

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

View Online



1.

Barthes R, Howard R. Camera lucida: reflections on photography. Vol. Vintage classics. London: Vintage; 1993.

2.

Bolter JD, Grusin RA. Remediation: understanding new media [Internet]. Cambridge, Mass: MIT Press; 1999. Available from:
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=9351&site=ehost-live&scope=site&custid=s8454451>

3.

Boym S. The future of nostalgia. New York: BasicBooks; 2001.

4.

Boym, Svetlana Boym, Svetlana (correspondence author). Nostalgic technologies: multitasking with clouds. Available from:
[http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1320391239&indx=9&reclds=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&reclds=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)

5.

Miller D. Materiality [Internet]. Durham, N.C.: Duke University Press; 2005. Available from:

<https://read.dukeupress.edu/books/book/956/Materiality>

6.

Miller D. Materiality Page 1 (8 of 303). In. Available from:
<https://read.dukeupress.edu/books/book/956/Materiality>

7.

Boym S. The Off-Modern Mirror | e-flux [Internet]. Available from:
<http://www.e-flux.com/journal/the-off-modern-mirror/>

8.

Hayles KN. Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis. Print Is Flat, Code Is Deep: [Internet]. 2004 Autumn 4;25(1):67–90. Available from:
http://muse.jhu.edu.libproxy.ucl.ac.uk/journals/poetics_today/v025/25.1hayles.html

9.

Putzo C. The Implied Book and the Narrative Text: On a Blind Spot in Narratological Theory – from a Media Studies Perspective. Journal of Literary Theory. 2012 Jan;6(2).

10.

Alasuutari P, Luomanen J, Peteri V. Hobbies and Vices, Book Lovers and Nerds: Discursive Management of the Digital Media Environment. Television & New Media. 2013 Sept 1;14(5):457–75.

11.

N. Katherine Hayles. The Transformation of Narrative and the Materiality of Hypertext. Narrative [Internet]. 2001;9(1):21–39. Available from:
http://www.jstor.org.libproxy.ucl.ac.uk/stable/20107227?seq=1#page_scan_tab_contents

12.

Hayles NK. Writing machines. Vol. Mediawork. Cambridge, Mass: MIT Press; 2002.

13.

Littau K. Theories of reading: books, bodies and bibliomania. Cambridge: Polity; 2006.

14.

Rozario, Rebecca-Anne C Do. Consuming Books: Synergies of Materiality and Narrative in Picturebooks. *Children's Literature* [Internet]. 2012;151-66. Available from: http://search.proquest.com.libproxy.ucl.ac.uk/docview/1021177768?rfr_id=info%3Axri%2Fsid%3Aprimo

15.

Suarez MF, Woudhuysen HR. The Oxford companion to the book [Internet]. Oxford: Oxford University Press; 2010. Available from: <https://www-oxfordreference-com.libproxy.ucl.ac.uk/display/10.1093/acref/9780198606536.001.0001/acref-9780198606536>

16.

Howes D. The Senses. In: Mascia-Lees FE, editor. *A Companion to the Anthropology of the Body and Embodiment* [Internet]. Oxford, UK: Wiley-Blackwell; 2011. p. 435-50. Available from: <http://doi.wiley.com/10.1002/9781444340488.ch25>

17.

Marks LU. Thinking Multisensory Culture. *Paragraph* [Internet]. 31(2):123-37. Available from: <https://muse-jhu-edu.libproxy.ucl.ac.uk/journals/paragraph/v031/31.2.marks.html>

18.

Barker JM. The tactile eye: touch and the cinematic experience [Internet]. Berkeley: University of California Press; 2009. Available from: <https://hdl-handle-net.libproxy.ucl.ac.uk/2027/heb08197.0001.001>

19.

Bruno G. Public intimacy: architecture and the visual arts. Vol. Writing architecture series. Cambridge, Mass: MIT Press; 2007.

20.

Bruno G. Atlas of emotion: journeys in art, architecture, and film. New York: Verso; 2002.

21.

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

22.

Classen C, Howes D, Synnott A. Aroma: the cultural history of smell [Internet]. London: Routledge; 1994. Available from: <https://www.taylorfrancis.com/books/9781134822409>

23.

Clough PT, Halley JO. The affective turn: theorizing the social [Internet]. Durham: Duke University Press; 2007. Available from: <https://doi-org.libproxy.ucl.ac.uk/10.1215/9780822389606>

24.

McCormack DP. Refrains for moving bodies: experience and experiment in affective spaces [Internet]. Durham: Duke University Press; 2013. Available from: <http://dx.doi.org/10.1215/9780822377559>

25.

Edbauer J. Executive Overspill: Affective Bodies, Intensity, and Bush-in-Relation. Postmodern Culture. 2004;15(1).

26.

Howes D. The cultural life of the senses. postmedieval: a journal of medieval cultural

studies. 2012 Dec;3(4):450-4.

27.

Kennedy BM. Deleuze and cinema: the aesthetics of sensation. Edinburgh: Edinburgh University Press; 2000.

28.

Marks LU. The skin of the film: intercultural cinema, embodiment, and the senses [Internet]. Durham, N.C.: Duke University Press; 2000. Available from: <https://doi-org.libproxy.ucl.ac.uk/10.1215/9780822381372>

29.

Marks LU. Enfoldment and infinity: an Islamic genealogy of new media art. Vol. Leonardo. Cambridge, Mass: MIT Press; 2010.

30.

Marks LU. Hanan al-cinema: affections for the moving image. Vol. Leonardo. Cambridge, Massachusetts: The MIT Press; 2015.

31.

Marks LU. Touch: sensuous theory and multisensory media [Internet]. Minneapolis: University of Minnesota Press; 2002. Available from: <https://www.jstor.org/stable/10.5749/j.ctttv5n8>

32.

Marks LU. Enfolding and Unfolding: An Aesthetics for the Information Age. Vectors [Internet]. Available from: <http://vectors.usc.edu/projects/index.php?project=72>

33.

Massumi B. Parables for the virtual: movement, affect, sensation. Vol. Post-contemporary

interventions. Durham, NC: Duke University Press; 2002.

34.

Shaviro S. Post cinematic affect. Winchester: 0 [zero] Books; 2010.

35.

Bennett J. Vibrant matter: a political ecology of things [Internet]. Durham [N.C.]: Duke University Press; 2010. Available from:
<https://doi-org.libproxy.ucl.ac.uk/10.1215/9780822391623>

36.

Haraway D. Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin. Environmental Humanities [Internet]. 2014;6. Available from:
<http://environmentalhumanities.org/archives/vol6/>

37.

De Landa M. A thousand years of nonlinear history [Internet]. New York: Zone Books; 1997. Available from: <https://www.jstor.org/stable/10.2307/j.ctv1qgnqhr>

38.

De Landa M. A new philosophy of society: assemblage theory and social complexity. London: Continuum; 2006.

39.

Manuel DeLanda. Emergence, Causality and Realism. Architectural Theory Review [Internet]. 2012;17(1):3–16. Available from:
<http://www-tandfonline-com.libproxy.ucl.ac.uk/doi/full/10.1080/13264826.2012.661549#.VpWm9PE70jk>

40.

Haraway DJ. *The Haraway reader*. New York: Routledge; 2004.

41.

Haraway DJ. *When species meet* [Internet]. Vol. *Posthumanities*. Minneapolis: University of Minnesota Press; 2008. Available from:
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=216668&site=ehost-live&scope=site&custid=s8454451>

42.

Haraway DJ. *The companion species manifesto: dogs, people, and significant otherness*. Chicago, Ill: Prickly Paradigm; 2003.

43.

Haraway DJ. *Modest@Witness@Second@Millennium.FemaleMan@Meets@OncoMouse: feminism and technoscience*. New York: Routledge; 1997.

44.

Haraway DJ. *Simians, cyborgs, and women: the reinvention of nature*. London: Free Association; 1991.

45.

Haraway, Donna Jeanne. *Encounters with Companion Species: Entangling Dogs, Baboons, Philosophers, and Biologists*. *Configurations* [Internet]. 2008;14(1):97-114. Available from:
[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)

46.

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

47.

Latour B. *Reassembling the social: an introduction to actor-network-theory* [Internet]. Oxford: Oxford University Press; 2005. Available from:
<http://UCL.ebib.com/patron/FullRecord.aspx?p=422646>

48.

Latour B. *Science in action: how to follow scientists and engineers through society*. Milton Keynes: Open University Press; 1987.

49.

Parikka J. *The anthrobscene / Jussi Parikka*. Vol. Forerunners. Minneapolis: University of Minnesota Press; 2014.

50.

Parikka J. *What is media archaeology?* Cambridge: Polity; 2012.

51.

Parikka J. *Insect media: an archaeology of animals and technology* [Internet]. Vol. Posthumanities. Minneapolis: University of Minnesota Press; 2010. Available from:
<http://muse.jhu.edu/books/9780816675241/>

52.

Ernst W, Parikka J. *Digital memory and the archive* [Internet]. Vol. Electronic mediations. Minneapolis: University of Minnesota Press; 2013. Available from:
<https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=1204682>

53.

Rabaté JM. Writing the image after Roland Barthes [Internet]. Vol. New cultural studies. Philadelphia: University of Pennsylvania Press; 1997. Available from: <http://www.jstor.org/stable/10.2307/j.ctt3fhds6>

54.

Rifkin, Stephen. Andre Bazin's 'Ontology of the Photographic Image': Representation, Desire, and Presence [Internet]. 2011. Available from: [http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest882373435&indx=2&reclds=TN_proquest882373435&recldxs=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&reclds=TN_proquest882373435&recldxs=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)

55.

Stafford A. Bazin and Photography in the Twenty-First Century: Poverty of Ontology? Paragraph. 2013 Mar;36(1):50-67.

56.

Friday J. Andre Bazin's Ontology of Photographic and Film Imagery. Journal of Aesthetics and Art Criticism. 2005 Sept;63(4):339-50.

57.

Carruthers, Lee. M. Bazing et le Temps: Reclaiming the Timeliness of Cinematic Time. Screen [Internet]. 2011;52(1). Available from: [http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest868599338&indx=8&reclds=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&reclds=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)

58.

Bazin, André ; Gray, Hugh. The Ontology of the Photographic Image. *Film Quarterly* [Internet]. 1 AD;13(4). Available from:
[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&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&dum=true&vl(freeText0)=%20Bazin%20ontology%20photographic%20image&dstmp=1452649221897)

59.

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

60.

Bazin A, Renoir J, Truffaut F, Andrew D, Gray H. *What is cinema?* [Internet]. Berkeley: University of California Press; 2005. Available from: <http://hdl.handle.net/2027/heb.08209>

61.

Barthes R, Howard R. *Camera lucida: reflections on photography*. Vol. Vintage classics. London: Vintage; 1993.

62.

Sontag S. *On photography*. Vol. Penguin classics. London: Penguin; 2002.

63.

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

64.

Gunning, Tom. What's the Point of an Index? or, Faking Photographs. In: Beckman K, Ma J,

editors. Still Moving: Between Cinema and Photography [Internet]. Durham: Duke UP; 2008. p. 23–40. Available from:
[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=popppedOut&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=popppedOut&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)

65.

Gunning T. To Scan a Ghost: The Ontology of Mediated Vision. *Grey Room*. 2007 Jan;26:94–127.

66.

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

67.

Gunning T. Moving Away from the Index: Cinema and the Impression of Reality. *differences*. 2007 Jan 1;18(1):29–52.

68.

Elkins J. *Photography theory* [Internet]. Vol. 2. New York: Routledge; 2007. Available from: <http://www.tandfebooks.com/isbn/9780203944141>

69.

Elkins J, Naef M. *What is an image?* [Internet]. Vol. The Stone art theory institutes. University Park, Pa: Pennsylvania State University Press; 2011. Available from: <https://www-jstor-org.libproxy.ucl.ac.uk/stable/10.5325/j.ctv14gpdjx>

70.

Elkins J. What photography is [Internet]. New York: Routledge; 2011. Available from: <https://doi.org/10.4324/9780203886489>

71.

Edwards E, Hart J. Photographs objects histories: on the materiality of images [Internet]. Vol. Material cultures. London: Routledge; 2005. Available from: <http://www.tandfebooks.com/isbn/9780203506493>

72.

Olin MR. Touching photographs. Chicago: University of Chicago Press; 2012.

73.

Jeffrey I. Photography: a concise history. London: Thames and Hudson; 1981.

74.

Scott C. The spoken image: photography and language. London: Reaktion; 1999.

75.

Stewart G. Between film and screen: modernism's photo synthesis. Chicago, Ill: University of Chicago Press; 1999.

76.

Stewart G. Framed time: toward a postfilmic cinema. Vol. Cinema and modernity. Chicago: University of Chicago Press; 2007.

77.

Wells L. The photography reader. London: Routledge; 2003.

78.

Manovich L. The language of new media. Cambridge, Mass: MIT Press; 2001.

79.

Manovich L. Media After Software. *Journal of Visual Culture*. 2013 Apr 1;12(1):30-7.

80.

Manovich L. The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production? *Critical Inquiry*. 2009 Jan;35(2):319-31.

81.

Hochman N, Manovich L. Zooming into an Instagram City: Reading the local through social media. *First Monday*. 2013 June 17;18(7).

82.

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

83.

Paolo Cherchi Usai. ARE ALL (ANALOG) FILMS 'ORPHANS'? A Predigital Appraisal. *The Moving Image* [Internet]. 2009;9(1). Available from:
[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\(29953578UI1\)=all_items&vl\(2235343UI0\)=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(29953578UI1)=all_items&vl(2235343UI0)=creator&dscnt=0&vl(freeText0)=Paolo.%20%20Cherchi%20%20%20Usai%20&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&dstmp=1452651527190)

84.

Usai PC. The Extraordinary Adventures of Mr. Analog in the Land of the Pixels. *The Velvet*

Light Trap. 2009;64(1):92-4.

85.

Pescetelli, M. The art of not forgetting: towards a practical hermeneutics of film restoration [Internet]. 2011. Available from:
[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&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&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)

86.

Auerbach J. Body shots: early cinema's incarnations [Internet]. Berkeley: University of California Press; 2007. Available from: <https://hdl.handle.net/2027/heb08028.0001.001>

87.

Doane MA. The emergence of cinematic time: modernity, contingency, the archive [Internet]. Cambridge, Mass: Harvard University Press; 2002. Available from:
<https://www.jstor.org/stable/10.2307/j.ctv1pnc1jq>

88.

Doane MA. The Indexical and the Concept of Medium Specificity. *differences*. 2007 Jan 1;18(1):128-52.

89.

Doane MA. Indexicality: Trace and Sign: Introduction. *differences*. 2007 Jan 1;18(1):1-6.

90.

Soderman B. The Index and the Algorithm. *differences*. 2007 Jan 1;18(1):153-86.

91.

Fossati G. From Grain to Pixel : The Archival Life of Film in Transition [Internet]. Amsterdam: Amsterdam University Press; 2009. Available from: <http://dare.uva.nl/aup/nl/record/332296>

92.

Hansen, Mark B. N. Seeing with the Body: The Digital Image in Postphotography. *Diacritics* [Internet]. 2001;31(4). Available from: [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)

93.

Hansen MBN. *Feed-forward: on the future of twenty-first-century media*. Chicago: The University of Chicago Press; 2015.

94.

Mitchell WJT, Hansen MBN. *Critical terms for media studies*. Chicago: University of Chicago Press; 2010.

95.

Kelly R. *The name of this book is Dogme95*. London: Faber; 2000.

96.

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

97.

Rodowick DN. The virtual life of film [Internet]. Cambridge, Mass: Harvard University Press; 2007. Available from: <https://doi-org.libproxy.ucl.ac.uk/10.4159/9780674042834>

98.

Rodowick, Dn. Eye Machines D. N. RODOWICK ON THE ART OF HARUN FAROCKI. Artforum International [Internet]. 2015;53(6). Available from: [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)

99.

Takahashi, Tess Takahashi, Tess (correspondence author). After The Death Of Film: Writing The Natural World In The Digital Age. Visible Language [Internet]. 2008;42(1). Available from: [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&reclids=TN_proquest1320291111&reclidx=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&reclids=TN_proquest1320291111&reclidx=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)

100.

Solnit R. Motion studies: time, space and Eadweard Muybridge. London: Bloomsbury; 2003.

101.

Thomson CC. Thomas Vinterberg's Festen (The Celebration) [Internet]. Vol. Nordic film classics. Seattle: University of Washington Press; 2013. Available from: <https://www-jstor-org.libproxy.ucl.ac.uk/stable/j.ctvcwnmf3>

102.

Marks LU. Video's Body, analogue and digital. In: Touch: sensuous theory and multisensory media [Internet]. Minneapolis: University of Minnesota Press; 2002. p. 147-60. Available from: <https://www.jstor.org/stable/10.5749/j.ctttv5n8>

103.

Marks, Laura U Larouche, Michel (Editor) ; Bellemare, Denis (Guesteditor). Loving a Disappearing Image. Cinémas [Internet]. 1997;8(1-2):93-111. Available from: [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)

104.

Ehrenstein, D. FILM IN THE AGE OF VIDEO - OH-WE-DONT-KNOW-WHERE-WERE-GOING-BUT-WERE-ON-OUR-WAY. Film Quarterly [Internet]. 1996;49(3):38-42. Available from: [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)

105.

Rees AL. A history of experimental film and video: from the canonical avant-garde to contemporary British practice. London: BFI Publishing; 1999.

106.

Spielmann Y. Video: the reflexive medium. Vol. Leonardo. Cambridge, Mass: MIT Press; 2008.

107.

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

108.

Viola B, Violette R, Ammann JC, Anthony d'Offay (Firm). Reasons for knocking at an empty house: writings 1973-1994. Cambridge, Mass: MIT Press; 1995.

109.

Horak, Jan-Christopher. FILM PRESERVATION. Cineaste [Internet]. 2011;36(4). Available from:

[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&tmp;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&tmp;dum=true&vl(freeText0)=cherchi%20usai%20death&dstmp=1452797776256)

110.

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

111.

Bracha R. Artists and the film archive: re-creation—or archival replay. Archival Science. 2013 June;13(2-3):133-41.

112.

Fossati G. From grain to pixel: the archival life of film in transition [Internet]. Vol. Framing film. Amsterdam: Amsterdam University Press; 2009. Available from: <https://www.jstor.org/stable/j.ctt46mvrv>

113.

Henri Langlois and the Musee du Cinema. *Film History: An International Journal* [Internet]. 2006 9;18(3):274–87. Available from:
http://muse.jhu.edu/journals/film_history/v018/18.3mannoni.html

114.

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

115.

Turci, Arianna. The Use of Digital Restoration within European Film Archives: A Case Study. *The Moving Image* [Internet]. 2006;6(1):111–24. Available from:
[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&tab=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&tab=local&dum=true&vl(freeText0)=The%20Use%20of%20Digital%20Restoration%20within%20European%20Film%20Archives&dstmp=1452798824402)

116.

Giuliana Bruno. Visual Studies: Four Takes on Spatial Turns. *Journal of the Society of Architectural Historians* [Internet]. 2006;65(1):23–4. Available from:
[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)

117.

Farman J. Mapping the digital empire: Google Earth and the process of postmodern cartography. *New Media & Society*. 2010 Sept 1;12(6):869–88.

118.

Mubi Brighenti A. *Urban interstices: the aesthetics and the politics of the in-between*. Farnham: Ashgate; 2013.

119.

Brighenti AM. *New Media and Urban Motilities: A Territoriologic Point of View*. *Urban Studies*. 2012 Feb 1;49(2):399-414.

120.

Mills J, Egglestone P, Rashid O, Vääätäjä H. *Mojo in action: The use of mobiles in conflict, community, and cross-platform journalism*. *Continuum*. 2012 Oct;26(5):669-83.

121.

Reading A. *The London bombings: Mobile witnessing, mortal bodies and global time*. *Memory Studies*. 2011 July 1;4(3):298-311.

122.

Maguire M. *Biopower, racialization and new security technology*. *Social Identities*. 2012 Sept;18(5):593-607.

123.

Stigler, S M. *Galton and identification by fingerprints*. *Genetics* [Internet]. 1995;140(3):857-60. Available from:

[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)

124.

Lambourne G. The fingerprint story. London: Harrap; 1984.

125.

Rabinow, P. GALTON REGRET AND DNA TYPING. Culture Medicine And Psychiatry [Internet]. 1993;17(1):59-65. Available from:

[http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_wosA1993LM23200005&indx=1&reclDs=TN_wosA1993LM23200005&reclDxs=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](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_wosA1993LM23200005&indx=1&reclDs=TN_wosA1993LM23200005&reclDxs=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)

126.

Specter, Michael. Do fingerprints lie? The New Yorker [Internet]. 2002;78(13). Available from:

[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)

127.

Swinney GN. Enchanted invertebrates: Blaschka models and other simulacra in National Museums Scotland. Historical Biology. 2008 Feb;20(1):39-50.