

European Cinema - Semester 1

Deac Rossell

[View Online](#)



Agnes, V. (1962).

Clé
o de 5
a
,

7. Gallimard.

http://www.worldcat.org/title/cleo-de-5-a-7/oclc/3634733&referer=brief_results

Alexander Kluge, Tamara Evans and Stuart Liebman. (1990). The Assault of the Present on the Rest of Time. *New German Critique*, 49, 11–22. <http://www.jstor.org/stable/488371>

Alexander Kluge, Thomas Y. Levin and Miriam B. Hansen. (1982). On Film and the Public Sphere. *New German Critique*, 24, 206–220.

<http://www.jstor.org/stable/10.2307/488051?origin=crossref>

Allinson, M. (2001). A Spanish labyrinth: the films of Pedro Almodóvar. I.B. Tauris.

<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9786000006693>

Almodóvar, P. (1983). Dark habits. Tesauro.

Almodóvar, P. (1987). The law of desire. Lauren Films.

Almodóvar, P. (1988). Women on the verge of a nervous breakdown. El Deseo/Lauren Film/Orion.

Almodóvar, P. (1991). High heels. El Deseo-Ciby 2000.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0B215C23>

Almodóvar, P. (1999). All about my mother. El Deseo/ Renn Productions/ France 2 Cinema. <https://learningonscreen.ac.uk/ondemand/index.php/prog/00104F91>

Almodóvar, P. (2006). Volver. El Deseo / Canal + España ; Ministerio de Cultura ; Televisión Española. <https://learningonscreen.ac.uk/ondemand/index.php/prog/0061CD6D>

Almodovar, P. (2013). I'm so excited.

http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb3290741

Almodóvar, P., Strauss, F., & Baignères, Y. (1996). Almodóvar on Almodóvar. Faber and Faber.

Almodóvar, Pedro. (1980). *Pepi, Luci, Bom and other Women on the Heap / Pepi, Luci, Bom y otras chicas del montón*. Figaro Films.

Andersson, R. (2000). *Songs from the second floor*: [REGION 1 DVD]. Roy Andersson Filmproduktion.

Andrew Bowie. (1986). Alexander Kluge: An Introduction. *Cultural Critique*, 4, 111–118.
<http://www.jstor.org/stable/10.2307/1354336?origin=crossref>

Anne Gillain. (1989). The Script of Delinquency: Truffaut's *Les 400 cents coups*. In French film: texts and contexts. Routledge.

Arcand, D., Bluteau, L., Wilkening, C., Tremblay, J.-M., Girard, R., Lepage, R., & Dufaux, G. (2006). *Jesus of Montreal*. Arrow Films.

August, B. (1988). *Pelle the conqueror*. Per Holst Film.

Axel, G. (2004). *Babette's feast*. MGM Home Entertainment.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001432ED>

Bardem, J. A. (1955). *Death of a cyclist*. Guión Producciones Cinematográficas / Suevia Films S.A. / Trionfalcine.

Bazin, A., Gray, H., & Renoir, J. (1967). *What is cinema?*: [Vol. 1] (pp. 17–40). University of California Press.

Becker, W., & Lichtenberg, B. (2003). *Goodbye Lenin*. X-Filme Creative Pool / WDR.

Bergman, I. (1955). *Smiles of a summer night*. Svensk Filmindustri.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B743D>

Bergman, I. (1957a). *Det sjunde inseglet*, (The Seventh Seal: [50th anniversary special edition]). Svensk Filmindustri.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0005A5DC>

Bergman, I. (1957b). *The seventh seal*: [50th anniversary special edition]. Svensk Filmindustri.

Bergman, I. (1961). *Såsom i en spegel*, (Through a Glass Darkly, 1961). Svensk Filmindustri. <https://learningonscreen.ac.uk/ondemand/index.php/prog/001BD831>

Bergman, I. (1962). *Nattvardsgästerna*, (Winter Light, 1962). Svensk Filmindustri.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0005DC17>

Bergman, I. (1969). *The passion of Anna*. Svensk Filmindustri.

Bergman, I. (1972). *Cries and whispers*. Svensk Filmindustri.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001BD519>

Bergman, I. (1978). *Autumn sonata*. Personafilm.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B7F05>

Bergman, I. (1988). *The magic lantern: an autobiography*. Penguin.

Bergman, I. (1994). *Images: my life in film*. Arcade.

Bergman, I. (2007). *Jungfrukällen*, (The Virgin Spring 1960). Tartan Video.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001D27C6>

Bergman, I. (2009). *Fanny and Alexander*. Palisades Tartan.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000D94C8>

Bergman, I. (2012). *Sawdust and tinsel*. Artificial Eye.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/006E0B62>

Bergman, I., & Bergman, I. (1972). *Persona and Shame: the screenplays of Ingmar Bergman*. Calder and Boyars.

Bergman, I., Malmström, L., & Kushner, D. (1970). *Wild strawberries: a film [screenplay]*: Vol. Modern film scripts. Lorrimer Publishing Ltd.

Bergman, I., Nykvist, S., Ullmann, L., Josephson, E., Andersson, B., & Lindblom, G. (2003). *Scenes from a marriage*. Tartan.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00204CA6>

Bergman, I., Thulin, I., Lindblom, G., Malmsten, B., Jahnberg, H., Lindstrom, J., Nykvist, S., Ryghe, U., & Svensk Filmindustri. (2001). *The silence*. AB Svensk Filmindustri / Tartan Video.

Bergman, Ingmar. (1957). *Wild strawberries* / Smultronstället. Svensk Filmindustri.
<http://bobnational.net/record/25898>

Bergman, Ingmar. (1966). *Persona*. Tartan. <http://bobnational.net/record/63336>

Bersani, L., & Dutoit, U. (1993). *Arts of impoverishment: Beckett, Rothko, Resnais*. Harvard University Press.

Bertolucci, B., & Moravia, A. (1970). *Il conformista* (The conformist). Mars Film.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00527B1E>

Besas, P. (1985a). *Behind the Spanish lens: Spanish cinema under fascism and democracy*. Arden Press.

Besas, P. (1985b). *Behind the Spanish lens: Spanish cinema under fascism and democracy*. Arden Press.

Blackwell, M. J. (1997). *Gender and representation in the films of Ingmar Bergman*: Vol. Studies in Scandinavian literature and culture. Camden House.

Blakeway, C. (1990). *Jacques Prevert: popular French theatre and cinema*. Fairleigh Dickinson University Press.

Blank, L., Gosling, M., & Goodwin, M. (1982). *Burden of dreams*. Flower Films.

Bondanella, P. E. (2001). Italian cinema: from neorealism to the present (3rd ed). Continuum.

Borau, J. L. (1975). Furtivos (Poachers).

Bordwell, D., Staiger, J., & Thompson, K. (1988). The classical Hollywood cinema: film style & mode of production to 1960. Routledge.

Bresson, R. (n.d.). Les dames du Bois de Boulogne.

http://encore.ulrls.lan.ac.uk/iii/encore/record/C__Rb3301248_S%28bresson%20les%20da mes%29_Orightresult_X2?lang=eng&suite=cobalt

Bresson, R., Bernanos, G., Burel, L.-H., Sussfeld, R., Grunenwald, J.-J., Carré, L., Laydu, C., & Riveyre, J. (2008). Diary of a country priest. Optimum Releasing.

Brigitte Rollet. (2008). Paris Nous Appartient: Flânerie in Paris and Film. *Film Quarterly*, 61 (3), 46–51. <http://www.jstor.org/stable/10.1525/fq.2008.61.3.46>

Brynych, Z. (1965). ...a páty jezdec je Strach (...and the Fifth Horseman Is Fear).

Buchar, R. (2004). Czech new wave filmmakers in interviews. McFarland.

Buñuel, L. (1932). Terre sans pain.

Buñuel, L. (1965). Simón del desierto. Gustavo Alatriste.

Buñuel, L. (2000). An unspeakable betrayal: selected writings of Luis Buñuel. University of California Press.

Buñuel, L., Alcoriza, L., & Danciger, O. (1950). Los olvidados. Ultramar Films.

Buñuel, L., & Alejandro, J. (1970). Tristana. Epoca/Talia/Selenia Cinematografica/Les Films Corona.

Buñuel, L., Alejandro, J., & Bozzetti, P. (1996). Viridiana: Vol. Script and director. Heinemann.

Buñuel, L., Altolaguirre, M., Solano Galeana, L., & Cabada, J. de la. (1951). Mexican bus ride. Producciones Cinematograficas Isla.

Buñuel, L., & Carrière, J.-C. (1967). Belle de jour. Paris Film/ Five Film.

Buñuel, L., & Carrière, J.-C. (1972). The discreet charm of the bourgeoisie. Greenwich.

Buñuel, L., Dalí, S., Short, R., Lopez Linares, J. L., & Rioyo, J. (1928). Un chien andalou; L'age d'or.

Buñuel, L., & Israel, A. (1994). My last breath. Vintage.

Buñuel, Luis. (1961). Viridiana. Films 59.

Cain, J. M., Alicata, M., Pietrangeli, A., Puccini, G., De Santis, G., & Visconti, L. (1942).

Ossessione. Industria Cinematografica Italiana.

Carné, M., & Prévert, J. (1938). Quai des brumes. Ciné Alliance / Pathé.

Carné, Marcel & Prévert, Jacques. (1939). Le jour se lève / Daybreak. Sigma/VOG.

Caryatids of Time: Temporality in the Cinema of Agnes Varda. (1997). PAJ: A Journal of Performance and Art, 19(3), 1-10.

http://muse.jhu.edu/journals/performing_arts_journal/v019/19.3biro.html

Cesare, Z. (n.d.). Some Ideas on the Cinema. 64-69.

<http://fiaf.chadwyck.com/fulltext/pageimage.do?id=005/p209-1953-023-000011&area=index&fromToC=yes&jid=006/0000306>

Chabrol, C. (1959a). Le beau serge.

<http://collections-search.bfi.org.uk/web/Details/ChoiceFilmWorks/150026118>

Chabrol, C. (1959b). Les cousins. AJYM Films.

Chabrol, C., & Gegauff, P. (1968). Les biches. Films La Boetie/Alexandra Film.

Chabrol, C., Gegauff, P., & Blake, N. (1969). Que la bete meure. Films La Boetie/ Rizzoli Films. <https://learningonscreen.ac.uk/ondemand/index.php/prog/0014331B>

Chytilova, V. (1963). O necem jinem (Something Different).

<http://www.imdb.com/title/tt0057374/>

Chytilova, Vera, Krumbachova, Ester, & Juracek, Pavel. (1966). Daisies / Sedmikrásy. Second Run.

Cohen, H. I. (1993). Ingmar Bergman: the art of confession: Vol. Twayne's filmmakers series. Twayne.

Costa-Gavras. (200 C.E.). Z. Umbrella.

Cottingham, L. (2005). Fear eats the soul: Vol. BFI film classics. BFI.

Cowie, P. & Scandinavian Films. (1992). Scandinavian cinema: a survey of the films and film-makers of Denmark, Finland, Iceland, Norway, and Sweden. Tantivy Press on behalf of 'Scandinavian Films'.

Cua Lim, B. (n.d.). Dolls in Fragments: Daisies as Feminist Allegory. 16: 2(47), 37-77. http://cameraobscura.dukejournals.org/content/16/2_47/37.short

Dalí, S., & Buñuel, L. (2005). Un chien andalou. Les Grands Films Classiques / Transflux Films.

David Wills. (1986). Carmen: Sound/Effect. Cinema Journal, 25(4), 33-43. <http://www.jstor.org/stable/10.2307/1225081?origin=crossref>

De Sica, V., Amidei, S., Franci, A., Viola, C. G., & Zavattini, C. (1946). Shoeshine =: Sciuscià . Societa Cooperativa Alfa Cinematografica.

De Sica, V., Biancoli, O., & Bartolini, L. (1994). *Bicycle thieves*: a film. Faber and Faber.

De Sica, V., & Zavattini, C. (2004). Umberto D. Nouveaux Pictures.

Demy, J. (1960). *Lola*. Rome-Paris Films/ Euro-International.

Demy, J., Legrand, M., & Reichenbach, F. (2005). *The umbrellas of Cherbourg*. Beta Film / Madeleine Film / Parc Film. <https://vimeo.com/87040956>

D'Lugo, M. (1991). *The films of Carlos Saura: the practice of seeing*. Princeton University Press.

Don Allen. (1985). Finally Truffaut. Secker & Warburg.
http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb1076129

Dreyer, C. T. (2012). *The passion of Joan of Arc*. Eureka Entertainment.

Dreyer, C. T., Delteil, J., & Einhorn, R. (1928). *The passion of Joan of Arc*: [REGION 1 DVD]. Societe Generale des Films.

Dreyer, C. T., Nielsen, E., Nielsen, T., Malberg, H., Christensen, E. H., Lerdorff Rye, P., Kristiansen, C., Federspiel, B., & Munk, K. (2006a). *Ordet*. BFI.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/005076AE>

Dreyer, C. T., Nielsen, E., Nielsen, T., Malberg, H., Christensen, E. H., Lerdorff Rye, P., Kristiansen, C., Federspiel, B., & Munk, K. (2006b). *Ordet*. BFI.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/005076AE>

Duras, M., Resnais, A., & Seaver, R. (2000). *Hiroshima mon amour*: [screenplay]. Grove Press.

Duvivier, J., & Jeanson, H. (1937). *Pépé le moko*. Paris Film.

Edwards, G. (1995a). *Indecent exposures*: Bunuel, Saura, Erice & Almodovar. Boyars.

Edwards, G. (1995b). *Indecent exposures*: Bunuel, Saura, Erice & Almodovar. Boyars.

Elsaesser, T. (1989). *New German cinema: a history*. British Film Institute.

Elsaesser, T. (1996). *Fassbinder's Germany: history, identity, subject*: Vol. Film culture in transition. Amsterdam University Press.
<https://www.dawsonera.com/abstract/9789048503506>

Enquist, P. O., Bergman, I., & Sjostrom, V. (n.d.). *The phantom carriage*; *The image makers*.

Eric Rentschler. (1984). Kluge, Film History, and Eigensinn: A Taking of Stock from the Distance. *New German Critique*, 31, 109-124.

<http://www.jstor.org/stable/10.2307/487891?origin=crossref>

Erice, V., & Santos, A. F. (1973). *The spirit of the beehive*. Elias Querejeta.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/004F414C>

- Evans, P. W. (1999). Spanish cinema: the auteurist tradition. Oxford University Press.
- Ezra, E., & Harris, S. (2000). France in focus: film and national identity. Berg.
- Fassbinder, R. W. (1971). The merchant of four seasons. Tango Film.
- Fassbinder, R. W. (1972). The bitter tears of Petra von Kant. Tango.
- Fassbinder, R. W. (1975). Fox and his friends. Tango.
- Fassbinder, R. W. (2003). Love is colder than death. Antitheater-X-Film.
- Fassbinder, R. W., & Döblin, A. (1979). Berlin Alexanderplatz: [complete series]. WDR.
- Fassbinder, R. W., & Fengler, M. (1969). Why does Herr R. run amok? Anti-Teater for Maran-Film (SDR).
- Fassbinder, R. W., & Fontane, T. (1974). Effi Briest. Tango Film/Filmverlag der Autoren.
- Fassbinder, R. W., Frohlich, P., & Martesheimer, P. (1982). Lola. Tobis.
- Fassbinder, R. W., Märthesheimer, P., & Frohlich, P. (1978). The marriage of Maria Braun. Albatros / Trio Film / Filmlag der Autoren.
- Fassbinder, R. W., Märthesheimer, P., & Frohlich, P. (1981). Veronika Voss. Laura-Film/ Tango-Film.
- Fassbinder, R. W., Stoppard, T., & Nabokov, V. V. (1978). Despair. Geria Films.
- Fassbinder, Rainer Werner. (1973). Fear eats the soul / Angst essen Seele auf. Tango Film.
- Flinn, C. (2004). The new German cinema: music, history, and the matter of style. University of California Press.
<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb08191>
- Flitterman-Lewis, S. (1990). To desire differently: feminism and the French cinema. University of Illinois Press.
- Forgacs, D. (2000). Rome open city =: Roma citta aperta: Vol. BFI film classics. BFI Pub.
- Forgacs, D., Lutton, S., Nowell-Smith, G., & British Film Institute. (2000). Roberto Rossellini: magician of the real. bfi Publishing.
- Forman, M. (1964). Cerný Petr (Black Peter).
- Forman, M., Brejchová, J., Sebánek, J., & Pucholt, V. (2011). Blonde in love = Lásky jedné plavovlásky. Second Run.
- Forman, Milos, Passer, Ivan, & Papousek, Jaroslav. (1967). The firemen's ball / Hori, má penenko. Ceskoslovensky Film / Barandov.

Franc

ois Truffaut. (1969). *The 400 blows* (D. Denby, Ed.). Grove Press.

Frank P. Tomasulo. (1982). 'Bicycle Thieves': A Re-Reading. *Cinema Journal*, 21(2), 2-13. <http://www.jstor.org/stable/1225033>

Frantisek, D. (1968). The Czechoslovakian Academy of Arts 20.1 (1968): 11-14. 20(1), 11-14.

Fred Simeral. (1978). The child-centered films of Truffaut. *The French Review*, 51(5), 761-762. <http://www.jstor.org/stable/389153>

French, P., & French, K. (1995). *Wild strawberries*: Vol. BFI film classics. BFI Publishing.

García Ballester, L., & Bardem, J. A. (1952). *Bienvenido Mister Marshall*: Vol. 100 años de oro del cine español. UNINCI.

Garrone, M., Saviano, R., Braucci, M., Chiti, U., Gregorio, G. D., & Gaudioso, M. (2008). *Gomorrah*. Fandango.

George, F. (n.d.). *Le sang des be*

[^]
tes (1949, short);
Hote

[^]
I des invalides (1952, short); *Le Grand Méliès* (1952, short).

Gibson, A. (1993). The rite of redemption in the films of Ingmar Bergman: the Rite, the Virgin spring, Hour of the wolf, Shame, Passion of Anna, the Touch, Cries and whispers. E. Mellen Pr.

Godard, J. L., Fry, N., Sinclair, M., Adkinson, D., & Godard, J. L. (1972). *Weekend*; and, *Wind from the East*: two films : [screenplays]: Vol. Modern film scripts. Lorrimer Publishing Ltd.
Godard, J. L., Miéville, A.-M., Sarde, A., Roussel, M., Detmers, M., Bonnaffé, J., Odent, C., & Mérimée, P. (2007). First name Carmen: Vol. Godard collection. Universal Studios.

Godard, Jean-Luc & Truffaut, François. (1959). *A bout de souffle*. De Beauregard/SNC.

Godard, J.-L. (1961). *Une femme est une femme*. Rome-Paris Films.

Godard, J.-L. (1963). *Le petit soldat*. Les Productions Georges de Beauregard / SNC.

Godard, J.-L. (1966). *Two or three things I know about her*. Anouchka/Argos/Les Films du Carrosse/Parc Film.

Godard, J.-L. (1996). *For ever Mozart* : 36 personnages en que

[^]
te d'histoire.

Godard, J.-L., Narboni, J., Milne, T., Roud, R., & Michelson, A. (1986). Godard on Godard: critical writings. Da Capo Press.

Godard, J.-L., & Sacotte, M. (1962). Vivre sa vie. Films de la Pleiade.

Gordon, R. S. C. (2008). Bicycle thieves =: Ladri di biciclette: Vol. BFI film classics. Palgrave Macmillan.

Gottlieb, S. (2004). Roberto Rossellini's Rome open city: Vol. Cambridge film handbooks series. Cambridge University Press.

<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb07655>

Greene, N. (2007). The French New Wave: a new look: Vol. Short cuts. Wallflower.

H. Marshall Leicester, Jr. (1994). Discourse and the Film Text: Four Readings of 'Carmen'. Cambridge Opera Journal, 6(3), 245–282. <http://www.jstor.org/stable/823734>

Hallström, L., & Jönsson, R. (1985). My life as a dog. Svensk Filmindustri.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0006F372>

Hamer, B., & Bergmark, J. (2004). Kitchen stories. BulBul Film.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/005436DC>

Hames, P. (2005). The Czechoslovak new wave (2nd ed). Wallflower.

Hauff, R. (1986). Stammheim: die Baader-Meinhof-Gruppe vor Gericht. Bioskop Film / Thalia Theater.

Hayward, S. (2006). Cinema studies: the key concepts (3rd ed). Routledge.
<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9780203075555>

Herzog, W. (1967). Lebenszeichen (Signs of Life).
http://www.amazon.co.uk/Signs-Life-DVD-Region-NTSC/dp/B0009KA7D6/ref=sr_1_3?s=dvd&ie=UTF8&qid=1406289161&sr=1-3&keywords=herzog+signs+of+life

Herzog, W. (1973). Aguirre: wrath of God. Werner Herzog Filmproduktion / Hessischer Rundfunk.

Herzog, W. (1982). Fitzcarraldo. Werner Herzog Filmproduktion etc.

Higginbotham, V. (1988). Spanish film under Franco (1st ed). University of Texas Press.

Higgins, L. A. (1996). New novel, new wave, new politics: fiction and the representation of history in postwar France: Vol. Stages. University of Nebraska Press.

Hopewell, J. & British Film Institute. (1986). Out of the past: Spanish cinema after Franco. British Film Institute.

Hubner, L. (2007). The films of Ingmar Bergman: illusions of light and darkness [Electronic resource]. Palgrave Macmillan.

<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9780230801387>

Insdorf, A. (1994). François Truffaut (Rev. and updated ed). Cambridge University Press.

Jack Zipes. (1977). The Political Dimensions of The Lost Honor of Katharina Blum. New German Critique, 12, 75–84. <http://www.jstor.org/stable/487757>

Jakubisko, J. (1968). Deserters and pilgrims.
<http://www.jakubiskofilm.com/en/movies/15-deserters-and-pilgrims/>

Jasny, V. (1969). Vsichni dobri rodachi (All My Compatriots).

Kadar, J., & Klos, E. (1965). Obchod na kortze (The Shop On Main Street).

Kalin, J. (2003). The films of Ingmar Bergman: Vol. Cambridge film classics. Cambridge University Press. <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb07675>

Kardish, L., Lorenz, J., & Museum of Modern Art (New York, N.Y.). (1997). Rainer Werner Fassbinder. Museum of Modern Art.

Kieslowski, K., & Piesiewicz, K. (1988a). Ten commandments: parts 1-5. Tor Film Group.

Kieslowski, K., & Piesiewicz, K. (1988b). Ten commandments: parts 6-10. Tor Film Group.
 Kinder, M. (1993). Blood cinema: the reconstruction of national identity in Spain. University of California Press. <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb08027>

Kluge, A. (1967). Wilder Reiter GmbH.

Kluge, A. (2007). Abschied von gestern; Gelegenheitsarbeit einer Sklavin. Film & kunst GmbH.

Kluge, Alexander. (1967). Die Artisten in der Zirkuskuppel: ratlos / Artists in the Circus Tent : Clueless. Film & kunst GmbH.

Knight, J. (1992). Women and the new German cinema: Vol. Questions for feminism. Verso.

Knight, J. (2004). New German cinema: images of a generation: Vol. Short cuts. Wallflower.

La femme d' à côté. (2011).
http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb3303192__Sthe%20woman%20next%20door_P0%2C4__Orightresult_X1?lang=eng&suite=cobalt

Malle, L. (1971). Le souffle au coeur. Nouvelles Editions / Marianne / Vides Cinematografica.

Malle, L. (1987). Au revoir les enfants. Nouvelles Editions de Films / MK2 / Stella Film / NEF.

- Malle, L., Calef, N., & Nimier, R. (1957). Ascenseur pour l'échafaud. Nouvelles Éditions de Films.
- Malle, L., Guare, J., Malle, L., Legrand, M., Lancaster, B., Piccoli, M., Sarandon, S., & Héroux, D. (2008). Atlantic City. Network.
- Malle, L., & Rappeneau, J.-P. (1960). Zazie dans le metro. Nouvelles Editions.
- Malle, L., Vilmorin, L. de, & Vivant, D. (1958). Les amants. Lux Compagnie Cinématographique de France / Nouvelles Éditions.
- Marcel Carné, & Jacques, P. (1970). Le jour se lève [Unknown Binding]. Lorrimer Publishing.
- Marcus, M. J. (1986). Italian film in the light of neorealism. Princeton University Press.
- Marie, M. (2002). The French new wave: an artistic school. Blackwell.
- Marker, C. (1962a). La jetée; Sans soleil. Argos Films.
- Marker, C. (1962b). La jetée; Sans soleil. Argos Films.
- Marker, C. (1973). Le train en marche [The train rolls on].
- Marker, C., L'Homme, P., Varlin, C., Signoret, S., Montand, Y., Becker, É., Clerval, D., Villemin, P., Zora, E., Meunier, A., Lecompte, M., Legrand, M., Ravel, J., Sofracima (Firm), & Icarus Films. (2013). Le joli mai. Icarus Films.
- Mazierska, E. (2008a). Masculinities in Polish, Czech and Slovak cinema: Black Peters and men of marble. Berghahn Books.
- Mazierska, E. (2008b). Masculinities in Polish, Czech and Slovak cinema: Black Peters and men of marble. Berghahn Books.
- Melville, J.-P., & Le Breton, A. (1955). Bob le flambeur. Productions Cyme/ Play Art/ OGC.
- Melville, J.-P., & Lesou, P. (1962). Le doulos. Rome-Paris Films/CCC.
- Menzel, J., & Hrabal, B. (1966). Closely observed trains. Ceskoslovensky Film / Barrandov Studio.
- Michaels, L. (2000). Ingmar Bergman's Persona: Vol. The Cambridge University Press film handbooks series. Cambridge University Press.
<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb07620>
- Michel Marie. (1999). A bout de souffle. Nathan.
- Miriam Hansen. (1988). Reinventing the Nickelodeon: Notes on Kluge and Early Cinema. October, 46, 178–198. <http://www.jstor.org/stable/10.2307/778685?origin=crossref>
- Morrey, D. (2005). Jean-Luc Godard: Vol. French film directors. Manchester University Press.

Mouton, J. (2001). From Feminine Masquerade to Flaneuse: Agnes Varda's Cleo in the City. *Cinema Journal*, 40(2), 3-16. <https://doi.org/10.1353/cj.2001.0004>

Musil, R., Schlöndorff, V., & Asmodi, H. (1966). *Der Junge Törless*. Franz Seitz Filmproduktion.

Nana, M. (2011). *Habemus Papam*.
<http://collections-search.bfi.org.uk/web/Details/ChoiceFilmWorks/150744551>

Neupert, R. J. (2007). *A history of the French new wave cinema*: Vol. Wisconsin studies in film (2nd ed). University of Wisconsin Press.

Nichetti, M., & Monti, M. (1989). *The icicle thief*. Bambu.

Ohlin, P. (2011). *Wordless secrets: Ingmar Bergman's Persona : modernist crisis & canonical status*: Vol. Studies in Nordic literature and film. Wales Academic Press.

Orpen, V. (2007). *Cleo de 5 a 7 (Agnes Varda, 1961)*: Vol. Cine-Files: the French film guides . I.B. Tauris.

Owen, J. L. (2013). *Avant-garde to new wave: czechoslovak cinema, surrealism and the sixties*. Berghahn Books.

Palance, J., Adlon, P., Pounder, C. C. H., Sägebrecht, M., Adlon, E., Kaufman, C., Aquila, G., Calhoun, M., Flagg, D., Pelemele Films, & Arrow Films (Firm). (2002). *Bagdad Cafe*. Arrow Films.

Pasolini, P. P. (1964). *The gospel according to St Matthew*. Alfredo Bini/Lux.

Paul Thomas. (1977). *Fassbinder: The Poetry of the Inarticulate*. *Film Quarterly*, 30(2), 2-17. <http://www.jstor.org/stable/1211756>

Peter Brunette. (1985). Rossellini and Cinematic Realism. *Cinema Journal*, 25(1), 34-49.
<http://fiaf.chadwyck.com/fulltext/pageimage.do?id=004/0052774&area=index&fromToC=yes&jid=006/0000069>

Peter Harcourt. (1967). Luis Buñuel: Spaniard and Surrealist. *Film Quarterly*, 20(3), 2-19.
<http://www.jstor.org/stable/1210106>

Poiré, A., Thuillier, J., Bresson, R., Leterrier, F., Le Clainche, C., Beerblock, M., Monod, R., Ertaud, J., Delhumeau, J. P., Treherne, R., Delamarre, J. P., Burel, L.-H., Lamy, R., Mozart, W. A., Charbonnier, P., & Devigny, A. (2008). *A man escaped*. Artificial Eye.

Radkiewicz, M. (n.d.). *Angry Young Girls: Gender representations in Věra Chytilová's Sedmikrásky and Pasti, pasti, pastičky*. 2. <http://www.kinoeye.org/02/08/radkiewicz08.php>

Renoir, J., & Godden, R. (1951). *The river*. Oriental/International/Theatre Guild.

Renoir, J., & Maupassant, G. de. (1936). *Une partie de campagne*. Pantheon.

Renoir, J., & Spaak, C. (1937). *La grande illusion*. Cinedis.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/001DA462>

Rentschler, E. (1988). West German filmmakers on film: visions and voices: Vol. Modern German voices series. Holmes & Meier.

Resnais, A. (1993). Smoking / No Smoking.

Resnais, A., & Robbe-Grillet, A. (1961). L'annee dernière à Mariènbad. Connoisseur Video.

Resnais, A., & Semprún, J. (1966). La guerre est finie. Sofracima / Europa Film.

Resnais, Alain & Duras, Marguerite. (1959). Hiroshima mon amour. Argos Films/Como Films/Pathé Overseas/Daiei Co. <http://bobnational.net/record/210617>

Riso amaro. (2007). Dolmen Home Video.

http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb3133762__S%28riso%20amaro%29__Or_ightresult_X5?lang=eng&suite=cobalt

Rivette, J., Bonitzer, P., Laurent, C., & Balzac, H. de. (1991). La belle noiseuse. Pierre Grise / FR3 Films / George Reinhart.

Rivette, J., & De Gregorio, E. (1974). Celine et Julie vont en bateau. Les Films du Losange.

Rivette, J., & Gruault, J. (1960). Paris nous appartient. AJYM / Les Films du Carosse.

ROBIN BATES. (1977). Journal of the University Film Association. 29(3), 37–42.

<http://www.jstor.org/discover/10.2307/20687379?uid=2129&uid=24953&uid=3738032&uid=2&uid=70&uid=3&uid=24951&uid=5910784&uid=67&uid=62&sid=21104531938703>

Robin Bates. (1997). Audiences on the Verge of a Fascist Breakdown: Male Anxieties and Late 1930s French Film. Cinema Journal, 36(3), 25–55.

<http://www.jstor.org/stable/10.2307/1225674?origin=crossref>

Rockhill, G. (2011). Modernism as a Misnomer: Godard's Archeology of the Image. Journal of French and Francophone Philosophy, 18(2). <https://doi.org/10.5195/jffp.2010.215>

Rohmer, E. (1959). The sign of Leo. AJYM Productions.

Rohmer, E. (1969). Ma nuit chez Maud. Films du Losange/Les Films du Carrosse/Les Films de la Pleiade.

Rohmer, E. (1982). Pauline a la plage. Les Films du Losange/Les Films Ariane.

Rosella Simonari. (2008). Bringing 'Carmen' Back to Spain: Antonio Gades's Flamenco Dance in Carlos Saura's Choreofilm. Dance Research: The Journal of the Society for Dance Research, 26(2), 189–203. <http://www.jstor.org/stable/40263999>

Rossellini, R. (1949). Stromboli. RKO/Be-Ro.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/001A5B9E>

Rossellini, R., Bellini, G., & Fabrizi, A. (2005). Francesco giullare di Dio: Vol. EKA. Eureka

Video.

Rossellini, R., Fellini, F., & Amidei, S. (1946). Paisa. MGM/Foreign Film Productions/OFI.

Rossellini, Roberto, Amidei, Sergio, & Fellini, Federico. (1945). Rome, open city. Minerva.

Rouch, J., & Morin, E. (1961). Chronicle of a summer = Chronique d'été. Argos Films.

Roy Jay Nelson. (1983). Reflections in a Broken Mirror: Varda's Cléo de 5 à 7. *The French Review*, 56(5), 735–743. <http://www.jstor.org/stable/390912>

Rozier, J. (2003). Adieu Philippine. Potemkine.

http://encore.ulrls.lan.ac.uk/iii/encore/record/C__Rb3302973_Srozier%20adieu_Orightresult_X2?lang=eng&suite=cobalt

Sander, H. (2005). Helke Sander collection. GoodMovies.

Sarah, K., & Howard, S. (1972). Marjoe. <http://explore.bfi.org.uk/4ce2b69eb7f82>

Saura, C. (1970a). El jardín de las delicias (Garden of Delights).

Saura, C. (1970b). El jardín de las delicias (Garden of Delights).

Saura, C. (1974). La prima Angélica (Cousin Angelica).

<http://www.imdb.com/title/tt0072030/>

Saura, C. (1979). Mamá cumple 100 años (Mama Turns 100).

http://www.imdb.com/title/tt0079517/?ref_=nm_flmg_wr_26

Saura, C. (1981). Deprisa, deprisa (Fast, Fast).

http://www.imdb.com/title/tt0082259/?ref_=nm_flmg_wr_25

Saura, C. (2001). Buñuel y la mesa del Rey Salomón. Rioja Films Producciones Cinematográficas S.L., TVE.

Saura, C., & Fons, A. (1965a). La Caza. Elías Querejeta Producciones Cinematográficas.

Saura, C., & Fons, A. (1965b). La Caza. Elías Querejeta Producciones Cinematográficas.

Saura, C., Manas, A., & García Lorca, F. (1981). Bodas de sangre / Blood wedding. Emiliano Piedra Producciones.

Saura, C., & Willem, L. M. (2003). Carlos Saura: interviews: Vol. Conversations with filmmakers series. University Press of Mississippi.

Schlendorff, V., Trotta, M. von, & Böll, H. (1975). The lost honor of Katharine Blum. Paramount-Orion/Westdeutscher Rundfunk/Bioskop Film.

Serpentine Gallery, & Colomina, B. (2006). Thomas Demand : a conservation between Alexander Kluge and Thomas Demand. Serpentine Gallery, in cooperation with Schirmer/Mosel.

Sheila Johnston. (1982). A Star Is Born: Fassbinder and the New German Cinema. *New German Critique*, 24, 57–72. <http://www.jstor.org/stable/10.2307/488043?origin=crossref>

Sica, V. de, & Zavattini, C. (1948). Bicycle thieves. ENIC.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00112E66>

Siebel, A. (2008). The carnival of repression: German left-wing politics and The Lost Honor of Katharina Blum. In *A companion to literature and film*: Vol. Blackwell companions in cultural studies (pp. 148–164). Blackwell.

Singer, I. (2007). Ingmar Bergman, cinematic philosopher: reflections on his creativity. MIT.

Sjostrom, V., & Marion, F. (1927). The wind. MGM.

Smith, A. (1998). Agnès Varda: Vol. French film directors. Manchester University Press.

Smith, P. J. (2000). Desire unlimited: the cinema of Pedro Almodovar: Vol. Critical studies in Latin American and Iberian cultures (2nd ed). Verso.

Smith, S. (1993). Godard and film noir: a reading of *A bout de souffle*. *Nottingham French Studies*, 32(1), 65–73. <https://doi.org/10.3366/nfs.1993.007>

Soila, T. (2005). The cinema of Scandinavia. Wallflower Press.

Sorrentino, P. (2008). Il Divo: La spettacolare vita di Giulio Andreotti = The spectacular life of Giulio Andreotti. Indigo Film, Lucky Red, Parco Film.

Steene, B. (2005). Ingmar Bergman: a reference guide [Electronic resource]. Amsterdam University Press.
<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9789048508815>

Sterritt, D. (1999). The films of Jean-Luc Goddard: seeing the invisible: Vol. Cambridge film classics. Cambridge University Press.

Stuart Liebman. (1988). Why Kluge? *October*, 46, 4–22.
<http://www.jstor.org/stable/10.2307/778676?origin=crossref>

Syberberg, H. J. (2007). Our Hitler, a film from Germany. Filmgalerie.

Terri Ginsberg. (1990). Journal of the History of Sexuality. 1(2), 241–261.
<http://www.jstor.org/discover/10.2307/3704239?uid=24953&uid=3738032&uid=2129&uid=2&uid=70&uid=3&uid=24951&uid=5910784&uid=67&uid=62&sid=21104489806223>

Thompson, K., & Bordwell, D. (2010). *Film history: an introduction* (3rd ed). McGraw-Hill Higher Education.

Timothy Corrigan. (1990). The Commerce of Auteurism: A Voice without Authority. *New German Critique*, 49, 43–57. <http://www.jstor.org/stable/488373>

Torriglia, A. M. (2002). Broken time, fragmented space: a cultural map for postwar Italy.

University of Toronto Press.

Trnqvist, E. (1995a). Between stage and screen: Ingmar Bergman directs: Vol. Film culture in transition [Electronic resource]. Amsterdam University Press.
<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9789048505654>

Trnqvist, E. (1995b). Between stage and screen: Ingmar Bergman directs: Vol. Film culture in transition [Electronic resource]. Amsterdam University Press.
<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9789048505654>

Trnqvist, E. (1995c). Between stage and screen: Ingmar Bergman directs: Vol. Film culture in transition [Electronic resource]. Amsterdam University Press.
<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9789048505654>

Troell, J., Forslund, B., & Moberg, V. (1971). The emigrants. Svensk Filmindustri.

Troell, J., Forslund, B., & Moberg, V. (1972). The new land. Svensk Filmindustri.

Truffaut, F. (1994). The films in my life. Da Capo Press.

Truffaut, F., Gruault, J., & Roché, H. P. (1995). Jules et Jim: découpage intégral et dialogues: Vol. Points. Seuil/Avant-Scène.

Truffaut, F., Itard, J. M. G., & Gruault, J. (1970). The wild child. Les Films du Carrosse.

Truffaut, F., & Moussy, M. (1960). Tirez sur le pianiste. Films de la Pléiade.

Truffaut, F., Richard, J.-L., & Schiffman, S. (2008). La nuit Americaine. Warner Bros.

Truffaut, François & Moussy, Marcel. (1959). The four hundred blows / Les quatre cents coups. Les Films du Carrosse/SEDIF.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0010751D>

Turk, E. B. (1989). Child of paradise: Marcel Carne and the golden age of French cinema: Vol. Harvard film studies. Harvard University Press.

Ungar, S. & British Film Institute. (2008). Cleo de 5 a 7: Vol. BFI film classics. Palgrave Macmillan.

Vadim, R. (1956). And God created woman. Cokinor.

Vadim, R., Vailland, R., Brûlé, C., & Laclos, C. de. (1959). Les liaisons dangereuses. Films Marceau.

Varda, A. (1954). La pointe courte. Ciné-Tamaris.

Varda, A. (1961). Cleo de 5 a 7. Rome-Paris Films.

Varda, A. (1964). Le bonheur. Parc Film.

Varda, A. (1974). Daguerréotypes.

http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb2964117__Svarda%20daguerreotypes__Orightresult_X2?lang=eng&suite=cobalt

Varda, A. (2008). The beaches of Agnes. Ciné Tamaris.

Vernon, K. M., & Morris, B. B. (1995a). Post-Franco, postmodern: the films of Pedro Almodóvar: Vol. Contributions to the study of popular culture. Greenwood Press.

Vernon, K. M., & Morris, B. B. (1995b). Post-Franco, postmodern: the films of Pedro Almodóvar: Vol. Contributions to the study of popular culture. Greenwood Press.

Vigo, J., & Guinee, J. (1934). L'Atalante. Gaumont-Franco Film-Aubert (G.F.F.A).

Vittorio Di Seta. (2008). Banditi a Orgosolo. Medusa.

<http://copac.ac.uk/search?author=vittorio%20de%20seta&title=banditi%20a%20orgosolo&sort-order=ti%2C-date&rn=1>

von Trotta, M. (1977). Second Awakening of Christina Klages. Waterbearer Films.

Wagstaff, C. (2007). Italian neorealist cinema: an aesthetic approach: Vol. Toronto Italian studies. University of Toronto Press.

Washabaugh, W. (1996a). Flamenco: passion, politics and popular culture: Vol. Explorations in anthropology. Berg.

Washabaugh, W. (1996b). Flamenco: passion, politics and popular culture: Vol. Explorations in anthropology. Berg.

Watson, W. S. (1996). Understanding Rainer Werner Fassbinder: film as private and public art: Vol. Understanding modern European and Latin American literature. University of South Carolina Press.

Wenders, W., & Handke, P. (1972). The goalkeeper's fear of the penalty. Filmverlag der Autoren.

Wenders, W., & Handke, P. (1987). Der Himmel über Berlin (Wings of Desire, 1987). Road Movies/Argos Films.

Wilson, E. (2009). Alain Resnais: Vol. French film directors. Manchester University Press.

Wood, M. P. (2005). Italian cinema. Berg.

Young, V. (1972). Cinema borealis: Ingmar Bergman and the Swedish ethos: Vol. Equinox books. Avon Books.

Zalman, J. (68 C.E.). Question marks on the New Czechoslovak Cinema. 21(2), 18–27.

Zavattini, C., & Weaver, W. (1970). Zavattini: sequences from a cinematic life. Prentice-Hall.