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Nota di contenuto	Intro -- Half Title -- Title -- Copyright -- Contents -- Foreword -- Acknowledgements -- Introduction: The Cultural Practice of Immigrant Filmmaking -- Film and theory -- Minor cinemas, the public sphere and the production of locality -- Migration and diaspora: Notes on recent research -- Outline of the book -- Chapter 1: Migrants' Minor Cinemas: Beyond Accented and Exilic Cinema -- Accented cinema -- Minor cinema -- Beyond textual models of the accented and exilic -- Chapter 2: Conditions of Production: Immigrant's Associations and Workshops in Sweden -- Immigration and culture in post-war Sweden -- Establishing experimental film culture: The Independent Film Group -- Immigrant film as cultural policy: The Stockholm Film Workshop -- The momentary agency: Cineco (Cinecooperativo) -- To be or not to be a filmmaker: Kaleidoscope -- Do it yourself: The Tensta Film Association -- The production of film, the production of experience and the public -- Chapter 3: From Avant-Garde to Communion: Ten Films by Immigrant Filmmakers in Sweden -- Fabulations in the minor key -- Studie 1 (Uppvakandet) by Peter Weiss (1952) -- Monos by the Tensta Film Association (1974) -- Vill du följa med mig Martha? by the Tensta Film Association (1980) -- Interference by Maureen Paley (1977) -- Jordmannen by Muammer Özer (1980) -- Hägringen by Guillermo Álvarez (1981) -- Havet är långt borta by Reza Bagher (1983) -- Löftet

by Menelaos Carayannis (1984) -- La espera by Myriam Braniff (1989)
-- Fem minuter för Amerikas döda/Pichqa minutukuna ilaqtanchispi
wanuqkunamanta by César Galindo (1992) -- Projecting a public,
creating a context -- Chapter 4: The Cultural Practice of Minor
Immigrant Cinema Archiving -- The archival life of cinema -- The
archival trajectories of the immigrant films -- The Stockholm Film
Workshop and immigrant filmmaking -- Performing accidental
archives.

Dispositif in the making, palimpsests of minor histories and the politics
of recognition -- Conclusion: Immigrant Filmmaking as Minor Cinema
Practice -- Bibliography -- Filmography -- Names Index -- Film Index
-- Subject Index.

Sommario/riassunto

Based on a research project funded by the Swedish Research Council, this book analyses 40 years of post-war independent immigrant filmmaking in Sweden. John Sundholm and Lars Gustaf Andersson consider the creativity that lies in the state of exile, offering analyses of over 50 rarely seen immigrant films that would otherwise remain invisible and unarchived. They shed light on the complex web of personal, economic and cultural circumstances around migrant filmmaking, and discuss associations that became important sites of self-organization for exiled filmmakers: The Independent Film Group, The Stockholm Film Workshop, Cineco, Kaleidoscope and Tensta Film Association.
