Select Bibliography

Compiled by Angela Dalle Vacche

Albers, J. (1963) *Interaction of Color*, New Haven, Conn.: Yale University Press.

Allinson, M. (2001) *A Spanish Labyrinth: The Films of Pedro Almodovar*, London: I. B. Tauris.

Alton, J. (1950) *Painting with Light*, New York: The Macmillan Company.

Andrew, D. (1980) "The Post-War Struggle for Color," in T. De Lauretis and S. Heath (eds) *The Cinematic Apparatus*, New York: St. Martin's Press, 61–75.

Arnheim, R. (1986) "The Rationalization of Color," *New Essays on the Psychology of Art*, Berkeley, Calif.: University of California Press, 205–13.

Aumont, J. (1994) *Introduction à la couleur: des discours aux images*, Paris: Armand Colin.

Balazs, B. (1987) "Osservazioni sul colore e sul rilievo," *Il Film: Evoluzione ed Essenza di un Arte Nuova*, Turin: Einaudi, 259–63.

Ball, P. (2001) *Bright Earth: Art and the Invention of Color*, Chicago, Ill.: University of Chicago Press.

Ball, P. (2001) *Colore: Una Biografia*, Milan: Rizzoli.

Barasch, M. (1978) *Light and Color in Italian Renaissance Theory of Art*, New York: New York University Press.

Batchelor, D. (2000) *Chromophobia*, London: Reaktion Books.

Bazin, A. (1997) "A Bergsonian Film: *The Picasso Mystery*," in B. Cardullo (ed.) *Bazin at Work: Major Essays and Reviews from the Forties and the Fifties*, trans. Alain Piette and Bert Cardullo, London and New York: Routledge.

Belton, J. (ed.) (2000) "Special Issue on Colour Film," *Film History: An International Journal*, 12, 4.

Berger, J. (1960) *Permanent Red*, London: Methuen.

Black, J. (2002) *The Reality Effect*, London and New York: Routledge, 213–15.

Brakhage, S. (1963) *Metaphors on Vision*, New York: Film Culture.

—— (2003) *Telling Time*, New York: Documentext.

Branigan, E. (1976) "The Articulation of Color in a Filmic System: *Deux ou trois choses que je sais d'elle*," *Wide Angle*, 1, 3: 20–31.

—— (1980) "Color and Cinema: Problems in the Writing of History," *Film Reader*, 4: 16–34.

Brusatin, M. (1999) *Storia dei Colori*, Turin: Einaudi.

Buscombe, E. (1985) "Sound and Color," in B. Nichols (ed.) *Movies and Methods*, Vol. II, Berkeley, Calif.: University of California Press, 83–92.

Butler Greenfield, A. (2005) *A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire*, New York: Harper Collins.

Cavell, S. (1971) *The World Viewed: Reflections on the Ontology of Film*, New York: Viking Press.

Cherchi Usai, P. (1996) "The Color of Nitrate: Some Factual Observations on Tinting and Toning Manuals for Silent Films," in R. Abel (ed.) *Silent Film*, New Brunswick, N.J.: Rutgers University Press, 21–30.

Chisholm, B. (1990) "Red, Blue, and Lots of Green: The Impact of Color Television on Feature Film Production," in T. Balio (ed.) *Hollywood in the Age of Television*, Boston, Mass.: Unwin & Hyman, 217–26.

Classens, C. (1998) *The Color of Angels: Cosmology, Gender and the Aesthetic Imagination*, London and New York: Routledge.

Coates, P. (1984) "The Story of the Lost Reflection," *New Left Review*, 143 (January–February): 120–28.

—— (2002) "Kieslowski and the Antipolitics of Color: A Reading of the 'Three Colors' Trilogy," *Cinema Journal*, 41, 2 (winter): 41–66.

Dalle Vacche, A. (1996) *Cinema and Painting: How Art Is Used in Film*, Austin, Tex.: University of Texas Press.

—— (2003) *The Visual Turn: Classical Film Theory and Art History*, New Brunswick, N.J.: Rutgers University Press.

Deleuze, G. (1986) *Cinema I: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam, Minneapolis, Minn.: University of Minnesota Press.

Desser, D. and Ehrlich, L. (eds) (1994) *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan*, Austin, Tex.: University of Texas Press.

Deutelbaum, M. (1987) "Costuming and the Colour System: *Leave Her to Heaven*," *Film Criticism*, 11, 3 (spring): 11–20.

Dreyer, C. (1973) "Color Film and Colored Film," in D. Skoller (ed.) *Dreyer in Double Reflection*, New York: E. P. Dutton & Co., 168–73.

—— (1973) "Imagination and Color," in D. Skoller (ed.) *Dreyer in Double Reflection*, New York: E. P. Dutton & Co., 174–86.

Eco, U. (1985) "How Culture Conditions the Colours We See," in M. Blonsky (ed.) *On Signs*, Baltimore, Md.: Johns Hopkins University Press, 157–75.

Eisenstein, S. (1975) "Color and Meaning," *The Film Sense*, trans. Jay Leyda, New York: Harcourt Brace & World, 113–53.

—— (1991) "On Colour," in M. Glenny and R. Taylor (eds) *S. M. Eisenstein: Selected Works*, Vol. II, trans. M. Glenny, London: BFI Publishing, 254–67.

Gage, J. (1999) *Color and Culture: Practice and Meaning from Antiquity to Abstraction*, Berkeley, Calif.: University of California Press.

—— (2000) *Color and Meaning: Art, Science, and Symbolism*, Berkeley, Calif.: University of California Press.

Gass, W. (1976) *On Being Blue: A Philosphical Inquiry*, Boston, Mass.: David R. Godine.

Goethe, J. W. (1970) *Theory of Colors*, trans. Charles Lock Eastlake, Cambridge, Mass.: M.I.T. Press.

Guerin, F. (2005) *A Culture of Light: Cinema and Technology in 1920s' Germany*, Minneapolis, Minn.: University of Minnesota Press.

Haines, R. (1993) *Technicolor Movies: The History of Dye Transfer Printing*, Jefferson, N.C.: McFarland & Co.

Hougron, A. (1992) "La couleur de l'Autre," *Positif* (May): 143–46.

Kindem, G. (1977a) "Toward a Semiotic Theory of Visual Communication in the Cinema: A Reappraisal of Semiotic Theories from a Cinematic Perspective and a Semiotic Analysis of Color Signs and Communication in the Color Films of Alfred Hitchcock," Doctoral Thesis. Northwestern University.

—— (1977b) "Color in John Ford's *The Searchers*," *Film Reader*, 2: 78–84.

—— (1982) "Hollywood's Conversion to Color: The Technological, Economic, and Aesthetic Factors," in G. Kindem (ed.) *The American Movie Industry*, Carbondale, Ill.: Southern Illinois Press, 146–58.

Gunning, T. (1995) "Colorful Metaphors: The Attraction of Color in Early Silent Cinema," in M. Dall'Asta and G. Pescatore (eds) *Il Colore nel Cinema Muto*, Udine: Università di Udine, 20–31.

Hall, M. (1992) *Color and Meaning: Practice and Theory in Renaissance Painting*, Cambridge, Mass.: M.I.T. Press.

Higgins, S. (2000) "Demostrating Three-Colour Technicolor: Early Three-Colour Aesthetics," *Film History*, 12, 4: 358–83.

Jarman, D. (1994) *Chroma: A Book of Color*, Woodstock, N.Y.: The Overlook Press.

Johnson, W. (1966) "Coming to Terms with Color," *Film Quarterly*, 20, 1 (fall): 2–22.

Kalmus, N. (1935) "Color Consciousness," *Journal of the Society of Motion Picture Engineers*, XXV, 1: 139–47.

Le Clair, C. (1991) *Color in Contemporary Painting: Integrating Practice and Theory*, New York: Watson–Guptill Publications.

Lichtenstein, J. (1993) *The Eloquence of Color: Rhetoric and Painting in the French Classical Age*, trans. Emily McVarish, Berkeley, Calif.: University of California Press.

McQueen, S. (1986) " Doctor X: A Technicolor Landmark," *American Cinema*, 67 (June): 34–42.

Mamoulian, R. (1976) "Some Problems in Directing Color Pictures," in R. Koszarski (ed.) *Hollywood Directors 1914–1940*, Oxford: Oxford University Press, 288–93.

Melville, S. (1994) "Color Has Not Yet Been Named: Objectivity in Deconstruction," in P. Brunette and D. Willis (eds) *Deconstruction and the Visual Arts*, Cambridge: Cambridge University Press.

Miyao, D. (1998) "Blue vs. Red: Takeshi Kitano's Color Scheme," *Post Script*, 18, 1: 112–27.

Neale, S. (1985) *Cinema and Technology: Sound, Image, Colour*, Bloomington, Ind.: Indiana University Press.

Neupert, R. (1990) "Technicolor and Hollywood: Exercising Color Restraint," *Post Script*, 10, 1: 21–9.

—— (1994) "Painting a Plausible World: Disney's Color Prototypes," in E. Smoodin (ed.) *Disney Discourse: Producing the Magic Kingdom*, New York: Routledge, 106–17.

Newton, I. (1979) *Opticks or a Treatise of the Reflexions, Refractions, Inflections, and Colours of Light*, New York: Dover Publications.

Oshima, N. (1992) "Banishing Green," in A. Michelson (ed.) *Cinema, Censorship and the State: The Writings of Nagisa Oshima*, trans. Dawn Lawson, Cambridge, Mass.: M.I.T. Press, 208–11.

Pascoe, D. (1997) *Peter Greenaway: Museums and Moving Images*, London: Reaktion Books.

Price, B. (2002) "*Une femme douce* and the Spectrum of Revolt: Bresson's Transition to Color in the Aftermath of May '68," *Framework*, 43, 1: 127–60.

Riley, C. (1995) *Color Codes: Modern Theories of Color in Philosophy, Painting and Architecture, Literature, Music, and Psychology*, Hanover, N.H.: University Press of New England.

Rushdie, S. (1997) *The Wizard of Oz*, London: BFI Publishing.

Schefer, J. L. (1971) "Les Couleurs renversees/la buee," *Cahiers du Cinema*, 230 (July): 28–42.

Shafto, S. (1998) "The Strange Adventure of Jean-Luc Godard: Ut Pictura Cinema," in R. Haller (ed.) *First Light*, New York: Anthology Film Archives.

Sharits, P. (1966) "Red, Blue, Godard," *Film Quarterly*, 19, 4 (summer): 24–9.

Sitney, P. (1989) " Color and Myth in *Cries and Whispers*," *Film Criticism*, 13, 3 (spring): 37–41.

Steiner, W. (1982) *The Colors of Rhetoric*, Chicago, Ill.: University of Chicago.

Tanaka, I., Kazuko, K. and Yoshida, M. (eds) (1982) *Japan Color*, San Francisco, Calif.: Chronicle Books.

Turner, G. (1986) "The Last Page: Artistry with a Limited Palette," *American Cinema*, 67 (March): 104.

The 1995 Amsterdam Workshop (1997) *Disorderly Order: Colours in Silent Film*, London: BFI Publishing.

Orr, J. (1998) "The Sacrificial Unconscious: *The Red Desert* to *Three Colours: Blue*," *Contemporary Cinema*, Edinburgh: Edinburgh University Press, 32–69.

Slide, A. (1986) "Wings of the Morning," *American Cinema*, 67 (February): 36–40.

Stroud, B. (2000) *The Quest for Reality: Subjectivism and the Metaphysics of Colour*, New York: Oxford University Press.

Thompson, K. (1988) *Breaking the Glass Armor: Neoformalist Film Analysis*, Princeton, N.J.: Princeton University Press.

Turroni, G. (1981) "Il Falso e il Vero Oro," *Ferrania*, 32, 319–320 (November–December): 510–15.

Trinh, M. (1991) *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, London and New York: Routledge.

——(1999) *Cinema Interval*, London and New York: Routledge.

Weinberg, J. (1986) "*Sugarbaby*: A Color-Drenched Story," *American Cinema*, 67 (May): 28–34.

Westphal, J. (1987) *Colour: Some Philosophical Problems from Wittgenstein*, Oxford: Blackwell.

Wittgenstein, L. (1977) *Remarks on Colour*, trans. L. McAlister and M. Schattle, Oxford: Blackwell.