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### Avant-garde culture and media strategies: the networks and discourses of the European film avant-garde, 1919-39

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## Filmography

- À NOUS LA LIBERTÉ (FR 1931, René Clair, ›Freedom for Us‹)
- ACCIAIO (IT 1933, Walter Ruttmann)
- AELITA (SU 1924, Iakov Protazanov)
- L'ÂGE D'OR (FR 1930, Luis Buñuel / Salvador Dalí, ›The Golden Age‹)
- ALEXANDER NEVSKI (SU 1937, Sergej Eisenstein)
- ALLES DREHT SICH, ALLES BEWEGT SICH (DE 1929, Hans Richter, ›Everything Turns, Everything Revolves‹)
- APROPOS DE NICE (FR 1929/30, Jean Vigo, ›On the Subject of Nice‹)
- ARCHITEKTURKONGRESS ATHEN (DE 1933, László Moholy-Nagy, ›Architecture Congress Athens‹)
- L'ATALANTE (FR 1933/34, Jean Vigo)
- DER AUFSTIEG (DE 1926, Walter Ruttmann, ›The Ascent‹);
- AUTOUR DE L'ARGENT (FR 1928, Jean Dréville, ›Around L'ARGENT‹)
- AZBUKA KINOMONTAZHA (SU 1926, ›The ABC of Film Editing‹)
- BALLET MECHANIQUE (FR 1924, Fernand Léger / Dudley Murphy, ›Mechanical Ballet‹)
- THE BARN DANCE (US 1929, Walt Disney)
- BAUEN UND WOHNEN (DE 1928, Hans Richter, ›Building and Dwelling‹)
- BERLIN, DIE SINFONIE DER GROSSSTADT (DE 1926/27, Walter Ruttmann, ›Berlin, Symphony of a Big City‹)
- BERLINER STILLEBEN (DE 1930, László Moholy-Nagy, ›Berlin Still Life‹)
- BEZIN LUG (SU 1936, Sergej Eisenstein, ›Bezhin-Meadow‹)
- BEZÚČELNÁ PROCHÁZKA (1930, Alexander Hackenschmied, ›Aimless Walk‹)
- BORDERLINE (CH 1930, Kenneth MacPherson)
- BORZY (SU 1935/36, Gustav von Wangenheim, ›Fighter‹)
- LE BRASIER ARDENT (FR 1923, Ivan Mosjoukine / Alexandre Volkoff, ›Blazing Embers‹)
- BRONENOSEZ »POTEMKIN« (SU 1925, Sergei Eisenstein, ›Battleship Potemkin‹)
- DE BRUG (NL 1928, Joris Ivens, ›The Bridge‹)

- DAS CABINET DES DR. CALIGARI (DE 1919/20, Robert Wiene, ›The Cabinet of Dr. Caligari‹)
- A CANÇÃO DE LISBOA (PT 1933, José Augusto Cottinelli Telmo, ›The Song of Lisbon‹)
- CARMEN (FR 1926, Jacques Feyder)
- CELOVEK S KINOAPPARATOM (SU 1929, Dziga Vertov, ›The Man with the Movie Camera‹)
- CHAMPION CHARLIE (US 1916, Charlie Chaplin)
- CHANG: A DRAMA OF THE WILDERNESS (1927, Merian C. Cooper / Ernest B. Schoedsack)
- CHAPAEV (SU 1934, Georgii & Sergei Vasilev)
- UN CHAPEAU DE PAILLE D'ITALIE (FR 1927, René Clair, ›An Italian Straw Hat‹)
- CHICAGO (US 1927, Frank Urson)
- UN CHIEN ANDALOU (FR 1928, Luis Buñuel / Salvador Dalí, ›An Andalusian Dog‹)
- LA CHUTE DE LA MAISON USHER (FR 1928, Jean Epstein, ›The Fall of the House of Usher‹)
- LE CINEMA AU SERVICE DE L'HISTOIRE (FR 1935, Germaine Dulac, ›Cinema in the Service of History‹)
- THE CIRCUS (US 1926-28, Charlie Chaplin)
- CLAIRENORE STINNES – IM AUTO DURCH ZWEI WELTEN (DE 1929, Clairenore Stinnes, ›Clairenore Stinnes – By Car through Two Worlds‹)
- COAL FACE (GB 1936, Alberto Cavalcanti)
- LA COQUILLE ET LE CLERGYMAN (FR 1927, Germaine Dulac, ›The Shell and the Clergyman‹)
- CREOSOTE (NL 1931, Joris Ivens)
- LA CROISIÈRE JAUNE (FR 1934, Léon Poirier / André Sauvage, ›The Yellow Cruise‹)
- LA CROISIÈRE NOIRE (FR 1926, Léon Poirier, ›The Black Cruise‹)
- CROSSING THE GREAT SAGRADA (GB 1924, Adrian Brunel)
- DIE DAME MIT DER MASKE (DE 1928, Wilhelm Thiele, ›The Lady with the Mask‹)
- DEIN SCHICKSAL (DE 1928, Ernö Metzner, ›Your Destiny‹)
- DEUTSCHE WELLE – TÖNENDER RUNDFUNK (DE 1928, Walter Ruttmann, ›German Wave – Sounding Radio‹)
- DEZERTIR (SU 1933, Vsevolod Pudovkin, ›Deserter‹)
- DOURO, FAINA FLUVIAL (PT 1931, Manoel de Oliveira, ›Working on the Douro River‹)

## Filmography

- DR. MABUSE, DER SPIELER (DE 1921/22, Fritz Lang, ›Dr. Mabuse, the Gambler‹)
- DIE 3-GROSCHEN-OPER (DE 1930, G.W. Pabst, ›The Three-Penny-Opera‹)
- DRIFTERS (GB 1929, John Grierson)
- DURCH AFRIKA IM AUTOMOBIL (AT 1929, ›By Car through Africa‹)
- EMAK BAKIA (FR 1927, Man Ray)
- ENTR'ACTE (FR 1924, René Clair / Francis Picabia, ›Interlude‹)
- ENTUZIAZM: SINFONJA DONBASSA (SU 1930, Dziga Vertov, ›Enthusiasm: Donbass Symphony‹)
- DIE EROBERUNG DES HIMMELS (CH 1938, Hans Richter, ›The Conquest of Heaven‹)
- L'ETOILE DE MER (FR 1928, Man Ray, ›The Sea Urchin‹)
- ÉTUDES SUR PARIS (1929, André Sauvage, ›Studies of Paris‹)
- EUROPA RADIO (NL 1931, Hans Richter)
- EVERYDAY (GB 1929/1975, Hans Richter)
- THE FALL OF THE HOUSE OF USHER (US 1926-28, Melville Webber / J.S. Watson Jr.)
- FALSCHMÜNZER / SALAMANDRA (DE/SU 1929, Grigori Roschal, SALAMANDER)
- FANTASIA (US 1940, Walt Disney)
- FAUST (DE 1926, F.W. Murnau)
- FEIND IM BLUT (CH 1931, Walter Ruttmann, ›Enemy in the Blood‹)
- EIN FEIERTAG IN HESSEN-NASSAU / HITLERS BRAUNE SOLDATEN KOMMEN (DE 1931, Frank Hensel, ›A Holiday in Hesse-Nassau / ›Hitler's Brown Soldiers Are Coming‹)
- FELIX THE CAT AT THE CIRCUS (US 1926)
- FEU MATHIAS PASCAL (FR 1924, Marcel L'Herbier, ›The Late Mathias Pascal‹)
- EIN FILM GEGEN DIE VOLKSKRANKHEIT KREBS (DE 1941, Walter Ruttmann, ›A Film Against the Widespread Disease Cancer‹)
- FILMSTUDIE (DE 1928, Hans Richter, ›Film Study‹)
- LA FIN DU MONDE (FR 1930, Abel Gance, ›The End of the World‹)
- DIE FRAU IM MOND (DE 1928/29, Fritz Lang, ›Woman in the Moon‹)
- FRAUENNOT – FRAUENGLÜCK (CH 1930, Sergej Eisenstein / Grigorij Alexandrov, ›Women's Misery, Women's Happiness‹)

- FREIES VOLK (DE 1925, Martin Berger, ›Free People‹)
- FREUDLOSE GASSE (DE 1925, G.W. Pabst, ›Joyless Street‹)
- LA GLACE A TROIS FACE (FR 1927, Jean Epstein, ›The Three-Sided Mirror‹)
- GOLOD... GOLOD... GOLOD (SU 1921, Vladimir Gardin / Vsevolod Pudovkin, ›Hunger, Hunger, Hunger‹)
- GRASS (US 1925, Merian C. Cooper / Ernest B. Schoedsack)
- GROSSSTADTZIGEUNER (DE 1932, László Moholy-Nagy, ›Big City Gypsies‹)
- LA GUERRE ENTRE LE FILM INDEPENDANT ET LE FILM INDUSTRIEL / TEMPÊTE SUR LA SARRAZ (CH 1929, Sergej Eisenstein et al., ›The War between Independent and Commercial Film‹ / ›The Storming of La Sarraz‹)
- HALLELUJAH (US 1929, King Vidor)
- HALLO EVERYBODY (NL 1933, Hans Richter)
- HEIEN (NL 1929, Joris Ivens)
- HENNY PORTEN – LEBEN UND LAUFBAHN EINER FILMKÜNSTLERIN (DE 1928, Oskar Kalbus, ›Henny Porten – Life and Career of a Film Artist‹)
- HIGH TREASON (GB 1929, Maurice Elvey)
- HITLERS KAMPF UM DEUTSCHLAND (DE 1932, Frank Hensel, ›Hitler's Struggle for Germany‹)
- L'HORLOGE (FR 1924, Marcel Silver, ›The Watch‹)
- HOW BRONCHO BILLY LEFT BEAR COUNTRY (US 1912)
- IMPRESSIONEN VOM ALTEN MARSEILLER HAFEN (DE 1929, László Moholy-Nagy, ›Impressions of the Old Marseille Port‹)
- INDUSTRIAL BRITAIN (GB 1931, Robert Flaherty / John Grierson)
- INFLATION (DE 1928, Hans Richter)
- IUNOST' MAKSIMA (SU 1934/35, Leonid Trauberg / Grigorij Kozintsev, ›The Youth of Maxim‹)
- IVAN (SU 1932, Aleksandr Dovshenko)
- J'ACCUSE (FR 1918, Abel Gance, ›I Accuse‹)
- JEUX DES REFLETS ET LE LA VITESSE (FR 1925, Henri Chomette, ›Play of Reflections and Velocity‹)
- KEAN (FR 1923, Aleksandr Volkov)
- KING KONG (US 1933, Merian C. Cooper / Ernest B. Schoedsack)

## Filmography

KINOGLAZ (SU 1920, Dziga Vertov, ›Cinema Eye‹)

KIPHO-FILM (DE 1925, Guido Seeber)

KOMSOMOL (SU 1932-33, Joris Ivens, ›Song of Heroes‹)

KONEC SANKT-PETERBURGA (SU 1926, Vsevolod Pudovkin, ›The End of St. Petersburg‹)

KSE – KOMSOMOL, SEF ELEKTRIFIKACII (SU 1932, Esfir Shub, ›Komsomol, Patron of Electrification‹)

KUHLE WAMPE, ODER WEM GEHÖRT DIE WELT (DE 1932, Slatan Dudow, ›Kuhle Wampe, or to whom belongs the world?‹)

DER LEBENDE LEICHNAM / SHIWOI TRUP (DE/SU 1929, Fedor Ozep, ›The Living Corpse‹)

DER LETZTE MANN (DE 1924, F.W. Murnau, ›The Last Laugh‹)

LICHTSPIEL SCHWARZ-WEISS-GRAU (DE 1931/32, László Moholy-Nagy, ›Light Play Black – White – Grey‹)

DIE LIEBE DER JEANNE NEY (DE 1927, G.W. Pabst, ›The Love of Jeanne Ney‹)

DAS LIED VOM LEBEN (DE 1930, Alexis Granowsky, ›The Song of Life‹)

THE LIFE AND DEATH OF 9413 – A HOLLYWOOD EXTRA (US 1927, Robert Florey)

LE LION DES MOGOLS (FR 1924, Jean Epstein, ›The Lion of Mongolia‹)

LOHNBUCHHALTER KREMKE (DE 1930, Marie Harder, ›Wages Clerk Kremke‹)

M (DE 1930/31, Fritz Lang)

MATJ (SU 1926, Vsevolod Pudovkin, ›Mother‹)

MEDWESHJA SWADBA (SU 1925, Konstantin Eggert, ›The Bear's Wedding‹)

MEHANIKA GOLOVNOGO MOZGA (SU 1925, Vsevolod Pudovkin, ›Mechanics of the Brain‹)

MELODIE DER WELT (DE 1928/29, Walter Ruttmann, ›Melody of the World‹)

MENSCHEN AM SONNTAG (DE 1929, Robert Siodmak et al., ›People on Sunday‹)

METROPOLIS (DE 1925/26, Fritz Lang)

LE MILLION (FR 1930, René Clair, ›The million‹)

MIMOSA LA DERNIÈRE GRISETTE (FR 1906, Leonce Perret, ›Mimosa, the Last Grisette‹)

MISERE AU BORINAGE (BE 1933/34, Joris Ivens/Henri Storck, ›Misery at Borinage‹)

MISS MEND. PRIKLJUCENIJA TREH REPORTEROV (SU 1926, Fedor Ozep / Boris Barnet, ›Miss Mend‹)

MIT ELLY BEINHORN ZU DEN DEUTSCHEN IN SÜDWEST-AFRIKA (DE 1933, Elly Beinhorn, ›With Elly Beinhorn to the Germans in Southwest Africa‹)

MOANA (US 1926, Robert Flaherty)

MOSKVA V OKTJABRE (SU 1927, Boris Barnet, ›Moscow in October‹)

LES MYSTÈRES DU CHÂTEAU DE DÉ (FR 1929, ›The Mystery of the Chateau of the Dice‹)

NA KROSNOF FRONTE (SU 1920, Lev Kuleshov, ›On the Red Front‹)

NA PRAŽSKÉM HRADĚ (1932, Alexander Hackenschmied, ›Prague Castle‹)

NANOOK OF THE NORTH (US 1922, Robert Flaherty)

NAPOLÉON (FR 1925-27, Abel Gance)

NEOBYCHAJNIYE PRIKLUCHENIYA MISTERA VESTA V STRANYE BOLLSHEVIKOV (SU 1924, Lev Kuleshov, ›The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks‹)

DIE NEUE WOHNUNG (CH 1930, Hans Richter, ›New Living‹)

NEW ARCHITECTURE AT THE LONDON ZOO (GB 1936, László Moholy-Nagy)

DIE NIBELUNGEN (DE 1922-24, Fritz Lang)

NIGHT MAIL (GB 1936, Harry Watt & Basil Wright)

NOSFERATU – EINE SYMPHONIE DES GRAUENS (DE 1921, F.W. Murnau, ›Nosferatu, a Symphony of Terror‹)

LES NOUVEAUX MESSIEURS (FR 1928, Jacques Feyder, ›The New Gentlemen‹)

NOVYJ VAVILON (SU 1929, Grigorij Kozincev & Leonid Trauberg, ›The New Babylon‹)

OBLOMOK IMPERII (SU 1929, Fridrih Ermler, ›Fragment of an Empire‹)

ODINNADCATYJ. HRONIKA (SU 1927, Dziga Vertov, ›The Eleventh Year‹)

ODNA (SU 1931, Grigori Kozintsev / Leonid Trauberg, ›Alone‹)

OKRAINA (1933, Boris Barnet, ›Outskirts‹)

OKTJABR' (SU 1927, Sergej Eisenstein, ›Ten Days That Shook the Earth‹ / ›October‹)

OPUS I-IV (DE 1919/1921/1924/1925, Walter Ruttmann)

PADENIE DINASTII ROMANOVYH (SU 1927, Esfir Shub, ›The Fall of the Romanoff Dynasty‹)

PAMIR, DAS TAL DES TODES (DE/SU 1929, Vladimir Snejderov, ›Pamir, the Valley of Death‹)

PARIS QUI DORT (FR 1923/24, René Clair, ›Paris Is Sleeping‹)

## Filmography

- LA PASSION DE JEANNE D'ARC (FR 1928, Carl Theodor Dreyer, ›The Passion of Joan of Arc‹)
- LA PETITE MARCHANDE D'ALLUMETTES (FR 1927/28, Jean Renoir, ›The Little Match Girl‹)
- LA P'TITE LILI (FR 1927/28, Alberto Cavalcanti, ›Little Lili‹)
- PHILIPS RADIO (NL 1931, Joris Ivens)
- PHOTOGENIES (FR 1924, Jean Epstein)
- PLAN VELIKIKH RABOT (SU 1929/30, Abram Room, ›Plan for Great Works‹)
- POLIKUSHKA (SU 1919/20, Alexander Sanin)
- POTOMOK CINGIS-HANA (SU 1928, Vsevolod Pudovkin, ›Storm over Asia‹ / ›The Heir of Tschingis Khan‹)
- POTSELUI MERI PIKFORD (SU 1927, Sergei Komarov, ›The Kiss of Mary Pickford‹)
- LA PREMIÈRE TRAVERSÉE DU SAHARA EN AUTOCHENILLES (FR 1923, Paul Castelnu, ›The First Crossing of the Sahara with a Caterpillar Vehicle‹)
- QUE VIVA MEXICO (US 1930-32, Sergej Eisenstein)
- REGEN (NL 1929, ›Rain‹)
- RENNSYMPHONIE (DE 1928, Hans Richter, ›Race Symphony‹)
- RHYTHMUS 23 (DE 1923–1925, Hans Richter, ›Rhythm 23‹)
- ROMANCE SENTIMENTALE (FR 1929, Grigorij Alexandrov, ›Sentimental Romance‹)
- ROSSIJA NIKOLAJA II I LEV TOLSTOJ (SU 1928, Esfir Shub, ›Czar Nikolaus II. and Leo Tolstoi‹)
- LA ROUE (FR 1920-22, Abel Gance, ›The Wheel‹)
- RUND UM DIE LIEBE (DE 1929, Oskar Kalbus, ›Around Love‹)
- LE SANG D'UN POETE (FR 1930, Jean Cocteau, ›The Blood of a Poet‹)
- DIE SCHMIEDE (DE 1924, Martin Berger, ›The Forge‹)
- SILNICE ZPIVA (CZ 1937, Alexander Hackenschmied et al., ›The Highway Sings‹)
- SIX ET DEMI-ONZE (FR 1927, Jean Epstein, ›6 ½ x 11‹)
- SOL' SVANETII (SU 1930, Mikhail Kalatozonov, ›Salt for Svanetia‹)
- SONG OF CEYLON (GB 1934/35, Basil Wright)
- SOS EISBERG (DE 1932/33, Arnold Fanck, SOS Iceberg‹)
- LA SOURIANTE MADAME BEUDET (FR 1923, Germaine Dulac, ›The Smiling Madame Beudet‹)

- SOUS LES TOITS DE PARIS (FR 1929/30, René Clair, ›Under the Roofs of Paris‹)
- SPRECHENDER FILM (DE 1927, Guido Bagier, ›Talking Film‹)
- STAROE I NOVOE / GENERAL'NAJA LINIJA (SU 1926-29, Sergej Eisenstein, ›The Old and the New‹ / ›The General Line‹)
- STÜRME ÜBER DEM MONTBLANC (DE 1930, Arnold Fanck, ›Storm Over Montblanc‹)
- SUNNYSIDE (US 1921, Charlie Chaplin)
- SYMPHONIE DIAGONALE (DE 1923-1924, Viking Eggeling)
- TABU (US 1930/31, F.W. Murnau / Robert Flaherty)
- LA TERRE DE FEU (FR 1927, ›Country of fire‹)
- TIERRA SIN PAN / LAS HURDAS (ES 1932, Luis Buñuel, ›Land without Bread‹)
- TISZA GARIT (SU 1933/34, Béla Bálasz)
- LA TRAVERSE DU GREPON / L'ASCENSION DU GREPON (FR 1923, André Sauvage, ›The Ascent of the Grepon‹)
- TRET'JA MESCANSKAJA (SU 1927, ›Bed and Sofa‹ / ›Third Meshchanskaia Street‹)
- TRI PESNI O LENIN (SU 1934, Dziga Vertov, ›Three Songs for Lenin‹)
- TRIUMPH DES WILLENS (DE 1934/35, Leni Riefenstahl, ›Triumph of the Will‹)
- TURKSIB (SU 1929, Victor Turin)
- TYPICAL BUDGET (GB 1925, Adrian Brunel)
- UIT HET RUK DER KRISTALLEN (NL 1927, J.C. Mol, ›From the Empire of Crystals‹)
- VARIETE (DE 1925, E.A. Dupont)
- VELIKI PUT' (SU 1927, Esfir Shub, ›The Great Way‹)
- DIE VERRUFENEN (DE 1925, Gerhard Lamprecht, ›The Disreputables‹)
- LA VIE SOUS-MARINE (FR 1927, Jean Painlevé, ›Underwater Life‹)
- VISAGES DES ENFANTS (FR 1923-25, Jacques Feyder, ›Children's Faces‹)
- VORMITTAGS-SPUK (DE 1927/28, ›Ghosts before Breakfast‹)
- VOSTANIE RYBAKOV / DER AUFSTAND DER FISCHER (SU/DE, 1931-1934, Erwin Piscator, ›The Fishermen's Uprising‹)
- VOYAGE AU CONGO (FR 1927, Marc Allégret, ›Journey to the Congo‹)

## Filmography

VOZVRASHCHENIE MAKSIMA (SU 1937, Leonid Trauberg / Grigorij Kozintsev, ›The Return of Maxim‹)

VYBORGSKAIA STORONA (SU 1939, Leonid Trauberg / Grigorij Kozintsev, ›The Vyborg Side‹)

WACHSFIGURENKABINETT (1923, Paul Leni, ›Wax Works‹)

WAS WIR WOLLEN – WAS WIR NICHT WOLLEN (DE 1928, Béla Balász, Albrecht Viktor Blum, ›What We Want – What we Don't Want‹)

WEGE ZU KRAFT UND SCHÖNHEIT (DE 1924/25, Wilhelm Prager, ›Ways to Strength and Beauty‹)

DIE WEIBE HÖLLE VOM PIZ PALÙ (DE 1929, Arnold Fanck, ›The White Hell of Pitz Palù‹)

WHITE SHADOWS IN THE SOUTH SEA (US 1928, Robert Flaherty / W.S. Van Dyke)

DAS WIEDERGEFUNDENE PARADIES (DE 1925, Walter Ruttmann, ›Paradise Regained‹)

WIJ BOUWEN (NL 1929, Joris Ivens, ›We Are Building‹)

WING BEAT (CH 1927, H.D.)

WINGS OVER EVEREST (GB 1934, Geoffrey Farkas / Ivor Montagu)

DAS WUNDER (DE 1922, Walter Ruttmann, ›The Miracle‹)

DIE WUNDER DES FILMS (DE 1928, Edgar Beyfuß, ›The Miracles of Film‹)

ZEITBERICHT – ZEITGESICHT (DE 1928, Ernst Angel / Albrecht Viktor Blum, ›Report of the Times – Faces of the Times‹)

ZEMLJA (SU 1930, Aleksandr Dovzenko, ›Earth‹)

ZEMLJA W PLENU (SU 1928, Fedor Ozep, ›The Yellow Pass‹)

ZEMLJA ZAZDET (SU 1930, Juri Raizman, ›The Earth Thirsts‹)

ZERO DE CONDUITE (FR 1933, Jean Vigo, ›Zero for Conduct‹)

ZUIDERSEE (NL 1930, Joris Ivens)

DER ZWEIGROSCHEN-ZAUBER (DE 1929, Hans Richter, ›The Two-Penny Magic‹)