

General Bibliography and Suggested Reading

The recommended bibliography is not compulsory. Students should choose the material and sources according to the subject selected for discussion as part of their final essay. An initial discussion with the Tutor is recommended.

Basic Theoretical Reading

CASEY, Edward

1993 *Getting Back into Place. Toward a Renewed Understanding of the Place-World*, Indiana University Press, Bloomington.

1998 *The Fate of Place. A Philosophical History*, University of California Press, Berkeley.

DELEUZE, Gilles

1983 *Cinéma 1. L'image mouvement*, Minuit, Paris.

1985 *Cinéma 2. L'image-temps*, Minuit, Paris.

FOERSTER, Heinz von

1995 *Cybernetics of cybernetics*, Future Systems Inc. Minneapolis.

MATURANA, Humberto

1995 *La realidad: ¿objetiva o construida?. I. Fundamentos biológicos de la realidad*, Anthropos, Barcelona.

MITCHELL, William

1995 *City of Bits. Space, Place, and the Infobahn*, MIT Press, Cambridge (Mass.).

JAMESON, Frederic

1995 *The geopolitical aesthetic. Cinema and space in the world system*, BFI, London.

PEREC, Georges

1974 *Espèces d'espaces*, Galilée, Paris.

RORTY, Richard

1996 *Philosophy and the Mirror of Nature*, Blackwell, London.

VIRILIO, Paul

1988 *La machine de vision*, Galilée.

1989 *Esthétique de la disparition*, Gallimard, Paris.

1991 *Guerre et cinéma I*, cahiers du cinéma, Paris.

1993 *L'art du moteur*, Galilée, Paris.

WERTHEIM, Margaret

1999 *The pearly gates of cyberspace. A history of space from Dante to the internet*, Virago, London.

Applied Reading

This general applied bibliography covers the whole module as it is intended to help students to develop particular or specific aspects of the main argument. It is therefore thematically divided in 'literature', 'philosophy', 'culture' and 'cinema', giving students the possibility to explore the theoretical aspects of the course in a more empirical or practical direction. This bibliography should also help students to make the connection between the theoretical aspect of the course and the particular film chosen.

Literature Aspects

BURROUGHS, William

1987 *The Western Lands*, Picador, London.

CALVINO, Italo

1972 *Le città invisibili*, Einaudi, Torino.

CANETTI, Elias

1980 *Die fackel im ohr*, Carl Henser Verlag, Munich.

CORTAZAR, Julio

1963 *Rayuela*, Sudamericana, Buenos Aires.

COMMENT, Bernard

1992 *Allées et venues*, Christian Bourgois, Paris.

VIRILIO, Paul

1996 *Cybermonde de la politique du pire*, Textuel, Paris.

Philosophical Aspects

BARLOW, Horace et al. (eds.)

1990 *Images and Understanding*, Cambridge University Press, Cambridge.

BATESON, Gregory

1977 *Vers une écologie de l'esprit*, Seuil, Paris.

BAUDRILLARD, Jean

1992 *L'illusion de la fin*, Galilée, Paris.

BERYS, Gaut

1997 "Analytic Philosophy of Film: History, Issues, Prospects" in *Philosophical Books*, volume 38, number 3, pp. 145-156.

BOURDIEU, Pierre

1997 *Méditations pascaliennes*, Seuil, Paris.

DANTO, Arthur

1997 *After the end of art*, Princeton University Press, Princeton (NJ).

EDELMAN, Shimon

1999 *Representation and Recognition in Vision*, MIT Press, Cambridge (Mass.).

FREELAND, C./WARTENBERG, T. (ed.)

1995 *Philosophy and Film*, Routledge, New York.

GLASERSFELD, Ernst von

1995 *Radical constructivism. A way of knowing and learning*, Falmer Press, London.

GRANGER, Gilles

1999 *La Pensée de l'espace*, Odile Jacob, Paris.

HERSHENSON, Maurice

1999 *Visual Space. A Primer Perception*, MIT Press, Cambridge (Mass.).

JAY, Martin

1994 *Downcast Eyes*, University of California Press, Berkeley.

LENAIN, Thierry

1997 *L'image. Deleuze, Foucault, Lyotard*, Vrin, Paris.

LINDBERG, David

1976 *Theories of Vision. From Al-Kindi to Kepler*, University of Chicago Press, Chicago.

LUHMANN, Niklas

1998 *Love as passion. The codification of intimacy*, Stanford University Press, Stanford.

MEJEAN, Jean-Max

2000 "Philosophie et cinéma" en *CinémaAction*, Paris, numéro 94, 224 pp.

MERLEAU-PONTY, Maurice

1964 *Le Visible et l'Invisible*, Gallimard, Paris.

PENZ, F./THOMAS, M. (ed.)

1997 *Cinema and Architecture*, BFI, London.

PIAGET, Jean

1992 *Biologie et connaissance*, Delachaux et Niestlé, Lausanne.

RICOEUR, Paul

1983-5 *Temps et récit*, Seuil, Paris.

RODOWICK, D. N.

1997 *Gilles Deleuze's Time Machine*, Duke University Press, Durham.

RONCHI, Vasco

1991 *Optics. The Science of Vision*, Dover, New York.

SERRES, Michel

1994 *Les messages à distance*, Musée de la civilisation, Québec.

SICARD, Monique

1998 *La fabrique du regard*, Odile Jacob, Paris.

SOBCHACK, Vivian (ed.)

1996 *The persistence of history*, Routledge, New York.

SOLUEZ, Antonia (ed.)

1993 *L'architecte et le philosophe*, Mardaga, Liège.

TOVEE, Martin

1996 *An introduction to the visual system*, Cambridge University Press, Cambridge.

VITIELLO, Vincenzo

1994 *Elogio dello Spazio*, Bompiani, Milano.

WIENER, Norbert

1994 *Invention*, MIT Press, Cambridge (Mass.).

Cultural Aspects

AUGE, Marc

1992 *Non-lieux. Introduction à une anthropologie de la surmodernité*, Seuil, Paris.

1994 *Pour une anthropologie des mondes contemporains*, Flammarion, Paris.

BARTHES, Roland

1980 *La camera chiara*, Einaudi, Torino.

BAUMAN, Zygmunt

1999 *Culture as praxis*, Sage, London.

BOURDIEU, Pierre

1993 *The Field of Cultural Production*, Polity Press, London.

1996 *Sur la télévision*, Liber, Paris.

CHARTIER, Roger

1996 *El mundo como representación*, Gedisa, Barcelona.

COYNE, Richard

1995 *Designing Information Technology in the Postmodern Age*, MIT Press, Cambridge (Mass.).

DEBORD, Guy

1983 *Society of the Spectacle*, Black and Red, Detroit.

DERY, MARK

1994 (ed.) *Flame Wars*, Duke University Press, Durham.

1996 *Escape velocity*, Hodder and Stoughton, London.

DEUTSCHE, Rosalyn

1997 *Evictions. Art and Spatial Politics*, MIT Press, Cambridge (Mass.).

DIBIE, Pascal

1998 *La passion du regard*, Editions Métailié, Paris.

ECO, Umberto

1979 *Lector in fabula*, Bompiani, Milano.

1975 *Trattato di semiotica generale*, Bompiani, Milano.

GENETTE, Gérard

1982 *Palimpsestes*, Seuil, Paris.

1987 *Seuils*, Seuil, Paris.

GERVEREAU, Laurent

2000 *Les images qui mentent. Histoire du visuel au XXe siècle*, Seuil, Paris.

GOMBRICH, E.H. et al.

1973 *Art, Perception and Reality*, The Johns Hopkins University Press, Baltimore.

HARAWAY, Donna

1991 *Simians, Cyborgs, and Women*, Free Association Books, London.

KING, Geoff

1996 *Mapping reality. An exploration of cultural cartographies*, Macmillan, London.

KITTLER, Friedrich

1990 *Discourse Networks 1800/1900*, Stanford University Press, Stanford.

1997 *Litterature media. Information Systems*, G + B Arts, Amsterdam.

LEPENIES, Wolf

1985 *Die Drei Kulturen. Soziologie zwischen Literatur und Wissenschaft*, Carl Hanser Verlag, Munich.

MARTIN-BARBERO, J./REY, G.

1999 *Los ejercicios del ver*, Gedisa, Barcelona.

MITCHELL, William

1980 (ed.) *The language of Images*, Chicago University Press, Chicago.

1994 *The Reconfigured Eye. Visual truth in the post-photographic era*, MIT Press, Cambridge (Mass.).

MYERS, Greg

1999 *Ad Worlds. Brands, Media, Audiences*, Arnold, London.

NORBERG-Schulz, Christian

1997 *L'art du lieu*, Le moniteur, Paris.

PENDREIGH, Brian

1995 *On Location*, Mainstream Publications, New York.

ROBINS, Kevin

1996 *Into the image. Culture and politics in the field of vision*, Routledge, London.

SCHWARTZ, Vanessa

1998 *Spectacular realities. Early mass culture in fin-de-siècle Paris*, University of California Press, Berkeley.

SENNETT, Richard

1978 *The Fall of Public Man*, Faber and Faber, New York.

1990 *The Conscience of the Eye*, Norton, New York.

SOLSO, Robert

1999 *Cognition and the Visual Arts*, MIT Press, Cambridge (Mass.).

TURKLE, Sherry

1997 *Life on the Screen*, Phoenix Press, New York.

WINSTON, Brian

1996 *Technologies of Seeing*, BFI, London.

Cinematographical Aspects

AUMONT, Jacques

1997 *The image*, BFI, London.

AUMONT, J./MARIE, M.

1988 *L'analyse des films*, Nathan, Paris.

AA.VV.

1997 *Projections, les transports de l'image*, Hazan/Le Fresnoy, Tourcoing.

BELTON, John

1996 *Movies and mass culture*, Athlone, London.

BRENEZ, Nicole

1998 *De la figure en général et du corps en particulier. L'invention figurative au cinéma*, De Boeck Université, Bruxelles.

CHARNEY, L./SCHWARTZ, V. (ed.)

1995 *Cinema and the Invention of Modern Life*, University of California Press, Berkeley.

DEVEREAUX, L./HILLMAN, R (ed)

1995 *Fields of vision*, University of California Press, Berkeley.

FAHLE, O./ENGELL, L. (ed)

1997 *Der Film bei Deleuze*, Verlag der Bauhaus-Universität Weimar, Weimar.

KATZ, Steven

1992 *Cinematic motion*, Michel Wiese Productions, Studio City (CA).

KIRBY, Lynne

1997 *Parallel Tracks*, Exeter University Press, Exeter.

LOTMAN, Juri

1979 *Semiotica del cinema*, Edizioni del prisma, Catania.

METZ, Christian

1968 *Essais sur la signification du cinema*, Klincksieck, Paris.

SANCHEZ-BIOSCA, Vicente

1996 *El montaje cinematográfico*, Paidós, Barcelona.

SCHEFER, Jean Louis

1997 *Du monde du mouvement des images*, Cahiers du cinéma, Paris.

SHAVIRO, Steven

1993 *The cinematic body*, University of Minnesota Press, Minneapolis.

Reading about Films and Directors

AMIEL, Vincent

1995 *Kieslowski*, Rivages/Cinema, Paris.

BOUJUT, Michel

1989 *Win Wenders*, Flammarion, Paris.

COATES, Paul (ed.)

1999 *Lucid Dreams. The films of Krzysztof Kieslowski* , Flick Books, Trowbridge.

COOK, R./GEMUNDEN, G. (eds.)

1997 *The Cinema of Win Wenders: Image, Narrative, and the Postmodern Condition*, Wayne State University Press, Detroit.

CHRISTIE, Ian (ed.)

1999 *Gillian on Gillian*, Faber and Faber, London.

SEMPERE, Alejandro

2000 *Alejandro Amenábar*, Nuer, Madrid.

STOK, Danusia (ed.)

1993 *Kieslowski on Kieslowski*, Faber and Faber, London.

Reference Books

BORDWELL, David

1989 *Making Meaning*, Harvard University Press, Cambridge (Mass.).

BRAUDY, L./COHEN, M.

1974 *Film theory and criticism*, Oxford University Press, New York.

CARRIERE, Jean-Claude

1994 *The Secret Language of Cinema*, Ramdon House, New York.

CAROL, Noël

1998 *Interpreting the moving image*, Cambridge University Press, Cambridge.

COSTA, Antonio

1994 *Saper vedere il cinema*, Bompiani, Milano.

DICK, Bernard

1998 *Anatomy of Film*, Macmillan, London.

DUDDEY, Andrew

1984 *Concepts in film theory*, Oxford University Press, New York.

FINNEY, Angus

1996 *The State of European Cinema*, Cassell, London.

GRODAL, Torben

1997 *Moving Pictures*, Clarendon Press, New York.

HAYWARD, Susan

1996 *Key concepts in cinema studies*, Routledge, London.

KRACAUER, Siegfried

1995 *Theory of Film*, Princeton University Press, Princeton.

LACEY, Nick

1998 *Image and Representation. Key Concepts in Media Studies*, Macmillan, London.

LAPSLEY, R./WESTLAKE, M.

1988 *Film Theory. An Introduction*, Manchester University Press, Manchester.

HELMES, Jill (ed.)

1999 *An introduction to film studies*, Routledge, London.

PHILLIPS, William

1999 *Film. An introduction*, Bedford/St. Martin's, Boston.

STAM, R. et al.

1992 *New vocabularies in film semiotics*, Routledge, London.

WINSTON, Brian

1998 *Media technology and society. A history: from the telegraph to the internet*, Routledge, London.