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This is the accepted version of a chapter published in *Women Filmmakers and the Welfare State: Transnational Film Cultures During the Long 1970s in Canada and Sweden*.

Citation for the original published chapter:

Brunow, D. (2026)

Finding Zsóka Nestler: Archives, Databases, and Audiovisual Memory

In: Anna Stenport; Maria Jansson; Mariah Larsson; Scott MacKenzie (ed.), *Women Filmmakers and the Welfare State: Transnational Film Cultures During the Long 1970s in Canada and Sweden* (pp. 223-235). Abingdon; New York: Routledge

Film Culture in Transition

<https://doi.org/10.4324/9781003709664-19>

N.B. When citing this work, cite the original published chapter.

Permanent link to this version:

<http://urn.kb.se/resolve?urn=urn:nbn:se:lnu:diva-146604>

14 Finding Zsóka Nestler

Archives, Databases, and Audiovisual Memory

Dagmar Brunow

As audiovisual archives are the source for historians and curators, it matters whose films are collected, preserved, digitized, and made accessible. Since the “archival turn” in the late 20th century, film scholars and archivists have increasingly viewed archives not just as repositories of knowledge but as active spaces where knowledge is shaped and produced (Brunow 2017; Paalman et al. 2021; Carter 2022). Like other heritage organizations, archives are active agents in forming cultural memory, highlighting certain narratives while sidelining or excluding others. Being acts of remembering and forgetting, archival practices include collection policies, cataloguing with its choice of search terms and other metadata, policies for analogue and digital restoration, enabling access to the holdings, and, eventually, their renewed circulation, both online and offline. Crucially, it is not mere storage but access and circulation that define our “audiovisual memory,” a form of situated knowledge I have described as “the sum of images, sounds, and narratives circulating in a specific society at a specific historical moment” (Brunow 2015, 6–7). Renewed circulation, rather than archival storage, becomes an act of remembering and a way of “activating the archive” (Paalman et al. 2021). Film heritage is not “just there” but actively created, involving various stakeholders, such as filmmakers, archivists, policy-makers, curators, and researchers. Therefore, examining archives as knowledge producers is part of a critical inquiry into what has been collected, how it has been catalogued, what has been selected for digitization, and, ultimately, what is made visible—or left unseen. Whose lives and works are collected and preserved in the archive is guided by national frameworks and gendered notions of authorship (Brunow 2017). Moreover, these are inextricably linked to film historiography and its focus on national movements, waves, and *auteurs*, which tend to sideline the contributions of women filmmakers (White 2015).

This chapter examines the gendered dynamics of archives and databases and their impact on film historiography and cultural memory. It uses the case of documentary filmmaker Zsóka Nestler (1944–2016) as a springboard for studying women filmmakers in the context of the long 1970s welfare state. Despite being involved in 24 documentary films and TV productions, Nestler is largely unknown to the public and film scholars alike. Although her name was included in film credits, it has often been lost in cataloguing. Her name has

been largely absent in the public sphere and is completely missing from film history and documentary film studies. However, Nestler is not just another woman filmmaker whose participation is uncredited and forgotten by film history. She is not a “one-hit-wonder,” but someone active in documentary filmmaking for over five decades, both as a co-director and a sound engineer. Her position as wife and collaborator of Peter Nestler made Zsóka Nestler both absent and present, both visible and invisible (Stigsdotter 2019; Hanssen 2019). The case of Zsóka Nestler offers an interesting paradox: her films are circulating internationally, but her name is absent from film historiography and scholarly research. The Nestler films have been archived, preserved, and digitally restored for international distribution. They are screened in retrospectives and draw interest from new generations of international curators and film festival audiences (Babos and Petri-Lukács 2023; Lang and Holzapfel 2024). Nevertheless, in the DVD box set dedicated to the films of Peter Nestler, Zsóka Nestler’s name is nearly erased from the booklet (Nestler 2012). Her films are out there, her name is not. Such imbalance, I argue, is connected to the dominant notions of authorship and labor, national frameworks, and bias inherent in data and archival infrastructure. What are the limitations of established film scholarly concepts, and what future directions within film and media studies would a case like hers open?

Zsóka Nestler’s case resonates with Shelly Stamp’s (2015) call to “fundamentally reconceive authorship” as women’s full participation in film culture becomes visible only when we look beyond the roles of directors and screenwriters. I argue that we must move beyond director- and screenwriter-centric perspectives to examine filmmaking as a collaborative process, focusing on relations and creative networks rather than on the “*auteur*.” This chapter suggests three ways for scholars to help recognize women behind the camera in film and television: first, it follows tendencies in feminist film historiography to go beyond the focus of “female auteurs” and “pioneers” and to shift our attention to explore creative networks, groups, and relations (Verhoeven 2016). Second, it shows how we can use the notion of “listening in,” suggested by Birdsall and Carmi (2022). Finally, it argues that curatorial practice should be understood not only in terms of outreach, but also as a research practice that activates the archive of women’s filmmaking, builds new audiences, and enables cross-generational knowledge transfer (Baumeister et al. 2024).

Auteurism and the Limitations of Film Historiography

Little information is available about Zsóka Nestler. A quick Google search frames her as “wife of Peter Nestler.” Searching for Zsóka Nestler on IMDB returns only four film titles with minimal context.¹ The arthouse streaming service MUBI lists a few of her films, though her first name is misspelled as “Zséka” throughout.² An introductory overview in English by film scholar and curator Anna Babos (2022) can be found online. This scarcity of archival information requires a brief overview of Nestler’s history (Figure 14.1).



Figure 14.1 Zsóka Nestler, 1966. Photo: Peter Nestler.

Zsóka Nestler, born Zsófia Gizella Somlai, grew up in Budapest, Hungary, where she developed an early passion for the arts and cinema (Babos 2022; Grennberger and Ramstedt 2016a). She aspired to become a theater director but could not study literature at university because her parents weren't members of the Communist Party. After meeting Peter Nestler in Budapest in 1966, she became involved in filmmaking. They married and moved to Sweden the following year. As a filmmaker, most of Nestler's documentaries were produced for Swedish public service television during the 1970s welfare state. She often conceptualized the films with Peter Nestler, recorded the sound, and was fundamental in winning the films' subjects' confidence and trust. Most prolific in the 1970s, Nestler would eventually step away from film, returning only on rare occasions, such as for *Zeit* ("Time," Germany 1992) and, a decade later, for *Mit der Musik groß werden* ("To Grow up with Music," Germany 2003).

Nestler's career outside of film centered around the immigrant experience. While working for a flight company in Stockholm in 1975, Nestler met many Hungarian exiles and emigrants. This inspired her to earn a bachelor's degree in "Intercultural relations, immigrant issues" at Stockholm University in 1984. Nestler would later earn a degree in psychotherapy, which enabled her to eventually open a clinic in Uppsala. At the clinic, Nestler often worked with refugees and asylum seekers, with a focus on child refugees. She participated in research projects on immigration, refugees, racism, and ethnic relations, while also working with governmental institutions and NGOs (Nestler 2012). Migration and the migrant experience were central to Nestler's life, personally and professionally.

Nestler passed away in 2016. Following her death, Peter Nestler advocated for the legacy of his wife. Without his support, research on Zsóka Nestler would hardly be possible. While he is a gatekeeper of information, he holds the gates wide open. Furthermore, he repeatedly mentions Zsóka Nestler's influence on their films, not only during the filming, but also as an active participant in the editing process, where she often sat with him, discussing and shaping the

final edit (Holzapfel 2020). Even though he frequently did this when Nestler was alive, her (re)discovery would first happen after she died, and the question remains why she wasn't given more credit before.

Since her death, Nestler has received more attention. For the Swedish reception of Zsóka Nestler, the film journal *Walden* played a fundamental role. Meanwhile, Zsóka Nestler has her own entry on the website *Nordic Women in Film* (Brunow 2023), with a complete filmography. Internationally, recognition of Zsóka Nestler is growing as regular screenings at festivals and retrospectives of Nestler's films increase. For example, in 2016, the Viennale dedicated a retrospective of three films to her. Furthermore, in the program catalogue for the 2024 Nestler retrospective at the Zeughaus Kino in Berlin, curated by Patrick Holzapfel and Frederik Lang, one of the articles was dedicated exclusively to Zsóka Nestler (Brunow 2024). While this sounds like a success story, research on Zsóka Nestler remains difficult. So far, no autobiographical writings have surfaced, and the only published interview with her was conducted via email in Swedish over three months in 2016 (Grennberger and Ramstedt 2016a). Even with increased attention, Zsóka Nestler's archive is impoverished.

Reparative interventions into feminist or migrant film historiography have failed to recognize Zsóka Nestler. On the one hand, Zsóka Nestler is not acknowledged within feminist film historiography by being included in discourses on "women's cinema" (White 2015) and women's film history (Gledhill and Knight 2015), nor has she been considered within the recent scholarly and curatorial interest in the transnational "feminist elsewheres" (Holtar 2022; Baumeister et al. 2024). On the other hand, the films by Peter and Zsóka Nestler are not discussed as examples of migrant filmmaking in welfare state Sweden (Andersson and Sundholm 2019), nor have they been conceptualized in terms of diasporic, accented, or world cinema. Zsóka Nestler's filmmaking falls between established categories.

Neither Direct Cinema nor *cinéma vérité*, the Nestlers' often slow-paced films result from historical and political analysis. They frequently edited archived documents and photographs, artworks, and contemporary footage, such as interview sequences with testimonial witnesses, connected by a reduced, deliberately unemotional voiceover allowing the audience to observe, think, and reflect for themselves. The films owe a lot to Soviet constructivism; the productions for TV2, in particular, were inspired by Tretyakov's notion of the biography of objects. The films were often, "esthetic, didactic, and seemingly very simple, but inside of their learny and unspectacular quality, is a complicated critique of how the production methods are controlled and by whom" (Grennberger 2014). Recurring themes in the Nestlers' films include the legacy of fascism, artists' practices, working-class labor, industrialization's impact, and refugees' history and experiences. In particular, they highlighted the experience of Roma refugees, whose ongoing discrimination and lack of recognition is addressed in *Att vara zigenare* ("Being Gypsy," Sweden, 1970). Their films analyze the political situation and its history in, for instance, Spain, Vietnam, Chile, and Hungary. This is an internationalism that operates

beyond Social Democratic aid politics in the Swedish welfare state (Diurlin 2019; Ryberg 2022) as well as outside dominant national industrial and academic frameworks.

Transnational, internationalist filmmaking such as the Nestlers', with its multilingual distribution in Sweden and Germany, could be conceptualized as a "cinema of elsewheres" (Stenport and Lunde 2019). However, these are not films by Scandinavian practitioners working across countries; rather, they are by a German and a Hungarian who happen to live in Sweden and who have a decidedly internationalist perspective. In 1966, Peter Nestler emigrated from Germany to Sweden, the country of his mother's family, after facing significant opposition to his work, particularly after *Von Griechenland* ("From Greece," Germany 1966), which examined the rise of fascism in Greece, was criticized at the Oberhausen Festival as communist propaganda. It was therefore impossible for him to get commissioned by West German television during the Cold War until 1988, with the exception of *Spanien!* ("Spain!," Germany 1973). The Nestlers' films also faced challenges in Sweden. The documentaries on neofascist tendencies *Får de komma igen? Om nyfascistiska tendenser i Västtyskland* ("Will They Come Again? On Neo-Fascist Tendencies in West Germany," Sweden 1971) and *Lördags Chile* ("Saturday—Chile," Sweden 1974) were deemed too critical and not TV-compatible by Swedish television and blocked from airing a day before the planned broadcast (Pirschtat 1991).

Zsóka Nestler's collaboration with her husband prompts questions around the relation between authorship, recognition, and archival afterlives, as well as the limitations of film scholarly categories. The case of Zsóka Nestler also allows us to consider another dimension—that of the creative relationship between husband and wife, which Gledhill and Knight have conceptualized as "co-creation" and "partnership working" (2015; see also Diurlin in this volume). Women filmmakers often face more precarious working conditions while also bearing a greater responsibility for family care obligations (Jansson et al. 2020; Bell 2021).

This position does not have exclusively negative effects. Married co-creators might be less impacted than other filmmakers by what Erica Carter has termed women's "double precarity" in audiovisual archives (2022). She defines double precarity as "the fragility of analog films as material artifacts, and women's marginalization or invisibility within the historiographies that shape collection, preservation, and documentation practice" (Carter 2022, 29); a combination which results in archival gaps and absences of films by women. The comparably good archival afterlife of Zsóka Nestler's films, however, is mainly thanks to the *auteurist* status of Peter Nestler, though it is yet another case of female legacies being determined by husbands' or family members' prerogative of interpretation (Brunow 2024).

Auteurism's prioritization of male-defined career trajectories, such as "notions of long, uninterrupted careers" and measuring success through credits and awards, makes it an inadequate concept for recognizing women's contributions to the industry (Bell 2021, 7). Women's careers, Bell notes, often follow

nontraditional trajectories, involving shorter filmographies across different media, making them difficult to fit within established, male-centric historiographies. Nestler's filmmaking career was nonlinear. Unlike her husband, who had a full-time contract with TV2, her work was mostly freelance. Nestler's case also resonates with the findings by Bell that childcare and domestic responsibilities tend to affect women in film production more than their male counterparts, leading to either short intense working periods of five or six years before leaving the industry or to shifting employment patterns and shifting roles (e.g. from director to editor or screenwriter). Auteurism not only obscures the contributions of women filmmakers past and present, but also impedes the development of future scholarship.

Knowledge Production in Archives and Databases

Auteurism has impacted audiovisual heritage, influencing decisions around digitization and archival access policies, as when films by Ingmar Bergman or Mai Zetterling are digitized for international retrospectives. For decades, archivists have emphasized that archival practices, such as cataloguing, are far from neutral (Bowker and Star 2000). The same goes for digital databases, their datasets, and metadata, the bias of which presents challenges for historians trying to research women in film and television (Dang and Junginger 2024). Existing gaps and absences in film historiography are only reinforced by positivist classification systems based on evidentiality and binary code (Brunow and Müller 2024). Yet, with the rise of digitization and the growing reliance on digital methods in the humanities, researchers must navigate archival metadata when locating relevant sources. However, metadata, like all data, is not a-historical; it is always embedded in its specific historical context (Gitelman 2013; Acker 2021). As a result, metadata generates situated knowledge shaped by archival power structures, such as the findability enabled by taxonomies and search terms. These include policies, funding, language use, copyright legislation, and analog and digital infrastructures. Together, these factors have repercussions on the production and circulation of digital research data, the application of digital methods, and the use of AI and data harvesting.

The Swedish film industry was heavily influenced by the concept of auteurism, shaped by the French New Wave and *Cahiers du Cinéma*. Under the leadership of Harry Schein, the Swedish Film Institute (SFI), founded in 1963, prioritized arthouse cinema, emphasizing film as an artistic medium in contrast to television (Larsson 2020). This has disproportionately affected the archival situation of filmmakers whose access to SFI's film funding was limited, such as women and migrant filmmakers (Jansson et al. 2020; Andersson and Sundholm 2019).

Peter and Zsóka Nestler's works are not included in the national film archival collections of the Swedish Film Institute due to its archival policies focused on films with a theatrical release in Sweden. Instead, the negatives and master copies of the Nestlers' films, 16mm and digital versions, are

archived at the Deutsche Kinemathek in Berlin, which is also their main distributor. Meanwhile, the Nestlers' Swedish TV productions are part of Swedish public-service television "Svensk Television's" archive, intended for producers, not for the heritage sector, making access to these productions limited. However, Swedish non-fiction films have mostly been collected and saved by the Archive for Sound and Images (Arkiv för Ljud och Bild) following legislation on legal deposits that established in 1979. Today, its collections are administered by the National Library (KB), and many of the works have been digitized and made accessible for research purposes.

Attempts at finding references to Zsóka Nestler in archival databases quickly reach their limit. A search in German film databases and online catalogues also reveals severe gaps in information. The German online platform Filmportal.de, which aims to centralize data on German films, credits Zsóka Nestler for her work on 13 films.³ A search for Zsóka Nestler in the online catalogue of the Deutsche Kinemathek returns only eight hits, compared with 62 hits for the name of her husband, Peter Nestler. This means that she is not being credited for most of her collaborations. For instance, in the closing credits of *Om papperets historia* ("On the History of Paper," Sweden 1972), Zsóka and Peter Nestler are named as directors. However, their collaboration was not translated into the database of the Deutsche Kinemathek, which mentions only Peter Nestler as the director.⁴ These findings are overly reductive, particularly given the strong archival presence of the Nestlers' film copies at the Deutsche Kinemathek.

Meanwhile, the entry for Zsóka Nestler in the Swedish Film Database (SFDB) is a fragment, crediting her with only three films: as co-director of *Spanien!* (1973) and *Zeit* (1992), and as scriptwriter and sound engineer for *Att vara zigenare* (1970). Although the Swedish Film Database now provides a link to Zsóka Nestler's biography and filmography on Nordic Women in Film, the new information has not been included in the datasets. A search for "Zsóka Nestler" on the Swedish Media Database (SMDDB) produces eight results, while "Peter Nestler" returns 197 hits, including his producer credits. Although the information in Swedish film and media databases remains incomplete, Peter Nestler is recognized for a broad range of filmmaking roles. These inconsistencies, along with other shortcomings in cataloguing, such as transcription errors of names, inevitably affect data harvesting processes, only increasing the existing biases in archival metadata and catalogues.

Reconceiving Authorship: From the 'auteur' Towards Creative Networks

Influenced by production studies, recent scholarship has begun examining women's creative and economic impact (Hill 2016; Wallenberg et al. 2023). For instance, Pearlman and Heftberger (2018) urge scholars to recognize editing and sound work as expert collaboration rather than mere technical support. Bell (2021) highlights "below-the-line" roles, which, often deemed auxiliary, are frequently taken up by women, thus allowing male colleagues to focus on

higher-valued tasks. Zsóka Nestler's work in direct sound exemplifies such roles, where the job holder (in this case literally) serves as a "sounding board" for the director's vision (Bell 2021, 4). However, scholars need to be cautious not to universalize concepts from Hollywood cinema in an ahistorical manner. For example, applying the term "below-the-line" to a 1970s Scandinavian welfare state context risks ignoring the distinct integrated labor structure in early 1970s Swedish TV2. Thanks to the strong influence of trade unions, editors, for instance, were no longer confined to post-production, but could participate early in the production process (Pirschtat 1991). To highlight such collaborations, Deb Verhoeven suggests a shift from authorship and textual analysis to social relations and contextual frameworks of production, distribution, and reception. She introduces the concept of "creative networks" (Verhoeven 2016, 11) that understands cinema as an infrastructure composed of "events, locations, avenues, and itineraries that equally shape the cultural record" (Verhoeven 2016, 12). In a similar vein, Carolyn Birdsall and Elinor Carmi (2022, 542) advocate for a shift from individual creators to the processes and communities behind media production, emphasizing the gendered labor and the role of media technologies. However, the question remains how a lack of (access to) sources can allow us to study these processes and communities. Shifting the focus to distribution, circulation, exhibition, and reception can offer ways of generating knowledge that a focus on authorship would not provide.

Serendipity allows me to challenge the emphasis on individual authorship. In the Swedish Film Database (SFDB), I find a reference to Zsóka Nestler (credited as Zsafia Nestler) for the TV production *Martins underbara resa* (Sweden 1980), directed by musician and filmmaker Francisco Rosa, born in Chile.⁵ Zsóka Nestler lends her voice to one of the characters in this animated short film for children. Tracing contemporaries through this lead could illuminate creative networks within Swedish television, offering a more nuanced understanding of transnational, migrant, and diasporic filmmaking as the Nestlers collaborated with diasporic filmmakers from Chile who were living in exile in Sweden after the Pinochet coup. Peter Nestler joined TV2's new children's programming team in 1969. With the department "Barn och ungdom," its director Ingrid Edström paved the way for a legendary decade in Swedish children's television (Jansson 2014), with television reaching out to wider audiences than independent distributors such as FilmCentrum or Folkets Bio could have possibly achieved (see also Jansson and Åberg in this volume).⁶

Another path for scholarly inquiry into production processes and project development in film and television is provided by Birdsall and Carmi (2022) through their concept of "listening in." They suggest "listening in" as a way of amplifying silenced histories of media and communication, an attempt at "shifting the focus from well-known protagonists" in favor of acknowledging "process and community" (2022, 543). The concept of "listening in" resonates with Zsóka Nestler as she worked mainly on the concept of the films and as a sound engineer. Furthermore, it was often she, thanks to her language skills and her empathy, who established and deepened the contact with the people

portrayed. In their mutual film projects, Zsóka and Peter Nestler cultivated an ethical form of listening that treats subjects as equals, overcoming the traditional subject–object divide in documentary filmmaking. Their approach fosters encounters built on mutual respect, engaging with subjects at eye level. As the one responsible for recording sound, Zsóka Nestler practiced ethical listening, not speaking *about* the people in her films but rather *alongside* them. Her method resonates with but differs from Trinh T. Minh-ha’s concept of “speaking nearby,” a highly ethical take on the filmmaker’s relation to her subjects (Minh-ha 1989). Such perspectives invite scholars to examine filmmaking as a process rather than merely analyzing the finished film as a product. It also allows us to reconsider authorship. If we understand identity as relational, then, surely, authorship is not limited to the “self” of the filmmaker, but to the relations they create.

And it is here I find her: not in the film images, not in the questions she would have asked in Hungarian or German—these were mostly cut out—but in the open faces of the people portrayed, in their trust that this couple’s film makes it worthwhile for them to share their stories, their memories, and their experiences. I find her in the trust of the father in *Att vara zigenare*, who, surrounded by his children, is finally able to find words for the horrific atrocities committed by Germans against his family, for the first time talking about his pain when his family members were deported during the Porajmos, the Roma Holocaust. I find her in the children, eyes wide open in horror when they realize their father is crying, their gaze searching the adults behind the camera, as if they could confirm that what they hear is not true. I find her in this moment that carves out a discursive space for recognizing Roma pasts, making their lives grievable by turning personal memories into cultural memory. And I find her in the proud expressions of the Hungarian farmers and workers in *Zeit* who are presenting their artworks, talking about their hopes and aspirations. What a futile idea to think one could find Zsóka Nestler in a database.

Conclusion—Archival Afterlives and the Impact of Curation

Curatorship is a practice of recognition, and, as such, it can intervene in cultural memory and rework it, just like the remediation of documentary filmmaking itself (Brunow 2015). These curatorial interventions can shape filmmakers’ afterlives and legacies. They can facilitate rediscoveries by using new metadata, screening contexts, and catalogue contributions. In the lead-up to the curator’s research process, members of the creative network can play a crucial role by naming and acknowledging their colleagues and collaborators, ensuring proper credit, and sharing personal archives.

Curatorship opened new exhibition contexts for the Nestler films in the art world when *Att vara zigenare* became part of an exhibition at the Museum Ludwig in Cologne in 2019. The curatorial impetus was not *auteurism*, but the non-stereotypical representation of Roma and Sinti, which contrasted with the paintings shown in the exhibition (Friedrich 2024). Another example of the

uptake into audiovisual memory is the renewed circulation of archival footage in a new documentary film production. Footage from the interview scenes of *Att vara zigenare*, which Zsóka Nestler recorded, was re-edited by Peter Nestler into his award-winning documentary *Unrecht und Widerstand (Injustice and Resistance, Germany 2022)*, portraying Romani Rose, who has been leading the struggle for Roma civil rights in West Germany. These examples demonstrate how curatorship supports the transmission of knowledge across generation by attracting new audiences and keeping documentary footage in circulation.

The case of Zsóka Nestler highlights the limitations of dominant national frameworks that, both in policy and academic discourse, fail to fully account for the transnational nature of the Nestlers' filmmaking. The case has also shown that the national framework is so strong that transnational or internationalist filmmaking is mostly framed within concepts such as "migrant" or "diasporic" cinema. This perspective implies an "Othering" within hegemonic discourses of the nation (Brunow 2015). Even corrective approaches to film historiography, such as feminist or transnational film scholarship, have limitations that contribute to the marginalization of transnational women filmmakers.

The case of Zsóka Nestler also shows the complex issues arising for women filmmakers working with their husbands. First, they may work under more precarious conditions than their husbands while bearing most family care responsibilities. Second, collaboration between spouses influences credit attribution, shaping filmmakers' archival legacies, database visibility, and data harvesting. Finally, they may not align with the categories established within feminist film historiography. Different versions exist around Zsóka Nestler's part as a co-creator. According to Peter Nestler, the roles of Zsóka Nestler and Danièle Huillet during the shooting of the film were similar, but unlike Straub/Huillet Peter Nestler would edit alone (see Grennberger and Ramstedt 2016b). In later interviews, Peter Nestler has highlighted Zsóka Nestler's involvement in the editing process. It would be worth studying how and why the collaboration between Zsóka and Peter Nestler was framed differently by the filmmakers themselves, as well as by critics and historians, compared to that of contemporary husband/wife teams such as Laura Mulvey and Peter Wollen or Jean-Marie Straub and Danièle Huillet.

The case of Zsóka Nestler demonstrates how the romantic ideal of the male genius impacts women's (in)visibility in filmmaking (Stigsdotter 2019). Her case contributes to scholarship around cinematic elsewhere (Stenport and Lunde 2019) as well as to reconceptualizations of female documentary authorship (Ulfsdotter and Rogers 2018). There is a risk, though, that feminist film historiography continues to prioritize individuals over collectives (a tendency I am complicit in), textual analysis over the social relationships that shape film culture, and the finished film over the exploration of production processes and project development. As Verhoeven (2016) as well as Birdsall and Carmi (2022) have suggested, we need to move beyond traditional narratives of authorship and must explore alternative avenues for scholarly research in film and media studies. To what extent could this be an option for film scholars? How can

scholars examine “creative networks” when scholars encounter challenges in finding any sources? How can issues of erasure and marginalization be addressed? This would involve a critical reflection on film historical categories, ways of looking at the filmmaking process rather than the final film, and, for example, new ways of writing film history focusing on, for instance, the circulation of film and video copies, exhibition, and curatorial practices.

Notes

- 1 https://www.imdb.com/name/nm5575079/?ref_=nmbio_ov (accessed February 20, 2025). To compare, see her complete filmography on the website *Nordic Women in Film* (Brunow 2023), <https://nordicwomeninfilm.com/person/zsoka-nestler/> (accessed March 2, 2025).
- 2 <https://mubi.com/en/cast/zseka-nestler> (accessed March 2, 2025). MUBI lists her as the co-director of two films, a screenwriter of 11 and sound engineer for one.
- 3 Filmportal.de holds information on 150,000 films and 260,000 persons and lists the holdings of FF—Deutsches Filminstitut and Filmmuseum, the Deutsche Kinemathek, the Friedrich-Wilhelm-Murnau-Stiftung as well as the Filmmuseum Düsseldorf, however not of the Bundesarchiv.
- 4 On Filmportal.de, *Om papperets historia* (1972) is missing entirely from both Zsóka and Peter Nestler’s filmographies.
- 5 <https://www.svenskfilmdatabas.se/sv/item/?type=filmanditem/?id=48513> (accessed February 20, 2025).
- 6 However, FilmCentrum became the Swedish distributor for *Spanien!*, which had been produced for the German public service TV channel Westdeutscher Rundfunk (WDR).

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