

# English-Language Bibliography on Greek Cinema (2014-2015)

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The following literature review includes an account of publications on the topic of Greek cinema in English language sources. The material below illustrates a selection of academic and semi/non academic publications of the years 2014 and 2015. Since this bibliography on Greek cinema addresses the latter as an inclusive term, my aim in this introduction is to – at least preliminarily – categorize the following resources into some self-contained sections and to provide an initial thematic organization of their content.

The first section of this list of resources is dedicated to academic publications, consisting of a selection of journal articles, books, book chapters, and edited volumes. Within this material, Greek cinema is discussed through a number of aspects; Greek filmmakers (such as Theo Angelopoulos and Athina Rachel Tsangari), Greek films (*Dogtooth*, *Matchbox*, *Knifer*), production frameworks (co-productions, independent filmmaking), genre and cinematic trends (Greek New Wave, Greek Meló, Greek Avant-Garde, documentary), as well as festivals (Thessaloniki International Film Festival, Athens Biennale) and conferences (the newly established international conference on Contemporary Greek Film Cultures). It is notable also that overlooked Cypriot cinema enters the field with two books. Apart from that, a number of academic publications approach Greek cinema through theories of transnationalism, feminism and sexuality, as well as the concepts of (public) space, power, politics and nostalgia, but also representations of Greekness, Athens, and historical events in Greece.

What follows in this literature list is a number of book reviews published in *Cinej Cinema Journal*, *Filmicon: Journal of Greek Film Studies*, *Journal of Greek Media & Culture*, as well as the *Historical Journal of Film, Radio, and Television*. In addition to that, one can find Tonia Kazakopoulou's, Philip Phillis's and Marios Psarras's dissertations on women's popular cinema in Greece, the representation of Albanian immigrants in Greek cinema, and queer time and space in Contemporary Greek Cinema respectively.

The last section contains blog posts in academic journals, film and book reviews, festival reports, commentaries, and opinion pieces published on the websites of specialized and non-specialized (mainly) international magazines and newspapers. Among the themes of the aforementioned popular writing pieces one can find a number of film reviews on the latest Lanthimos's film *The Lobster*, the most recent Tsangari's film *Chevalier*, as well as the films *Stratos*, *Little England*, *Xenia*, *Miss Violence*, *Dogtooth* and *Kismet*. What is more, there are reviews on festivals such as the 55th Thessaloniki International Film Festival, Cannes 2015 and Berlin 2014, and the 17th Thessaloniki Documentary Festival. There are also accounts of Greek cinema through Anglo-American film theory, queer cinema, as well as through the concepts of religion and ethnic identity. Last but not least, the concept of the crisis is once again associated with Greek cinema discussing both Greek society and the Greek film industry and Greek filmmakers.

## 1. ACADEMIC PUBLICATIONS

### BOOKS, ARTICLES & CHAPTERS

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