

## ELCS4010: STUFF: Materiality and Media in European Culture: Claire Thomson

View Online



Alasuutari, P., Luomanen, J., & Peteri, V. (2013). Hobbies and Vices, Book Lovers and Nerds: Discursive Management of the Digital Media Environment. *Television & New Media*, 14(5), 457–475. <https://doi.org/10.1177/1527476412446088>

Auerbach, J. (2007). *Body shots: early cinema's incarnations*. University of California Press. <https://hdl.handle.net/2027/heb08028.0001.001>

Barker, J. M. (2009). *The tactile eye: touch and the cinematic experience*. University of California Press. <https://hdl-handle-net.libproxy.ucl.ac.uk/2027/heb08197.0001.001>

Barthes, R., & Howard, R. (1993a). *Camera lucida: reflections on photography: Vol. Vintage classics*. Vintage.

Barthes, R., & Howard, R. (1993b). *Camera lucida: reflections on photography: Vol. Vintage classics*. Vintage.

Bazin, A. (1958). *Qu'est-ce que le cinéma?: 1: Ontologie et langage: Vol. 7ème art. Éditions du Cerf*.

Bazin, A., Renoir, J., Truffaut, F., Andrew, D., & Gray, H. (2005). *What is cinema?* University of California Press. <http://hdl.handle.net/2027/heb.08209>

Bazin, André ; Gray, Hugh. (1 C.E.). *The Ontology of the Photographic Image*. *Film Quarterly*, 13(4).

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN\\_jstor\\_archive1210183&indx=3&reclds=TN\\_jstor\\_archive1210183&recldxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&mp;dum=true&vl\(freeText0\)=%20Bazin%20ontology%20photographic%20image&dstmp=1452649221897](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive1210183&indx=3&reclds=TN_jstor_archive1210183&recldxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&mp;dum=true&vl(freeText0)=%20Bazin%20ontology%20photographic%20image&dstmp=1452649221897)

Bennett, J. (2010). *Vibrant matter: a political ecology of things*. Duke University Press. <https://doi-org.libproxy.ucl.ac.uk/10.1215/9780822391623>

Bolter, J. D., & Grusin, R. A. (1999). *Remediation: understanding new media*. MIT Press. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=9351&site=ehost-live&scope=site&custid=s8454451>

Boym, S. (n.d.). *The Off-Modern Mirror* | e-flux.  
<http://www.e-flux.com/journal/the-off-modern-mirror/>

Boym, S. (2001). *The future of nostalgia*. BasicBooks.

Boym, Svetlana Boym, Svetlana (correspondence author). (n.d.). *Nostalgic technologies: multitasking with clouds*.  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest1320391239&indx=9&reclids=TN\\_proquest1320391239&recldxs=8&elementId=8&renderMode=poppedOut&displayMode=full&frbrVersion=&vid=UCL\\_VU1&mode=Basic&tab=local&vl\(29953578UI1\)=all\\_items&vl\(2235343UI0\)=creator&dscnt=0&vl\(freeText0\)=Boym%2C%20Svetlana&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&dstmp=1452645272549](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1320391239&indx=9&reclids=TN_proquest1320391239&recldxs=8&elementId=8&renderMode=poppedOut&displayMode=full&frbrVersion=&vid=UCL_VU1&mode=Basic&tab=local&vl(29953578UI1)=all_items&vl(2235343UI0)=creator&dscnt=0&vl(freeText0)=Boym%2C%20Svetlana&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&dstmp=1452645272549)

Bracha, R. (2013). Artists and the film archive: re-creation—or archival replay. *Archival Science*, 13(2–3), 133–141. <https://doi.org/10.1007/s10502-012-9181-6>

Brighenti, A. M. (2012). *New Media and Urban Motilities: A Territoriologic Point of View*. *Urban Studies*, 49(2), 399–414. <https://doi.org/10.1177/0042098011400771>

Bruno, G. (2002). *Atlas of emotion: journeys in art, architecture, and film*. Verso.

Bruno, G. (2007). *Public intimacy: architecture and the visual arts: Vol. Writing architecture series*. MIT Press.

Bruno, G. (2014). *Surface: matters of aesthetics, materiality, and media*. The University of Chicago Press.

Carruthers, Lee. (2011). *M. Bazing et le Temps: Reclaiming the Timeliness of Cinematic Time*. *Screen*, 52(1).  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest868599338&indx=8&reclids=TN\\_proquest868599338&recldxs=7&elementId=7&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=%20Bazin%20ontology&dstmp=1452649106520](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest868599338&indx=8&reclids=TN_proquest868599338&recldxs=7&elementId=7&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=%20Bazin%20ontology&dstmp=1452649106520)

Centre national de la cinématographie (France). Service des archives du film. (2009). *1969-2009, les archives françaises du film: histoire, collections, restaurations*. CNC.

Cherchi Usai, P. (2001). *The death of cinema: history, cultural memory and the digital dark age*. British Film Institute.

Classen, C., Howes, D., & Synnott, A. (1994). *Aroma: the cultural history of smell*. Routledge. <https://www.taylorfrancis.com/books/9781134822409>

Clough, P. T., & Halley, J. O. (2007). *The affective turn: theorizing the social*. Duke University Press. <https://doi-org.libproxy.ucl.ac.uk/10.1215/9780822389606>

De Landa, M. (1997). *A thousand years of nonlinear history*. Zone Books.

<https://www.jstor.org/stable/10.2307/j.ctv1qgnqhr>

De Landa, M. (2006). *A new philosophy of society: assemblage theory and social complexity*. Continuum.

Doane, M. A. (2002). *The emergence of cinematic time: modernity, contingency, the archive*. Harvard University Press. <https://www.jstor.org/stable/10.2307/j.ctv1pnc1jq>

Doane, M. A. (2007a). Indexicality: Trace and Sign: Introduction. *Differences*, 18(1), 1–6. <https://doi.org/10.1215/10407391-2006-020>

Doane, M. A. (2007b). The Indexical and the Concept of Medium Specificity. *Differences*, 18(1), 128–152. <https://doi.org/10.1215/10407391-2006-025>

Edbauer, J. (2004). Executive Overspill: Affective Bodies, Intensity, and Bush-in-Relation. *Postmodern Culture*, 15(1). <https://doi.org/10.1353/pmc.2004.0037>

Edwards, E., & Hart, J. (2005). *Photographs objects histories: on the materiality of images: Vol. Material cultures*. Routledge. <http://www.tandfebooks.com/isbn/9780203506493>

Ehrenstein, D. (1996). FILM IN THE AGE OF VIDEO - OH-WE-DONT-KNOW-WHERE-WERE-GOING-BUT-WERE-ON-OUR-WAY. *Film Quarterly*, 49(3), 38–42.

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_wosA1996UN68300005&indx=2&reclds=TN\\_wosA1996UN68300005&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&&dsCnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=ehrenstein%20film%20quarterly&dstmp=1452797229679](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_wosA1996UN68300005&indx=2&reclds=TN_wosA1996UN68300005&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&&dsCnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=ehrenstein%20film%20quarterly&dstmp=1452797229679)

Elkins, J. (2007). *Photography theory (Vol. 2)*. Routledge. <http://www.tandfebooks.com/isbn/9780203944141>

Elkins, J. (2011). *What photography is*. Routledge. <https://doi.org/10.4324/9780203886489>

Elkins, J., & Naef, M. (2011). *What is an image? Vol. The Stone art theory institutes*. Pennsylvania State University Press. <https://www-jstor-org.libproxy.ucl.ac.uk/stable/10.5325/j.ctv14gpdjx>

Ernst, W., & Parikka, J. (2013). *Digital memory and the archive: Vol. Electronic mediations*. University of Minnesota Press. <https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=1204682>

Farman, J. (2010). Mapping the digital empire: Google Earth and the process of postmodern cartography. *New Media & Society*, 12(6), 869–888. <https://doi.org/10.1177/1461444809350900>

Fossati, G. (2009a). *From Grain to Pixel : The Archival Life of Film in Transition*. Amsterdam University Press. <https://doi.org/10.5117/9789089641397>

Fossati, G. (2009b). From grain to pixel: the archival life of film in transition: Vol. Framing film. Amsterdam University Press. <https://www.jstor.org/stable/j.ctt46mvrv>

Friday, J. (2005). Andre Bazin's Ontology of Photographic and Film Imagery. *Journal of Aesthetics and Art Criticism*, 63(4), 339–350.  
<https://doi.org/10.1111/j.0021-8529.2005.00216.x>

Giuliana Bruno. (2006). Visual Studies: Four Takes on Spatial Turns. *Journal of the Society of Architectural Historians*, 65(1), 23–24.  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN\\_jstor\\_csp25068236&indx=1&reclDs=TN\\_jstor\\_csp25068236&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=bruno%20four%20takes%20spatial%20turns&dstmp=1452798935078](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_csp25068236&indx=1&reclDs=TN_jstor_csp25068236&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=bruno%20four%20takes%20spatial%20turns&dstmp=1452798935078)

Gunning, T. (2007a). Moving Away from the Index: Cinema and the Impression of Reality. *Differences*, 18(1), 29–52. <https://doi.org/10.1215/10407391-2006-022>

Gunning, T. (2007b). To Scan a Ghost: The Ontology of Mediated Vision. *Grey Room*, 26, 94–127. <https://doi.org/10.1162/grey.2007.1.26.94>

Gunning, Tom. (2008). What's the Point of an Index? or, Faking Photographs. In K. Beckman & J. Ma (Eds), *Still Moving: Between Cinema and Photography* (pp. 23–40). Duke UP.  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_mla2009442339&indx=2&reclDs=TN\\_mla2009442339&reclDxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&vid=UCL\\_VU1&mode=Basic&srt=rank&tab=local&dum=true&vl\(freeText0\)=gunning%20faking%20photographs&dstmp=1452649785859](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2009442339&indx=2&reclDs=TN_mla2009442339&reclDxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&vid=UCL_VU1&mode=Basic&srt=rank&tab=local&dum=true&vl(freeText0)=gunning%20faking%20photographs&dstmp=1452649785859)

Hansen, M. B. N. (2015). *Feed-forward: on the future of twenty-first-century media*. The University of Chicago Press.

Hansen, Mark B. N. (2001). Seeing with the Body: The Digital Image in Postphotography. *Diacritics*, 31(4).  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=6&tabs=detailsTab&ct=display&fn=search&doc=TN\\_museS1080653904400541&indx=1&reclDs=TN\\_museS1080653904400541&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=6&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=hansen%20celluloid%20digital&dstmp=1452652383063](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=6&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1080653904400541&indx=1&reclDs=TN_museS1080653904400541&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=6&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=hansen%20celluloid%20digital&dstmp=1452652383063)

Haraway, D. (2014). Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin. *Environmental Humanities*, 6. <http://environmentalhumanities.org/archives/vol6/>

Haraway, D. J. (1991). *Simians, cyborgs, and women: the reinvention of nature*. Free Association.

Haraway, D. J. (1997). *Modest@Witness@Second@Millennium.FemaleMan@Meets@OncoMouse: feminism and technoscience*. Routledge.

Haraway, D. J. (2003). *The companion species manifesto: dogs, people, and significant otherness*. Prickly Paradigm.

Haraway, D. J. (2004). *The Haraway reader*. Routledge.

Haraway, D. J. (2008). *When species meet: Vol. Posthumanities*. University of Minnesota Press.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=216668&site=ehost-live&scope=site&custid=s8454451>

Haraway, Donna Jeanne. (2008). *Encounters with Companion Species: Entangling Dogs, Baboons, Philosophers, and Biologists*. *Configurations*, 14(1), 97–114.

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=6&tabs=detailsTab&ct=display&fn=search&doc=TN\\_museS1080652008100075&indx=10&reclds=TN\\_museS1080652008100075&recldxs=9&elementId=9&renderMode=poppedOut&displayMode=full&frbrVersion=6&vid=UCL\\_VU1&mode=Basic&tab=local&vl\(29953578UI1\)=all\\_items&vl\(2235343UI0\)=creator&dscnt=0&vl\(freeText0\)=%20Donna%20%20%20Jeanne%20.%20%20Haraway%20&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&dstmp=1452648183417](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=6&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1080652008100075&indx=10&reclds=TN_museS1080652008100075&recldxs=9&elementId=9&renderMode=poppedOut&displayMode=full&frbrVersion=6&vid=UCL_VU1&mode=Basic&tab=local&vl(29953578UI1)=all_items&vl(2235343UI0)=creator&dscnt=0&vl(freeText0)=%20Donna%20%20%20Jeanne%20.%20%20Haraway%20&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&dstmp=1452648183417)

Hayles, K. N. (2004). *Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis*. *Print Is Flat, Code Is Deep*., 25(1), 67–90.

[http://muse.jhu.edu.libproxy.ucl.ac.uk/journals/poetics\\_today/v025/25.1hayles.html](http://muse.jhu.edu.libproxy.ucl.ac.uk/journals/poetics_today/v025/25.1hayles.html)

Hayles, N. K. (2002). *Writing machines: Vol. Mediawork*. MIT Press.

Henri Langlois and the Musee du Cinema. (2006). *Film History: An International Journal*, 18 (3), 274–287. [http://muse.jhu.edu/journals/film\\_history/v018/18.3mannoni.html](http://muse.jhu.edu/journals/film_history/v018/18.3mannoni.html)

Hochman, N., & Manovich, L. (2013). *Zooming into an Instagram City: Reading the local through social media*. *First Monday*, 18(7). <https://doi.org/10.5210/fm.v18i7.4711>

Horak, Jan-Christopher. (2011). *FILM PRESERVATION*. *Cineaste*, 36(4).

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=15&tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest927881267&indx=5&reclds=TN\\_proquest927881267&recldxs=4&elementId=4&renderMode=poppedOut&displayMode=full&frbrVersion=15&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&vid=UCL\\_VU1&mode=Basic&srt=rank&tab=local&mp;dum=true&vl\(freeText0\)=cherchi%20usai%20death&dstmp=1452797776256](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=15&tabs=detailsTab&ct=display&fn=search&doc=TN_proquest927881267&indx=5&reclds=TN_proquest927881267&recldxs=4&elementId=4&renderMode=poppedOut&displayMode=full&frbrVersion=15&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&vid=UCL_VU1&mode=Basic&srt=rank&tab=local&mp;dum=true&vl(freeText0)=cherchi%20usai%20death&dstmp=1452797776256)

Howes, D. (2011). *The Senses*. In F. E. Mascia-Lees (Ed.), *A Companion to the Anthropology of the Body and Embodiment* (pp. 435–450). Wiley-Blackwell.

<https://doi.org/10.1002/9781444340488.ch25>

Howes, D. (2012). The cultural life of the senses. *Postmedieval: A Journal of Medieval Cultural Studies*, 3(4), 450–454. <https://doi.org/10.1057/pmed.2012.30>

Jeffrey, I. (1981). *Photography: a concise history*. Thames and Hudson.

Kelly, R. (2000). *The name of this book is Dogme95*. Faber.

Kennedy, B. M. (2000). *Deleuze and cinema: the aesthetics of sensation*. Edinburgh University Press.

Kracauer, S. (1997). *Theory of film: the redemption of physical reality*. Princeton University Press.

Lambourne, G. (1984). *The fingerprint story*. Harrap.

Latour, B. (1987). *Science in action: how to follow scientists and engineers through society*. Open University Press.

Latour, B. (2005). *Reassembling the social: an introduction to actor-network-theory*. Oxford University Press. <http://UCL.ebib.com/patron/FullRecord.aspx?p=422646>

Latour, Bruno. (n.d.). Agency at the Time of the Anthropocene. *New Literary History*, 1. <http://search.proquest.com.libproxy.ucl.ac.uk/docview/1530588923/fulltextPDF?accountid=14511>

Littau, K. (2006). *Theories of reading: books, bodies and bibliomania*. Polity.

Maguire, M. (2012). Biopower, racialization and new security technology. *Social Identities*, 18(5), 593–607. <https://doi.org/10.1080/13504630.2012.692896>

Manovich, L. (2001). *The language of new media*. MIT Press.

Manovich, L. (2009). The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production? *Critical Inquiry*, 35(2), 319–331. <https://doi.org/10.1086/596645>

Manovich, L. (2013). Media After Software. *Journal of Visual Culture*, 12(1), 30–37. <https://doi.org/10.1177/1470412912470237>

Manuel DeLanda. (2012). Emergence, Causality and Realism. *Architectural Theory Review*, 17(1), 3–16. <https://doi.org/10.1080/13264826.2012.661549>

Marks, L. U. (n.d.-a). *Enfolding and Unfolding: An Aesthetics for the Information Age*. Vectors. <http://vectors.usc.edu/projects/index.php?project=72>

Marks, L. U. (n.d.-b). Thinking Multisensory Culture. *Paragraph*, 31(2), 123–137. <https://muse-jhu-edu.libproxy.ucl.ac.uk/journals/paragraph/v031/31.2.marks.html>

Marks, L. U. (2000). *The skin of the film: intercultural cinema, embodiment, and the senses*

. Duke University Press. <https://doi-org.libproxy.ucl.ac.uk/10.1215/9780822381372>

Marks, L. U. (2002a). *Touch: sensuous theory and multisensory media*. University of Minnesota Press. <https://www.jstor.org/stable/10.5749/j.ctttv5n8>

Marks, L. U. (2002b). Video's Body, analogue and digital. In *Touch: sensuous theory and multisensory media* (pp. 147–160). University of Minnesota Press. <https://www.jstor.org/stable/10.5749/j.ctttv5n8>

Marks, L. U. (2010). *Enfoldment and infinity: an Islamic genealogy of new media art: Vol. Leonardo*. MIT Press.

Marks, L. U. (2015). *Hanan al-cinema: affections for the moving image: Vol. Leonardo*. The MIT Press.

Marks, Laura U Larouche, Michel (Editor) ; Bellemare, Denis (Guesteditor). (1997). *Loving a Disappearing Image*. *Cinémas*, 8(1–2), 93–111.  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN\\_erudit024744ar&indx=1&reclDs=TN\\_erudit024744ar&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=marks%20loving%20disappearing&dstmp=1452796950960](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_erudit024744ar&indx=1&reclDs=TN_erudit024744ar&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=marks%20loving%20disappearing&dstmp=1452796950960)

Massumi, B. (2002). *Parables for the virtual: movement, affect, sensation: Vol. Post-contemporary interventions*. Duke University Press. <https://doi.org/10.1215/9780822383574>

McCormack, D. P. (2013). *Refrains for moving bodies: experience and experiment in affective spaces*. Duke University Press. <http://dx.doi.org/10.1215/9780822377559>

Miller, D. (n.d.). *Materiality* Page 1 (8 of 303). <https://read.dukeupress.edu/books/book/956/Materiality>

Miller, D. (2005). *Materiality*. Duke University Press. <https://read.dukeupress.edu/books/book/956/Materiality>

Mills, J., Egglestone, P., Rashid, O., & Vääätäjä, H. (2012). *MoJo in action: The use of mobiles in conflict, community, and cross-platform journalism*. *Continuum*, 26(5), 669–683. <https://doi.org/10.1080/10304312.2012.706457>

Mitchell, W. J. T., & Hansen, M. B. N. (2010). *Critical terms for media studies*. University of Chicago Press.

Mubi Brighenti, A. (2013). *Urban interstices: the aesthetics and the politics of the in-between*. Ashgate.

Mulvey, L. (2006). *Death 24x a second: stillness and the moving image*. Reaktion. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=292627&site=ehost-live&scope=site&custid=s8454451>

N. Katherine Hayles. (2001). The Transformation of Narrative and the Materiality of Hypertext. *Narrative*, 9(1), 21-39.

[http://www.jstor.org.libproxy.ucl.ac.uk/stable/20107227?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.libproxy.ucl.ac.uk/stable/20107227?seq=1#page_scan_tab_contents)

Olin, M. R. (2012). *Touching photographs*. University of Chicago Press.

Paolo Cherchi Usai. (2009). ARE ALL (ANALOG) FILMS 'ORPHANS'? A Predigital Appraisal. *The Moving Image*, 9(1).

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN\\_jstor\\_csp41167315&indx=9&reclDs=TN\\_jstor\\_csp41167315&reclDxs=8&elementId=8&renderMode=poppedOut&displayMode=full&frbrVersion=3&vid=UCL\\_VU1&mode=Basic&tab=local&vl\(29953578U1\)=all\\_items&vl\(2235343U10\)=creator&dscnt=0&vl\(freeText0\)=Paolo.%20%20Cherchi%20%20%20Usai%20&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&dstmp=1452651527190](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_csp41167315&indx=9&reclDs=TN_jstor_csp41167315&reclDxs=8&elementId=8&renderMode=poppedOut&displayMode=full&frbrVersion=3&vid=UCL_VU1&mode=Basic&tab=local&vl(29953578U1)=all_items&vl(2235343U10)=creator&dscnt=0&vl(freeText0)=Paolo.%20%20Cherchi%20%20%20Usai%20&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&dstmp=1452651527190)

Parikka, J. (2010). *Insect media: an archaeology of animals and technology: Vol. Posthumanities*. University of Minnesota Press.

<http://muse.jhu.edu/books/9780816675241/>

Parikka, J. (2012). *What is media archaeology?* Polity.

Parikka, J. (2014). *The anthroscene / Jussi Parikka: Vol. Forerunners*. University of Minnesota Press.

Pescetelli, M. (2011). *The art of not forgetting: towards a practical hermeneutics of film restoration*.

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=UCL\\_EPR\\_DS1302399&indx=19&reclDs=UCL\\_EPR\\_DS1302399&reclDxs=8&elementId=8&renderMode=poppedOut&displayMode=full&frbrVersion=4&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&vid=UCL\\_VU1&mode=Basic&tab=local&srt=rank&dum=true&vl\(freeText0\)=cherchi%20usai&dstmp=1452651712442](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=UCL_EPR_DS1302399&indx=19&reclDs=UCL_EPR_DS1302399&reclDxs=8&elementId=8&renderMode=poppedOut&displayMode=full&frbrVersion=4&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&vid=UCL_VU1&mode=Basic&tab=local&srt=rank&dum=true&vl(freeText0)=cherchi%20usai&dstmp=1452651712442)

Prodger, P., Gunning, T., Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, & Cleveland Museum of Art. (2003). *Time stands still: Muybridge and the instantaneous photography movement*. Iris & B. Gerald Cantor Center for Visual Arts at Stanford University in association with Oxford University Press.

Putzo, C. (2012). The Implied Book and the Narrative Text: On a Blind Spot in Narratological Theory – from a Media Studies Perspective. *Journal of Literary Theory*, 6(2). <https://doi.org/10.1515/jlt-2012-0004>

Rabaté, J.-M. (1997). *Writing the image after Roland Barthes: Vol. New cultural studies*. University of Pennsylvania Press. <http://www.jstor.org/stable/10.2307/j.ctt3fhds6>

Rabinow, P. (1993). GALTON REGRET AND DNA TYPING. *Culture Medicine And Psychiatry*, 17(1), 59-65.

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_wosA1993LM23200005&indx](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_wosA1993LM23200005&indx)

=1&reclids=TN\_wosA1993LM23200005&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\_central\_multiple\_fe&tb=t&vid=UCL\_VU1&mode=Basic&srt=rank&tab=local&dum=true&vl(freeText0)=rabinow%20galton&dstmp=1452799974669

Reading, A. (2011). The London bombings: Mobile witnessing, mortal bodies and global time. *Memory Studies*, 4(3), 298–311. <https://doi.org/10.1177/1750698011402672>

Rees, A. L. (1999). *A history of experimental film and video: from the canonical avant-garde to contemporary British practice*. BFI Publishing.

Rifkin, Stephen. (2011). Andre Bazin's 'Ontology of the Photographic Image': Representation, Desire, and Presence.  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest882373435&indx=2&reclids=TN\\_proquest882373435&reclidx=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=barthes%20ontology%20photographic&dstmp=1452648901278](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest882373435&indx=2&reclids=TN_proquest882373435&reclidx=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=barthes%20ontology%20photographic&dstmp=1452648901278)

Rodowick, D. N. (2007). *The virtual life of film*. Harvard University Press.  
<https://doi-org.libproxy.ucl.ac.uk/10.4159/9780674042834>

Rodowick, Dn. (2015). Eye Machines D. N. RODOWICK ON THE ART OF HARUN FAROCKI. *Artforum International*, 53(6).  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN\\_wos000348555000007&indx=15&reclids=TN\\_wos000348555000007&reclidx=4&elementId=4&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&vid=UCL\\_VU1&mode=Basic&tab=local&srt=rank&dum=true&vl\(freeText0\)=rodowick&dstmp=1452652828378](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN_wos000348555000007&indx=15&reclids=TN_wos000348555000007&reclidx=4&elementId=4&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&vid=UCL_VU1&mode=Basic&tab=local&srt=rank&dum=true&vl(freeText0)=rodowick&dstmp=1452652828378)

Roud, R., & Truffaut, F. (1999). *A passion for films: Henri Langlois and the Cinémathèque française*. Johns Hopkins University Press.

Rozario, Rebecca-Anne C Do. (2012). Consuming Books: Synergies of Materiality and Narrative in Picturebooks. *Children's Literature*, 151–166.  
[http://search.proquest.com.libproxy.ucl.ac.uk/docview/1021177768?rfr\\_id=info%3Axri%2Fsid%3Aprimo](http://search.proquest.com.libproxy.ucl.ac.uk/docview/1021177768?rfr_id=info%3Axri%2Fsid%3Aprimo)

Scott, C. (1999). *The spoken image: photography and language*. Reaktion.

Shaviro, S. (2010). *Post cinematic affect*. 0 [zero] Books.

Soderman, B. (2007). The Index and the Algorithm. *Differences*, 18(1), 153–186.  
<https://doi.org/10.1215/10407391-2006-026>

Solnit, R. (2003). *Motion studies: time, space and Eadweard Muybridge*. Bloomsbury.

Sontag, S. (2002). *On photography: Vol. Penguin classics*. Penguin.

Specter, Michael. (2002). Do fingerprints lie? *The New Yorker*, 78(13).

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=5&tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest233156221&indx=1&reclDs=TN\\_proquest233156221&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=specter%20fingerprints&dstmp=1452800086888](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=5&tabs=detailsTab&ct=display&fn=search&doc=TN_proquest233156221&indx=1&reclDs=TN_proquest233156221&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=specter%20fingerprints&dstmp=1452800086888)

Spielmann, Y. (2008). *Video: the reflexive medium: Vol. Leonardo*. MIT Press.

Stafford, A. (2013). Bazin and Photography in the Twenty-First Century: Poverty of Ontology? *Paragraph*, 36(1), 50–67. <https://doi.org/10.3366/para.2013.0077>

Stewart, G. (1999). *Between film and screen: modernism's photo synthesis*. University of Chicago Press.

Stewart, G. (2007). *Framed time: toward a postfilmic cinema: Vol. Cinema and modernity*. University of Chicago Press.

Stigler, S M. (1995). Galton and identification by fingerprints. *Genetics*, 140(3), 857–860.

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=6&tabs=detailsTab&ct=display&fn=search&doc=TN\\_medline7672586&indx=1&reclDs=TN\\_medline7672586&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=6&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=stigler%20fingerprints&dstmp=1452799778663](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=6&tabs=detailsTab&ct=display&fn=search&doc=TN_medline7672586&indx=1&reclDs=TN_medline7672586&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=6&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=stigler%20fingerprints&dstmp=1452799778663)

Suarez, M. F., & Woudhuysen, H. R. (2010). *The Oxford companion to the book*. Oxford University Press.

<https://www-oxfordreference-com.libproxy.ucl.ac.uk/display/10.1093/acref/9780198606536.001.0001/acref-9780198606536>

Swinney, G. N. (2008). Enchanted invertebrates: Blaschka models and other simulacra in National Museums Scotland. *Historical Biology*, 20(1), 39–50.

<https://doi.org/10.1080/08912960701677036>

Takahashi, Tess Takahashi, Tess (correspondence author). (2008). After The Death Of Film: Writing The Natural World In The Digital Age. *Visible Language*, 42(1).

[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest1320291111&indx=1&reclDs=TN\\_proquest1320291111&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&tab=local&dum=true&vl\(freeText0\)=AFTER%20THE%20DEATH%20OF%20FILM%3A%20WRITING%20THE%20NATURAL%20WORLD%20IN%20THE%20DIGITAL%20AGE&dstmp=1452652938456](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1320291111&indx=1&reclDs=TN_proquest1320291111&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=AFTER%20THE%20DEATH%20OF%20FILM%3A%20WRITING%20THE%20NATURAL%20WORLD%20IN%20THE%20DIGITAL%20AGE&dstmp=1452652938456)

Thomson, C. C. (2013). Thomas Vinterberg's *Festen* (The Celebration): Vol. Nordic film classics. University of Washington Press.  
<https://www-jstor-org.libproxy.ucl.ac.uk/stable/j.ctvcwnmf3>

Turci, Arianna. (2006). The Use of Digital Restoration within European Film Archives: A Case Study. *The Moving Image*, 6(1), 111-124.  
[http://ucl-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?frbrVersion=5&tabs=detailsTab&ct=display&fn=search&doc=TN\\_museS1542423506101111&indx=1&reclDs=TN\\_museS1542423506101111&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=UCL\\_VU1&srt=rank&t ab=local&dum=true&vl\(freeText0\)=The%20Use%20of%20Digital%20Restoration%20within%20European%20Film%20Archives&dstmp=1452798824402](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=5&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1542423506101111&indx=1&reclDs=TN_museS1542423506101111&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&dscnt=0&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&t ab=local&dum=true&vl(freeText0)=The%20Use%20of%20Digital%20Restoration%20within%20European%20Film%20Archives&dstmp=1452798824402)

Usai, P. C. (2009). The Extraordinary Adventures of Mr. Analog in the Land of the Pixels. *The Velvet Light Trap*, 64(1), 92-94. <https://doi.org/10.1353/vlt.0.0057>

Viola, B., London, B. J., Hoberman, J., Kuspit, D. B., & Museum of Modern Art (New York, N.Y.). (1987). *Bill Viola: installations and videotapes*. Museum of Modern Art.

Viola, B., Violette, R., Ammann, J. C., & Anthony d'Offay (Firm). (1995). *Reasons for knocking at an empty house: writings 1973-1994*. MIT Press.

Wells, L. (2003). *The photography reader*. Routledge.