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Nota di contenuto	Introduction -- The theory and practice of camera operation within the Soviet avant-garde of the 1920s -- Eduard Tisse and Sergei Eisenstein -- Anatolii Golovnia and Vsevolod Pudovkin -- Andrei Moskvin and the Factory of the Eccentric Actor (FEKS) -- Danylo Demutskyi and Oleksandr Dovzhenko -- Conclusion.
Sommario/riassunto	Unlike previous studies of the Soviet avant-garde during the silent era, which have regarded the works of the period as manifestations of directorial vision, this study emphasizes the collaborative principle at the heart of avant-garde filmmaking units and draws attention to the crucial role of camera operators in creating the visual style of the films, especially on the poetics of composition and lighting. In the Soviet Union of the 1920s and early 1930s, owing to the fetishization of the camera as an embodiment of modern technology, the cameraman was an iconic figure whose creative contri