

Notes on contributors

Lars Gustaf Andersson is a Professor of Film Studies at Lund University, Sweden. His research has mainly focused on issues concerning minor cinema cultures such as experimental filmmaking, and he is co-author of *A History of Swedish Experimental Film Culture* (2010) and *A Historical Dictionary of Scandinavian Cinema* (2012). Together with Professor John Sundholm of Stockholm University, he has co-authored several articles on immigrants in Swedish film culture as well as the book-length study *The Cultural Practice of Immigrant Filmmaking* (2019).

Per F. Broman is Professor of Music Theory and Associate Dean of the College of Musical Arts, Bowling Green State University, Ohio, USA. He holds degrees from the Royal College of Music in Stockholm, McGill University, and Gothenburg University. His research interests include twentieth-century analytical techniques, Scandinavian music, aesthetics, and film music. Broman was editor-in-chief of *What Kind of Theory Is Music Theory?* (2008) and has contributed to numerous journals. He published a chapter on Ingmar Bergman's use of music in his films in James Wierzbicki (ed.), *Sound and Filmmakers: Sonic Style in Cinema* (2012).

Peter Cowie received his MA in History from Cambridge University, UK. He began writing about Ingmar Bergman while still an undergraduate, and his first pamphlet devoted to the director appeared in 1961. His *Ingmar Bergman: A Critical Biography* appeared in 1982. In the early 1980s, Cowie was a Regents' Lecturer at the University of California Santa Barbara, and he has lectured on Bergman in the USA, the UK, France, Germany, Italy, Sweden, China, and Australia. In 1989 he received the Royal Order of the Polar Star from the King of Sweden in recognition of his services to

Swedish culture. Cowie has also written commentaries for numerous Bergman films, published on DVD and Blu-ray by the Criterion Collection in New York. He is the author of over thirty books on cinema.

Thomas Elsaesser, who died in 2019, was Professor Emeritus at the Department of Media and Culture, University of Amsterdam. In 2006–2007 he was the Ingmar Bergman Professor at the University of Stockholm, and from 2006 to 2012 he was a Visiting Professor at Yale University. His recent books include *The Persistence of Hollywood* (2012), *German Cinema – Terror and Trauma: Cultural Memory since 1945* (2013), *Film Theory – An Introduction through the Senses* (with Malte Hagener, 2015), *Körper, Tod und Technik* (with Michael Wedel, 2016), and *Film History as Media Archaeology* (2016). His final book was *European Cinema and Continental Philosophy: Film as Thought Experiment* (2018).

Linda Haverty Rugg is the Associate Vice Chancellor for Research and a Professor in the Scandinavian Department at the University of California, Berkeley, USA. She has taught Berkeley's undergraduate course on the films of Ingmar Bergman ten times since arriving on campus in 1999, and she delivered the Bergman centennial lecture series held at the University of California Berkeley Pacific Film Archive in 2018. She has written and published on Ingmar Bergman in articles and in her second book, *Self-Projection: The Director's Image in Art Cinema* (2014). This was a sequel to her first book, *Picturing Ourselves: Photography and Autobiography* (1997). Her current focus on environmental humanities takes her in new directions. Her earlier scholarship includes writing on August Strindberg, Mark Twain, Rainer Maria Rilke, and Kerstin Ekman, and she has been active as a translator of Hans Magnus Enzensberger, Sven Lindqvist, and Ingmar Bergman.

Erik Hedling is a Professor of Film Studies at Lund University, Sweden. He is the author, editor, or co-editor of more than fifteen books and has written more than 150 scholarly articles in English or Swedish on film. Among his publications are, as author, *Lindsay Anderson: Maverick Film-Maker* (1998) and, as co-editor, *Lindsay Anderson Revisited: Unknown Aspects of a Film Director* (2016). He has taught and written about the films of Ingmar Bergman in the USA and Sweden for more than twenty-five years. His latest book-length study was published in 2015 as 'The Battle of Dybbøl

Revisited: The Danish Press Reception of the TV-Series *1864*, which may be accessed electronically at Kosmorama.org.

Olof Hedling, who died in 2020, was an Associate Professor in Film Studies at the Centre for Languages and Literature, Lund University, Sweden. In the last few years, his scholarly activities dealt with queries located at the intersection between several scholarly fields, including Scandinavian film history, film production studies, economics, critical film policy review, and regional development. Between 1994 and 2001, he co-taught a summer course on Bergman at the local college on the Baltic island of Gotland, very close to Fårö where Bergman had his main residence for the last forty years of his life.

Jan Holmberg is CEO of the Ingmar Bergman Foundation and Head Curator of the Ingmar Bergman Archives. Holding a PhD in cinema studies from Stockholm University, Sweden, Holmberg has taught film history and cultural studies at Stockholm University, Linnaeus University and Malmö University. He is the author of three books, *Förtätade bilder: Filmens närbilder i historisk och teoretisk belysning* (Tight frames: The history and theory of cinematic close-ups, 2000); *Slutet på filmen: O.s.v.* ('The end of cinema: Etc.', 2011); and *Författaren Ingmar Bergman* ('Ingmar Bergman, the writer', 2018). Holmberg was editor-in-chief of the forty-volume book series *Ingmar Bergmans skrifter* ('The writings of Ingmar Bergman', 2018), and has written numerous articles on Ingmar Bergman, early cinema, film aesthetics, and the digital turn in scholarly journals and popular press alike.

Laura Hubner is Professor in Film and Media at the University of Winchester, UK. She is author of *The Films of Ingmar Bergman: Illusions of Light and Darkness* (2007) and *Fairytales and Gothic Horror: Uncanny Transformations in Film* (2018), editor of *Valuing Films: Shifting Perceptions of Worth* (2011) and co-editor of *Framing Film: Cinema and the Visual Arts* (2012) and *The Zombie Renaissance in Popular Culture* (2014). She recently contributed an article to *Ingmar Bergman's Cinema* (2018). Her next monograph on Bergman launches the book series she is editing, *Iconic Movie Images* (forthcoming).

Daniel Humphrey is an Associate Professor of Film Studies and Women's and Gender Studies as well as the Coordinator of the

Film Studies Program at Texas A&M University, Texas, USA. He is the author of the monograph *Queer Bergman: Gender, Sexuality and the European Art Film* (2013), two previous articles on Ingmar Bergman's cinema published in *Post Script*, and other essays published in *Criticism, Screen, GLQ, Invisible Culture*, and *A Companion to the Horror Film*. Recently, he contributed an essay, 'Sex, fladdermöss och utropstecken—när Bergman kom till Amerika', included in a DVD boxset, 'Ingmar Bergman: 100 år' (released in 2018 by Studio S Entertainment).

Maaret Koskinen is a Professor Emeritus at the Department of Media Studies of Stockholm University, Sweden. She was the first scholar to be given access to Ingmar Bergman's private papers, which led to the formation of the Bergman Foundation, and was appointed Honorary Bergman Professor by Stockholm University and the Bergman Foundation jointly in 2009. Her publications include *Ingmar Bergman Revisited: Cinema, Performance and the Arts* (2008), *Ingmar Bergman's The Silence: Pictures in the Typewriter, Writings on the Screen* (2010), and *Ingmar Bergman y sus primeros escritos: En el principio era la palabra* (2018). Recent publications include the chapter, 'The Capital of Scandinavia? Imaginary Cinescapes and the art of Creating an Appetite for Nordic Cinematic Spaces' in *Companion to Nordic Cinema* (2016), and the article 'Time, Memory and Actors: Representation of Ageing in Recent Swedish Feature Film', which appeared in the *Journal of Scandinavian Cinema* (2019).

Paisley Livingston is Emeritus Professor of Philosophy at Lingnan University, Hong Kong, and Visiting Professor in Philosophy at Uppsala University, Sweden. He previously held teaching or research positions at McGill University, the University of Copenhagen, l'École Polytechnique, Paris, and Aarhus University. His books include *Cinema, Philosophy, Bergman: On Film as Philosophy* (2009) and *Art and Intention: A Philosophical Study* (2005). He has published in a variety of academic journals and reference works.

Alexis Luko is an Associate Professor of Music in the School for Studies in Art and Culture and College of the Humanities at Carleton University, Ottawa, Canada. She holds a PhD from McGill and previously worked as a Visiting Professor at the Eastman School of Music and the College Department of Music at the

University of Rochester. Her articles have appeared in the *Journal of Film Music*, *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, *The Journal of Plainsong and Medieval Music*, *Early Music History*, and *The Journal of Music History Pedagogy*, and she has contributed chapters to *The Cambridge Wagner Encyclopedia*, *The Oxford Handbook of Music and Medievalism*, and *Music and Auteur Filmmakers in European Arthouse Cinema*. Her book *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* was published in 2015.

Anyssa Neumann is a concert pianist and musicologist currently based in Sweden, where she holds a postdoctoral research position in the Engaging Vulnerability programme at Uppsala University, Sweden. She earned her PhD in musicology from King's College London, UK, in 2017, focusing on pre-existing music in the films of Ingmar Bergman, and subsequently toured a lecture-recital based on this work, with appearances at TIFF (Canada), Filmoteca Española (Spain), Blackheath Halls (UK), the Helsingborg Classical Music Festival (Sweden), and Bowdoin College (USA). She has published on the aesthetics of Glenn Gould, written liner notes for Naxos International Records, and taught music history at the University of Oxford. As a solo and collaborative pianist, she performs frequently in North America and Europe with a repertoire that spans the Baroque to the twenty-first century.

Anna Sofia Rossholm is an Associate Professor in Cinema Studies at Stockholm University, Sweden. Her research focuses on the relation between film and other media. She has published numerous articles and book chapters in the fields of adaptation studies and screenwriting studies. Her latest book, *Ingmar Bergman och den lekfulla skriften: studier av anteckningar, utkast och filmidéer i arkivets samlingar* (2017), examines the process of screenwriting in Ingmar Bergman's filmmaking.

Michael Tapper is an Assistant Professor in Cinema Studies at Lund University, Sweden, and has an MA in journalism. He is an affiliated researcher at Lund University, has taught at a number of Swedish universities, and has worked as a film critic for over twenty years. From 1998 to 2002 he was the chief editor of the film journal *Filmhäftet*, and from 2003 to 2005 he edited its English successor *Film International*. In 2011 he published the biography/monograph *Clint Eastwood* and the doctoral dissertation 'Snuten

i skymningslandet: Svenska polisberättelser i roman och film 1965–2010'. The latter was published in a revised and updated English edition in 2014 as *Swedish Cops: From Sjöwall and Wahlöö to Stieg Larsson*. His most recent book is *Ingmar Bergman's Face to Face* (2017).

Ann-Kristin Wallengren is a Professor in Film Studies at Lund University, Sweden. Her research embraces questions about film and national and cultural identity, representation, ideology, and transnationality, as well as different aspects of film music. Her publications include (co-edited with Erik Hedling) *Den nya svenska filmen: kultur, kriminalitet, kakofoni* ('New Swedish Cinema: Culture, Criminality, Cacophony', 2014). Her *Welcome Home Mr Swanson: Swedish Emigrants and Swedishness in Film* was also published in 2014. Together with K.J. Donnelly, she has edited a special issue of *Music and the Moving Image* about the psychology of film music (2015) and the anthology *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema* (2016).

Dan Williams has taught film studies in adult, sixth-form, and higher education, including work at Brunel University, UK and City, University of London, UK, Department of Continuing Education. He currently teaches for the Workers' Educational Association and at Collingham College, UK. He also teaches Philosophy and English Language in adult education. Williams's publications include *Citizen Kane* (2000) and *North by Northwest* (2001) in the York Notes series, and *Klein, Sartre and Imagination in the Films of Ingmar Bergman* (2015). The latter was developed from a PhD at Brunel University, UK.