

Film Experience, 7,5 hp, FV7013

VT2015 Kursansvarig Malin Wahlberg

Obligatory Texts (+ one book/articles from the list of recommended readings):

Articles and book chapters:

- Bellour, Raymond, in Koch, Gertrud, Pantenburg, Volker and Rothöhler, Simon eds., *Screen Dynamics: Mapping the Border of Cinema* (Vienna: Austrian Film Museum, 2012)
- Brink, Joram Ten and Oppenheimer, Joshua, *Killer Images. Documentary Film, Memory and the Performance of Violence* (London & New York: Wallflower Press, 2012)
- Butler, Alison, "Feminist Film in the Gallery: If 6 Was 9", *Camera Obscura* 58, 20:1 (2005), pp. 1-30.
- Fowler, Catherine, "Room for Experiment: Gallery Films and Vertical Time. From Maya Deren to Eija Liisa Ahtila", *Screen* 45:4 (2004), pp. 324–343. Freeman, Elizabeth. "Turn the Beat Around: Sadomasochism, Temporality, History". *Differences: A Journal of Feminist Cultural Studies*, 19:1 (2008): 32-70.
- Honess, Roe, Annabelle, *Animated Documentary* (Palgrave Macmillan, 2013), chapters 2 and 5 (22+9 pages as **Pdf-files?**)
- Koivunen, Anu, "Force of Affects, Weight of Histories in *Love is a Treasure* (2002)", in: *Carnal Aesthetics: Transgressive Body Imagery and Feminist Politics*, Edited by Bettina Papenburg and Marta Zarzycka (London: I.B. Tauris, 2012), pp. 89-101.
- Lebow, Alisa, *The Cinema of Me. The Self and Subjectivity in First Person Documentary* (London & New York: Wallflower Press, 2012)
- Lippit, Akira Mizuta, "Phenomenologies of the Surface. Radiation-Body-Image", in *Collecting Visible Evidence* (Minneapolis and London: University of Minnesota Press, 1999) (**Pdf on Mondo**)
- Mansfield, Natasha Jane, "Loss and Mourning: Cinema's 'Language' of Trauma", in *Wide Screen*, Vol 2, No 1, 2010
- Marks, Laura U., *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses* (Durham and London: Duke University Press, 2000)
- Landesman, Ohad and Bendor, Roy, "Animated Recollection and Spectatorial Experience in *Waltz with Bashir*", i *Animation: An Interdisciplinary Journal*, 2011, vol 6.
- Olick, Jeffrey K. and Robbins, Joyce, "Social Memory Studies: From 'Collective Memory' to the Historical Sociology of Mnemonic Practices", *Annual Revue of Sociology*, (vol. 24, 1998), pp.105–40.
- Rancière, Jacques, "The Intolerable Image", in Rancière, Jacques, *The Emancipated Spectator* (London and New York: Verso, 2009), pp. 83-105.
- Sobchack, Vivian, "Inscribing Ethical Space: Ten Propositions on Death, Representation and Documentary", *Quarterly Review of Film Studies* 9, no. 4 (1984), pp. 283-300.
- Wahlberg, Malin, "Telling Signs of Loss: Beginnings of Possible Stories", in Wahlberg, *Documentary Time* (Minneapolis and London: University of Minnesota Press, 2008), pp. 101-117. (**Pdf on Mondo**)
- Wik, Annika, "Changing Exhibition Practices", in Malm, Magdalena and Wik, Annika, eds., *Mobile Art Production* (Stockholm: Propexus, 2010), pp. 39-79. (**Pdf on Mondo**)

Litteraturlistor Filmvetenskap vårterminen 2015

Recommended Readings (kommer att kompletteras i samråd med gästföreläsarna)

- Ahmed, Sara, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2004)
- Deleuze, Gilles, "The Affection-image". In: *Cinema 1 The Movement-Image*, translated by Hugh Tomlinson & Barbara Habberjam. Minneapolis: University of Minnesota Press, 1986. Orig. 1983, pp. 87-101.
- Cowie, Elisabeth, *Recording Reality, Desiring the Real* (Minneapolis and London: University of Minnesota Press, 2011)
- Deleuze, Gilles, *Cinema 2. The Time-Image* (London and New York: Continuum, 1985)
- Honess, Roe, Annabelle, *Animated Documentary* (Palgrave Macmillan, 2013)
- Koivunen, Anu, "An Affective Turn? Reimagining the subject of feminist theory". In: Marianne Liljeström & Susanna Paasonen (eds) *Working with Affect in Feminist Readings: Disturbing Differences*: (London: Routledge, 2010), 8-28.
- Koch, Gertrud, Pantenburg, Volker and Rothöhler, Simon eds., *Screen Dynamics: Mapping the Border of Cinema* (Vienna: Austrian Film Museum, 2012)
- Marks, Laura U., *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses* (Durham and London: Duke University Press, 2000)
- Sturken, Marita, *Tangled Memories. The Vietnam War, The Aids Epidemic, and the Politics of Remembering* (Berkeley, Los Angeles and London: University of California Press)
- Pisters, Patricia, *The Matrix of Visual Culture. Working With Deleuze in Film Theory* (Stanford, California: Stanford University Press, 2003)
- Sontag, Susan, *Regarding the Pain of Others* (New York: Farrar, Straus and Giroux, 2003)
- Wahlberg, Malin, *Documentary Time* (Minneapolis and London: University of Minnesota Press, 2008)
- Virilio, Paul, *War and Cinema. The Logistics of Perception* (London and New York: Verso, 2000)

Films:

- Az Orveny/ Free Fall*, Private Hungary 10. (Péter Forgács, Hungary, 1996. Dvd (finns redan).
- The Legend of Lylah Clare* (Robert Aldrich, 1968. 130'. 35mm)
- Serious Games I-IV* (Farocki, 2010. Dvd).
- Tussilago* (Jonas Odell, Sweden, 2010. 35mm. Beställs från utlandskontoret, SFI)
- Waltz With Bashir* (Ari Folman, Israel, 2008. 35mm, 90')
- Love is a Treasure* (Eija-Liisa Ahtila, Finland 2002, 60'. Dvd m visningsrätt)
- El General* (Natalia Almada, Mexico and USA, 2010, 90'. Dvd m visningsrätt) alt. *Atomic Café* (Jayne Loader, Kevin and Pierce Rafferty, USA, 1982, 86' finns fin 35 kopia i filmarkivet!)