

Course Literature

FV7326 Images of Sweden — Approaches to Swedish Film and Media Culture 7,5 HP VT-19

Course Coordinator: Marina L. Dahlquist <marina.l.dahlquist@ims.su.se>

Course Texts (books to be purchased by the student)

Larsson, Mariah and Marklund, Anders, eds *Swedish Film. An Introduction and Reader* (Lund: Nordic Academic Press, 2010): 44-46; 72-91; 106-133, 173-181, 256-262.

Articles on Athena

Dahlquist, Marina. "The Attractions of the North: Early Film Expeditions to the Exotic Snowscape". In Scott MacKenzie och Anna Westerståhl Stenport, eds. *Films on Ice: Cinemas of the Arctic* (Edinburgh: Edinburgh University Press, 2015): 279-285.

Hedling, Erik, "The Welfare State Depicted: Post-Utopian Landscapes in Ingmar Bergman's Films". In Maaret Koskinen ed. *Ingmar Bergman Revisited: Performance, Cinema and the Arts* (London: Wallflower, 2008): 180-193.

Higson, Andrew. "The Limiting Imagination of National Cinema." In Mette Hjort and Scott MacKenzie eds. *Cinema and Nation* (London and New York: Routledge 2000): 63–74.

Higson, Andrew, and Richard Maltby. "'Film Europe' and 'Film America': An Introduction." In *"Film Europe" and "Film America": Cinema, Commerce and Cultural Exchange, 1920–1939*, edited by Andrew Higson and Richard Maltby. Exeter: University of Exeter Press, 1999: 1–4, 7–14, and 16–22.

Khavar Fahlstedt, Kim. "Charlie Chan's Last Secret, or, the Disorientation of Warner Oland". In Arne Lunde and Anna Westerstahl Stenport eds. *Cinemas of Elsewhere: A History of Nordic Film Cultures* (Edinburgh: Edinburgh University Press, 2019).

Koskinen, Maaret, "'Everything represents, nothing is': Ingmar Bergman and the art(s) of writing epilogues". In *La Valle dell' Eden. Semestrare di Cinema e Audiovisivi* [six-monthly review of cinema studies journal]: Carroci Editore/Università degli Studi di Torino], nos. 20-21, gennaio-dicembre 2008: 23-40.

Kuhn, Annette, *Women's Pictures. Feminism and Cinema* (London: Verso, 2nded 1994): 3-18.

Newman, Kathleen E., "Notes on Transnational Theory". In Nataša Durovicová and Kathleen E. Newman eds. *World Cinemas, Transnational Perspectives* (New York: Routledge, 2009): 3–11.

Wright, Rochelle. *The Visible Wall: Jews and Other Ethnic Outsiders in Swedish Film*. Carbondale (Southern Illinois University Press och Uppsala: Acta Universitatis Upsaliensis, 1998). Excerpts from chapter 4: "The Sami and the Finns": 148-168.

Articles available as e-texts:

Ericsson, Staffan. "Stormy Weather: The Pre- and Post- History of Television." *International Journal of Communication*, 10 (2016): 5304-5323.

Elsaesser, Thomas. "ImpersoNations: National Cinema, Historical Imaginaries." In *European Cinema: Face to Face with Hollywood* (Amsterdam: Amsterdam University Press, 2005): 57–81.

Heith, Anne. "Aesthetics and Ethnicity: The Role of Boundaries in Sámi and Tornedalian Art". In Kristín Loftsdóttir and Lars Jensen, eds. *Whiteness and Postcolonialism in the Nordic Region: Exceptionalism, Migrant Others and National Identities* (Farnham & Burlington: Ashgate, 2012): 159-173.

Olsson, Jan, "Exhibition Practices in Transition: Spectators, Audiences, Projectors". In Santiago Hidalgo ed. *Technology and Film Scholarship: Experience, Study, Theory* (Amsterdam: Amsterdam University Press, 2017): 51-78.

Olsson, Jan. "National Soul/Cosmopolitan Skin: Swedish Cinema at a Crossroads." In Jennifer Bean et al eds. *Silent Cinema and the Politics of Space* (Bloomington: Indiana UP, 2014): 245-269.

Olsson, Jan. "Nils Krok's Social Pathos and Paul Garbagni's Style: *Ingeborg Holm* as Object Lesson," *Film History*, Vol. 22, No.1 (2010): 73-94.

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation* (London: New York: Routledge, 1992): 1-16.

Wahlberg, Malin. "Vietnam in transmission: Documentary film and solidarity programming in Swedish broadcasting culture (1967-72)". In *Journal of Scandinavian Cinema*, Vol 7, No 1 (2017): 43-64.

Recommended readings

Kahana, Jonathan. "Revolutionary Sounds. Listening to Radical Documentary". In Kahana, *Intelligence Work. The Politics of American Documentary* (New York: Columbia University Press, 2008): 143-204.