



Elizaveta Svilova

Also Known As:

Elizaveta Schnitt, Elizaveta Vertova-Svilova, Yelizaveta Ignatevna Svilova, Yelizaveta Svilova

Lived:

September 5, 1900 - November 11, 1975

Worked as:

archivist, assistant director, co-director, director, editor

Worked In:

Russia, Soviet Union

by Eva Molcard

A film editor, director, writer, and archivist, Elizaveta Svilova was an intellectual and creative force in early Soviet montage. She is best known for her extensive collaborations with her husband, Dziga Vertov, on seminal early documentary films, and especially for instances when she appeared on camera demonstrating the act of editing itself. The fact that Vertov's filmic theory and practice focused on montage as the fundamental guiding force of cinema confirms the crucial role Svilova's groundbreaking experimentation played in early Soviet film and global film history. Her career, which spanned far beyond her collaborations with her husband, significantly advanced the early principles of cinematic montage.

Svilova was born Elizaveta Schnitt in Moscow on September 5, 1900, to a railway worker and a housewife. She began working in the cinema industry at age twelve, apprenticing in a film laboratory where she cleaned, sorted, and selected film and negatives (Kaganovsky 2018). This sort of work, seen as akin to domestic chores like sewing, weaving, and other “feminine” activities, was often the domain of women in film industries worldwide. At age fourteen, Svilova was hired as an assistant editor at Pathé's Moscow studio, where she cut and photo-printed film until 1918. She worked as an editor for Vladimir Gardin while at Pathé, and edited iconic early films such as Vsevolod Meyerhold's 1915 adaptation of *The Picture of Dorian Gray*. In 1918, like many of her colleagues, she joined the film department of Narkompros, the People's Commissariat of Education, where she worked as an editor for four years. She then joined Goskino, the centralized, state-run production and distribution company, in 1922 (Kaganovsky). There, she managed the editing workshop populated by women editors and laboratory workers known as *montazhnitsy* (Gadassik 2018). These rooms, full of boisterous activity at places like Narkompros and Goskino, are important to study further; while scholarship has illuminated the work of figures like Svilova

and director/editor [Esfir Shub](#), there is more to learn about lesser-known women editors, including Klaudia Ivanovna Kulagina, Katerina Nikolaevna Kozina, and Vera Kimitrovna Plotnikova (Shub 1927), as well as the many unknown female workers from this period.

In 1919, Svilova met Vertov, a documentary filmmaker who was working on newsreels at Narkompros and later Goskino, whom she would marry in 1923 and with whom she would collaborate throughout their marriage. Vertov was an eccentric figure and a militant documentarian. The pair famously became involved after Vertov left a basket of one-frame shots in the editing room, only to become dejected when the editors discarded the shots in the garbage thinking they were scraps. Svilova reportedly took pity on Vertov's disappointment and edited a short film together with the segments (Pearlman, MacKay, and Sutton 2018). While the veracity of the interaction is uncertain, it reflects Svilova's innovative understanding of editing and her willingness to engage with Vertov's antics. Artistic montage was reserved for feature-length films in the late teens and early twenties, but through Vertov and Svilova's collaborations, the newsreel became a significant element of early avant-garde montage theory and practice.

Svilova took a leading role in Vertov's *Kinoki* group, which argued for documentary film that would capture the reality of everyday life in the nascent Soviet Union. The *Kinoki* collective centered around the Council of Three: Vertov, the director of the group's projects; Svilova, the chief editor; and Vertov's brother Mikhail Kaufman, the principal cameraman. Svilova's role as the group's editor has, in general scholarly memory, cemented her place at the post-production montage table. However, she consistently worked on site at the group's film shoots, as Vertov relied on her editorial eye to choose locations and subjects to be filmed (Kaganovsky). The *Kinoki* considered every portion of the filming process to be part of montage, and Svilova's work and decisions went far beyond the cutting together of film fragments.

In the early 1920s, the group published significant articles that established their working theories of film in *Lef* and *Kino-fot*, the critical Soviet journals that featured debates surrounding early Soviet cinema. These articles ardently called for a cinema without scripts, stage sets, actors, or costumes, and linked the cinematic apparatus to the factory machine and the filmmaker to the Soviet laborer. In "We: Variant of a Manifesto," from 1922, the group announced:

WE proclaim the old films, based on the romance, theatrical films and the like, to be leprous.

—Keep away from them!

—Keep your eyes off them!

—They're mortally dangerous!

—Contagious!

(...) Openly recognizing the rhythm of machines, the delight of mechanical labor, the perception of the beauty of chemical processes, WE sing of earthquakes, we compose film epics of electric power plants and flame, we delight in the movements of comets and meteors and the gestures of searchlights that dazzle the stars. (qtd. in Michelson 1984, 7-8)

The language of these manifestos signaled the marriage between documentary cinema and the Communist Revolution. In “To the Council of Three: An Application,” an article likely written to bring visibility to the group (Kaganovsky), Svilova explained: “I understand that doing fascinating things without actors is difficult...nevertheless I will go hand in hand with you. It could lead to a distant but sure victory” (Svilova 1923, 221).

The group’s *Kino-Pravda* newsreel series, which ran from 1922 to 1924, presented documentary fragments of the everyday experiences of Soviet workers, and introduced the notion that the camera could produce a deeper understanding of the truth than the human eye. Svilova appears in *Kino Pravda No. 19* (1924), seated at the editing table, sorting through negatives of images the audience has just seen. The intertitle captions the scene with “selection of negatives for Kino-Pravda N. 19” as Svilova appears in quickening succession alongside the fragments she cuts, which appear again in negative black (Kaganovsky). The groundbreaking sequence presents a self-referential explanation of the task of editing, as Svilova literally highlights her own activity as a force and producer of filmic vision.

With each new project, the *Kinoki* established increasingly radical montage techniques, thanks to Svilova’s experimental editing practices. With *Kino-Glaz/Film Eye* (1924), the group’s first major feature-length film, Svilova intensified the complexity of her editing, with superimposition and repeated frames, proving the *Kinoki* tenet that film could present reality more accurately than what was possible within the scope of human perception. Using reverse playback of a cow’s death at a slaughterhouse, Svilova’s editing reanimates the animal, securing its position at the public cooperative rather than at a private vendor, allowing for film itself to save Soviet consumers from capitalism. Another sequence in the film presents divers jumping in slow and reverse motion, highlighting that Soviet audiences could learn to perform impressive physical feats—a crucial concept in the Soviet propagandistic conceptualization of the human body—through film itself (Tsivian 2011). Svilova reappeared on camera in the group’s 1929 silent cinematic masterpiece *Man with a Movie Camera*, seated again at her editing table, splicing images together immediately following the images themselves. In this now highly-celebrated reflexive sequence, she demonstrates the act of editing and showcases her own contribution to early cinema.

Using reworked footage from her and Vertov’s *One Sixth of the World* (1926), Svilova directed and edited *Bukhara*, her first solo project, in 1927. A travelogue film capturing daily urban life, *Bukhara* presents the ethnographic and cultural diversity of the far reaches of the Soviet Union. Following Svilova and Vertov’s *Enthusiasm* (1930), the Soviet Union’s first documentary sound film, Vertov’s career began to decline, and Svilova took on independent projects in addition to her continued collaborations with her husband. In 1930, like many of her avant-garde colleagues who faced increased suspicion and difficulty securing work, she began teaching montage at the Lenin Institute while simultaneously researching her and Vertov’s films at night. She progressed to co-director on their projects of the late 1930s, with films like *Glory to Soviet Heroines* (1938) and *Three Heroines* (1939). Although Vertov avoided the purges of the 1930s, he struggled to obtain work, and Svilova supported them both for the remainder of his life, teaching

as well as editing and directing over one hundred films and newsreel episodes between 1939 and 1956.

Svilova's work during the 1940s is often overlooked despite its crucial role in twentieth-century history. She completed *For You at the Front* (1942) from Alma Ata (now Almaty, in present day Kazakhstan), where the Soviet film industry had been displaced during World War II. *Fall of Berlin* (1945), co-directed with Yuli Raizman, won Svilova the Stalin Prize the following year. Her documentary *Auschwitz* (1946) presented the opening of the death camp by the Red Army alongside reenactments directed by Svilova, and premiered at the "Filming the War: Soviets and the Holocaust 1941-1946" exhibit at the Mémorial de la Shoah in Paris. For *Fascist Atrocities* (1946), Svilova edited together documentary material of Auschwitz and Majdanek, including images of mass graves, piles of human remains, and camp barracks, alongside intimate footage of individual victims, such as stolen belongings, survivors' tattoo numbers, and women weeping. Significantly, the film was included as documentary evidence in the Nuremberg Trials, which were themselves the subject of Svilova's eponymous 1946 documentary (Penfold 2013, 10).

Following Vertov's death in 1954, Svilova changed her name to Elizaveta Vertova-Svilova, tying their legacies together and their identities to film. She also left the film industry, and, until her death in 1975, she promoted the *Kinoki's* early work and championed her husband's legacy within and outside of the Soviet Union. She traveled across Western Europe showcasing their feature-length films and preserving Vertov's archives in Austria, which cemented his fame in the West, as most Soviet archives would remain trapped behind the Iron Curtain. Svilova's groundbreaking and controlled command of the editing table established the heyday of the Soviet avant-garde. As more film scholars begin to examine her rich career, Svilova's legacy will be that of a committed filmmaker and documentarian, whose intellectual and creative approach to film editing continues to reach audiences today.

See also: "[After the Facts – These Edits Are My Thoughts](#)"

Bibliography

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Pearlman, Karen, John MacKay, and John Sutton. "Creative Editing: Svilova and Vertov's Distributed Cognition." *Apparatus: Film, Media and Digital Cultures in Central and Eastern Europe* 6 (2018): n.p. <http://dx.doi.org/10.17892/app.2018.0006.122>.

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Romberg, Kristin, and Anna L. Vinogradova. *Dziga Vertov as Remembered by His Contemporaries*. Moscow: Iskusstvo, 1976.

Shub, Esfir. "Women Editors." Fund 3035, no. 1, file 44. Russian State Archive of Literature and Arts.

Svilova, Elizaveta. "V sovet troikh. Zaiavlenie." *LEF* 4 (1923): 220-221.
<http://www.ruthenia.ru/sovlit/j/2942.html>.

Tode, Thomas, and Barbara Wurm, eds. *Dziga Vertov: The Vertov Collection at the Austrian Film Museum*. Vienna: Synema, 2006.

Tsivian, Yuri, ed. *Lines of Resistance: Dziga Vertov and the Twenties*. Udine, Italy: La Cineteca del Friuli-Le Giornate del Cinema Muto, 2004.

-----, "Introduction to *KinoPravda* Screenings." Dziga Vertov Retrospective, The Museum of Modern Art, New York, NY. April 16, 2011.

Archival Paper Collections:

Collection Dziga Vertov. [Austrian Film Museum](#).

Dziga Vertov Fund (no. 2091). [Russian State Archive of Literature and Arts](#).

Esfir Ilyinichna Shub Fund (no. 3035). [Russian State Archive of Literature and Arts](#).

Filmography

A. Archival Filmography: Extant Film Titles:

1. Elizaveta Svilova as Editor

Kinonedelia No. 1. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Narkompros USSR 1918) si, b&w, 35mm. Archive: [Österreichisches Filmmuseum \[ATM\]](#), [Russian State Archive of Cinema and Photo Documents](#).

Kinopravda. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR 1922)

- *No. 7*, si, b&w, 35mm. Archive: [Österreichisches Filmmuseum \[ATM\]](#), [Russian State Archive of Cinema and Photo Documents](#).
- *No. 13*, si, b&w, 35mm. Archive: [Open Society Archives](#) (DVD-ROM), [Österreichisches Filmmuseum \[ATM\]](#).
- *No. 14*, si, b&w, 35mm. Archive: [Österreichisches Filmmuseum \[ATM\]](#), [Russian State Archive of Cinema and Photo Documents](#).

Kinopravda No. 17: For the First Agricultural and Cottage Industries Exhibition in the USSR.

Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR 1923) si, b&w, 35mm. Archive:

[Österreichisches Filmmuseum \[ATM\]](#), [Russian State Archive of Cinema and Photo Documents](#).

Kino-Glaz/Film Eye. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR 1924) si, b&w,

35mm. Archive: [Russian State Archive of Cinema and Photo Documents](#), [Gosfilmofond of Russia](#)

[\[RUR\]](#), [Cineteca Nazionale \[ITN\]](#), [Cinémathèque Royale de Belgique \[BEB\]](#), [UCLA Film and](#)

[Television Archive \[USL\]](#), [UC Berkeley Art Museum & Pacific Film Archive \[USB\]](#), [Cinemateca](#)

[Romana \[ROB\]](#), [Svenska Filminstitutet \[SES\]](#), [Anthology Film Archives \[USN\]](#), [Fondazione](#)

[Cineteca di Bologna \[ITB\]](#), [Jugoslovenska Kinoteka \[YUB\]](#), [Cinémathèque Québécoise \[CAQ\]](#),

[Österreichisches Filmmuseum \[ATM\]](#), [EYE Filmmuseum \[NLA\]](#).

Kinopravda No. 20: Pioneer's Pravda. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR

1924) si, b&w. Archive: [Open Society Archives](#) (DVD-ROM), [Österreichisches Filmmuseum](#)

[\[ATM\]](#).

Kinopravda. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR 1925)

- *No. 21: Leninist Kinopravda*, si, b&w. Archive: [EYE Filmmuseum \[NLA\]](#), [Open Society Archives](#), [Svenska Filminstitutet \[SES\]](#).
- *No. 22: Lenin Lives in the Peasant's Heart*, si, b&w, DVD-ROM. Archive: [Open Society Archives](#).
- *No. 23: Radio Kinopravda*, si, b&w, 35mm. Archive: [Open Society Archives](#) (DVD-ROM), [Österreichisches Filmmuseum \[ATM\]](#).

Stride, Soviet! Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR 1926) si, b&w. Archive:

[Russian State Archive of Cinema and Photo Documents](#).

One Sixth of the World. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino & Sovkino USSR 1926)

si, b&w, 35mm. Archive: [Cinemateca Brasileira \[BRS\]](#), [Cinemateca Romana \[ROB\]](#),

[Cinémathèque Royale de Belgique \[BEB\]](#), [EYE Filmmuseum \[NLA\]](#), [Filmoteca Española \[ESM\]](#),

[Gosfilmofond of Russia \[RUR\]](#), [Library of Congress \[USW\]](#), [Museo Nazionale del Cinema \[ITT\]](#),

[National Film and Sound Archive \[AUC\]](#), [Österreichisches Filmmuseum \[ATM\]](#), [Russian State](#)

[Archive of Cinema and Photo Documents](#), [Svenska Filminstitutet \[SES\]](#), [UC Berkeley Art Museum](#)

[& Pacific Film Archive \[USB\]](#). [**Note:** FIAF credits Svilova as producer on the film; materials at

RGAKFD list her as assistant director, but this has not been corroborated by other sources.]

The Eleventh Year. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Ukrainian Film & Photography

Administration USSR 1928) si, b&w, 35mm. Archive: [Anthology Film Archives \[USN\]](#),

[Cinémathèque Québécoise \[CAQ\]](#), [Cinémathèque Royale de Belgique \[BEB\]](#), [Fondazione Cineteca](#)

[di Bologna \[ITB\]](#), [Fondazione Cineteca Italiana \[ITC\]](#), [Gosfilmofond of Russia \[RUR\]](#),

[Österreichisches Filmmuseum \[ATM\]](#), [Russian State Archive of Cinema and Photo Documents](#),

[Svenska Filminstitutet \[SES\]](#).

Enthusiasm/Symphony of Donbass/Entuziazm. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Ukrainfilm USSR 1930) sd, b&w. Archive: [Oleksandr Dovzhenko National Centre \[UKK\]](#) (HD cam), [Russian State Archive of Cinema and Photo Documents](#).

Three Songs of Lenin. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Mezhrabpomfilm USSR 1934) si, b&w. Archive: [Open Society Archives](#) (VHS), [Russian State Archive of Cinema and Photo Documents](#).

Blood for Blood. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Central Newsreel Studio USSR 1941) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

2. Elizaveta Svilova as Editor and Herself

Kinopravda No. 19: A Movie-Camera Race Moscow-Arctic Ocean. Dir.: Dziga Vertov, ed.: Elizaveta Svilova (Goskino USSR 1924) si, b&w, 35mm. Archive: [Österreichisches Filmmuseum \[ATM\]](#).

Man with a Movie Camera. Dir.: Dziga Vertov, ed.: Elizaveta Svilova, cam.: Mikhail Kaufman (Ukrainian Film & Photography Administration USSR 1929) si, b&w, 16mm, 35mm. Archive: [BFI National Archive \[GBB\]](#), [Cinematca Brasileira \[BRS\]](#), [National Film and Sound Archive \[AUC\]](#), [Cinematca Romana \[ROB\]](#), [Cinémathèque Royale de Belgique \[BEB\]](#), [Österreichisches Filmmuseum \[ATM\]](#), [Cineteca del Friuli \[ITG\]](#), [Deutsches Filminstitut \[DEW\]](#), [Filмотeca de la UNAM \[MXU\]](#), [George Eastman Museum \[USR\]](#), [Gosfilmofond of Russia \[RUR\]](#), [Harvard Film Archive \[USI\]](#), [Lobster Films \[FRL\]](#), [UCLA Film and Television Archive \[USL\]](#), [UC Berkeley Art Museum & Pacific Film Archive \[USB\]](#). Choson Minjujui Inmingonghwaguk Kugga Yonghwa Munhongo [KPP], [Russian State Archive of Cinema and Photo Documents](#), [Svenska Filminstitutet \[SES\]](#), [Jugoslovenska Kinoteka \[YUB\]](#), [Museo Nazionale del Cinema \[ITT\]](#), [Filmarchiv Austria \[ATF\]](#), [Anthology Film Archives \[USN\]](#), [Cinémathèque Québécoise \[CAQ\]](#), [Academy Film Archive \[USF\]](#), [Centre Pompidou \[FRG\]](#), [Fondazione Cineteca di Bologna \[ITB\]](#), [Library of Congress \[USW\]](#), [Centre National du Cinéma et de l'Image Animée \[FRB\]](#), [Fondazione Cineteca Italiana \[ITC\]](#).

3. Elizaveta Svilova as Assistant Director and Editor

Trial of the Right Socialist Revolutionaries. Dir.: Dziga Vertov (All-Russia Photo-Cine Department USSR 1922) si, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

The First October Without Ilich. Dir.: Dziga Vertov (USSR 1926) si, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Union Film Journal No. 77: Cameraman in the Line of Fire (Central Newsreel Studio USSR 1941) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

4. Elizaveta Svilova as Co-Director and Editor

Lullaby. Dir.: Elizaveta Svilova, Dziga Vertov (USSR 1937) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

In the Memory of Sergei Ordzhonikidze. Dir.: Elizaveta Svilova, Dziga Vertov (USSR 1937) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#), [Österreichisches Filmmuseum \[ATM\]](#).

Glory to Soviet Heroines. Dir.: Elizaveta Svilova, Dziga Vertov (Soyuzkino USSR 1938) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Three Heroines. Dir.: Elizaveta Svilova, Dziga Vertov (Soyuzkino USSR 1939) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Berlin/The Fall of Berlin- 1945/The Fall of Berlin. Dir.: Yuli Raizman, Elizaveta Svilova (Central Studio for Documentary Film USSR 1945) sd, b&w, DVD-ROM. Archive: [Open Society Archives](#).

Judgment of the Nations. Dir.: Elizaveta Svilova, Roman Karmen (Central Studio for Documentary Film USSR 1946), sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

The World Will Win the War. Dir.: Elizaveta Svilova, Samuil Bublik and Sergei Gerasimov (Central Studio for Documentary Film USSR 1949) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Visit of the Indian Delegation of Filmmakers to the USSR. Dir.: Elizaveta Svilova, Leonid Varlamov (Central Studio for Documentary Film USSR 1950) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Fifth Session of the Supreme Soviet of the USSR. Dir.: Elizaveta Svilova and O. Kutusova (Central Studio for Documentary Film. 1956) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

5. Elizaveta Svilova as Director and Editor

Bukhara. Dir./ed.: Elizaveta Svilova, cam.: Yakov Tolchan (Sovkino USSR 1927) si, b&w, 35mm, DCP. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Tungus. Dir./ed.: Elizaveta Svilova, cam.: Petr Zotov (Sovkino USSR 1927) si, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#). [**Note:** some sources credit Zotov as the director and cameraman and Svilova as just the editor.]

Milan Fair. Dir.: Elizaveta Svilova, cam.: L. Pankin, V. Pridorogin (Soyuzhkino USSR 1925) si, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#). [**Note:** rereleased in 1936.]

Greater Force. Dir.: Elizaveta Svilova, (Moscow Newsreel USSR 1939), sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

House in Gori. Dir.: Elizaveta Svilova (Moscow Newsreel/Tbilisi 1939), sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Roof of the World. Dir.: Elizaveta Svilova, cam.: B. Seniokov (USSR1939), sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

ZIS. Dir.: Elizaveta Svilova (Soyuzkino USSR 1939) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Learn about Collective Farms. Dir.: Elizaveta Svilova (Soyuzkino USSR 1940) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Metro. Dir.: Elizaveta Svilova (Central Studio of Documentary Film USSR 1940) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

The USSR on the Screen No. 11. Dir.: Elizaveta Svilova (Central Newsreel Studio USSR 1941) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Soviet Kazakhstan. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1941) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Atrocities of Fascists. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1943) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

For You at the Front! Dir.: Elizaveta Svilova (Alma-Ata Film Studio USSR 1944) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

The Oath of Youth. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1944) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day No. 10. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1944), sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1945

- *No. 9*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 14*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 21*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

- *No. 26*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 28*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Auschwitz. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1945) sd, b&w, DVD-ROM. Archive: [Open Society Archives](#).

Born by a Storm/Young Guards. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1945) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1946)

- *No. 23*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 28*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 30*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 47*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Session of the Executive Committee of the World Federation in Moscow. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1946) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

The Session of the General Assembly of the United Nations. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1946), sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Parade of Youth/Young Guard. Dir.: Elizaveta Svilova Central Studio for Documentary Film USSR 1946) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Nuremberg Trials. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1946) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1947)

- *No. 12*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 26*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

- No. 32, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#)..
- No. 39, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 44, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 58, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

International Democratic Federation of Women. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1947) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

All-Union Parade of Athletes 1947. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1947) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

International Democratic Federation of Women in Paris. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1948) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1948)

- No. 9, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 21, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 27, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 31, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 38, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 43, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 47, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 52, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

- No. 56, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1949)

- No. 7, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 12, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 24, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 32, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 34, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 36, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 50, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 54, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 58, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

For a High Crop. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1949) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Yangtze River. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1950) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1950)

- No. 5, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 12, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 32, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

- No. 36, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 38, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 50, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 53, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1951)

- No. 9, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 20, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 29, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 46, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 54, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1952)

- No. 3, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 36, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#)

Pioneer. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1952)

- No. 11, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 36, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1953)

- No. 38, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 53, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Under a Banner of Unity. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1953) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Soviet Hungarian Friendship Becomes Stronger. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1954) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1954)

- No. 31, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 46, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 60, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

11th Congress of Trade Unions. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1954) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1955)

- No. 2, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 11, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 17, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 22, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 27, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 33, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- No. 39, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

- *No. 45*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 49*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 60*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

International Exhibition in Kabul. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1956) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Foreign Newsreel. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1956)

- *No. 4*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 6*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).
- *No. 9*, sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

Moscow Newsreel No. 10 Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1956) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

News of the Day No. 1. Dir.: Elizaveta Svilova (Central Studio for Documentary Film USSR 1956) sd, b&w. Archive: [Russian State Archive of Cinema and Photo Documents](#).

B. Filmography: Non-Extant Film Titles:

1. Elizaveta Svilova as Editor

The Picture of Dorian Gray, 1915; *Battle of Tsaritsyn*, 1919; *War of War*, 1920.

2. Elizaveta Svilova as Director and Editor

Gut Production, 1927; *In Transport*, 1939; *River Chusovaya*, 1940; *Banner of Victory*, 1943; *Soviet Art*, 1944.

3. Elizaveta Svilova as Co-Director and Editor

In the Mountains of Ala-Tau, 1944.

C. DVD Sources:

Man with a Movie Camera. DVD (Image Entertainment US, 2002)

Kino-Eye (Image Entertainment US, 2000)

Three Songs About Lenin (Image Entertainment US, 2000)

D. Streamed Media:

[*Kinonedelia No. 1*](#) (1918) is streaming online via the Austrian Film Museum.

[*Kino-Pravda No. 13*](#) (1922) is streaming online via the Austrian Film Museum.

[*Kino-Pravda No. 20*](#) (1924) is streaming online via the Austrian Film Museum.

[*Kino-Pravda No. 21*](#) (1925) is streaming online via the Austrian Film Museum.

[*Kino-Pravda No. 22*](#) (1925) is streaming online via the Austrian Film Museum.

[*Kino-Pravda No. 23*](#) (1925) is streaming online via the Austrian Film Museum.

[*Three Songs About Lenin*](#) (1934) is streaming online via Wikimedia Commons.

[*Auschwitz*](#) (1945) is streaming online via *Net Film*.

Kino-Pravda No. 7 (1922)

Kino-Pravda No. 14 (1922)

Kino-Pravda No. 17 (1923)

The Man with the Movie Camera (1929) (the film is also available via [Amazon Prime](#), [Vudu](#), and other platforms)

Credit Report

Most of the archives do not explicitly say who edited the films that Svilova directed. It is fairly safe to assume that she edited most of these films herself, and, similarly, while we do not know for certain, it is likely that she edited most of the films in which she was involved as co-director or assistant director.

This filmography reflects Svilova's known and confirmed credits, yet it is possible that she was involved in further episodes of Vertov's various newsreel series—both extant and lost—such as *Kino-Pravda* and *Kinonedelia*.

Citation

Molcard, Eva. "Elizaveta Svilova." In Jane Gaines, Radha Vatsal, and Monica Dall'Asta, eds. *Women Film Pioneers Project*. New York, NY: Columbia University Libraries, 2020.