

11. Bibliografija

- Abel, Richard (ur.), 1988a, *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press.
- Abel, Richard (ur.), 1988b, *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume II: 1929-1939*, Princeton, New Jersey: Princeton University Press.
- Agel, Henri [Ažel, Anri], 1978, *Estetika filma*, Beograd: Beogradski izdavačko-grafički zavod.
- Aitken, Ian, 2001, *European Film Theory and Cinema: A Critical Introduction*, Edinburgh: Edinburgh University Press.
- Ajzenštajn, S. M., 1964, *Montaža atrakcija*, Beograd: Nolit.
- Andrew, Dudley i Joubert-Laurencin, Hervé (ur.), 2011, *Opening Bazin: Postwar Film Theory and Its Afterlife*, New York: Oxford University Press.
- Andrew, Dudley, 1985, „The Neglected Tradition of Phenomenology in Film Theory“, u: Nichols, Bill (ur.), *Movies and Methods. Volume II*, Berkeley, Los Angeles, London: University of California Press, str. 625-632.
- Andrew, Dudley, 2016, „André Bazin: Dark Passage into the Mystery of Being“, u: Pomerance, Murray i Palmer, R. Barton (ur.), *Thinking in the Dark. Cinema, Theory, Practice*, New Brunswick, New Jersey i London: Rutgers University Press, str. 136-149.
- Andrew, J. Dudley [Endru, Dž. Dadli], 1980, *Glavne filmske teorije*, Beograd: Institut za film.
- Aristarco, Guido [Aristarko, Gvido], 1974, *Istorija filmskih teorija*, Beograd: Univerzitet umetnosti u Beogradu.
- Arnheim, Rudolf [Arnhajm, Rudolf], 1962, *Film kao umetnost*, Beograd: Narodna knjiga.
- Arnheim, Rudolf [Arnhajm, Rudolf], 1985, *Vizuelno mišljenje: jedinstvo slike i pojava*, Beograd: Univerzitet umetnosti.
- Arnheim, Rudolf i Peterlić, Ante, 1976, „Razgovor s Arnheimom“, *Film*, br. 5-6-7, str. 72-76.
- Arnheim, Rudolf, 1943, „Gestalt and Art“, *The Journal of Aesthetics and Art Criticism*, vol. 2, br. 8, str. 71-75.
- Arnheim, Rudolf, 1957, *Film as Art*, Berkeley, Los Angeles, London: University of California Press.
- Arnheim, Rudolf, 1963, „Melancholy Unshaped“, *The Journal of Aesthetics and Art Criticism*, vol. 21, br. 3, str. 291-297.
- Arnheim, Rudolf, 1974, „On the Nature of Photography“, *Critical Inquiry*, vol. 1, br. 1, str. 149-161.
- Arnheim, Rudolf, 1981, „Style as a Gestalt Problem“, *The Journal of Aesthetics and Art Criticism*, vol. 39, br. 3, str. 281-289.

- Arnheim, Rudolf, 1990, "Language and the Early Cinema", *Leonardo. Supplemental Issue*, Vol. 3, Digital Image, Digital Cinema: SIGGRAPH '90 Art Show Catalog (1990), str. 3-4.
- Arnheim, Rudolf, 1997, *Film Essays and Criticism*, Madison, London: The University of Wisconsin Press.
- Ashton, Dyrk, 2003, "Hugo Münsterberg on Film: 'The Photoplay: A Psychological Study' and Other Writings", *Journal of Film and Video*, vol. 55, br. 1, str. 61-63.
- Ayfre, Amedée [Efr, Amede], 1978, „Neorealizam i fenomenologija“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 367-378.
- Balázs, Béla [Balaš, Bela], 1948, *Filmska kultura*, Beograd: Filmska biblioteka.
- Balázs, Béla [Balaš, Bela], 1978, „Filmska kultura“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 84-93.
- Balázs, Béla, 1952, *Theory of the Film (character and growth of a new art)*, London: Dennis Dobson Ltd.
- Bazin, André [Bazen, Andre], 1967a, *Šta je film? I. Ontologija i jezik*, Beograd: Institut za film.
- Bazin, André [Bazen, Andre], 1967b, *Šta je film? II. Film i ostale umetnosti*, Beograd: Institut za film.
- Bazin, André [Bazen, Andre], 1967c, *Šta je film? III. Film i sociologija*, Beograd: Institut za film.
- Bazin, André [Bazen, Andre], 1967d, *Šta je film? IV. Estetika realnosti: neorealizam*, Beograd: Institut za film.
- Bazin, André, 2022, *Što je film?*, Zagreb: Disput.
- Beker, Miroslav, 1999, „Ruski formalizam i kasnije“, u: Beker, Miroslav (ur.), *Suvremene književne teorije*, Zagreb: Matica hrvatska, str. 11-35.
- Bergson, Henri, 1999, *Stvaralačka evolucija*, Zabok, Zaprešić: HAUZ, Igitur.
- Bettetini, Gianfranco [Betetini, Đanfranko], 1976, *Film: jezik i pismo*, Beograd: Institut za film.
- Blatter, Jeremy, 2016, "Hugo Münsterberg: Psychologizing Spectatorship between Laboratory and Theatre", u: Pomerance, Murray i Palmer, R. Barton (ur.), *Thinking in the Dark. Cinema, Theory, Practice*, New Brunswick, New Jersey i London: Rutgers University Press, str. 7-18.
- Bordwell, David, 2005, *O povijesti filmskoga stila*, Zagreb: Hrvatski filmski savez.
- Bordwell, David, 2008, *Narration in the Fiction Film*, London i New York: Routledge.
- Bordwell, David, 2009, "Cognitive Theory", u: Livingston, Paisley i Plantinga, Carl (ur.), *The Routledge Companion to Philosophy and Film*, London i New York: Routledge, str. 356-367.
- Burch, Noël [Birš, Noel], 1972, *Praksa filma*, Beograd: Institut za film.
- Canudo, Ricciotto [Kanudo, Ričoto], 1978a, „Estetika filma“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 54-63.
- Canudo, Ricciotto [Kanudo, Ričoto], 1978b, „Teorija sedam umetnosti“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 51-54.

- Canudo, Ricciotto, 1923, „Manifeste des SEPT ARTS”, *Gazette des sept arts*, br. 2, str. 2.
- Canudo, Ricciotto, 1988, „The Birth of a Sixth Art“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 58-66.
- Carroll, Noël, 1988, *Philosophical Problems of Classical Film Theory*, Princeton, New Jersey: Princeton University Press.
- Carroll, Noël, 1996, *Theorizing the Moving Image*, Cambridge: Cambridge University Press.
- Carroll, Noël, 2001, „Prema teoriji filmske montaže“, *Hrvatski filmski ljetopis*, god. 7, br. 25, str. 3-12.
- Carroll, Noël, 2003, *Engaging the Moving Image*, New Haven & London: Yale University Press.
- Carroll, Noël, 2008, „Zaboravi na medij!“, *Hrvatski filmski ljetopis*, god. 14, br. 56, str. 4-7.
- Casetti, Francesco, 1999, *Theories of Cinema: 1945 – 1995*, Austin: University of Texas Press.
- Choi, Jinhee, 2009, „Rudolph Arnheim“, u: Livingston, Paisley i Plantinga, Carl (ur.), *The Routledge Companion to Philosophy and Film*, London i New York: Routledge, str. 291-300.
- Cohen-Seat, Gilbert [Koen-Sea, Žilber], 1971, *Ogled o načelima jedne filozofije filma*, Beograd: Institut za filma.
- Colman, Felicity (ur.), 2009, *Film, Theory and Philosophy. The Key Thinkers*, Montreal & Kingston, Ithaca: McGill-Queen's University Press.
- Czczot-Gawrak, Zbigniew [Čečot-Gavrak, Zbignjev], 1982, *O počecima filmologije*, Beograd: Institut za film.
- Czczot-Gawrak, Zbigniew [Čečot-Gavrak, Zbignjev], 1984a, *Istorija filmske teorije do 1945. godine*, Beograd: Institut za film.
- Czczot-Gawrak, Zbigniew [Čečot-Gavrak, Zbignjev], 1984b, „Ka jednoj opštoj teoriji filmovanog dokumenta“, *Filmske sveske*, vol. XVI, br. 1, str. 80-84.
- Czczot-Gawrak, Zbigniew [Čečot-Gavrak, Zbignjev], 1987, „Nepoznati počeci teorije filma u SAD: Vejčel Lindzi i Hugo Minsterberg“, *Filmske sveske*, Poljska filmologija, posebno izdanje, str. 193-204.
- Delluc, Louis [Delik, Luj], 1978, „Fotogeničnost i mašta“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 72-77.
- Delluc, Louis, 1988, „Beauty in the Cinema“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 137-139.
- Dulac, Germaine [Dilak, Žermen], 1978, „Estetička merila, prepreke, integralna kinografija“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 292-298.

- Dulac, Germaine, 1988, „Aesthetics, Obstacles, Integral *Cinégraphie*“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 389-397.
- Dulac, Germaine, 2020, *Qu'est-ce que le cinéma?/What is Cinema?*, Pariz: Light Cone.
- Eagle, Herbert (ur.), 1981b, *Russian Formalist Film Theory*, Michigan Slavic Publications.
- Eagle, Herbert, 1981a, „Russian Formalist Film Theory: An Introduction“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 1-54.
- Easthope, Antony, 1993, „Introduction“, u: Easthope, Antony (ur.), *Contemporary Film Theory*, London i New York: Longman, str. 1-23.
- Eggers, George William, 1970, „A Word from the Director of the Denver Art Association“, u: Lindsay, Vachel, *The Art of the Moving Picture*, New York: Liveright, str. xxi-xxv.
- Ejhenbaum, Boris, 1967, „Teorija 'formalne metode'“, u: Flaker, Aleksandar (ur.), *Sovjetska književnost 1917 – 1932*, Zagreb: Naprijed, str. 315-354.
- Ejhenbaum, Boris, 1971, „Problemi filmske stilistike (1927)“, *Filmske sveske*, vol. III, br. 3, str. 311-336.
- Ejxenbaum, B., 1981, „Problems of Cinema Stylistics“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 55-80.
- Ejzenštejn, Sergej, 1978a, „Četvrta dimenzija u filmu“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 184-199.
- Ejzenštejn, Sergej, 1978b, „Izjava“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 181-183.
- Ejzenštejn, Sergej, 1978c, „Montaža atrakcija“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 178-181.
- Ejzenštejn, Sergej, 1978d, „Razmišljanja nad kadrom“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 199-213.
- Ejzenštejn, Sergej, 1978e, „Vertikalna montaža“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 213-238.
- Epstein, Jean [Epsten, Žan], 1978a, „Dobar dan, filme (odlomak)“, *Filmske sveske*, vol. X, br. 4, str. 251-256.
- Epstein, Jean [Epsten, Žan], 1978b, „Inteligencija jednog mehanizma“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 136-141.
- Epstein, Jean, 2012, „On Certain Characteristics of *Photogénie*“, u: Keller, Sarah i Paul, Jason N. (ur.), *Jean Epstein: Critical Essays and New Translations*, Amsterdam University Press, str. 292-296.
- Epstein, Jean, 2022, *Inteligencija stroja i drugi eseji*, Zagreb: Jesenski i Turk.
- Faure, Elie [For, Eli], 1978, „Funkcija filma“, „O kineplastici“, „Mističnost filma“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 78-83.

- Fredericksen, Don, 2009, "Hugo Münsterberg", u: Livingston, Paisley i Plantinga, Carl (ur.), *The Routledge Companion to Philosophy and Film*, London i New York: Routledge, str. 422-434.
- Friedman, Ryan Jay, 2019, "'The Occult Elements of Motion and Light': Vachel Lindsay's Utopia of the Mirror Screen", u: *The Movies as a World Force. American Silent Cinema and the Utopian Imagination*, New Brunswick: Rutgers University Press, str. 44-64.
- Gance, Abel, 1988, „A Sixth Art“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 66-67.
- Gastev, A., 1967, „O tendencijama proleterske kulture“, u: Flaker, Aleksandar (ur.), *Sovjetska književnost 1917 – 1932*, Zagreb: Naprijed, str. 27-31.
- Gourmont, Rémy de, 1988, „Epilogues: Cinematograph“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 47-50.
- Grierson, John [Grirson, Džon], 1978, „Prva načela dokumentarnog filma“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 302-309.
- Griffith, Richard, 1970, „Foreword“, u: Münsterberg, Hugo, *The Film: A Psychological Study*, New York: Dover Publications, str. v-xv.
- Gunning, Tom, 2012, „Preface“, u: Keller, Sarah i Paul, Jason N. (ur.), *Jean Epstein: Critical Essays and New Translations*, Amsterdam University Press, str. 13-21.
- Gunning, Tom, 2016, "Vachel Lindsay: Theory of Movie Hieroglyphics", u: Pomerance, Murray i Palmer, R. Barton (ur.), *Thinking in the Dark. Cinema, Theory, Practice*, New Brunswick, New Jersey i London: Rutgers University Press, str. 19-30.
- Hansen, Miriam Bratu, 2012, *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*, Berkeley, Los Angeles, London: University of California Press.
- Holmes, Nathan, 2016, "Rudolf Arnheim: Cinema and Partial Illusion", u: Pomerance, Murray i Palmer, R. Barton (ur.), *Thinking in the Dark. Cinema, Theory, Practice*, New Brunswick, New Jersey i London: Rutgers University Press, str. 101-112.
- J. M. W., 1975, „Documents of Film Theory: Ricciotto Canudo's 'Manifesto of the Seven Arts'“, *Literature/Film Quarterly*, vol. 3, br. 3, str. 252-254.
- Jakobson, R., 1981, „Is the Cinema in Decline?“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 161-166.
- Kania, Andrew, 2009, "Realism", u: Livingston, Paisley i Plantinga, Carl (ur.), *The Routledge Companion to Philosophy and Film*, London i New York: Routledge, str. 237-248.
- Kauffmann, Stanley, 1970, "Introduction", u: Lindsay, Vachel, *The Art of the Moving Picture*, New York: Liveright, str. ix-xix.
- Kazanskij, B., 1981, „The Nature of Cinema“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 101-130.

- Keller, Sarah i Paul, Jason N. (ur.), 2012, *Jean Epstein: Critical Essays and New Translations*, Amsterdam University Press.
- Kennedy, John M., 1985, "Arnheim, Gestalt Theory and Pictures", *Visual Arts Research*, vol. 11, br. 1, str. 23-44.
- Knežević, Srđan, 1984, "Film kao istorijski izvor – dosadašnja teorijska razmišljanja", *Filmske sveske*, vol. XVI, br. 1, str. 1-8.
- Kracauer, Siegfried [Kracauer, Zigfrid], 1971, *Priroda filma: oslobađanje fizičke realnosti I*, Beograd: Institut za film.
- Kracauer, Siegfried [Kracauer, Zigfrid], 1972, *Priroda filma: oslobađanje fizičke realnosti II*, Beograd: Institut za film.
- Kracauer, Siegfried [Kracauer, Zigfrid], 1978, „Priroda filma“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 387-397.
- Kracauer, Siegfried, 1947, *From Caligari to Hitler. A Psychological History of the German Film*, Princeton i Oxford: Princeton University Press.
- Kracauer, Siegfried, 1960, *Theory of Film. The Redemption of Physical Reality*, New York: Oxford University Press.
- Kracauer, Siegfried, 1995, *The Mass Ornament: Weimar Essays*, Cambridge, Mass.: Harvard University Press.
- Kracauer, Siegfried, 1998, *The Salaried Masses. Duty and Distraction in Weimar Germany*, London i New York: Verso.
- Kracauer, Siegfried, 2012, *Siegfried Kracauer's American Writings. Essays on Film and Popular Culture*, uredili Johannes von Moltke i Kristy Rawson, Berkeley, Los Angeles, London: University of California Press.
- Kulešov, L. V., 1950, *Osnovi filmske režije*, Zagreb: Zora.
- Kulješov, Ljev, 1978, "Montaža kao osnova filma", u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 145-156.
- Laffay, Albert [Lafe, Alber], 1971, *Logika filma*, Beograd: Institut za film.
- Léger, Fernand [Leže, Fernan], 1978, „Novi realizam: predmet“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 286-291.
- Lindsay, Vachel, 1970, *The Art of the Moving Picture*, New York: Liveright.
- Livingston, Paisley i Plantinga, Carl (ur.), 2009, *The Routledge Companion to Philosophy and Film*, London i New York: Routledge.
- Loiperdinger, Martin, 2004, "Lumièrè's Arrival of the Train: Cinema's Founding Myth", *The Moving Image*, vol. 4, br. 1, str. 89-118.
- Lučić, Krunoslav, 2021, "Suvremena teorija filma i psihoanaliza", u: Mikulić, Borislav, Žitko, Mislav i Damjanović, Srđan (ur.), *Psihoanaliza i njezine sudbine*, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, str. 159-181.
- Mach, Jolanta [Mah, Jolanta], 1987, „Današnji filmski pogledi Rudolfa Arnhajma“, *Filmske sveske*, Poljska filmologija, posebno izdanje, str. 243-250.
- Majakovski, Vladimir, 1967, „Otvoreno pismo radnicima“, u: Flaker, Aleksandar (ur.), *Sovjetska književnost 1917 – 1932*, Zagreb: Naprijed, str. 23-24.

- Malczewska, Anna [Malčevska, Ana], 1987, „Metodološki konteksti radova o filmu Zigfrida Krakauera“, *Filmske sveske*, Poljska filmologija, posebno izdanje, str. 235-242.
- Marinetti, Filippo Tommaso [Marinetti, Filipo Tomazo], 1978, „Futuristički film“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 267-271.
- Matuszewski, Bolesław, 1984a, „Novi istorijski izvor (stvaranje depoa istorijske kinematografije)“, *Filmske sveske*, vol. XVI, br. 1, str. 9-12.
- Matuszewski, Bolesław, 1984b, „Oživljena fotografija, šta ona jeste, šta treba da bude“, *Filmske sveske*, vol. XVI, br. 1, str. 13-31.
- Mélièse, Georges, 1988, „Cinematographic Views“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 35-47.
- Metz, Christian [Mez, Kristijan], 1973, *Ogledi o značenju filma I*, Beograd: Institut za film.
- Metz, Christian [Mez, Kristijan], 1975, *Jezik i kinematografski medijum*, Beograd: Institut za film.
- Metz, Christian [Mez, Kristijan], 1978, *Ogledi o značenju filma II*, Beograd: Institut za film.
- Mitry, Jean [Mitri, Žan], 1966, *Estetika i psihologija filma I. Strukture*, Beograd: Institut za film.
- Mitry, Jean [Mitri, Žan], 1967, *Estetika i psihologija filma II. Strukture*, Beograd: Institut za film.
- Mitry, Jean [Mitri, Žan], 1971, *Estetika i psihologija filma III. Oblici*, Beograd: Institut za film.
- Mitry, Jean [Mitri, Žan], 1972, *Estetika i psihologija filma IV. Oblici*, Beograd: Institut za film.
- Mixajlov, E. i Moskvina, A., 1981, „The Role of the Cinematographer in the Creation of Film“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 147-160.
- Moltke, Johannes von, 2016, „Siegfried Kracauer: The Politics of Film Theory and Criticism“, u: Pomerance, Murray i Palmer, R. Barton (ur.), *Thinking in the Dark. Cinema, Theory, Practice*, New Brunswick, New Jersey i London: Rutgers University Press, str. 42-53.
- Monaco, James [Monako, Džejms], 1982, „Teorija filma: forma i funkcija“, *Filmske sveske*, vol. XIV, br. 4, str. 304-326.
- Morin, Edgar [Moren, Edgar], 1967, *Film ili čovek iz mašte: antropološki esej*, Beograd: Institut za film.
- Moussinac, Léon [Musinak, Leon], 1978, „Rađanje filma“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 94-99.
- Münsterberg, Hugo [Minsterberg, Hugo], 1978, „Svrha umetnosti“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 64-71.

- Münsterberg, Hugo, 1970, *The Film: A Psychological Study*, New York: Dover Publications.
- Perkins, V. F., 1972, *Film as Film. Understanding and Judging Movies*, Harmondsworth: Penguin Books.
- Peterlić, Ante, 1995, „Filmska umjetnost – sedma, nova, mlada?“, *Hrvatski filmski ljetopis*, god. 1, br. 1/2, str. 70-73.
- Peterlić, Ante, 2001, *Osnove teorije filma*, IV. izdanje, Zagreb: Hrvatska sveučilišna naklada.
- Peterlić, Ante, 2018, *Osnove teorije filma*, V. izdanje, Zagreb: Akademija dramske umjetnosti, Hrvatska sveučilišna naklada.
- Petrić, Vlada, 1982, „Griffith's 'The Avenging Conscience': An Early Dream Film“, *Film Criticism*, vol. 6, br. 2, str. 5-27.
- Petrić, Vladimir, 1962, „Predgovor“, u: Arnheim, Rudolf [Arnhajm, Rudolf], *Film kao umetnost*, Beograd: Narodna knjiga, str. V-XLVII.
- Pierson, Ryan, 2018, „Boredom and Visions in Vachel Lindsay's Film Theory“, u: Curtis, Scott, Gauthier, Philippe, Gunning, Tom and Yumibe, Joshua (ur.), *The Image in Early Cinema. Form and Material*, Bloomington, Indiana: Indiana University Press, str. 257-265.
- Piotrovskij, A., 1981, „Towards a Theory of Cine-Genres“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 131-146.
- Plesner, Łukasz [Plesner, Lukaš], 1987, „Povezanost ruske formalističke škole sa filmom“, *Filmske sveske*, Poljska filmologija, posebno izdanje, str. 219-229.
- Pomerance, Murray i Palmer, R. Barton (ur.), 2016, *Thinking in the Dark. Cinema, Theory, Practice*, New Brunswick, New Jersey i London: Rutgers University Press.
- Pudovkin, V. I., 1970, *Film Technique and Film Acting – Memorial Edition*, New York: Grove Press, Inc.
- Pudovkin, Vsevolod, 1978a, „Filmski reditelj i filmski materijal“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 157-164.
- Pudovkin, Vsevolod, 1978b, „Filmski scenario“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 164-173.
- Pudovkin, Vsevolod, 1978c, „Vreme u krupnom planu“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 173-177.
- Ramain, Paul, 1988, „The Influence of Dream on the Cinema“, u: Abel, Richard (ur.), *French Film Theory and Criticism. A History/Anthology, 1907-1939. Volume I: 1907-1929*, Princeton, New Jersey: Princeton University Press, str. 362-364.
- Richter, Hans, 1978, „Rđavo uvežbana duša“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 281-285.
- Robnik, Drehli, 2009, „Siegfried Kracauer“, u: Colman, Felicity (ur.), *Film, Theory and Philosophy. The Key Thinkers*, Montreal & Kingston, Ithaca: McGill-Queen's University Press, str. 40-50.

- Sarris, Andrew, 1992, „Notes on the Auteur Theory in 1962“, u: Mast, Gerald, Cohen, Marshall i Braudy, Leo (ur.), *Film Theory and Criticism. Introductory Readings*, New York, Oxford: Oxford University Press, str. 585-588.
- Sarris, Andrew, 1996, *The American Cinema: Directors and Directions 1929-1968*, New York: Da Capo Press.
- Schotter, Jesse, 2018, „Misreading Egypt“, u: *Hieroglyphic Modernisms. Writing and New Media in the Twentieth Century*, Edinburgh: Edinburgh University Press, str. 25-61.
- Seljeznjeva, Tamara, 1978, „Izvori sovjetske filmske teorije“, *Filmske sveske*, vol. X, br. 4, str. 237-250.
- Shklovsky, Viktor, 1982, „Poetry and Prose in Cinema“, u: Taylor, Richard (ur.), *Russian Poetics in Translation. Vol. 9. The Poetics of Cinema*, RPT Publications, str. 87-89.
- Shutko, Kirill, 1982, „Preface“, u: Taylor, Richard (ur.), *Russian Poetics in Translation. Vol. 9. The Poetics of Cinema*, RPT Publications, str. 1-4.
- Sinnerbrink, Robert, 2009, „Hugo Münsterberg“, u: Colman, Felicity (ur.), *Film, Theory and Philosophy. The Key Thinkers*, Montreal & Kingston, Ithaca: McGill-Queen's University Press, str. 20-30.
- Stam, Robert, 2000, *Film Theory: An Introduction*, Malden, Oxford, Carlton: Blackwell Publishing.
- Stam Robert, 2019, *Teorija filma: uvod*, Zagreb: Disput.
- Stojanović, Dušan (ur.), 1978b, *Teorija filma*, Beograd: Nolit.
- Stojanović, Dušan, 1978a, „Misao stara sedam decenija: film“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 11-45.
- Stolnitz, Jerome, 1980, „Fredericksen, Donald L. *The Aesthetic of Isolation in Film Theory: Hugo Munsterberg*. N.Y.: Arno Press, 1977, 359 pp.“, *The Journal of Aesthetics and Art Criticism*, vol. 38, br. 4, str. 473-474.
- Šeper, Mirko, 1986, „Film d'Art, Le“, u: Peterlić, Ante (ur.), *Filmska enciklopedija 1 (A-K)*, Zagreb: Jugoslavenski leksikografski zavod „Miroslav Krleža“, str. 396-397.
- Šklovski, Viktor, 1971, „Osnovni zakoni filmskog kadra (1927)“, *Filmske sveske*, vol. III, br. 3, str. 365-375.
- Šklovski, Viktor, 1999, „Umjetnost kao postupak“, u: Beker, Miroslav (ur.), *Suvremene književne teorije*, Zagreb: Matica hrvatska, str. 121-131.
- Taylor, Richard (ur.), 1982, *Russian Poetics in Translation. Vol. 9. The Poetics of Cinema*, RPT Publications.
- Thompson, Kristin, 1988, *Breaking the Glass Armor. Neoformalist Film Analysis*, Princeton, New Jersey: Princeton University Press.
- Thomson-Jones, Katherine, 2009, „Formalism“, u: Livingston, Paisley i Plantinga, Carl (ur.), *The Routledge Companion to Philosophy and Film*, London i New York: Routledge, str. 131-141.

- Tinjanov, Juri, 1971, „Osnovi filmske umetnosti (1927)“, *Filmske sveske*, vol. III, br. 3, str. 280-299.
- Tomić, Janica, 2012, *Filmske teorije moderniteta i tehnike mrežne naracije u švedskom filmu*, doktorski rad, Zagreb: Filozofski fakultet Sveučilišta u Zagrebu.
- Totaro, Donato, 2003a, „Introduction to André Bazin, Part 1: Theory of Film Style in its Historical Context“, *Offscreen*, vol. 7, br. 7, (<https://offscreen.com/view/bazin4>), posjet 4. siječnja 2023.
- Totaro, Donato, 2003b, „Introduction to André Bazin, Part 2: Style as a Philosophical Idea“, *Offscreen*, vol. 7, br. 7, (<https://offscreen.com/view/bazin3>), posjet 4. siječnja 2023.
- Tredell, Nicolas (ur.), 2002, *Cinemas of the Mind: A Critical History of Film Theory*, Cambridge: Icon Books.
- Tudor, Andrew [Tjudor, Endru], 1979, *Teorije filma*, Beograd: Institut za film.
- Turković, Hrvoje, 1988, *Razumijevanje filma. Ogledi iz teorije filma*, Zagreb: Grafički zavod Hrvatske.
- Turković, Hrvoje, 2006, „Kako protumačiti ‘asocijativno izlaganje’ (i da li je to uopće potrebno)“, *Hrvatski filmski ljetopis*, god. 12, br. 45, str. 16-23.
- Tynjanov, Ju., 1981, „On the Foundations of Cinema“, u: Eagle, Herbert (ur.), *Russian Formalist Film Theory*, Michigan Slavic Publications, str. 81-100.
- Tynjanov, Jurij, 2019a, „Film – riječ – glazba“, *Hrvatski filmski ljetopis*, god. 25, br. 98-99, str. 9-12.
- Tynjanov, Jurij, 2019b, „Filmska pripovijest u Gogoljevu stilu. Libreto filma *Kabanića*“, *Hrvatski filmski ljetopis*, god. 25, br. 98-99, str. 15-18.
- Tynjanov, Jurij, 2019c, „O feksovcima“, *Hrvatski filmski ljetopis*, god. 25, br. 98-99, str. 27-28.
- Tynjanov, Jurij, 2019d, „O filmskim osnovama (ulomak)“, *Hrvatski filmski ljetopis*, god. 25, br. 98-99, str. 20-26.
- Tynjanov, Jurij, 2019e, „O scenariju“, *Hrvatski filmski ljetopis*, god. 25, br. 98-99, str. 13-14.
- Tynjanov, Jurij, 2019f, „O sižeu i fabuli u filmu“, *Hrvatski filmski ljetopis*, god. 25, br. 98-99, str. 19.
- Vaughan, Hunter, 2009, „André Bazin“, u: Colman, Felicity (ur.), *Film, Theory and Philosophy. The Key Thinkers*, Montreal & Kingston, Ithaca: McGill-Queen's University Press, str. 100-108.
- Vertov, Dziga, 1978, „Kinoki. Prevrat“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 272-280.
- Vigo, Jean [Vigo, Žan], 1978, „Dokumentovana točka gledišta“, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 299-301.
- Wollen, Peter [Volen, Piter], 1972, *Znaci i značenje u filmu*, Beograd: Institut za film.
- Wollen, Peter, 1970, *Signs and Meaning in the Cinema*, 2. izd., London: Thames & Hudson, British Film Institute.

Younger, Prakash, 2003, „Re-reading Bazin’s Ontological Argument“, *Offscreen*, vol. 7, br. 7, (<https://offscreen.com/view/bazin2>), posjet 4. siječnja 2023.

Zavattini, Cesare [Cavatini, Čezare], 1978, “Teze o neorealizmu”, u: Stojanović, Dušan (ur.), *Teorija filma*, Beograd: Nolit, str. 318-320.

12. Filmografija

Amarcord (1973), r: Federico Fellini

Avantura (*L'avventura*, 1960), r: Michelangelo Antonioni

Avenging Conscience (1914), r: David W. Griffith

Berlin, simfonija velegrada (*Berlin, Symphonie einer Großstadt*, 1927), r: Walter Ruttmann

Bitka (*The Battle*, 1911), r: David W. Griffith

Crveni balon (*Le Ballon rouge*, 1956), r: Albert Lamorisse

Da živi Meksiko! (*Que Viva Mexico!*, 1931–32), r: Sergej Ejzenštejn i Grigorij Aleksandrov

Do posljednjeg daha (*À bout de souffle*, 1960), r: Jean-Luc Godard

Dvorišni prozor (*Rear Window*, 1954), r: Alfred Hitchcock

Enoch Arden (1911), r: David W. Griffith

Gospodar prstenova: dvije kule (*The Lord of the Rings: The Two Towers*, 2002), r: Peter Jackson

Građanin Kane (*Citizen Kane*, 1941), r: Orson Welles

Kabinet doktora Caligarija (*Das Cabinet des Dr. Caligari*, 1920), r: Robert Wiene

Koncert (1954), r: Branko Belan

Kotač (*La rue*, 1922), r: Abel Gance

Kradljivci bicikla (*Ladri di biciclette*, 1948), r: Vittorio De Sica

Kraj Sankt Peterburga (*Konec Sankt-Peterburga*, 1927), r: Vsevolod Pudovkin
M (1931), r: Fritz Lang

Male lisice (*The Little Foxes*, 1941), r: William Wyler

Međučin (*Entr'acte*, 1924), r: René Clair

Mehanički balet (*Ballet mécanique*, 1924), r: Fernand Léger i Dudley Murphy

Netrpeljivost (*Intolerance*, 1916), r: David W. Griffith

Noć na zemlji (*Night on Earth*, 1991), r: Jim Jarmusch

Oklopnjača Potemkin (*Bronenosec Potemkin*, 1925), r: Sergej Ejzenštejn

Pad kuće Usher (*La chute de la maison Usher*, 1928), r: Jean Epstein

Pad Olimpa (*Olympus Has Fallen*, 2013), r: Antoine Fuqua

Po zakonu (1926), r: Lev Kulješov

Početak (*Inception*, 2010), r: Christopher Nolan