

FM24420 Art Cinema

View Online



-
1.
Reichardt K, Reichardt K, Williams M, Raymond J. Wendy and Lucy. Vol. 086. [U.K.]: Soda; 2009.

 2.
Neale S. Art Cinema as Institution. *Screen*. 1981 May 1;22(1):11-40.

 3.
Bordwell D. The Art Cinema as a Mode of Film Practice. In: Braudy L, Cohen M, editors. *Film theory and criticism: introductory readings*. Eighth edition. Oxford: Oxford University Press; 2016. p. 580-8.

 4.
Galt R, Schoonover K. Introduction: The Impurity of Art Cinema. In: *Global art cinema: new theories and histories* [Internet]. Oxford: Oxford University Press; 2010. p. 3-30. Available from:
https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5829099090002418&institutionId=2418&customerId=2415

 5.
Wilinsky B. *Sure seaters: the emergence of art house cinema*. Minneapolis: University of Minnesota Press; 2001.

6.

Betz M. Beyond the subtitle: remapping European art cinema [Internet]. Minneapolis: University of Minnesota Press; 2009. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361177810002418&institutionId=2418&customerId=2415

7.

Tweedie J. The age of new waves: art cinema and the staging of globalization. New York: Oxford University Press; 2013.

8.

Nowell-Smith G. Art Cinema. In: The Oxford history of world cinema [Internet]. Oxford: Oxford University Press; 1996. p. 567–75. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361179570002418&institutionId=2418&customerId=2415

9.

Tutor A. The Rise and Fall of the Art (House) Movie. In: The sociology of art: ways of seeing. Basingstoke: Palgrave Macmillan; 2005. p. 125–38.

10.

King G. Positioning art cinema: film and cultural value [Internet]. Vol. 58. London: I.B. Tauris; 2019. Available from:
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9781786735560>

11.

Meek M, editor. Independent female filmmakers: a chronicle through interviews, profiles, and manifestos. New York: Routledge; 2019.

12.

Fusco K, Seymour N. Kelly Reichardt [Internet]. Vol. 152. Champaign: University of Illinois Press; 2017. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780252050107>

13.

Hall ED. The films of Kelly Reichardt. Edinburgh: Edinburgh University Press; 2019.

14.

Tarkovskii

AA, Misharin A,
Danilov

sev I, Terekhova M. Mirror: a film. [U.K.]: Artificial Eye; 2002.

15.

Time and the Film Aesthetics of Andrei Tarkovsky | Canadian Journal of Film Studies. Available from: <https://utpjournals.press/doi/10.3138/cjfs.2.1.21>

16.

Petric V. Tarkovsky's Dream Imagery. *Film Quarterly*. 1989 Dec;43(2):28-34.

17.

Skakov N. The cinema of Tarkovsky: labyrinths of space and time [Internet]. London: I.B. Tauris; 2012. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780857721198>

18.

Deleuze G. *Cinema 2: the time-image*. London: Continuum; 2005.

19.

Koepnick LP. *The long take: art cinema and the wondrous*. Minneapolis: University of Minnesota Press; 2017.

20.

Doane MA. *The emergence of cinematic time: modernity, contingency, the archive*. Cambridge, Mass: Harvard University Press; 2002.

21.

Kilbourn RJA. *Cinema, memory, modernity: the representation of memory from the art film to transnational cinema*. Vol. Routledge advances in film studies. New York: Routledge; 2011.

22.

Tarkovskii

AA. *Sculpting in time: reflections on the cinema*. 6th University of Texas Press ed. Austin, TX: University of Texas Press; 1986.

23.

Bird R. *Andrei Tarkovsky: elements of cinema*. London: Reaktion Books; 2008.

24.

Le Fanu M. *The cinema of Andrei Tarkovsky*. London: BFI Pub; 1987.

25.

Mroz M. *Temporality and film analysis*. Edinburgh: Edinburgh University Press; 2012.

26.

Bould M. *Solaris*. Basingstoke, Hampshire: Palgrave Macmillan on behalf of the British Film

Institute; 2014.

27.

Carruthers L. M. Bazin et le temps: reclaiming the timeliness of cinematic time. *Screen*. 2011 Mar 1;52(1):13-29.

28.

Soderbergh S, Clooney G, McElhone N, Davies J, Davis V, Tukur U, et al. *Solaris*. Los Angeles: 20th Century Fox; 2003.

29.

Tarkovskii

AA, Bondarchuk N, Banionis D,

I

Arvet I. *Solaris*. [U.K.]: Artificial Eye; 2001.

30.

Antonioni M. *L'avventura*. [s.l.]: Mr Bongo Films; 2008.

31.

Tarkovskii

AA,
Strugatskii

A,
Strugatskii

B,
Kai

danovskii

A. *Stalker: a film*. [U.K.]: Artificial Eye; 2002.

32.

Tarkovskii

AA, Guerra T, Casati F, Radiotelevisione italiana, Sovinfil, Opera Film Produzione. Nostalgia. Special ed. [S.l.]: Artificial Eye; 2002.

33.

Jia Z, Zhao T, Han S. Still life. Vol. 753. [U.K.]: BFI; 2008.

34.

De Luca T, Jorge NB. Introduction. In: De Luca T, Jorge NB, editors. Slow cinema. Edinburgh: Edinburgh University Press; 2016. p. 1-21.

35.

Mello C. If These Walls Could Speak: From Slowness to Stillness in the Cineam of Jia Zhangke. In: De Luca T, Jorge NB, editors. Slow cinema. Edinburgh: Edinburgh University Press; 2016. p. 137-49.

36.

Gibbs J, Pye D. The Long Take - Critical Approaches. In: LONG TAKE : CRITICAL APPROACHES; ED BY JOHN GIBBS [Internet]. LONDON: PALGRAVE MACMILLAN; 2017. p. 1-26. Available from: <https://www.vlebooks.com/Product/Index/1003393?page=1>

37.

Caglayan E. Poetics of slow cinema: nostalgia, absurdism, boredom. Basingstoke, Hampshire: Palgrave Macmillan; 2018.

38.

Parkins W, Craig G. Slow living [Internet]. Oxford: Berg; 2006. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361182260002418&institutionId=2418&customerId=241

5

39.

Koepnick LP. On slowness: toward an aesthetic of the contemporary [Internet]. New York: Columbia University Press; 2014. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3476934040002418&institutionId=2418&customerId=2415

40.

Jaffe I. Slow Movies: Countering the Cinema of Action [Internet]. New York: Columbia University Press; 2014. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361182250002418&institutionId=2418&customerId=2415

41.

Ma J. Melancholy drift: marking time in Chinese cinema [Internet]. Hong Kong: Hong Kong University Press; 2010. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361170660002418&institutionId=2418&customerId=2415

42.

16:9 - November 2008 - In English: Towards an Aesthetic of Slow in Contemporary Cinema [Internet]. Available from: http://www.16-9.dk/2008-11/side11_inenglish.htm

43.

Jansuda J, Apichatpong Weerasethakul, Kanokporn Tongaram, Min Oo. Blissfully yours. Widescreen. [U.K.]: Second Run; 2006.

44.

Akerman C, Wauthion C, Arestrup N, Seyrig D, Decorte J, Storck H, et al. Chantal Akerman collection: les

anne

es 70, de jaren '70. [Belgium]:

Cine

art; 2007.

45.

Haneke M, Auteuil D, Binoche J,

Be

nichou M, Artificial Eye (Firm). Hidden:

(Cache

). [S.l.]: Artificial Eye; 2005.

46.

Libby Saxton. Secrets and revelations: Off-screen space in Michael Haneke's *Caché* (2005). *Studies in French Cinema* [Internet]. 19(1):5-17. Available from:

https://www.tandfonline.com/doi/abs/10.1386/sfci.7.1.5_1

47.

Speck OC. *Funny frames: the filmic concepts of Michael Haneke* [Internet]. New York: Continuum; 2010. Available from:

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3869790080002418&institutionId=2418&customerId=2415

48.

Brunette P. *Michael Haneke* [Internet]. Urbana: University of Illinois Press; 2010. Available from:

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3869802650002418&institutionId=2418&customerId=2415

49.

Grundmann R. *A companion to Michael Haneke*. Vol. 1. Chichester: Wiley-Blackwell; 2010.

50.

Wheatley C. Michael Haneke's cinema: the ethic of the image. Vol. v. 7. New York: Berghahn; 2009.

51.

McCann B, Sorfa D. The Cinema of Michael Haneke: Europe Utopia [Internet]. New York: Columbia University Press; 2012. Available from: https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4978564170002418&institutionId=2418&customerId=2415

52.

Grønstad A. Film and the ethical imagination. London, United Kingdom: Palgrave Macmillan; 2016.

53.

Haneke M, Doll B, Berner D, Tanzer L, Fenz S, Samel U. The seventh continent. New York: Kino International Corp; 2006.

54.

Haneke M. Benny's video. New York: Kino Video; 2006.

55.

Haneke M, Heiduschka V, Berger C, Wega Film (Firm), Camera Film, Kino International Corporation. 71 fragments of a chronology of chance. New York, N.Y.: Kino International Corp; 2006.

56.

Barnard C, Virk M, Dudgeon N, Dolan M, Webb D, Bottomley C. The arbor. [S.l.]: Verve

Pictures; 2011.

57.

Johnson B. Art Cinema and : Tape-recorded Testimony, Film Art and Feminism. *Journal of British Cinema and Television*. 2016 Apr;13(2):278-91.

58.

Cowie E. Recording Reality, Desiring the Real [Internet]. Vol. Visible Evidence. Minneapolis: University of Minnesota Press; 2011. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039449080002418&institutionId=2418&customerId=2415

59.

Renov M. First-person films: Some theses on self-inscription. In: *Rethinking Documentary: New Perspectives And Practices* [Internet]. Maidenhead: McGraw-Hill Education; 2008. p. 39-50. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039443510002418&institutionId=2418&customerId=2415

60.

Rosenthal A, Corner J. *New challenges for documentary*. 2nd ed. Manchester: Manchester University Press; 2005.

61.

Sayad C. The Author in the World: Trance, Presence and Documentary Filmmaking. In: *Performing Authorship: Self-Inscription and Corporeality in the Cinema*. London: I.B.Tauris; 2013. p. 71-106.

62.

Bruzzi S. Chapter 6 - The Performative Documentary. In: *New documentary: a critical introduction* [Internet]. 2nd ed. Abingdon: Routledge; 2006. p. 185-218. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780203967386>

63.

De Jong W, Austin T, De Jong W. Rethinking documentary: new perspectives and practices [Internet]. Buckingham: Open University; 2008. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361180560002418&institutionId=2418&customerId=2415

64.

Nichols B. Introduction to documentary [Internet]. Third edition. Bloomington, Indiana: Indiana University Press; 2017. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3923488730002418&institutionId=2418&customerId=2415

65.

Zidane Z, Gordon D, Parreno P, Khondji D, Vaney V, Vaney A, et al. Zidane, a 21st century portrait. [S.l.]: Artificial Eye; 2006.

66.

Turner SE, Walter M, Mayer S, Newland P, Cowie E, LUX (Organization). Perestroika: Perestroika : reconstructed. London: LUX; 2013.

67.

Dolan X, Chokri M, Schneider N, Weber-Biron SA, IFC Films, MPI Media Group. Heartbeats: Amours imaginaires. [S.l.]: Network Releasing; 2011.

68.

Aaron M. New Queer Cinema: an introduction. In: New queer cinema: a critical reader. Edinburgh: Edinburgh University Press; 2004. p. 3-14.

69.

Stacey J. Queer Theory and New Queer Cinema. In: The cinema book. 3rd ed. London: British Film Institute Publishing; 2007. p. 505–7.

70.

Rich BR. New queer cinema: the director's cut. Durham, [North Carolina]: Duke University Press; 2013.

71.

Davis N. The desiring-image: Gilles Deleuze and contemporary queer cinema. Oxford: Oxford University Press; 2013.

72.

Griffiths R. New Queer Cinema. In: Routledge international encyclopedia of queer culture. Pbk. ed. New York: Routledge; 2011. p. 424–6.

73.

ReFocus: The Films of Xavier Dolan [Internet]. Edinburgh University Press; Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3965828230002418&institutionId=2418&customerId=2415

74.

Duval J, True R, Bexton N, Mastrolanni C, Mazar D, Araki G. Nowhere. [U.K.]: Pathe; 2003.

75.

Jarman D, Marlowe C. Edward II. Remastered edition. [London]: Second Sight Films Ltd; 2010.

76.

Dunye C, Shapiro P, Turner G, Walker V, Bronson LM. The watermelon woman. 20th anniversary restoration. [London]: Peccadillo; 2003.

77.

Van Sant G. Gus Van Sant: Milk, Paranoid Park, Last Days, Elephant, Mala Noche. Amsterdam: A Film; 2009.

78.

Haynes T. Poison [Videorecording]. New York: Fox Lorber; 1999.

79.

Van Sant G. My own private Idaho. U.K.: Warner Home Video; 2008.

80.

Waters J. Pink flamingos/Female trouble. Vol. Vol.3. New Line; 2001.

81.

Babuscio J. Camp and the Gay Sensibility. In: Queer cinema: the film reader. New York: Routledge; 2004. p. 121-36.

82.

Sontag S. 2. Notes on 'Camp'. In: Camp: queer aesthetics and the performing subject: a reader. Edinburgh: Edinburgh University Press; 1999. p. 53-65.

83.

Meyer M. Reclaiming the Discourse of Camp. In: Queer cinema: the film reader. New York: Routledge; 2004. p. 137-50.

84.

Cleto F. Camp: queer aesthetics and the performing subject : a reader. Edinburgh: Edinburgh University Press; 1999.

85.

Self Made (Boreg) - Cineuropa [Internet]. Available from: <https://cineuropa.org/en/film/347450/>

86.

Borders and Checkpoints. In: Place Memory And Myth In Contemporary Israeli Cinema. Mitchell Vallentine & Company; 2012. p. 41-55.

87.

Yosef R. The politics of loss and trauma in contemporary Israeli cinema [Internet]. Vol. 9. New York: Routledge; 2011. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3869813700002418&institutionId=2418&customerId=2415

88.

Vinterberg T. Festen. 10th anniversary ed. [U.K.]: Metrodome; 2008.

89.

Gronstad A. Against Commodification: Unwatchable Cinema and the Question of Ethics. In: Screening the unwatchable: spaces of negation in post-millennial art cinema [Internet]. Basingstoke: Palgrave Macmillan; 2012. p. 15-42. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780230355859>

90.

Badley L, Palmer RB, Schneider SJ. Traditions in world cinema [Internet]. Edinburgh: Edinburgh University Press; 2006. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3869813690002418&institutionId=2418&customerId=2415

91.

von Trier L, Vinterberg T. DOGME 95 AND VOW OF CHASTITY. In: Film Manifestos and Global Cinema Cultures: A Critical Anthology [Internet]. Berkeley: University of California Press; 2014. p. 201–3. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039443520002418&institutionId=2418&customerId=2415

92.

Horeck T, Kendall T. The new extremism in cinema: from France to Europe [Internet]. Edinburgh: Edinburgh University Press; 2011. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361180650002418&institutionId=2418&customerId=2415

93.

Stevenson J. Dogme uncut: Lars von Trier, Thomas Vinterburg, and the gang that took on Hollywood. Santa Monica, CA: Santa Monica Press; 2003.

94.

Hjort M, MacKenzie S. Purity and provocation: Dogma 95. London: BFI Pub; 2003.

95.

Kelly R. The Name of this book is Dogme95. London: Faber and Faber; 2000.

96.

Hjort M. Small nation, global cinema: the new Danish cinema [Internet]. Vol. v. 15. Minneapolis: University of Minnesota Press; 2005. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361179340002418&institutionId=2418&customerId=2415

97.

Thomson CC. Thomas Vinterberg's Festen (The celebration). Seattle: University of Washington Press; 2014.

98.

Roman S. Digital Babylon: Hollywood, Indiewood & Dogme 95. Los Angeles: IFILM; 2001.

99.

Trier L von, Bjork. Dancer in the dark. London: Film 4; 2002.

100.

Korine H. Julien donkey-boy. London: Tartan Video; 2001.

101.

Trier L von. The idiots. London: Tartan; 2000.

102.

Denis C. Trouble every day. [U.K.]: Tartan; 2005.

103.

Quandt J. Flesh and Blood: Sex and Violence in Recent French Cinema. In: The New Extremism in Cinema: From France to Europe [Internet]. Edinburgh: Edinburgh University Press; 2011. p. 15-8. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039831380002418&institutionId=2418&customerId=2415

104.

TIM PALMER. Style and Sensation in the Contemporary French Cinema of the Body. Journal of Film and Video [Internet]. 2006;58(3):22-32. Available from:
http://www.jstor.org/stable/20688527?seq=1#page_scan_tab_contents

105.

Lu

becker N d'Origny. The feel-bad film [Internet]. Edinburgh, Scotland: Edinburgh University Press; 2015. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361170730002418&institutionId=2418&customerId=2415

106.

Frey M. Extreme cinema: the transgressive rhetoric of today's art film culture. New Brunswick, New Jersey: Rutgers University Press; 2016.

107.

Beugnet M. Cinema and sensation: French film and the art of transgression [Internet]. Edinburgh: Edinburgh University Press; 2007. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361179520002418&institutionId=2418&customerId=2415

108.

Russell D. Rape in art cinema [Internet]. New York: Continuum; 2010. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3361169640002418&institutionId=2418&customerId=2415

109.

Bordun T. Genre trouble and extreme cinema: film theory at the fringes of contemporary art cinema [Internet]. Cham, Switzerland: Palgrave Macmillan; 2017. Available from:
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9783319658940>

110.

The New Extremisms: Rethinking Extreme Cinema [Internet]. Available from:

<https://core.ac.uk/download/pdf/77282461.pdf>

111.

Menninghaus W. Disgust: the theory and history of a strong sensation [Internet]. Albany: State University of New York Press; 2003. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3369193050002418&institutionId=2418&customerId=2415

112.

Carl Plantinga. Disgusted at the Movies. *Film Studies* [Internet]. 8(1):81-92. Available from: <https://www.manchesterhive.com/view/journals/fs/8/1/article-p81.xml>

113.

Hanich J. Dis/liking disgust: the revulsion experience at the movies. *New Review of Film and Television Studies*. 2009 Sep;7(3):293-309.

114.

Noe

G. Irreversible. Tartan Video; 2003.

115.

Dumont B. La vie de
Je

sus =: The life of Jesus. Vol. 60. UK: Eureka Video; 2008.

116.

Dumont B. Twentynine palms. London: Tartan Video; 2005.

117.

Dumont B.
L'humanite

. U.K.: Artificial Eye, [1999?];

118.

Breillat C. Fat girl. Special ed. Vol. 259. [U.S.]: Criterion collection; 2004.

119.

Inglis D, Hughson J. The sociology of art: ways of seeing. Basingstoke: Palgrave Macmillan; 2005.

120.

Galt R, Schoonover K. Global art cinema: new theories and histories [Internet]. New York: Oxford University Press; 2010. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039389080002418&institutionId=2418&customerId=2415

121.

Elsaesser T. Sight and sound. 4(4):22-7.

122.

Society for Education in Film and Television, Neale S. Screen: the journal of the Society for Education in Film and Television. Screen. 22(1).

123.

Andrew D. What cinema is!: Bazin's quest and its charge. Chichester: Wiley-Blackwell; 2010.

124.

Deleuze G, Tomlinson H, Galeta R. Cinema 2: the time image. London: Athlone Press;

1989.

125.

Ezra E. European cinema. Oxford: Oxford University Press; 2004.

126.

Fowler C. The European cinema reader. London: Routledge; 2002.

127.

Galt R, Schoonover K. Global art cinema: new theories and histories [Internet]. New York: Oxford University Press; 2010. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037230960002418&institutionId=2418&customerId=2415

128.

Taxidou O, Orr J. Post-war cinema and modernity: a film reader. Edinburgh: Edinburgh University Press; 2000.

129.

Beugnet M. Cinema and sensation: French film and the art of transgression [Internet]. Edinburgh: Edinburgh University Press; 2007. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037304280002418&institutionId=2418&customerId=2415

130.

Valck M de. Film festivals: from European geopolitics to global cinephilia [Internet]. Vol. Film culture in transition. Amsterdam: Amsterdam University Press; 2007. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037230940002418&institutionId=2418&customerId=2415

131.

Grant C, Kuhn A. Screening world cinema. London: Routledge; 2006.

132.

Papenburg B, Zarzycka M, editors. Carnal aesthetics: transgressive imagery and feminist politics. Vol. International library of visual culture. London: I.B. Tauris; 2013.

133.

Western Association for German Studies, German Studies Association. German studies review. 1978;30(1):121-40.

134.

Andrews D. Theorizing art cinemas: foreign, cult, avant-garde, and beyond [Internet]. Austin: University of Texas Press; 2013. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039316430002418&institutionId=2418&customerId=2415

135.

Badley L, Palmer RB, Schneider SJ. Traditions in world cinema [Internet]. Vol. Traditions in world cinema. Edinburgh: Edinburgh University Press; 2006. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=303945080002418&institutionId=2418&customerId=2415

136.

Baumann S. Hollywood highbrow: from entertainment to art. Vol. Princeton studies in cultural sociology. Princeton: Princeton University Press; 2007.

137.

Betz M. Beyond the subtitle: remapping European art cinema [Internet]. Minneapolis: University of Minnesota Press; 2009. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039362380002418&institutionId=2418&customerId=2415

138.

Bordwell D. Narration in the fiction film. Madison: University of Wisconsin Press; 1985.

139.

Bordwell D. Poetics of cinema. New York: Routledge; 2008.

140.

Bordwell D, Thompson K, Smith J. Film art: an introduction [Internet]. Twelfth edition. New York, NY: McGraw-Hill Education; 2019. Available from: <https://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9781260568585>

141.

Deleuze G, Tomlinson H, Galeta R. Cinema 2: the time image. London: Athlone Press; 1989.

142.

Elsaesser T. European Cinema: Face to Face with Hollywood [Internet]. Vol. Film Culture in Transition. Amsterdam: Amsterdam University Press; 2005. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039389060002418&institutionId=2418&customerId=2415

143.

Ezra E. European cinema. Oxford: Oxford University Press; 2004.

144.

Forbes J, Street S. European cinema: an introduction. Basingstoke: Palgrave; 2000.

145.

Fowler C. The European cinema reader. London: Routledge; 2002.

146.

Grant C, Kuhn A. Screening world cinema. London: Routledge; 2006.

147.

Hill J, Gibson PC. World cinema: critical approaches. Oxford: Oxford University Press; 2000.

148.

Vidal B, Iordanova D, Martin-Jones D, Vidal B. Cinema at the Periphery [Internet]. Wayne State University Press; Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039372460002418&institutionId=2418&customerId=2415

149.

Kova

cs AB. Screening Modernism: European Art Cinema, 1950-1980 [Internet]. Vol. Cinema and Modernity. Chicago: University of Chicago Press; 2008. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039389050002418&institutionId=2418&customerId=2415

150.

Nagib L, Perriam C, Dudrah RK. Theorizing world cinema [Internet]. Vol. Tauris world cinema series. London: I.B. Tauris; 2012. Available from:
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780857721044>

151.

Taxidou O, Orr J. Post-war cinema and modernity: a film reader. Edinburgh: Edinburgh University Press; 2000.