

## Course literature

**FV7307– Ingmar Bergman Revisited**

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### **Course Texts (books to be purchased by the student):**

Koskinen, Maaret, ed, *Ingmar Bergman Revisited. Performance, Cinema and the Arts*. London and New York: Wallflower Press, 2008.

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### **Course Texts (available as e-texts through sub.su.se):**

Koskinen, Maaret. "Multiple adaptation processes: The case of Alexander Ahndoril's *The Director* and its predecessors in feature film, television documentary and popular print media", *Journal of Scandinavian Cinema*, 5: 1, 35–47, 2015, doi: 10.1386/jsca.5.1.35\_1

Holmberg, Jan and Anna Sofia Rossholm, "Screened Writing. Notes on Bergman's Hand" *World and image* 31 (2015) 4:459-472. (doi:10.1080/02666286.2015.1053040)

Ohlin, Peter. "The Holocaust in Ingmar Bergman's *Persona*: The Instability of Imagery", *Scandinavian Studies* 77, no. 2 (2005): 241–274. (<http://www.jstor.org/stable/40920587>)

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### **Course texts provided by the Department (in Course pack\* or on Mondo\*\*):**

Balio, Tino. "Ingmar Bergman: The Brand", 130-144. In *The Foreign Film Renaissance on American Screens 1946-1973*. Madison: The University of Wisconsin Press, 2010. \*\*

Blackwell, Marilyn. "Subjectivity and Gender Amorphism in Bergman's Representation of Cross-Dressing", 29-42. In *Gender and Representation in the Films of Ingmar Bergman* Columbia, S. C.: Camden House, 1997. \*\*

Bruhn, Jørgen, Anne Gjelsvik and Eirik Frisvold Hanssen. "Introduction: There and Back Again", 1-6. In *Adaptation Studies: New Challenges, New Directions*, edited by Bruhn, Gjelsvik, Hanssen. London and New York: Bloomsbury Academic, 2013. \*\*

Elleström, Lars. "The Modalities of Media: A Model for Understanding Intermedial Relations". 11-48. In *Media Borders, Multimodality and Intermediality*. Houndmills: Palgrave Macmillan 2010.\*

Elsesser, Thomas. "Ingmar Bergman in the museum? Thresholds, limits, conditions of possibility", *Journal of Aesthetics & Culture*, vol. 1, 2009, 1-9. \*\*

Humphrey, Daniel. "Introduction", 1-20. In *Queer Bergman: Sexuality, gender, and the European art cinema*. Austin: Texas University Press, 2010.\*\*

Koskinen, Maaret. "From Erotic Icon to Clan Chief: The Auteur as Star", 81-89. In *Stellar Encounters: Stardom in Popular European Cinema*, edited by Tytti Soila. New Barnet: John Libbey Publishing Ltd, 2009.\*\*

Koskinen, Maaret. "Sex and the City: The Eroticism of Language", and "The Published Screenplays: Senses and Synesthetics", 91-106. In *Ingmar Bergman's The Silence: Pictures in the typewriter, writings on the screen*. Seattle: University of Washington Press, 2010. \*\*

Luko, Alexis. "Ingmar Bergman's Musicians", 71-88. In *Sonatas, Screams and Silence. Music and Sound in the Films of Ingmar Bergman*. New York and London: Routledge, 2016. \*\*

Mitchell, W.J.T. "There are No Visual Media", 395-406. In *MediaArtHistories*, edited by Oliver Grau. Cambridge (Mass.): MIT Press, 2007. \*\*

Pethö, Agnes. "Intermediality in Film: A Historiography of Methodologies", 19-55. In *Cinema and Intermediality: The Passion for the In-Between*. Cambridge: Cambridge Scholars Publishing, 2011.\*

Rugg, Linda. "Globalization and the Auteur: Ingmar Bergman Projected Internationally", 221-241. In *Transnational Cinema in a Global North*, edited by Andrew Nestingen and Trevor G. Elkington. Detroit: Wayne State University Press, 2005.\*\*

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\*Course pack

\*\* Access via Mondo