

## CURRICULUM VITAE

### Arne Lunde, Ph.D.

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Scandinavian Section  
University of California, Los Angeles  
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### EMPLOYMENT

#### **University of California at Los Angeles**

Affiliate Associate Professor, Cinema and Media Studies, School of Theatre, Film, and Television,  
July 2014 - present  
Associate Professor, Scandinavian Section, July 2012- present  
Assistant Professor, Scandinavian Section, July 2007 – June 2012

#### **University of Minnesota, Twin Cities**

Lecturer, Department of German, Scandinavian and Dutch, 2005 – 2007

#### **University of California at Berkeley**

Lecturer, Department of Scandinavian, 2004-2005  
Postdoctoral Faculty Fellow, 2003-2004  
Graduate Student Instructor, 1998-2002

#### **University of Washington, Seattle**

Visiting Lecturer, Department of Scandinavian Studies, Summer 2005  
Teaching Assistant, Department of Scandinavian Studies, 1996-1998

### EDUCATION:

#### **Ph.D., University of California, Berkeley. Scandinavian Languages and Literatures, 2003.**

Designated Emphasis in Film Studies. Dissertation: “Nordic Exposures: Scandinavian Whiteness and Ethnic Assimilation in Classical Hollywood Cinema.”

#### **M.A., University of Washington, Seattle. Scandinavian Languages and Literatures. 1998.**

Thesis: “Tradition, Experimentation and Transformation in the Films of Tancred Ibsen.”

#### **Oslo Year Program, University of Oslo, Norway. 1995-1996.**

Norwegian language and literature studies; research on Norwegian cinema at the Department of Media and Communications at UiO and at the Norwegian Film Institute.

#### **B.A. University of Washington, Seattle. History. 1989.**

## **PUBLICATIONS**

### **Books**

*Nordic Exposures: Scandinavian Identities in Classical Hollywood Cinema*. Seattle: University of Washington Press. 2010.

### **Book chapters**

“The Story of a Bad Girl!: *Summer with Monika*, Sexploitation and the Selling of Erotic Bergman in America,” in Elisabet Björklund and Mariah Larsson, eds. *Beyond Swedish Summers: The Breakthrough of Sexuality in Swedish Cinema*. Jefferson, N.C.: McFarland & Co (2016): 11-20.

“The Scandinavian Colonies of Silent Era Hollywood,” in Mette Hjort and Ursula Lindqvist, eds. *The Blackwell Companion to Nordic Cinema*. West Sussex, UK: John Wiley & Sons (2016): 396-416.

“Going Hollywood: Nordic Directors in Contemporary American Cinema,” in Tommy Gustafsson and Pietari Kääpä, Eds. *Popular Nordic Genre Film: Small Nation Film Cultures in the Global Marketplace*. Edinburgh: Edinburgh University Press (2015): 230-243.

“Knut Hamsun on Film in Transnational Contexts,” in Ståle Dingstad, Ylva Frøjd, Elisabeth Oxfeldt, and Ellen Rees, Eds. *Knut Hamsun: Transgression and Worlding*. Trondheim: Tapir Academic Press, 2011: 265-27.

“‘Garbo Talks!’: Scandinavians in Hollywood, the Talkie Revolution, and the Crisis of Foreign Voice,” in John Fullerton, Ed. *Screen Culture: History and Textuality (Stockholm Studies in Cinema series)*. Sydney: John Libbey & Co. 2004: 21-39.

### **Peer-Reviewed Journal Articles**

“Through a Laugh Darkly: Comedy in the Films of Ingmar Bergman,” in *Journal of Scandinavian Cinema*. 4:3 (2014): 255-260.

“Look to Norway!: The Nazi Occupation of Norway in Hollywood Wartime Cinema” *Journal of Scandinavian Cinema* 2.3 (2012): 299-314.

“After *The Celebration*: Thomas Vinterberg’s *It’s All About Love*.” *Film International* 9.2 (2011): 20-29.

“Scandinavian Auteur as Chameleon: How Benjamin Christensen Reinvented Himself in Hollywood, 1925-1929.” *Journal of Scandinavian Cinema* 1.1 (2011): 7-23.

“*Op med hodet*: Tancred Ibsen’s 1933 Experiment in Cinematic Modernism.” *Scandinavian-Canadian Studies* 19 (2010): 56-71.

“Knut Hamsun at the Movies in Transnational Contexts.” *Nordlit: Tidsskrift i litteratur og kultur* 25 (2009): 41-52.

“Politics, Aesthetics, and Afterlife in *Paa gjengrodde stier*: Retracing Knut Hamsun’s ‘Overgrown Paths’ toward Nazism.” *Scandinavica*. 47.2 (2008): 175-190.

“Helga Crane’s Copenhagen: Denmark, Colonialism, and Transnational Identity in Nella Larsen’s *Quicksand*.” With Anna Westerståhl Stenport. *Comparative Literature*. 60.3 (2008): 228-243.

### **Book Reviews**

Wallengren, Ann-Kristin. *Welcome Home, Mr. Swanson: Swedish Emigrants and Swedishness in Film*. *Scandinavian Studies*. 87:2 (2015): 309-312.

Harty, Kevin J. Ed. *The Vikings on Film: Essays on Depictions of the Nordic Middle Ages*. *Scandinavian Studies* 83.3 (2011): 471-477.

Koskinen, Maaret, Ed. *Ingmar Bergman Revisited: Performance, Cinema and the Arts*. *Scandinavica* 48.1 (2009): 92-94.

Nesting, Andrew. *Crime and Fantasy in Scandinavia: Fiction, Film and Social Change*. *Scandinavian Studies* 8.3 (2009): 397-400.

Prideaux, Sue. *Edvard Munch: Behind the Scream*. *Scandinavian Studies* 80.2 (2008): 239-241.

Foster, Gwendolyn Audrey. *Performing Whiteness: Postmodern Re/Constructions in the Cinema Film Quarterly* 58.1 (2004): 73-74.

Bernardi, Daniel, Ed. *Classic Hollywood, Classic Whiteness*, *Film Quarterly* 56.3 (2003): 50-52.

Wright, Rochelle. *The Visible Wall: Jews and Other Ethnic Outsiders in Swedish Film*. *Scandinavian Studies* 73.1 (2001): 84-86.

Soila, Tytti, Astrid Söderbergh Widding, and Gunnar Iversen, Eds. *Nordic National Cinemas* *Scandinavian Studies* 72.1 (2000): 132-135.

### **Other publications**

*The Virgin Spring* (Criterion DVD) review. *The Moving Image: The Journal of the Association of Moving Image Archivists* 8 (2008): 102-104.

“Benjamin Christensen in Hollywood” in Jytte Jensen, Ed. *Benjamin Christensen: An International Dane*. New York: MoMA/Danish Wave (1999): 22-33.

“The Danish Sound Features at Nordisk” in Jytte Jensen, Ed. *Benjamin Christensen: An International Dane*. Ed. Jytte Jensen. New York: MoMA/Danish Wave (1999): 34-37.

“Tancred Ibsen’s *Op med hodet*: avant-garde/backstage-musikalen som slo feil” [“Tancred Ibsen’s *Cheer Up!*: The avant-garde backstage musical that failed”]. *Z Filmtidsskrift* Oslo, 58 (1996): 16-29. Translated by Dag Grønnestad.

## SELECTED CONFERENCE PRESENTATIONS

“Look to Norway!: The Nazi Occupation of Norway in Hollywood Wartime Cinema, 1942-1945.” SASS (Society for the Advancement of Scandinavian Study), Minneapolis, May 2017.

“Scenes from a Menagerie: Ingmar Bergman’s Cinematic Animal Kingdom.” SASS New Orleans, May 2016.

“Monika, the Story of a Bad Girl!: *Summer with Monika*, Sexploitation, and the Selling of Erotic Bergman in America.” SCMS (Society for Cinema and Media Studies), Atlanta, March 2016.

“Monika, the Story of a Bad Girl!: Sexploitation and the Selling of *Summer with Monika* and Ingmar Bergman in America” (SASS) Ohio State University, Columbus, May 2015.

“Ingmar’s Hitchcockian Cameos: Early Bergman as Auteur inside the Swedish Studio System.” SCMS (SCMS) Montreal. March 2015.

“Bohemian in the Frame: Ingmar Bergman’s Cameo Appearances in his Early Films” SASS, Yale, 2014.

“Countering the Legend of Failure: Mauritz Stiller at MGM and Paramount in 1920s Hollywood.” SASS, San Francisco, May 2013.

“The Scandinavian Colonies of Silent Era Hollywood.” SCMS Chicago, March 2013.

“*Death is a Caress to The Wayward Girl*: The Films of Edith Carlmar, 1949-59.” SASS, Salt Lake City, May 2012.

“Character Actor John Qualen: Classic Hollywood’s Quintessential Scandinavian Ethnic.” SASS, Chicago, April 2011.

“‘Nordic Natural’: Hollywood, Third Reich Cinema, and the Ideological War over Ingrid Bergman’s Hyperwhite Star Persona.” SASS, Seattle, April 2010, and SCMS, Los Angeles, March 2010.

“Don’t Go in the Water: *How An Enemy of the People* turned into *Jaws*.” 12<sup>th</sup> International Ibsen Conference, Fudan University, Shanghai, China. June 2009.

“Knut Hamsun on Film in Transnational Contexts.” SASS conference, University of Wisconsin, Madison. April 2009.

“Pakistani-Norwegian Identity and Interethnic Romantic Comedy in Khalid Hussain’s *Import eksport*.” SASS conference, University of Alaska, Fairbanks, March 2008.

“Swedish/American Whiteface: Transnational Hybridity in Victor Sjöström’s *He Who Gets Slapped*.” *Border Crossings: Rethinking Silent Cinema* conference, UC Berkeley, February 2008.

“Velvet Underground: British Dandies and Decadence in Lars Von Trier’s and Thomas Vinterberg’s *Dear Wendy*,” SASS conference, Quad Cities, April 2007.

“Norwegian Film about War and Remembering.” *Norway, WWII and the Holocaust* conference, University of Minnesota, Minneapolis, April 2007.

“Nella Larsen’s *Quicksand*: Copenhagen, the Harlem Renaissance, and the Black Atlantic,” co-presented with Anna Westerståhl Stenport, *Denmark and the Black Atlantic* Conference, University of Copenhagen, May 2006, and SASS, Portland, May 2005.

“Performing ‘White Whiteface’: Scandinavian Ethnic Whiteness and Assimilation in Victor Seastrom’s *He Who Gets Slapped* (1924),” SASS, Los Angeles, April 2004.

“White Whiteface: Scandinavian Ethnic Assimilation and Masquerade in Victor Seastrom’s *He Who Gets Slapped* (1924),” SCMS conference, Atlanta, March 2004.

“Charlie Chan is Swedish: Warner Oland’s Asian Racial Masquerade and the Nordic Other in Classical Hollywood,” (organizer and chair of panel “Othering the Swede: Race, Ethnicity, Nation”) SCMS conference, Minneapolis, March 2003.

“Technicolor’s Nordic Conquest of Hollywood: Whiteness, Technology, and Conversion in *The Viking*,” Society for Cinema Studies (SCS) conference, Denver, May 2002.

“Charlie Chan is Swedish: Warner Oland’s Asian Racial Masquerade and the Nordic Other in Hollywood,” SASS conference, Salt Lake City, April 2002.

“Leif Ericsson Colonizes Newport, Rhode Island: Nativism, Whiteness, and Race in MGM/Technicolor’s 1928 epic *The Viking*,” SASS conference, Chicago, April 2001.

“Garbo Talks!: Foreign Voice and Accent, Hollywood’s Scandinavian Colony, and the Talkie Revolution,” *Moving Images: Technologies, Transitions, Historiographies* conference, Department of Cinema Studies, Stockholm University, December 2000.

“The Devil’s Circus: Benjamin Christensen in Hollywood, 1925-1934,” SASS conference, University of Wisconsin, Madison, May 2000.

“Scandinavian Auteur as Chameleon: How Benjamin Christensen Reinvented Himself in Hollywood, 1925-1929,” SCS conference, Chicago, March 2000.

“Strind/bergman: Autobiographical Anxiety of Influence in *The Magic Lantern*,” SASS conference, University of Washington, Seattle, April 1999.

“Nazi Aesthetics, Apologia, and Afterlife in Knut Hamsun’s *Paa gjengrodde stier*,” SASS conference, Arizona State University, Tempe, May 1998.

“*Op med hodet!*: Tancred Ibsen’s 1933 Experiment in Cinematic Modernism,” SASS conference, University of Illinois, Urbana-Champaign, April 1997.

## INVITED LECTURES AND PUBLIC ENGAGEMENT

“Look to Norway!: The Nazi Occupation of Norway in Hollywood Wartime Cinema, 1942-1945.” University of Oregon, January 2017.

Lectures on Edvard Munch and Nordic Crime Fiction and Film as professor on UCLA Alumni Travel “Nordic Magnificence” tour, June 2016.

“Sex and Eroticism in Ingmar Bergman’s Swedish Films of the 1940s and 1950s.” University of Illinois, Urbana-Champaign, February 2014.

“*Stiller vid Stilla havet/Stiller by the Pacific*: Mauritz Stiller in Hollywood’s Swedish Colony and 1920s Hollywood.” Mauritz Stiller International Symposium, Stockholm University, October 2012.

Lectures on Aki Kaurismaki, Ingmar Bergman’s *Baltic*, and Edvard Munch in Germany as professor on UCLA Alumni Travel “Baltic Treasures” cruise tour, July 2012.

Lectures on Edvard Munch, Norwegian Cinema, and Nordic Crime Fiction and Film as professor on UCLA Alumni Travel “Scandinavian Odyssey” tour, June 2011.

“Knut Hamsun on Film in Transnational Contexts.” Opening plenary, *Hamsun 2009 – Transgression, Worlding, Remediation* international conference, University of Oslo, Norway, August 2009.

“Norwegians in Hollywood.” Scandinavian Department, University of Washington, Seattle, February, 2009.

“Garbo and the Scandinavian Colony in Hollywood,” Las Donas Alumna Event, UCLA, March 2008.

“Bergman and the Romantic Comedy Genre.” Mondavi Center for the Performing Arts, UC Davis, March 2008.

“Henrik Ibsen and *Ghosts*.” *A Noise Within* Theater, Glendale, CA. March 2008.

“*Dobbeltbarnebarnet*: Modernism, Popular Genre, and Autobiographical Anxiety in the Films of Tancred Ibsen,” Plenary talk, 10th International Ibsen Conference, Long Island University-Brooklyn, New York City, June 2003.

“Garbo Rumbas and Skis: MGM’s Diva as Screwball Comedienne in *Two-Faced Woman*.” American Swedish Institute, Minneapolis, February 2007.

“Creativity at the Margins: An Historical Overview of Norwegian Cinema,” North Park University, Chicago, September 2001.

## **TEACHING EXPERIENCE**

### **The University of California, Los Angeles. 2007-present**

SCAND 19: Fiat Lux Freshman Seminar: Ingmar Bergman and Woody Allen  
SCAND 50/50W: Introduction to Scandinavian Literature and Cultures  
SCAND 60W: Introduction to Nordic Cinema  
SCAND 141A: Theory and the Scandinavian Novel  
SCAND 141C: The Short Story in Scandinavia  
SCAND 145A/245A: Henrik Ibsen  
SCAND 145B/245B: Knut Hamsun  
SCAND 155: The Modern Breakthrough  
SCAND 161: Introduction to Nordic Cinema  
SCAND 163A/263A: Danish Cinema  
SCAND 163B/263B: Swedish Cinema  
SCAND 163C/263C: Norwegian Cinema  
SCAND 166A/266A: Ingmar Bergman  
SCAND 166C/266C: Carl Th. Dreyer

### **University of Minnesota, Twin Cities. 2005-2007**

SCAN 1001-1002: First-Year Norwegian  
SCAND 1003-1004: Second-Year Norwegian  
SCAN 3011: Readings in Scandinavian Languages  
SCAND 3670: 21<sup>st</sup>-Century Nordic Cinema

### **University of California, Berkeley, 1998-2005**

SCAND 3A-3B: First-Year Norwegian  
SCAND R5A: Mothers, Fathers, Sons and Daughters in Scandinavian Literature  
SCAND R5A: 1001 Years of Travel Narratives in Scandinavian Literature  
SCAND R5A: From Vinland to *Fargo*: Scandinavians in America in Fiction and Film  
SCAND R5B: Weary Men, New Women: Gender, Death, and Desire in Norwegian Lit. of the 1890s  
SCAND R5B: Texts and the City: Exploring Urban Modernity in Fin-de-Siècle Scand. Literature  
SCAND R5B: Love and Death in Nineteenth-Century Scandinavian Literature  
SCAND 100A-100B: Second-Year Norwegian  
SCAND 107/DRAMATIC ART 107: The Major Plays of Henrik Ibsen  
SCAND 190AC: Crossing Color Lines: Racial and Ethnic Passing, Masquerade and Identity

### **University of Washington, 1996-1998, 2004**

NORW 101-103: First-Year Norwegian  
NORW: Intensive First-Year Norwegian  
SCAND 490A: Images of America in Scandinavia from Vinland to von Trier

## **UCLA COMMITTEE SERVICE**

Academic Senate Graduate Council, 2013-2016

Member, Search Committee for Tenure-Track Faculty Position in History-Theory fields, Cinema and Media Studies, School of Theatre, Film and Television, 2015

Member, Search Committee for Tenure-Track Faculty Position in Transnational cinema field, Cinema and Media Studies, School of Theatre, Film and Television, 2013

Alternating co-chair, Scandinavian Section, 2013 - present

Departmental Representative to the Legislative Assembly of the Academic Senate, 2008 – present

Faculty Advisory Board, CEES: Center for European and Eurasian Studies, 2008-2011

## **PROFESSIONAL AND REFEREE SERVICES**

Member of the Executive Council of the Society for the Advancement of Scandinavian Study, 2013-2016.

Ibsen Society of America: Treasurer 2005-2013; Vice President 2013-2017, Member-at-Large, 2017-

Manuscript and article reviewer for University of Washington Press, Nordic Academic Press, *Comparative Literature*, *Ibsen Studies*, *Edda*, *Scandinavian-Canadian Studies*, *Differences: A Journal of Feminist Cultural Studies*, *JTAS: Journal of Transnational American Studies*.

## **PROFESSIONAL AFFILIATIONS**

SCMS: The Society for Cinema and Media Studies

SASS: The Society for the Advancement of Scandinavian Study

NORTANA: Norwegian Researchers and Teachers Association of North America

ASTRA: The Association for Swedish Teachers and Researchers in America