

# MA2065: Modern European Cinema

View Online



1.  
Rossellini R, Michi M. Paisà. S.I.: Off-air; 1946.
  
2.  
Bazin A. An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation. In: What Is Cinema? Berkeley, Calif: University of California Press; 1967. p. 16–40.
  
3.  
Bazin A. An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation. In: What Is Cinema? [Internet]. 2005. p. 16–40. Available from: [https://www.fulcrum.org/epubs/t722h9385?locale=en#/6/50\[xhtml00000025\]!/4/1:0](https://www.fulcrum.org/epubs/t722h9385?locale=en#/6/50[xhtml00000025]!/4/1:0)
  
4.  
Rossellini R, Fabrizi A. Rome, Open City. S.I.: Criterion; 1945.
  
5.  
Rossellini R, Moeschke E. Germany, Year Zero. S.I.: Criterion; 1948.
  
6.  
de Sica V. The Bicycle Thieves. Arrow Films; 1948.

7.

Visconti L. *La Terra Trema*. BFI.; 1948.

8.

De Sica V. *Umberto D.* UK: CultFilms; 1952.

9.

Ayfre A. *Neorealism and Phenomenology*. In: *Cahiers Du Cinéma: Neo-Realism, Hollywood, New Wave / Edited by Jim Hillier, Vol 1: The 1950s*. London: Routledge & Kegan Paul in association with the British Film Institute; 1985. p. 182–91.

10.

Bondanella P. *Paisà and the Rejection of Traditional Narrative Cinema*. In: *The Films of Roberto Rossellini*. Cambridge: Cambridge University Press; 1993. p. 64–82.

11.

Bondanella P. *The Masters of NeoRealism: Rossellini, De Sica, and Visconti*. In: *Italian Cinema: From Neorealism to the Present*. 3rd ed. New York: Continuum; 2001. p. 31–73.

12.

Brunette P. *Paisan*. In: *Roberto Rossellini*. New York: Oxford University Press; 1987. p. 61–75.

13.

Gallagher T. *The Adventures of Roberto Rossellini*. New York: Da Capo Press; 1998.

14.

Wagstaff C. *Paisà*. In: *Italian Neorealist Cinema: An Aesthetic Approach* [Internet]. Toronto: University of Toronto Press; 2007. p. 185–290. Available from:

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4634682>

15.

Zavattini C. A Thesis on Neorealism. In: Springtime in Italy: A Reader on Neo-Realism. London: Talisman Books; 1978. p. 67–78.

16.

Rossellini R. Viaggio in Italia | Journey to Italy. Criterion Collection; 1954.

17.

Bazin A. In Defense of Rossellini. In: What Is Cinema? Berkeley, Calif: University of California Press; 1967. p. 93–101.

18.

Bazin A. In Defense of Rossellini. In: What Is Cinema? [Internet]. 2005. p. 93–101. Available from:  
[https://www.fulcrum.org/epubs/t722h9385?locale=en#/6/206\[xhtml00000103\]!/4/1:0](https://www.fulcrum.org/epubs/t722h9385?locale=en#/6/206[xhtml00000103]!/4/1:0)

19.

Kovács AB. An Alternative to the Classical Form: Neorealism and Modernism. In: Screening Modernism: European Art Cinema, 1950-1980. Chicago: University of Chicago Press; 2007. p. 253–71.

20.

Kovács AB. An Alternative to the Classical Form: Neorealism and Modernism. In: Screening Modernism: European Art Cinema, 1950-1980 [Internet]. Chicago: University of Chicago Press; 2007. p. 253–71. Available from:  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780226451664>

21.

Rossellini R. *Stromboli*. Vol. 672. Criterion Collection; 1949.

22.

Rossellini R. *Stromboli* | Box of Broadcasts [Internet]. BBC2 England; 1950. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/001A5B9E?bcast=101314809>

23.

Rossellini R. *Europa 51*. S.l: s.n; 1952.

24.

Brunette P. *Voyage to Italy*. In: Roberto Rossellini. New York: Oxford University Press; 1987. p. 155-71.

25.

Gallagher T. *The Adventures of Roberto Rossellini*. New York: Da Capo Press; 1998.

26.

Greenberg I. *Cahiers de Rossellini*. *Cineaction* [Internet]. 1998;42-6. Available from: <https://search.proquest.com/docview/216881706/9C8CD357D3BE412DPQ/7?accountid=11455>

27.

Hoveyda F, Rivette J, Hillier J. Interview with Roberto Rossellini. In: *Cahiers Du Cinéma: Neo-Realism, Hollywood, New Wave* / Edited by Jim Hillier, Vol 1: The 1950s. London: Routledge & Kegan Paul in association with the British Film Institute; 1985. p. 212-7.

28.

Gelley O. *Stardom and the Aesthetics of Neorealism: Ingrid Bergman in Rossellini's Italy*. Vol. 15. New York: Routledge; 2012.

29.

Gelley O. Stardom and the Aesthetics of Neorealism: Ingrid Bergman in Rossellini's Italy [Internet]. Vol. 15. New York: Routledge; 2012. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203120712>

30.

Mulvey L. Vesuvian Topographies: The Eruption of the Past in Journey to Italy. In: Roberto Rossellini: Magician of the Real. London: BFI Publishing; 2000. p. 95–111.

31.

Rossellini R, Apra A. My Method : Writings and Interviews. Venice: Marsilio Editori SPA; 1987.

32.

Bresson R. Pickpocket. Artificial Eye; 1959.

33.

Pickpocket (1959) | BoB [Internet]. Channel 4; 1996. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/buf620fb4?bcast=130438481>

34.

Sontag S. Spiritual Style in the Films of Robert Bresson. In: Against Interpretation: And Other Essays. London: Penguin; 2009. p. 177–95.

35.

Bresson R. Diary of a Country Priest | Journal D'un Curé De Campagne. S.I: Optimum Releasing; 1951.

36.

Bresson R. *A Man Escaped*. S.I: Artificial Eye;

37.

Bordwell D. *Parametric Narration*. In: *Narration in the Fiction Film*. London: Routledge; 1985. p. 274–310.

38.

Bordwell D. *Parametric Narration*. In: *Narration in the Fiction Film* [Internet]. London: Routledge; 1997. p. 274–310. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315002163>

39.

Bresson R. *Notes on the Cinematograph*. *New York Review*; 2017.

40.

Robert Bresson. *Bresson on Bresson*. 2016.

41.

Cameron I. *The Films of Robert Bresson*. London: Studio Vista; 1969.

42.

Cunneen JE. *Robert Bresson: A Spiritual Style in Film* [Internet]. New York: Continuum; 2003. Available from: <https://muse.jhu.edu/article/30837>

43.

Pipolo T. *Robert Bresson: A Passion for Film*. New York: Oxford University Press; 2010.

44.

Pipolo T. Robert Bresson: A Passion for Film [Internet]. New York: Oxford University Press; 2010. Available from:  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=472343>

45.

Quandt J. Robert Bresson Revised. Indiana University Press; 2011.

46.

Reader K. Robert Bresson. Manchester: Manchester University Press; 2000.

47.

Antonioni M. L'eclisse. S.I.: Criterion Collection; 1962.

48.

Antonioni M. The Event and the Image. Sight and Sound [Internet]. 1963;33(1). Available from:  
<https://search.proquest.com/docview/1305505778/49B04220CB984A6APQ/6?accountid=11455>

49.

Nowell-Smith G. Shape around a Black Point. Sight and Sound [Internet]. 1963;33(1):15-20. Available from:  
<https://search.proquest.com/docview/1305505794/49B04220CB984A6APQ/7?accountid=11455>

50.

Antonioni M. L'Avventura. [S.I.]: Mr Bongo; 1959.

51.

Antonioni M. L'Avventura | Box of Broadcasts [Internet]. FilmFour; 1960. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000959DA>

52.

Antonioni M. La Notte. Vol. The Masters of cinema series. [S.l.]: Eureka; 1961.

53.

Antonioni M. Red Desert. [S.l.]: BFI; 1964.

54.

Antonioni M. The Red Desert | Box of Broadcasts [Internet]. FilmFour; 1964. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0206AE5D>

55.

Antonioni M. The Event and the Image. Sight and Sound [Internet]. 1963;33(1). Available from: <http://search.proquest.com/docview/1305505778?accountid=11455>

56.

Antonioni M, Di Carlo C, Tinazzi G, Cottino-Jones M. The Architecture of Vision: Writings and Interviews on Cinema. University of Chicago Press ed. Chicago: University of Chicago Press; 2007.

57.

Brunette P. L'eclisse. In: The Films of Michelangelo Antonioni [Internet]. Cambridge: Cambridge University Press; 1998. p. 73-89. Available from: [http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=13399200210002671&institutionId=2671&customerId=2670](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399200210002671&institutionId=2671&customerId=2670)

58.

Brunette P. L'eclisse. In: The Films of Michelangelo Antonioni [Internet]. Cambridge, U.K.:



Cambridge University Press; 1998. p. 73–89. Available from:  
<http://ezproxy01.rhul.ac.uk/login?url=http://hdl.handle.net/2027/heb.07597>

59.

Nowell-Smith G. Shape Around a Black Point (On L'eclisse). Sight and Sound [Internet]. 1963;33(1). Available from:  
<http://search.proquest.com/docview/1305505794?accountid=11455>

60.

Nowell-Smith G. Shape Around a Black Point (On L'eclisse). In: Movies and Methods: An Anthology, Vol 1. Berkeley: University of California Press; 1976.

61.

Perez G. The Point of View of a Stranger: An Essay on Antonioni's 'Eclipse'. The Hudson Review. 1991;44(2).

62.

Rosenbaum J. A Cinema of Uncertainty: Films by Michelangelo Antonioni. In: Placing Movies: The Practice of Film Criticism. Berkeley: University of California Press; 1995.

63.

Godard JL. Une Femme Est Une Femme. Vol. Criterion collection. S.l.: Criterion; 1961.

64.

Roud R. Reality and Abstraction. In: Godard. 3rd ed. London: Palgrave Macmillan; 2010. p. 65–90.

65.

Roud R. Reality and Abstraction. In: Godard [Internet]. 3rd ed. Basingstoke: Palgrave Macmillan; 2010. p. 65–90. Available from:  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/e>

external/AbstractView/S9781844575619

66.

Godard JL, Nerboni J, Milne T, Roud R. Interview with Jean-Luc Godard. In: Godard on Godard: Critical Writings by Jean-Luc Godard. New York, N.Y.: Da Capo Press; 1972. p. 171-96.

67.

Kelly G, Donen S. Singin' in the Rain. S.I.: Warner; 1952.

68.

Donen S. Singin' in the Rain | Box of Broadcasts [Internet]. Channel 5; 1952. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0018C80D>

69.

Weis D. I Love Melvin. Remastered ed. United States: Turner Entertainment Co; 2011.

70.

Godard JL. A Bout de Souffle. Optimum Releasing; 1959.

71.

Godard JL. A Bout de Souffle (Breathless) | Box of Broadcasts [Internet]. BBC2 England; 1959. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00020428?bcast=5333460>

72.

Godard JL. Vivre Sa Vie. S.I.: Nouveaux Pictures; 2006.

73.

Goddard JL. Vivre Sa Vie | Box of Broadcasts [Internet]. FilmFour; 1962. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000FEB85?bcast=126082788>

74.

Godard JL. Le Mépris. S.I.: Studio Canal; 1963.

75.

Goddard JL. Bande à Part. London: BFI; 1964.

76.

Godard JL. Alphaville. S.I.: Optimum World; 1965.

77.

Cameron I. The Films of Jean-Luc Godard. London: Studio Vista; 1967.

78.

Douchet J. French New Wave. DAP; 1998.

79.

Godard JL. Interview with Jean-Luc Godard. In: Godard on Godard: Critical Writings. London: Secker and Warburg; 1972.

80.

MacCabe C. A Certain Tendency of French Film Production: The New Wave of Karina and Coutard. In: Godard: A Portrait of the Artist at 70. London: Bloomsbury; 2004. p. 97–178.

81.

Marie M. *The French New Wave: An Artistic School*. Oxford: Blackwell; 2003.

82.

Marie M. *The French New Wave: An Artistic School* [Internet]. Oxford: Blackwell; 2003. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=351546>

83.

Monaco J. *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. 30th ed. New York: Harbor; 2004.

84.

Morrey D. *Jean-Luc Godard. Vol. French film directors*. Manchester: Manchester University Press; 2005.

85.

Neupert R. *A History of the French New Wave Cinema*. Madison, Wis: University of Wisconsin Press; 2002.

86.

Neupert RJ. *A History of the French New Wave Cinema* [Internet]. Madison: University of Wisconsin Press; 2007. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=259471>

87.

Nowell-Smith G. *Making Waves: New Cinemas of the 1960s*. Revised and expanded edition. New York: Bloomsbury; 2013.

88.

Perez G. *The Signifiers of Tenderness*. In: *The Material Ghost: Films and Their Medium*. Baltimore: Johns Hopkins University Press; 1998.

89.

Roud R. Godard. 3rd ed. Vol. BFI silver. London: Palgrave Macmillan; 2010.

90.

Godard JL, Sterritt D. Jean-Luc Godard: Interviews. Vol. Conversations with filmmakers. Jackson: University Press of Mississippi; 1998.

91.

Godard JL. Pierrot Le Fou. Studio Canal; 2006.

92.

Pierrot Le Fou (1965) | BoB [Internet]. Arte; 2019. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000184D5?bcast=130947503>

93.

Godard JL, Vertov D. British Sounds. Ripley's Home Video; 2012.

94.

Ferretter L. Louis Althusser. London: Routledge; 2006.

95.

Ferretter L. Louis Althusser [Internet]. London: Routledge; 2006. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=308507>

96.

Bickerton E. 1966-1968: Politicization. In: A Short History of Cahiers Du Cinéma. London: Verso; 2011. p. 51-69.

97.

Comolli JL, Narboni J. Cinema/Ideology/Criticism. *Screen*. 1971;12(2):145–55.

98.

Godard JL. *La Chinoise*. S.I.: Gaumont Video; 2012.

99.

Godard JL. *Weekend*. Artificial Eye; 1967.

100.

Godard JL. *Sympathy for the Devil: a.k.a. One Plus One*. S.I.: Fabulous Films; 1968.

101.

Godard JL, Volonte GM, Gorin JP, Wiazemsky A. *Le Vent d'Est*. S.I.: Gaumont Video; 2012.

102.

Godard JL, Gorin JP. *Tout Va Bien*. S.I.: Arrow Films; 1972.

103.

Godard JL, Milne T. *Pierrot my Friend*. In: *Godard on Godard: Critical Writings by Jean-Luc Godard*. New York, N.Y.: Da Capo Press; 1972. p. 213–5.

104.

Godard JL, Milne T. *Let's Talk About Pierrot*. In: *Godard on Godard: Critical Writings by Jean-Luc Godard*. New York, N.Y.: Da Capo Press; 1972. p. 215–34.

105.

Wills D. Jean-Luc Godard's *Pierrot Le Fou*. Cambridge: Cambridge University Press; 2000.

106.

Wills D. Jean-Luc Godard's *Pierrot Le Fou* [Internet]. Cambridge, U.K.: Cambridge University Press; 2000. Available from: <http://hdl.handle.net/2027/heb.07621>

107.

Halligan B. *Desires for Reality: Radicalism and Revolution in Western European Film*. New York: Berghahn Books; 2016.

108.

Macbean JR. 'See You at Mao': Godard's Revolutionary British Sounds. *Film Quarterly*. 1970;24(2):15-23.

109.

MacBean JR. Godard and the Dziga Vertov Group: Film and Dialectics. *Film Quarterly*. 1972;26(1):30-44.

110.

MacCabe C. Student Revolution: Wiazemsky and Gorin. In: *Godard: A Portrait of the Artist at 70*. London: Bloomsbury; 2003. p. 179-238.

111.

Wollen P. Godard and Counter Cinema: Vent d'Est. In: *Readings and Writings: Semiotic Counter-Strategies*. London: Verso; 1982. p. 79-91.

112.

Youngblood G. Jean-Luc Godard: No Difference Between Life and Cinema. In: Sterritt D, editor. *Jean-Luc Godard: Interviews*. Jackson: University Press of Mississippi; 1998. p. 9-49.

113.

Akerman C. *Jeanne Dielman: 23, Quai Du Commerce, 1080 Bruxelles*. Criterion; 1975.

114.

Bergstrom J. Keeping a Distance. *Sight and Sound* [Internet]. 1999;9(11):26-8. Available from: <http://search.proquest.com/docview/1305504342?accountid=11455>

115.

Kinsman RP. She's Come Undone: Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* and *Countercinema*. *Quarterly Review of Film and Video*. 2007;24(3):217-24.

116.

Akerman C. *Je Tu Il Elle*. Vol. *Eclipse* from the Criterion Collection, series 19, Chantal Akerman in the seventies. [Irvington, N.Y.]: Criterion Collection; 1975.

117.

Akerman C. *News From Home*. Vol. *eclipse* series 19. [S.I.]: Paradise Films; 2009.

118.

Akerman C, Bergstrom J. *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*' and 'Chantal Akerman on *Jeanne Dielman*. *Camera Obscura: Feminism, Culture, and Media Studies*. 1977;1(2 2):115-21.

119.

Foster GA. *Identity and Memory: The Films of Chantal Akerman*. Vol. *Cinema voices*. Trowbridge: Flicks Books; 1999.

120.



Kinder M. Reflections on 'Jeanne Dielman'. *Film Quarterly*. 1977;30(4):2-8.

121.

Loader J. Jeanne Dielman: Death in Instalments. In: *Movies and Methods: An Anthology*. Berkeley, Calif: University of California Press; 1985.

122.

Margulies I. *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*. Durham: Duke University Press; 1996.

123.

Martin A, Akerman C. Chantal Akerman's Films: A Dossier. *Feminist Review*. 1979;(3).

124.

Margulies I. Dossier: Chantal Akerman. *Film Quarterly* [Internet]. 2016;70(1):11-84. Available from: <http://fq.ucpress.edu/content/70/1>

125.

Martin A, Akerman C. Chantal Akerman's Films: A Dossier. *Feminist Review*. 1979;(3).

126.

Perlmutter R. Feminine Absence: A Political Aesthetic in Chantal Ackerman's Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles. *Quarterly Review of Film Studies*. 1979;4(2):125-33.

127.

Yervasi C. Dislocating the Domestic in Chantal Akerman's Jeanne Dielman. *Sites: Journal of Contemporary French Studies* [Internet]. 2000;4(2). Available from: <http://www.tandfonline.com/doi/abs/10.1080/10260210008456039>

128.

Rivette J. Celine and Julie Go Boating. S.l.: BFI; 2006.

129.

Wood R. Narrative Pleasure: Two Films of Jacques Rivette. *Film Quarterly* [Internet]. 1981;35(1):2–12. Available from: [https://www.jstor.org/stable/1212074?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/1212074?seq=1#metadata_info_tab_contents)

130.

Rosenbaum J. Phantom Interviewers Over Rivette. *Film Comment* [Internet]. 1974;10(5):18–24. Available from: <https://www.jstor.org/stable/43450770>

131.

Rivette J. *Out 1: Noli Me Tangere*. Berlin: Medien; 1971.

132.

Rivette J, Berto J. *Duelle*. S.l.: Aventi; 1976.

133.

Clarens C, Cozarinsky E. Jacques Rivette Interviewed. *Sight and Sound*. 1974;43(3).

134.

Fieschi JA. Jacques Rivette. In: *Cinema: A Critical Dictionary : The Major Film-Makers*. London: Secker & Warburg; 1980. p. 871–8.

135.

Lesage J. Celine and Julia Go Boating [Internet]. Available from: <http://www.ejumpcut.org/archive/onlinessays/JC24-25folder/CelineJulie.html>

136.

Levinson J. Céline and Julie Go Story Telling. *The French Review* [Internet]. 1991;65(2). Available from: [https://www.jstor.org/stable/395593?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/395593?seq=1#metadata_info_tab_contents)

137.

Marchessault J. Inventing Paradox: Céline and Julie Go Boating. *CineAction*. 1986;3(4):84-90.

138.

Celine and Julie Co Boating '(Céline Et Julie Vont en Bateau: Phantom Ladies Over Paris)'. *Monthly Film Bulletin* [Internet]. 1976;43(4):191-4. Available from: <https://search.proquest.com/docview/1305844794/D47E893626BA4E88PQ/38?accountid=11455>

139.

Monaco J. Rivette: The Process of Narrative. In: *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*. 30th ed. New York: Harbor; 1976.

140.

Morrey D, Smith A. *Jacques Rivette*. Manchester: Manchester University Press; 2009.

141.

Mulvey L. "'New Wave' Interchanges: Céline and Julie and Desperately Seeking Susan. In: *Hollywood and Europe: economics, culture, national identity 1945-95*. London: British Film Institute; 1998.

142.

Rosenbaum J. Work and Play in the House of Fiction'. In: *Placing movies: the practice of film criticism* [Internet]. Berkeley: University of California Press; 1974. Available from: <http://hdl.handle.net/2027/heb.08129>

143.

Wiles MM. Jacques Rivette. Urbana, [Ill.]: University of Illinois Press; 2012.

144.

Tarkovsky A. Mirror. S.I.: Artificial Eye; 1975.

145.

Tarkovsky A. Mirror | Box of Broadcasts [Internet]. 1975. Available from:  
<http://bobnational.net/record/15563>

146.

Tarkovskii

AA. Sculpting in Time: Reflections on the Cinema. Austin: University of Texas Press; 1989.

147.

Tarkovsky A. Time, Rhythm and Editing. In: Sculpting in Time: Reflections on the Cinema. Austin: University of Texas Press; 1989. p. 113-24.

148.

Synessios N. Mirror. Vol. 6. London: I.B. Tauris; 2001.

149.

Synessios N. Mirror [Internet]. Vol. 6. Available from:  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9786000006327>

150.

Tarkovsky A. Ivan's Childhood. S.I.: Artificial Eye; 1962.

151.

Tarkovsky A. Ivan's Childhood | Box of Broadcasts [Internet]. FilmFour; 1963. Available from:  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001D2A1D?bcast=125872069>

152.

Tarkovsky A. Andrei Rublev. S.I.: Artificial Eye; 1966.

153.

Tarkovsky A. Andrei Rublev | Box of Broadcasts [Internet]. FilmFour; 1966. Available from:  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000FD4EC?bcast=123867685>

154.

Tarkovsky A. Solaris. [S.I.]: Artificial Eye; 1972.

155.

Tarkovsky A. Solaris | Box of Broadcasts [Internet]. FilmFour; 1972. Available from:  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00114161>

156.

Beasley-Murray J. Whatever Happened to Neorealism? Bazin, Deleuze, and Tarkovsky's Long Take. *Iris* [Internet]. 1997;23:37-52. Available from:  
[http://www.academia.edu/842648/Whatever\\_Happened\\_to\\_Neorealism\\_-Bazin\\_Deleuze\\_and\\_Tarkovskys\\_Long\\_Take](http://www.academia.edu/842648/Whatever_Happened_to_Neorealism_-Bazin_Deleuze_and_Tarkovskys_Long_Take)

157.

Bird R. Andrei Tarkovsky: Elements of Cinema [Internet]. London: Reaktion; 2008. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=449393>

158.

Dunne N. Tarkovsky. London: Black Dog; 2008.

159.

Tarkovsky A, Gianvito J. Andrei Tarkovsky: Interviews. Jackson: University Press of Mississippi; 2006.

160.

Johnson VT, Petrie G. Tarkovsky. In: Five Filmmakers: Tarkovsky, Forman, Polanski, Szabo, Makavejev. Bloomington: Indiana University Press; 1994. p. 1-49.

161.

Jonsson GA, Óttarsson ÞÁ. Through the Mirror: Reflections on the Films of Andrei Tarkovsky. Newcastle: Cambridge Scholars Press; 2006.

162.

Gunnlaugur A.

Jo

sson, Ottarsson TA, Ottarsson TA. Through the Mirror [Internet]. Newcastle upon Tyne: Cambridge Scholars Publisher; 2006. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4949895>

163.

Le Fanu M. The Cinema of Andrei Tarkovsky. London: BFI; 1987.

164.

Skakov N. The Cinema of Tarkovsky: Labyrinths of Space and Time. Vol. KINO. London: I.B. Tauris; 2012.

165.

Tarkovsky A. *Time Within Time: The Diaries, 1970-1986*. London: Faber & Faber; 1994.

166.

Tarkovsky A, Gill S. *Bright, Bright Day: Andrey Tarkovsky's Polaroids*. London: White Space Gallery; 2008.

167.

Turovskaiā M. *Tarkovsky: Cinema as Poetry*. Rev. ed. London: Faber and Faber; 1989.

168.

Dempsey M. *Lost Harmony: Tarkovsky's 'The Mirror' and 'The Stalker'*. *Film Quarterly*. 1981;35(1):12-7.

169.

Petrie G, Johnson VT. *Mirror*. In: *The Films of Andrei Tarkovsky: A Visual Fugue*. Bloomington: Indiana University Press; 1994. p. 111-36.

170.

King P. *Memory and Exile: Time and Place in Tarkovsky's. Housing, Theory and Society*. 2008;25(1):66-78.

171.

Skakov N. *Memories of a Mirror*. In: *The Cinema of Tarkovsky: Labyrinths of Space and Time*. London: I.B. Tauris; 2012. p. 100-39.

172.

Skakov N. *Memories of Mirror*. In: *The Cinema of Tarkovsky: Labyrinths of Space and Time* [Internet]. London: I.B.Tauris & Co Ltd; 2012. p. 100-39. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780857721198>

173.

Tarkovsky A. *Stalker*. S.I.: Artificial Eye; 1979.

174.

Tarkovsky A. *Stalker* | Box of Broadcasts [Internet]. FilmFour; 1979. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/004EDE5B?bcast=124002923>

175.

Sontag S. *Against Interpretation*. In: *A Susan Sontag Reader*. Vintage; 1983. p. 95–104.

176.

Tarkovsky A, Christie I. *Against Interpretation: An Interview With Andrei Tarkovsky*. *Framework: The Journal of Cinema and Media* [Internet]. 1981;(14). Available from: <https://www.jstor.org/stable/44111800>

177.

Tarkovskii

AA. *Nostalghia (Nostalgia)*. London: Artificial Eye; 2016.

178.

Tarkovsky A. *Nostalgia* | Box of Broadcasts [Internet]. FilmFour; 1983. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0EE35F0B?bcast=126665335>

179.

Tarkovsky A. *The Sacrifice*. S.I.: Artificial Eye; 1986.

180.

Tarkovsky A. *Sacrifice* | Box of Broadcasts [Internet]. FilmFour; 1986. Available from:



<https://learningonscreen.ac.uk/ondemand/index.php/prog/000DBC26?bcast=124153170>

181.

Dempsey M. Lost Harmony: Tarkovsky's 'The Mirror' and 'The Stalker'. *Film Quarterly*. 1981;35(1):12-7.

182.

Dyer G. *Zona: A Book about a Film about a Journey to a Room*. Edinburgh: Canongate; 2012.

183.

Petrie G, Johnson VT. Stalker. In: *The films of Andrei Tarkovsky: a visual fugue*. Bloomington: Indiana University Press; 1994. p. 137-55.

184.

Skakov N. Revelations of Stalker. In: *The Cinema of Tarkovsky: Labyrinths of Space and Time*. London: I.B. Tauris; 2012. p. 140-66.

185.

Skakov N. Revelations of Stalker. In: *The Cinema of Tarkovsky: Labyrinths of Space and Time* [Internet]. London: I.B.Tauris & Co Ltd; 2012. p. 140-66. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780857721198>