioner Mobility, Sites of Interaction, and Circulation

To examine the multiplicity of cinematic elsewhere, *Nordic Film Cultures and Cinemas of Elsewhere* foregrounds an analytical and interpretive strategy that emphasizes practitioner mobility, sites of interaction, and filmic circulation. The book shows how broader and more inclusive horizons reveal the self-imposed determinism, barriers, instability, and boundaries of the national cinema paradigm. Practitioner movements impact all aspects of the cinematic production chain—from script development, casting, and crew collectives, to filming, editing, post-production, branding, distribution, reception, and remediation. The book thus advocates the significance of an extra-national heterogeneity of film production, distribution, circulation, and reception, one parallel to and inscribed within multivalent migrations to (and periodic repatriations from) Nordic cinemas of elsewhere. These “elseheric” vortexes of moving image indexicality and cultural historiography include (but are not limited to) Brazil, France, the Congo, India, Germany, Oceania, the UK, the circumpolar Arctic and Antarctic, Palestine and the Middle East, Hollywood, Russia and the Baltic, Northern Sub-Sahara and South Nigeria, Egypt, South Africa, and North America.

The focus on mobility, interaction, and circulation furthermore allows for rethinking the directorial canon and star personae of Scandinavian cinema (e.g. Victor Sjöström, Mauritz Stiller, Carl Th. Dreyer, Ingrid Bergman, Arne Sucksdorff, Anita Ekberg, Ingmar Bergman, Mai Zetterling, Lars von Trier, Thomas Vinterberg, Aki Kaurismäki, Lasse Hallström, Nils Gaup, Lukas Moodysson, and Nicolas Winding Refn, among others). The book thereby re-frames more recognized Nordic films and personae through less parochially
defined and exclusionary approaches and perspectives. This mode includes exploring art cinema through paradigms beyond pantheistic auteurism and therefore via more inclusive materialist approaches (e.g. industrial systems and practices, genres, markets, colonialism, state funding, cinephilia, the archive, paraphernalia, etc.) and thus via the production, circulation, mediation, and artifacts of canonical and (heretofore at least) non-canonical and marginalized films, artists, and methods.

**The Book’s Organization: From Traces and Erasures to Intermediaries, Contact Zones, and Revisitations**

The book favors thematic constellations so as to generate dialogue between chapters that—even when based in different periods, places, and languages—echo each other in surprising ways. We have identified four zones of elsewhere, and chapters placed within these zones are organized in loose chronological order.

Part One, “Traces and Erasures,” asks, how are we to write about lost people, lost media, lost stories? Nordic elsewherees have more than their fair share of these lacunae. Episodes that transpire outside of the “here” often go undocumented. There are a variety of recovery strategies, and the chapters in this section embrace differing methodologies: following the breadcrumb trails of prints in circulation; closely attending to surviving extra-cinematic sources when the moving image is no more; mobilizing the fleeting archival trace. Elsewheres encourage media-archaeological digging—sometimes, even disinterment. The collection of chapters obliges the authors to do detective work, finding traces of those citizens of elsewhere who have been exiled, disappeared, or otherwise erased. This part starts with Julie K. Allen’s recovery and reconstruction of the circulation of Danish and Swedish Golden Age cinema in 1910s and 1920s Australasia. Kim Khavar Fahlstedt discusses the mysterious disappearance of Swedish-American Hollywood actor Warner Oland (and his alter ego Charlie Chan) in the 1930s. In a subsequent chapter, Patrick Wen examines the haunting presence of Nazi cult figure Carin Fock, the late Swedish wife of Hermann Göring. Moving to the 1960s, Emil Stjernholm’s chapter discusses Swedish documentarian Arne Sucksdorff’s erasure from documentary film history when he began making films outside of Sweden and relocating to South Asia and South America. Scott MacKenzie’s chapter finds the connections between European art cinema and the origins of the music video in 1967, the year in which Swedish director Peter Goldmann makes two of The Beatles’ best-known experimental promo films. As an act of feminist interventionism locating film history’s overlooked lacunae, Ingrid Holtar examines Norway’s 1970s burgeoning feminist film culture in relation to the practices of West German women filmmakers of the time. This section
concludes with the first scholarly presentation of a critical film festival that has been nearly erased from cinema studies, the International Exile Film Festival in Gothenburg, Sweden, which screens contemporary films made by and about immigrant, migrant, exiled, and diasporic filmmakers from around the world, especially the Middle East and North Africa.

Part Two, “Intermediaries,” combines chapters that discuss how travel from “here” to “elsewhere” often requires mediating between two (or more) spaces, cultures, and languages. Nordic practitioners functioned sometimes as ambassadors, sometimes as scapegoats in this transaction. They serve as conduits between media industries, whether those of European co-production, contemporary television, or the Third Reich. For instance, Anna Westerstahl Stenport, in her chapter on 1950s spectacular cinema traditions, discusses how Nordic elsewhere mediate between different production and genre formats (widescreen, technicolor, 3D, and science fiction, for instance). Less materially—but just as importantly—Nordic elsewhere mediate between imaginaries: between, for instance, the idea of Hollywood and the idea of Scandinavia; or between the idea of the citizen and the idea of the exile. These topics are discussed by Scott MacKenzie in his chapter on Ingrid Bergman as a diasporic, polyglot actress. A “Nordic elsewhere” may even be too determinate a space for some, one which nation states have used for promotion or political purposes, a thematic that C. Claire Thomson examines in her chapter about language and voiceover in Danish governmental export films of the 1940s–60s. Other elsewhere are opened up when colonial practices are brought up for critique, which Gunnar Iversen addresses in his chapter on the international career of Sámi filmmaker Nils Gaup, and by Lill-Ann Körber in her chapter on race relations that triangulate Africa, North America, and Sweden in Göran Hugo Olsson’s documentaries. A discussion of Aki Kaurismäki’s French-connected films is analyzed through Ana Bento Ribeiro’s compelling notion about “intermediary elsewhere.” The section concludes with Eva Novrup Redvall’s examination of Danish television directors as intermediaries between Scandinavia, the UK, and the USA.

Part Three, “Contact Zones,” discusses both the points of contact between metaphorical and actual locations and interactions in the cultural marketplace, with a nod to Mary Louise Pratt’s influential term about transculturation. There are a great many asymmetrical, transactional meetings taking place in the contact zone, as, for instance, Swedish cinema vitalizing Parisian audiences and French cinéphilia in Annie Fee’s chapter about the 1920s. Ann-Kristin Wallengren’s inquiry into how star personae travel, bridging or challenging cultural assumptions, employs as a case study Swedish sex goddess Anita Ekberg as mediated in the 1950s American and European press. Anneli Lehtisalo’s chapter recovers how exported Finnish cinema met Finnish immigrants in pre-World War II North America. Linda Badley illuminates how the USA is
reimagined as an elsewhere of “Amerika” in Danish and Swedish studios by Lars von Trier and Thomas Vinterberg. Other chapters in this section examine how documentary practice, or films inspired by real events, construct contact zones where different cultural, social, and political assumptions meet, clash, converge, or diverge. For instance, Ib Bondebjerg’s chapter traces the Danish documentary tradition’s interventions into Africa and Southeast Asia as part of public funding initiatives, with Mette Hjort discussing Denmark’s contributions to and interventions in education in the Middle East, especially Palestine; and Troy Storfjell (Sámi) discusses recent autobiographical Sámi documentary as transnational and trans-Indigenous, revealing a contact zone of interaction not usually accounted for in a national film history.

Part Four, “Revisitations,” discusses how encountering an elsewhere often requires a return journey; sometimes more than one. Cinematic elsewhere are thus often sites of return, of remaking, of revisitation. For instance, Casper Tybjerg’s chapter on 1950s French cinephilic culture’s indebtedness to Carl Th. Dreyer’s 1928 masterwork _La Passion de Jeanne d’Arc_ considers how a film, embraced years after the fact, in another place, makes for a compelling elsewhere. In contrast, Saniya Lee Ghanoui examines how cinematic works, in this case _I Am Curious (Yellow)_, when revisited in another social or political context, can become catalysts for political change. Mariah Larsson’s chapter inquires into how Mai Zetterling’s 1970s films revisit and rearticulate notions of “Swedishness” when made in the UK or at the Munich Olympic Games. Anna Westerstahl Stenport and Arne Lunde discuss how Ingmar Bergman, self-exiled in Munich in the late 1970s, excavates Weimar and Nazi history while intervening in contemporaneous movements of New German Cinema and New Hollywood. The ways in which directors working abroad revisit and in the process construct imaginary, sometimes nostalgic, homelands are part of the following two chapters, Lynn R. Wilkinson’s examination of Lasse Hallström’s oeuvre in Hollywood and Björn Nordfjörd’s discussion of Nicholas Winding Refn’s journeys between the cinematic imaginaries of America, Denmark, and then back to America. The book’s concluding chapter revisits a work critical to film history, the seminal documentary about Thor Heyerdahl’s Kon-Tiki voyage, and how its legacy lives on, including when remade as part of a twenty-first-century global adventure film. The book’s fourth and concluding section thus allows us to examine established works and revisit them and their place in the canon with an oblique eye, examining their odd and unexpected parameters, their leakages into other spheres and elsewhere.
Nordic Film Cultures and Cinemas of Elsewhere builds on a range of important scholarship produced during the past two decades, and seeks to take this scholarship in new directions, as evidenced by the thematic organization of the book discussed above. The lion’s share of twentieth-century historical surveys of Nordic cinema has valorized national narratives and certain periods and directors as high points. These include the Golden Ages of Danish and Swedish silent cinema in the 1910s and early 1920s, the re-emergence of the Swedish art cinema in the 1950s and 1960s, the revolutionary impact of the Danish Dogme 95 movement, individual auteur studies of major figures such as Dreyer, Bergman and von Trier, and so on. Although national framings have been convenient ways of historicizing this narrative, newer scholarship has forcefully countered with the argument that a great deal of Nordic cinema resists such categorizations and seeks to open up possibilities to tell complementary and alternative stories of Nordic cinemas of elsewhere. This trend is evident in recent historiographic narratives that move away from treating Nordic moving images as distinct and compartmentalized national cinemas of Denmark, Finland, Iceland, Norway, and Sweden.

While it is impossible to address every important and influential text, a partial list of English-language books that operate outside of the context of any one national tradition, genre, or auteur in chronological order would include Transnational Cinema in a Global North: Nordic Cinema in Transition (Nestingen and Elkington 2005); Small Nation, Global Cinema (Hjort 2005); The Cinema of Scandinavia (Soila 2005); Nordic Constellations: New Readings in Nordic Cinema (Thomson 2006); Crime and Fantasy in Scandinavia (Nestingen 2008); Nordic Exposures: Scandinavian Identities in Classical Hollywood Cinema (Lunde 2010); Ecology and Contemporary Nordic Cinemas: From Nation-Building to Ecocosmopolitanism (Kääpää 2014); Films on Ice: Cinemas of the Arctic (MacKenzie and Stenport 2014); Popular Nordic Genre Film: Small Nation Film Cultures in the Global Marketplace (Gustafsson and Käpää 2015); Finnish Cinema: A Transnational Enterprise (Bacon 2016); and The Wiley-Blackwell Companion to Nordic Cinema (Hjort and Lindqvist 2016). Departing from what may be, to an international audience (and partially also to domestic spectators), obvious “traditions” of the Nordic region, the authors in this book read against the grain of “the national” and reveal how significantly Scandinavian films and filmmakers transcend and transgress these national boundaries on myriad levels.

Nordic Film Cultures thereby re-thinks and re-formulates the images, legacies, and impacts of Nordic cinemas within far more dynamic and multi-directional global contexts. The book engages with lacunae in the transnational,
extra-territorial history of Scandinavian and Nordic filmmaking from its early phases up to the present moment. And although our work intersects at moments with that of many of the scholars cited above, our quest is to re-imagine Nordic cinema outside the confines of national and even regional cinema brackets to an even further new degree and in locations often least expected.

The Book’s Elsewhere Examples in Historical Context

Although the book’s chapter organization is not one of temporal progress, there are insights to be gained by looking at this material chronologically, providing an “elsewhere history” of Nordic cinema culture. Considerable attention has been given to the silent Golden Ages of Danish cinema (1910–14) and Swedish film (1917–24) within Nordic national cinema contexts. Yet Scandinavian film directors, performers, and films circulated extensively abroad during the silent period, impacting European, American and world cinema in significant ways. Julie K. Allen’s “Mapping Cinema’s Ghosts: Reconstructing the Circulation of Nordic Silent Film in Australia” investigates how Scandinavian film prints traveled to the farthest side of the globe from their source of origin. Allen’s chapter therefore ties into larger questions of circulation. For instance, Weimar Berlin became a magnet for the first European film star, Asta Nielsen (“Die Asta”), Danish directors Carl Th. Dreyer and Benjamin Christensen, and male stars Gösta Ekman, Einar Hansen, Nils Asther, and Valdemar Psilander. Given the smallness of the Scandinavian film cultures, postwar Berlin was akin to moving to a European Hollywood, with Babelsberg’s vastly superior infrastructure, industrial capitalization, and artistic possibilities.

The aesthetic and intellectual impacts of Nordic cinema on France after World War I are explored in Annie Fee’s “Paris Looks at the North: Swedish Silent Film and the Emergence of Cinephilia.” Films of the Swedish Golden Age, as Fee demonstrates, made an impact in Paris, which also became a Nordic elsewhere of intellectual and creative ferment. Carl Th. Dreyer, the quintessential Danish director of the classic period, made seven of his fourteen feature films outside of his homeland, among them La Passion de Jeanne d’Arc (The Passion of Joan of Arc, France, 1928). Made in Paris entirely with French funding, this radical experiment drew from avant-garde poetics of French cine-impressionism and Russian montage. The film is emblematic of the internationalist fusion in late silent-era cinema art and constitutes an early example of Danish cinema wielding a global impact. In “Dreyer’s Jeanne d’Arc at the Cinéma d’Essai: Cinephiliac and Political Passions in 1950s Paris,” Casper Tybjerg examines the film’s deep and lasting reverberations in French intellectual history a quarter century after its premiere. As early as the 1920s, one can identify the foundations of a globalizing film culture and industry, in which capital, craftspeople, technologies, style, and stars circulate between
Hollywood, Berlin, Paris, Rome, London, and other centers of production and reception. Los Angeles during the 1920s first experiences the kinds of massive population influxes, and oil and real-estate booms that would add economic fuel to the explosive growth of Hollywood as the film production epicenter of the world. Studios such as M-G-M, Paramount, Universal, and Warner Bros. engineered talent raids on their European studio competitors, attracting a stream of Nordic film émigrés, including three of Nordic cinema’s greatest directors, Victor Sjöström, Mauritz Stiller, and Benjamin Christensen.

If one adds émigré stars Greta Garbo, Lars Hanson, Karin Molander, Einar Hansen, and Nils Asther to that list, Hollywood’s Scandinavian colony essentially becomes an elsewhere for the Nordic silent art cinema in voluntary diaspora. Sjöström (renamed Seastrom) at M-G-M expands the nature lyricism and Lutheran guilt thematics of his Swedish works with *The Scarlet Letter* (1926), while also making the two most avant-garde and experimental films of his career, *He Who Gets Slapped* (1924) and *The Wind* (1928), the latter film a hellish, nihilist vision of American nature (shot in California’s Mojave Desert).

The seismic shift of the talkie revolution (1927–31) and the en masse conversion to synchronized sound jettisoned the universal pictorial accessibility that silent cinema (and inexpensively added intertitles for any export language-market) had offered for a generation, making Danish and Swedish exports overnight far less international and far more provincially limited. The transitional 1930s and World War II years (1939–45) are captured in several chapters. In “Charlie Chan’s Last Mystery, or the Transcultural Disappearance of Warner Oland,” Kim Khavar Fahlstedt investigates the film career of Asian racial masquerade by this enigmatic Swedish-born actor, and his breakdown, return home, death, and funeral in Stockholm in 1938. Anneli Lehtisalo’s “The Finnish Cinema Colony in North America, 1938–41” engages with the rich transatlantic circulation of Golden Age Finnish cinema within American and Canadian Finnish immigrant communities. World War II severely impacted the flow of Nordic talent and films abroad. In propaganda battles over importing and defining Nordicness, Third Reich cinema and Classic Hollywood both manipulated culturally-constructed imaginaries of a natural Nordic North—a landscape whose reigning hyperwhite tropes included mountains, snow, winter sports, ivory skin, and other essentialized markers of racial and moral virtue. Wartime anxieties and agendas also enlisted the biological fitness of the Scandinavian film diva. In Hollywood’s imaginary these include Garbo, Ingrid Bergman and Sonja Henie. For Nazi Germany, Goebbels’ propaganda machine mobilized ethnic Swedes in multiple ways. Patrick Wen’s chapter “Carin Fock-Göring’s Gravestone: Tracing the Legacy of the Swedish First Lady of the Third Reich” reveals the bizarre Nazi cult built around Hermann Göring’s deceased Swedish wife and the ideological battles over her saint-like burial remains.
Scott MacKenzie further analyzes the transnational Swedish female star in his chapter on the “Nordic otherness” of Ingrid Bergman, which contextualizes her border crossings in stardom from Svensk Filmindustri in Stockholm to the Nazified UFA studio in Berlin in the late 1930s, to enormous popularity in Hollywood through the 1940s, and her teaming with Italian Neorealist Roberto Rossellini during 1949–57, including *Stromboli* (Italy, 1950), *Europe ’51* (Italy, 1952), *Journey to Italy* (*Viaggio in Italia*, Italy, 1954), and *Fear* (*La paura*, Italy/West Germany, 1954). These films are reappraised through the lens of Ingrid Bergman as a transnational, polyglot persona, culminating in her return to Scandinavia as a “foreign” star in Ingmar Bergman’s *Autumn Sonata* (*Höstsonaten*, West Germany/Sweden, 1978). Meantime, the Swedish sex-bomb siren as an international type only emerges in the 1950s with the female nudity and sexual freedom of the Swedish erotic summer film, most famously incarnated by Harriet Andersson in Ingmar Bergman’s *Summer with Monika* (*Sommaren med Monika*, Sweden, 1953). This image partly reflects and refracts puritanical Eisenhower-era America’s perception of Sweden as the essence of “sin, socialism, and suicide,” with blonde bombshell Anita Ekberg’s stardom as a Swedish sex goddess in fifties Hollywood as Exhibit A. Ann-Kristin Wallengren’s chapter therefore interrogates the mediated constructions of Ekberg in the American and Swedish presses respectively, extending these accounts into Ekberg’s subsequent Italian career, most iconically in Federico Fellini’s *La Dolce Vita* (Italy, 1960).

Different elsewheres opened up Scandinavian film cultures globally during the decades following the end of World War II, as propelled by international developments in filmmaking, enhanced circulation of small national cinemas, and the rise of public funding and national film institutes. While standard film histories tell a story of the revival of Swedish art cinema during the period, often exemplified by Cannes Film Festival major awards in 1951 to Alf Sjöberg’s *Miss Julie* (*Fröken Julie*) and in 1955 to Ingmar Bergman’s *Smiles of a Summer Night* (*Sommarnattens leende*), an alternate and overlooked trajectory emerges when taking into account a number of Academy Award nominated or winning ethnographically inflected documentaries and feature films by Scandinavian filmmakers in the 1950s. Examples include the documentary *Kon-Tiki* (Thor Heyerdahl, Norway, 1950), addressed by Benjamin Bigelow in this volume, and Arne Sucksdorff’s widescreen depictions of a remote tribe in India, *The Flute and the Arrow* (*En djungelsaga*, Sweden, 1957), examined in a chapter by Emil Stjernholm. C. Claire Thomson addresses the journeys abroad of the postwar Danish informational film, which conveyed the priorities of the Danish state as ones of democracy and prosperity to the world. Additional significant (but heretofore overlooked) examples that screened to international acclaim and that presented little-known aspects of Scandinavia, both to the world and to domestic audiences, include the color spectacles
modeled on the widescreen “Hollywood International” phenomenon or sub-genre of the 1950s, including the Danish Greenland films Where Mountains Float (Hvor bjergene sejler, Bjarne Henning-Jensen, Denmark, 1955) and the melodrama Qivitoq: The Mountain Wanderer (Qivitoq: Fjeldgængeren, Erik Balling, Denmark, 1956) as well as the romance Make Way for Lila (Laila, Rolf Husberg, Sweden, 1958) and the action drama Gorilla Safari (Gorilla: En filmberättelse från Belgiska Kongo, Lars-Henrik Ottoson, Sven Nykvist and Lorens Marmstedt, Sweden, 1956). As Anna Westerstahl Stenport examines in her chapter “Opening up the Postwar World in Color: 1950s Geopolitics and Spectacular Nordic Colonialism in the Arctic and in Africa,” these films constitute an overlooked corpus of Scandinavian elsewhere in their portrayal of international or “exotic” locations, as well as Indigenous populations and practices, while also foregrounding the welfare state policies of Denmark and Sweden as those were being exported and marketed around the world at this time.

While French New Wave critics in the 1950s like François Truffaut and Jean-Luc Godard lauded Bergman’s Summer with Monika as the greatest breakthrough art film of modern cinema, in America it was first released by producer Kroger Babb within the exploitation and grindhouse circuit as a bowdlerized, redubbed version entitled Monika: The Story of a Bad Girl! (USA, 1957). The established “sex and sin” image of Scandinavia, however, shifts through time, with welfare state egalitarianism and gender equality as a backdrop to subsequent films that made headlines abroad, including Vilgot Sjöman’s I Am Curious (Yellow) (Jag är nyfiken (gul), Sweden, 1967), explored in this volume by Sanyia Ghanoui. In the 1960s, Denmark and Sweden abroad connote a new kind of style—representing the Scandinavian Modern—in glamor, fashion, design, architecture, politics, and international humanitarianism. Some of this legacy, and its relationship to art cinema, is explored in Scott MacKenzie’s chapter on The Beatles’ Swedish connections through Peter Goldmann, who directed two of their more experimental promo films in 1967: Strawberry Fields Forever and Penny Lane. Paul McCartney stated that the group particularly sought a kind of Swedish art film aesthetic prevalent at the time as a gateway in their artistic evolution away from the Beatlemania mayhem of their live concert performances toward a more experimental, controlled, and mediated practice.

A different view of Nordic elsewhere emerges when analyzing responses in the 1960s to the near-collapse of a self-sustaining Scandinavian commercial film industry, mostly because of the competition from broadcast television. At the time, the state stepped in to save cinema through public film funding schemes and the promotion of “quality film,” a particularly Scandinavian term that internationally became near-synonymous with art cinema. Part of this project also involved inviting the world to make films in Stockholm, which
provides another elsewhere of Scandinavian cinema, with Bergman’s first English-language film *The Touch* (Sweden/USA, 1971) funded by Hollywood’s ABC Pictures and Susan Sontag’s two shorts, *Duet for Cannibals* (Sweden, 1969) and *Brother Carl* (Sweden, 1971), shot at the invitation of the Swedish Film Institute’s legendary founder and managing director Harry Schein. As Mariah Larsson argues in her chapter, women directors in the 1970s such as Mai Zetterling found it nearly impossible to finance and produce films in Sweden in this period, relocating instead to the UK as part of the cine-feminist movement there, producing material for the BBC, among other sponsors. Ingrid S. Holtar’s chapter charts another little-known aspect of Scandinavian women’s film history of the time, namely the connections between Norwegian women practitioners such as Vibeke Løkkeberg and the robust West German network of directors active in feminist filmmaking at the end of the 1970s.

Ingmar Bergman was at the zenith of his international reputation as a Swedish auteur when he went into a nearly five-year self-imposed exile over a tax scandal, settling in Munich, West Germany in 1976. Bergman’s time abroad also leads to cinematic reinventions and attempts to work in new genres, languages, and production formats, making three films during this period: *The Serpent’s Egg* (*Die Schlangerei*, West Germany/USA, 1977), *Autumn Sonata* (*Höstsonaten*, West Germany/Sweden, 1978), and *From the Life of the Marionettes* (*Aus dem Leben der Marionetten*, West Germany, 1980). The historically-underpinned suspense/mystery *The Serpent’s Egg*, set in a hyper-inflationary Weimar Berlin of November 1923, foretells the chaos-fueled rise of German National Socialism, through an aesthetic inspired by German expressionism, constituting an intriguing set of elsewhere for the German, Swedish, and American cinemas of the 1970s. Anna Westerstahl Stenport and Arne Lunde examine the connections of *The Serpent’s Egg* to New German Cinema and New Hollywood, arguing for the film’s postmodern hybridity in its reconsiderations of the Nazi era as well as its contemporary context of a divided Cold War Europe. The chapter claims that *The Serpent’s Egg* is Bergman’s most interesting mobilization of history, politics, and aesthetics, with the opportunity of working outside of a national Swedish cinema context providing both opportunities and constraints.

Other Scandinavian directors also worked on marquee transnational productions in the 1970s, 1980s, and 1990s. Beyond the outsized shadow of Bergman, the trio of Jan Troell, Lasse Hallström, and Bille August were all established and recognized Scandinavian filmmakers within their home industries. All were Academy Award winners or nominees: Troell for *The Emigrants* (*Utvandrarna*, Sweden, 1971), Hallström for *My Life as a Dog* (*Mitt liv som hund*, Sweden, 1985), and August for *Pelle the Conqueror* (*Pelle erobreren*, Denmark, 1987). All left Sweden or Denmark with strong identities drawn from and pushing forward their respective national cinemas. They each entered into different
kinds of production circumstances across transnational lines in the USA and in Europe. Traditional distinctions in the scholarship on this era that neatly compartmentalize between national cinemas, euro-puddings, and Hollywood tend to fracture when we look at the career dynamics of the three directors under consideration, as Lynn K. Wilkinson explores in her chapter about Lasse Hallström. Hallström carved out a long career niche in Hollywood projects that transcend hard and fast genre limits. Largely specializing in character-centered dramas adapted from popular fiction, Hallström forged an elegant, measured “European” style within larger-budget, star-driven Hollywood projects, including his work with Johnny Depp and Juliette Binoche in Chocolat (USA, 2000), Michael Caine in The Cider House Rules (USA, 1999), and Kevin Spacey and Julianne Moore in The Shipping News (USA, 2001), to name only a few. What may be most striking about Hallström’s signature as a European director in America is his interest in exploring broader regional and international identities, not just those of New York and Los Angeles. The multifaceted and striated situations of all three filmmakers are also mirrored in the highly varied kinds of films that these displaced Scandinavian auteurs make when they leave their home countries, with films spanning a range of genres from historical costume epics, westerns, and disaster films to romantic comedies and family dramas. These films are shot on location in places as varied as Munich and Monterey, Tahiti and Newfoundland, Chile and the Caribbean.

As the 1990s seemed to further herald an accelerated process of globalization, a range of filmmakers and movements in Scandinavia continued pushing the envelope of what constituted “national cinemas.” The most famous of these activist initiatives is Lars von Trier’s performance-art stunt in Paris in 1995 (disrupting the respectful celebrations of the centennial of the French birth of the cinema, the Lumière Brothers, and their innovation of cinema practice as we know it), where Lars von Trier threw Marxist-red leaflets into the audience announcing the Dogme manifesto and its concomitant ten rules of chastity. It was his success internationally with English-language films Europa/Zentropa (Denmark, 1991) and Breaking the Waves (Denmark, 1996) that made the subsequent Dogme movement possible. In the past, a Danish director of equivalent stature might have seen himself forced to go abroad (as Dreyer did) to fully realize his potential. But von Trier has remained in Scandinavia thanks to changed production and funding mechanisms, making English-language films with name stars that have established him as a global, international art cinema filmmaker of enormous stature. As Linda Badley reveals in her chapter on Lars von Trier and Dogme 95 brother/director Thomas Vinterberg, these filmmakers have imported Hollywood and “Amerika” to Scandinavia. This process includes building sets at the Swedish Trollhättan and Danish Avedore studios while replicating and critiquing a violent, schizophrenic, and Kafkaesque “United States,” as demonstrated by a range of films by von Trier
subversively reversing Hollywood’s dominant colonization of a global imaginary. In tandem with von Trier, Vinterberg’s experimental eclecticism in the dystopian *It’s All About Love* (2003) appears as a poisoned homage to both the studio system Hollywood cinema of the 1940s and 1950s and the New Hollywood of the 1970s, with its futurist and noir retro style, set design, costuming, and lighting that echo post-World War II America more than an imagined 2021. Badley thus engages with different aspects of von Trier and Vinterberg (beyond the aesthetics and influence of the Dogma movement) to interrogate another model of resistance to Hollywood hegemony. In these “Amerika” films, the Danish directors are the colonizers, not the colonized, reversing the usual “world according to Hollywood” projected onto the rest of the globe.

Other directors of this time period mobilize different agendas of the globalization paradigm. Some of Aki Kaurismäki’s films directly engage with American popular culture, such as *Leningrad Cowboys Go America* (Finland, 1989), with others linking to changing European industry and production circumstances, especially in terms of transnational funding and circulation. Ana Bento-Ribeiro’s chapter examines Kaurismäki’s longstanding French connections, including those with the production company Pyramide. Two of his French-language films, *La Vie de Bohème* (Finland, 1992) and *Le Havre* (Finland, 2011), engage diasporic dimensions of the new Europe emerging upon the expansion of the European Union, with migration and displacement thematized. Similar concerns form a part of Swedish filmmaker Lukas Moodysson’s oeuvre, including the English-language *Mammoth* (*Mammut*, Sweden, 2009), set in three countries as a tale of globalization inequities.

The twenty-first-century breakthrough of Scandinavian documentaries shot outside of the region also addresses a range of critical issues pertaining to globalization. Several chapters in the book examine the production, funding, themes, and approaches of recent Scandinavian documentary practice. Ib Bondebjerg writes about Danish global documentaries and the work of Jon Bang Carlsen and Joshua Oppenheimer, identifying key aspects of international documentary work as a longstanding strength of Scandinavian cinema. For many, this wave of critically acclaimed work accelerated with the international reception of von Trier’s and Jørgen Leth’s *The Five Obstructions* (*De fem benspaend*, Denmark, 2003), shot in Cuba, Bombay, and Brussels. The von Trier/Leth film builds on tenets central to Dogma 95, including their philosophy of “obstacles,” by which creativity and personal expression are best mobilized under clear constraints. This philosophy can be extended to describe pertinent aspects of the contemporary Scandinavian film industry, where funding and production circumstances of small national cinemas are creatively mobilized in the documentary genre in support of filmmakers who
travel the world to tell stories of global significance. Related films include a range of award-winning documentaries that have had broad international circulation, while often mixing the personal with the political, and the subjective with the public. These include Janus Metz’s *Armadillo* (Denmark, 2010) about Danish soldiers’ experiences at a military base in Afghanistan, Erik Gandini’s *Videocracy* (Sweden, 2009), about Silvio Berlusconi’s media empire in Italy, and Fredrik Gerttún’s *Bananast* (Sweden, 2009), about Dole workers in Nicaragua. This body of work has benefited from an expanded set of funding opportunities through regional film centers as well as through special programs by the national film institutes and national film schools. Mette Hjort’s chapter about Danish support for filmmaking in Palestine provides a recent set of examples about capacity building, educational initiatives, and shared practitioner agency among documentary filmmakers in Europe and the Middle East. In a related vein, Lill-Ann Körber considers Göran Hugo Olsson’s interventionism into Swedish national narratives of (neo)-colonialism and race that triangulate Europe, Africa, and North America. Oscar-awarded Malik Bendjelloul’s *Waiting for Sugar Man* (Sweden, 2012) provides an intriguing elsewhere in terms of the rediscovery of US singer-songwriter Rodriguez and his significance for anti-apartheid movements in South Africa. Danish filmmaker Mads Brügger’s documentaries and the recent *Cold Case Hammarskjöld* (Denmark, 2019) provide other angles on contested relationships between Scandinavia and Africa.

Filmmaking about contemporary Iran and cinematic cultures related to the Iranian–American diaspora has been strong in contemporary Scandinavia, with Nahid Persson Sarvestani’s *The Queen and I* (Sweden, 2008) as a case in point, wherein the director and former Iranian empress Farah Pahlavi share recollections about the Iran that they had both fled. Some of these Iranian-Scandinavian exilic and émigré connections are also discussed in Boel Ulfsdotter’s and Mats Björkin’s chapter about the Gothenburg International Exile Film Festival in this volume. In sum, recent Scandinavian documentaries build on the strong foundations of non-fiction filmmaking in the region, bridging this practice with circulation and funding mechanisms of the “globalization” decades, where filmmakers from small nations, with small budgets, can tell stories that reach the world.

The last two decades have also seen a rise of Indigenous filmmaking in Scandinavia, with the first Greenlandic fiction feature film with international circulation produced in 2009 (*Nuummioq*, Torben Bech and Otto Rosing, Greenland), and the first documentary about Greenlandic history in 2014 (*Sumé: The Sound of a Revolution* (*Sumé: Mumitsinerup nipaa*), Inuk Silis Hoegh, Greenland). To contextualize within a global perspective the rise of Indigenous filmmaking in the Nordic region, the International Sámi Film Institute (ISFI) is particularly important. Opening in Kautokeino/Guovdageaidnu, Norway,
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in 2007, the center has by now seen the production of over thirty films. Troy Storjell discusses one of ISFI’s international co-productions in his chapter “Elsewheres of Healing: Trans-Indigenous Spaces in Elle-Máijá Apiniskim Tailfeathers’ Bihttoš” and Gunnar Iversen examines the oeuvre of internationally recognized Sámi filmmaker Nils Gaup in “A Sámi in Hollywood: Nils Gaup’s Transnational and Generic Negotiations.” An elsewhere of Nordic contemporary filmmaking is emerging across the nation states of Norway, Sweden, Finland, and Denmark/Greenland through a range of publicly funded initiatives, aimed at connecting with Indigenous film production globally. This includes facilitating screenings at film festivals around the world.

As is evident in Gaup’s international career, Nordic Noir and a range of twenty-first-century film remakes in Hollywood have allowed Scandinavian cinema and television to travel globally as genre vehicles that emulate and reconfigure standard Hollywood conventions. Some of these remakes include the horror genre, as in Tomas Alfredson’s Let the Right One In (Låt den rätte komma in, Sweden, 2008), remade by Matt Reeves into Let Me In (2010, USA), or crime dramas, such as David Fincher’s 2011 remake of Niels Arden Oplev’s 2009 Girl with the Dragon Tattoo (Män som hatar kvinnor). Police procedurals have been especially favored for remakes, including the Henning Mankell series Wallander (SVT 1994–2007) set and shot in Sweden, but later mutated into English language accessibility (while still filmed on location in Mankell’s Swedish Skanian Ystad locale) by the BBC and Kenneth Branagh (Wallander, 2008–12). Other examples include the Danish-Swedish co-production Broen/Bron (“The Bridge,” DR and SvT, 2011–13) about Danish and Swedish police cooperating to solve a murder in the middle of the Øresund bridge, which was remade by the US network FX in 2013 as The Bridge (for more on the Nordic remake in Hollywood, see Stenport 2016).

These and other remakes configure a set of Scandinavian elsewheres that are both connected to and dislodged from their points of origin. When television concepts and film genres travel as remakes (with changes in genre, location, language, narrative structures, aesthetics, and characterization), small film industries like those of the Nordic region benefit from the exposure and industry networks that remakes bring. Remakes often provide a “next step up” for access to star casts, bigger budgets, international exposure, and new technology. These developments have increased exposure of Scandinavia and Scandinavian film practitioners internationally and enhanced capacity-building for film and TV professionals who work in specific genre formats and go back and forth between their home countries and Hollywood or Hollywood-like production circumstances. Eva Novrup Redvall’s chapter “Nordic Noir as a Calling Card: The International Careers of Danish Film and Television Talent in the 2010s” discusses how the circulation of Nordic Noir and other twenty-first-century remakes offer a viable vehicle toward transnational engagement, in ways that
engage with how twenty-first-century globalization phenomena—commercial, geopolitical, pop-cultural—can be both visualized and challenged.

The past several decades have indeed seen an explosive acceleration of Nordic directors and performers working abroad in Hollywood and UK cinema and television. Not since the Scandinavian film diaspora of the silent period have there been as many Nordic directors and actors in Hollywood. Key forces behind this renaissance include a globalization of “Hollywood” popular genres within Nordic national cinemas that have in turn cultivated stylistically gifted genre directors attractive to English-language production and capital (just as was the case in the 1920s with Sjöström, Stiller, and Christensen). For instance, Danish director Nicolas Winding Refn, who Björn Nordfjörd considers in this volume, mastered the mean streets gangster film in Denmark through the *Pusher* trilogy (Denmark, 1996–2005), and his English-language projects abroad, such as *Drive* (USA, 2011) and *Only God Forgives* (Denmark/France, 2013), continue this approach. Transnational labor in the age of digital media appears to have accelerated the number of opportunities for Nordic practitioners to operate globally. The careers of Refn, Ole Bornedal, Susanne Bier, Lone Scherfig, and Nikolaj Arcel (all from Denmark), Renny Harlin (from Finland), Baltasar Kormakur (from Iceland), Nils Gaup, Erik Skjoldbjærg, Petter Næss, Bent Hamer, Tommy Wirkola, and Morten Tyldum (from Norway), and Mikael Háfrström, Tomas Alfredson, and Daniel Espinosa (from Sweden), are all emblematic in this regard.

In addition, a cluster of Nordic directors have migrated to the UK as an alternative to Hollywood. Danish director Lone Scherfig, whose romantic comedy-drama *Italian for Beginners/Italiensk for begyndere* (Denmark, 2000) was the most commercially successful Dogme film, has virtually become a British director with *Wilbur Wants to Kill Himself* (UK, 2002), *An Education* (UK, 2009), *The Riot Club* (UK, 2014), and *Their Finest* (UK, 2016). Swedish filmmaker Tomas Alfredson’s success with the vampire film *Let the Right One In* led to his British reboot of le Carré’s *Tinker Tailor Soldier Spy* (UK, 2011). Morten Tyldum, who made *Headhunters* (Norway, 2011), the high-adrenaline Norwegian thriller adapted from Jo Nesbo’s crime novel, directed *The Imitation Game* (UK, 2014) about English mathematician and World War II code-breaker Alan Turing, played by Benedict Cumberbatch. This growing cluster of Nordics in the UK represents another choice of an alternative to Hollywood genre filmmaking and ideally higher prestige and relative freedom compared to a more formulaic, corporate, and brutally monetarized tent-pole American cinema.

Nordic directors and performers adapting to Hollywood and UK cinema in the new millennium demonstrate the fluid notion of cinematic elsewhere. Each artist’s experience can be fixed within a spectral continuum, one highly influenced by genre yet nuanced by a range of other factors. As elsewhere have
become less fixed and defined by geographic location, as genres like action/suspense, horror, sci-fi/fantasy, crime, and noir have become more globalized and international, Scandinavian talents have increasingly mastered film and television production expertise, efficiency, kinetic drive, and arresting poetics beyond the frame of the merely national. Exploring and historicizing more fully the transnational dynamism of Nordic cinema outside of its normative national borders reveal the substantive contributions of an increasing Nordic diaspora into the Hollywood–UK media apparatus and further recognition of its global reach and influence over the past century.

Conclusion: Absences and Omissions

Nordic Film Cultures and Cinemas of Elsewhere is a revisionist project, seeking to reconfigure small national cinemas, especially, as inherently inter- and transnational, as diasporic and displaced, and as integrating a large variety of spatial, cultural, linguistic, and geopolitical considerations. This book is conceptualized in both a largely chronological and a historical sense, as the previous section illustrates, as well as thematically, as the four sub-groupings of book chapters indicate: From “Traces and Erasures” to “Intermediaries,” “Contact Zones,” and “Revisitations.” A fifth category could well have been “Absences and Omissions.” No book can cover everything, and as editors we have had to make choices. We have prioritized examples and phenomena that can be construed as integral to Scandinavian film history or that represent traditions of world cinema. These considerations necessarily mean that many important cinematic elsewheres could not be fully or even partially addressed. As a way of concluding this Introduction and setting the stage for the ensuing chapters, we put forward four different aspects that we would have wished to address more fully, and where we hope that others might well pick up the torch.

The experimental film tradition in Nordic cinema is not greatly emphasized in Nordic Film Cultures and Cinemas of Elsewheres, though it includes a long tradition of international influences and confluences. Viking Eggeling made his classic abstract film (the first known abstract film made) Symphonie Diagonale (Diagonal-Symphonie, 1924) in Germany, and the work went on to play in London, Paris and New York and greatly influence the rise of the Parisian and New York cinematic avant-gardes. Arne Sucksdorff’s city film Rhythm of a City (Människor i stad, Sweden, 1947) played as an experimental work at Amos Vogel’s Cinema 16 in the USA, and it won an Academy Award. Dreyer’s Thorvaldsen (Denmark, 1949) is a poetic short on sculptor Bertel Thorvaldsen, which circulated widely on 16mm in universities and cine-clubs filled with budding experimental filmmakers in the USA. Danish filmmaker Jørgen Leth was influenced by, and was a member of, the Scandinavian Situationists and
went on to make the classic experimental short *The Perfect Human* (*Det perfekte menneske*, Denmark, 1968), which gained an international audience both at the time of its release and again after the release of *The Five Obstructions* in 2003. Swedish filmmaker Gunvor Nelson emigrated to the USA, settling in California, and made a series of avant-garde films that were central to the establishment of American underground cinema. The global circulation of these works, and the concurrent patterns of migration, point to a thus untold story of the previously unrecognized influence of Nordic experimental elsewhere directors and artists.

Though the Nordic region is known for its policies promoting gender equality, feminist film practice has been understudied and underpromoted. Movements to change this are ongoing, with, for instance, Swedish Film Institute CEO Anna Serner’s initiative 50/50 by 2020 garnering headlines around the world and generating similar priorities in other countries. Scholarship on Scandinavian women directors and producers working outside of national cinema cultures has also been scant. More can and should be done in terms of revisionist historiography in this regard. For instance, Susanne Bier occupies a nearly unique position in a Nordic and international feature film production context, with two Oscar nominations and one win and broad international distribution of her films. Yet substantive scholarship about the director and her body of work is only beginning to finally emerge (see Molloy et al. 2018). From an elsewhere perspective, many of Bier’s films are especially relevant, given that they explicitly engage social issues pertaining to global conflicts and inequalities in Afghanistan, India, Africa, and the USA while situating these as also imbricated within contemporary Danish culture. This is evident in *Brothers* (*Brødre*, Denmark, 2004), *After the Wedding* (*Efter brylluppet*, Denmark, 2006), and *In a Better World* (*Hævnen*, Denmark, 2010). Yet several of her Hollywood productions, include *Things We Lost in the Fire* (USA, 2007, featuring Benicio Del Toro and Halle Berry) and *Serena* (USA, 2014 with Jennifer Lawrence and Bradley Cooper), have struggled to gain traction. The TV series *The Night Manager* (UK, 2016), on the other hand, has been sold to over 180 countries. Bier’s career is profoundly transnational and has engaged in the juxtaposition of various elsewhere in ways no other contemporary Scandinavian filmmaker comes close to. Her regular, prolific, well-received, genre-driven productions are arguably the closest we get in contemporary Scandinavia to a “studio director” in terms of output that reaches audiences across Scandinavia and internationally.

A third category of absence in this book is the rich and varied tradition of immigrant, exilic, diasporic, accented, and refugee filmmaking and cinephilia cultures made inside the borders of the Nordic region or revisiting migration, cross-border, or asylum-seeking experiences. Though some examples are included, clearly much more work remains to be undertaken in this regard.
Postwar immigration from Hungary, Yugoslavia, Czechoslovakia, Italy, South America, and Africa has shaped Scandinavian cultures, but renditions of these experiences have been underrepresented in national support for film production. Not until the early 2000s, through the works of an emerging group of film practitioners with a background in the Middle East (notably Iran and Lebanon), such as Reza Bagher, Josef Fares, Susan Taslimi, and Reza Parsa, did “immigrant” film become a term in Scandinavian cinema (Wright 1998). Key recent fiction feature examples that have had international release include Milad Alami’s *The Charmer* (*Charmøren*, Denmark, 2017) about an Iranian immigrant in Copenhagen and Rojda Sekersöz’s film about a collective of young and rebellious *banlieue* women in *Beyond Dreams* (*Dröm vidare*, Sweden, 2017). Norwegian-born Rune Denstad Langlo’s comedy *Welcome to Norway* (Norway, 2016) engages a diverse cast of polyglot immigrants, providing a new perspective on Norwegian diversity. Another important elsewhere film context in this regard concerns the large number of adoptees from Asia and South America who were brought to Scandinavia as infants from the late 1960s onward. For instance, there are more than 23,000 Korean adoptees in Scandinavia. This practice, now construed as a form of child abduction and trafficking, is garnering increasing political and media attention, with films such as the widely screened *Susanne Brink* (*Susan Brinkui arirang*, South Korea/Sweden, 1991) prompting international awareness and generating political pushback in South Korea and in Scandinavia about this history.

The fourth absence would be attention to films and cinematic practices that are literally and irrecoverably elsewhere, meaning they are lost or otherwise inaccessible. Case studies along these lines might attempt to excavate from surviving traces the multiple lost films of Sjöstrom/Seastrom, Stiller, and Benjamin Christensen in 1920s Hollywood. For instance, we have no way of seeing Seastrom’s completely lost *The Tower of Lies* (MGM, 1925), adapted from the novel *The Emperor of Portugallia* by Nobel Prize-winner Selma Lagerlöf, or seeing Stiller’s unfinished footage from *The Temptress* (MGM, 1926) starring Greta Garbo. Yet a methodology of archival vivisection of a sort (surviving production stills, candid photos, letters, contracts, script materials, etc.) can allow us to re-imagine if not reconstitute the missing objects of moving image art. There is also a rich wealth of material uncatalogued in archives or hidden from public view as part of individual collections, whether in the form of home movies, educational film, orphaned footage, salvaged off-prints, or private sector or industrial film, etc. This subset is usually absent from national film histories that emphasize productions that have had cinema or television release or that are locatable and accounted for in filmographies, on IMDB, or via related national services. Similarly, the moving image culture of our contemporary moment, which includes YouTube fare, gaming, virtual and immersive reality, and numerous other forms of digital media still in the future, cannot
be extensively accounted for in this volume. These forms of para-cinematic expression clearly provide ample opportunity for considerations of elsewheres, just as an ongoing process of excavation of “lost” objects does.

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