The Swedish state censorship body, Statens biografbyrå, was formed 100 years ago, and closed this year. Its century of existence coincides with the period when cinema was commonly understood as a single, separate medium. What can the inception and the end of state censorship of cinema tell us about the history of cinema?

If cinema’s privileged position in the twentieth century as a medium forming a social memory is confirmed by organized acts of censorship, by the state or by the industry, it also gives cinema an exceptional archival position. Acts of censorship by authorities ensure that the sequences cut from films often stand a better chance of survival than the distributed film prints. These clips, together with descriptions of films and censorship decisions, form a cross-media archive.

Censorship has not simply been abolished with the closing down of the Statens biografbyrå. Government authorities still have the power to close down access to Internet video servers and social networks on a permanent or temporary basis in times of crisis. Multinational computer corporations can limit access to certain websites and the use of a certain software on their platforms.

With cinema and Statens biografbyrå as a point of departure, the conference will ask questions directed towards social and public culture in the computer age: Where is censorship going after the closing down of the state institution? Are we moving from a governmental to a corporate structure for censorship? What techniques exist for bypassing censorship today? Are we moving from censorship to control?

The conference and screenings are free of charge.

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 Thu Sept. 22

10.00  Trond Lundemo, Stockholm University: »Introduction: Cinema, Censorship, Archives«

10.45  Jon Wengström, Curator of the Archival Film Collections of the Swedish Film Institute: »Censorship as Historical Records: a help to the understanding and preservation of film elements«

Films and Excerpts:
Afgrunden (Urban Gad, Denmark 1910) 35mm (33 min), Danish intertitles
The River (Frank Borzage, USA 1928) 35mm (2 min), Swedish intertitles
Cagliostro (Richard Oswald, France/Germany 1928) 35mm (2 min), Swedish intertitles
Trädgårdsmästaren (Victor Sjöström, Sweden 1912) 35mm (34 min), English intertitles
Der ewige Jude (Fritz Happel, Germany 1940) 35mm (excerpt ca. 1 min) Swedish text

12.30 Lunch

13.30 Gunnar Arrbäck, Former Head of Statens Biografbyrå: »Each Period Has Its Own Worries: the Adult Society’s Concern over what might not be a Problem«

14.15 Jan Holmberg, Stockholm University and CEO of the Ingmar Bergman Foundation: »The Limitations of Anti-«

15.00 Departure for the Modern Museum, Skeppsholmen.

16.00 The Modern Museum Cinema: Markus Öhrn, Artist: Presentation and screening: Magic Bullet (49h 13 min):
The film consists of all archived censored clips executed by the film censors at Statens Biografbyrå during its 100 years history. The film will be shown non stop in the Modern Museum Cinema 22 - 25 September.

18.00 End

Fri Sept. 23

10.00 David Boothroyd, School of Social Policy, Sociology and Social Research, University of Kent, UK: »FILE UNDER: ethics, secrecy, cultural memory and responsibility«

10.45 Coffee

11.00 Camille Blot-Wellens, Cinémathèque française: »Le Quai des brumes somewhat in the Dark of Censorship«

11.45 Seb Franklin, Anglia Ruskin University, UK: »Cybernetics, Surveillance in the Control Society«

12.30 Lunch

13.30 Round table discussion: »From Censorship to Control?«

15.30 End of conference

The screening of Magic Bullet at the Modern Museum continues until Sun. 25th.

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**Speakers**

Gunnel Arrbäck, Former Head of Statens Biografbyrå. <gunnel.arrback@telia.com>
Camille Blot-Wellens, Cinémathèque française. <camilleblotwellens@hotmail.com>
David Boothroyd, Director of Studies, School of Social Policy, Sociology and Social Research University of Kent, UK. <d.boothroyd@kent.ac.uk>
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Trond Lundemo, Associate Professor, Stockholm University <lundemo@mail.film.su.se>
Markus Öhrn, Artist. <ohrn.markus@gmail.com>
Jon Wengström, Curator of the Archival Film Collections of the Swedish Film Institute, Stockholm. <jon.wengstrom@sfi.se>

**Films**

Afgrunden (Urban Gad, Denmark 1910) 35mm polyester, 1 reel, 677 meter, 18 fps (33 min), 1,33:1, Danish intertitles
The River (Frank Borzage, USA 1928) 35mm acetate, 1 reel, 57 meter, 24 fps (2 min), 1,37:1, Swedish intertitles
Cagliostro (Richard Oswald, Frankrike/Tyskland 1928) 35mm polyester, 1 reel, 44 meter, 18 fps (2 min), 1,33:1, Swedish intertitles
Trädgårdsmästaren (Victor Sjöström, Sweden 1912) 35mm (34 min), English intertitles
Der ewige Jude (Fritz Happel, Tyskland 1940) – (excerpt ca 1 min) 35mm acetate, 24 fps, 1,37:1, b/w, Swedish commentary
Magic Bullet (Markus Öhrn, Sweden 2011) Hard disc, 49h 13 min.