

FILMKANON

vorgeschlagen von Christoph Dreher

10/2015

Filme

<i>001</i>	Reise zum Mond (F 1902) George Méliès
<i>002</i>	The Consequences of Feminism (F 1906) Alice Guy
<i>003</i>	Nanook (USA 1922) Robert Flaherty
<i>004</i>	Nosferatu (D 1922) F. W. Murnau
<i>005</i>	Panzerkreuzer Potemkin (UdSSR 1925) Sergej Eisenstein
<i>006</i>	La Passion de Jeanne d’Arc (F 1928) Carl Theodor Dreyer
<i>007</i>	Regen (NL 1929) Joris Ivens / Mannus Franken
<i>008</i>	Der Mann mit der Kamera (UdSSR 1929) Dziga Vertov
<i>009</i>	Un Chien Andalou (F 1929) Louis Bunuel / Salvador Dalí
<i>010</i>	Diverse „Musicals“ (USA 1930er – 70er) Busby Berkeley
<i>011</i>	M (D 1931) Fritz Lang
<i>012</i>	La Règle du Jeu (F 1939) Jean Renoir
<i>013</i>	His Girl Friday (USA 1940) Howard Hawks
<i>014</i>	To be or not to be (USA 1942) Ernst Lubitsch
<i>015</i>	Meshes of the Afternoon (USA 1943) Maya Deren
<i>016</i>	My Darling Clementine (USA 1946) John Ford
<i>017</i>	La Terra Trema (I 1948) Lucino Visconti
<i>018</i>	The Third Man (GB 1949) Carol Reed
<i>019</i>	Sunset Boulevard (USA 1950) Billy Wilder
<i>020</i>	Rashomon (JAP 1950) Akira Kurosawa
<i>021</i>	Die Reise nach Tokyo (JAP 1953) Yasujiro Ozu
<i>022</i>	Rear Window (USA 1954) Alfred Hitchcock
<i>023</i>	Night of the Hunter (USA 1955) Charles Laughton
<i>024</i>	Written on the Wind (USA 1956) Douglas Sirk
<i>025</i>	Shadows (USA 1959) John Cassavetes
<i>026</i>	Hiroshima mon amour (F/JAP 1959) Alain Resnais
<i>027</i>	Cléo de 5 à 7 (F/I 1961) Agnes Varda
<i>028</i>	L’année dernière à Marienbad (F/I 1961) Alain Resnais
<i>029</i>	La Jetée (F 1962) Chris Marker
<i>030</i>	L’éclisse (I/F 1962) Michelangelo Antonioni
<i>031</i>	Jules et Jim (F 1962) François Truffaut
<i>032</i>	Scorpio Rising (USA 1963) Kenneth Anger
<i>033</i>	Le Mépris (F/I 1963) Jean-Luc Godard
<i>034</i>	8 ½ (I/F 1963) Federico Fellini
<i>035</i>	The Pawnbroker (USA 1964) Sidney Lumet
<i>036</i>	Onibaba – Die Töterinnen (JAP 1964) Kaneto Shindo
<i>037</i>	Charlie is my Darling (GB 1965) Peter Whitehead
<i>038</i>	Mademoiselle (GB 1966) Tony Richardson
<i>039</i>	Persona (SWE 1966) Ingmar Bergmann
<i>040</i>	Au Hasard Balthazar (F/SWE 1968) Robert Bresson

<i>041</i>	Don’t look back (USA 1967) D. A. Pennebaker
<i>042</i>	Point Blank (USA 1967) John Boorman
<i>043</i>	Edipo Re (I 1967) Pier Pablo Pasolini
<i>044</i>	Wavelength (C/USA 1967) Michael Snow
<i>045</i>	Ben Webster in Europe (NL 1967) Johan van der Keuken
<i>046</i>	Rosemary’s Baby (USA 1968) Roman Polanski
<i>047</i>	The Wild Bunch (USA 1969) Sam Peckinpah
<i>048</i>	Katzelmacher (D 1969) R. W. Fassbinder
<i>049</i>	Walden (USA 1969) Jonas Mekas
<i>050</i>	Performance (GB 1970) D. Cammell & N. Roeg
<i>051</i>	Wanda (USA 1970) Barbara Loden
<i>052</i>	Le Cercle Rouge (F/I 1970) Jean-Pierre Melville
<i>053</i>	Trash (USA 1970) Paul Morrissey / Andy Warhol
<i>054</i>	A Clockwork Orange (GB 1971) Stanley Kubrick
<i>055</i>	Klute (USA 1971) Alan J. Pakula
<i>056</i>	The Godfather – Pts. I / II (USA 1970) Francis Ford Coppola
<i>057</i>	Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles (B/F 1975) Chantal Akerman
<i>058</i>	Taxi Driver (USA 1976) Martin Scorsese
<i>059</i>	The Deer Hunter (USA 1978) Michael Cimino
<i>060</i>	The Shining (USA 1980) Stanley Kubrick
<i>061</i>	Sauve qui peut (la vie) (F 1980) Jean-Luc Godard
<i>062</i>	Permanent Vacation (USA 1980) Jim Jarmusch
<i>063</i>	Sans Soleil (F 1983) Chris Marker
<i>064</i>	Scarface (USA 1983) Brian de Palma
<i>065</i>	Tampopo (JAP 1985) Jūzō Itami
<i>066</i>	Shoah (F 1985) Claude Lanzmann
<i>067</i>	Hannah and her Sisters (USA 1986) Woody Alan
<i>068</i>	Blood Simple (SUA 1987) Joel & Ethan Coen
<i>069</i>	Last of England (GB 1987) Derek Jarman
<i>070</i>	The Thin Blue Line (USA 1988) Errol Morris
<i>071</i>	Bilder der Welt und Inschrift des Krieges (D 1989) Harun Faroki
<i>072</i>	Diverse „Found-Footage-Films“ (USA 1990 – 2000) Jay Rosenblatt
<i>073</i>	Raining Stones (GB 1993) Ken Loach
<i>074</i>	Naked (GB 1993) Mike Leigh
<i>075</i>	Quer durch den Olivenhain (IRA 1994) Abbas Kiarostami
<i>076</i>	Sátántango (UNG/D/SWI 1994) Bela Tarr
<i>077</i>	Pulp Fiction (USA 1994) Quentin Tarrantino
<i>078</i>	Chungking Express (HKG 1996) Wong-Kar Wai
<i>079</i>	Trainspotting (GB 1996) Danny Boyle
<i>080</i>	Pusher – Trilogy (DEN/UK 1996 – 2005) Nicolas Winding Refn
<i>081</i>	Ossos (POR 1997) Pedro Costa

<i>082</i>	Public Housing (USA 1997) Frederic Wiseman
<i>083</i>	Gummo (USA 1997) Harmony Corine
<i>084</i>	Das Fest (DEN 1998) Thomas Vinterberg
<i>085</i>	Timecode (USA 2000) Mike Figgis
<i>086</i>	Mulholland Drive (USA 2001) David Lynch
<i>087</i>	La Ciénaga (ARG 2001) Lucrezia Martel
<i>088</i>	Die Innere Sicherheit (D 2001) Christian Petzold
<i>089</i>	Le Fils (B/F 2002) Jean & Luc Dardenne
<i>090</i>	Elephant (USA 2003) Gus van Sant
<i>091</i>	Breaking News (HON 2004) Johnny To
<i>092</i>	Caché (F/Ö/D/I 2005) Michael Haneke
<i>093</i>	Syndromes and a Century (THA 2006) Apichatpong Weerasethakul
<i>094</i>	Casting a Glance (USA 2007) James Benning
<i>095</i>	Holunderblüte (D 2007) Volker Koepp
<i>096</i>	Stellet Licht (MEX/F/NL 2007) Carlos Reygadas
<i>097</i>	Drei Affen (TUR/F/I 2008) Nuri Bilge Ceylan
<i>098</i>	35 Rhums (F/D 2008) Claire Denis
<i>099</i>	Shutter Island (USA 2010) Martin Scorsese
<i>100</i>	Under the Skin (GB 2013) Jonathan Glazer

(Mini-)Serien

<i>001</i>	Twin Peaks (USA 1990) David Lynch
<i>002</i>	House of Cards (GB 1990) Michael Dobbs
<i>003</i>	Prime Suspect (GB 1991) Lynda La Plante
<i>004</i>	Hospital der Geister (DEN 1994/1997) Lars von Trier
<i>005</i>	Our Friends in the North (GB 1996) Peter Flannery
<i>006</i>	Oz (USA 1997) Tom Fontana
<i>007</i>	The Sopranos (USA 1999) David Chase
<i>008</i>	The West Wing (USA 1999) Aaron Sorkin
<i>009</i>	The Wire (USA 2002) David Simon / Ed Burns
<i>010</i>	Deadwood (USA 2004) David Milch
<i>011</i>	Mad Men (USA 2007) Mathew Weiner
<i>012</i>	Breaking Bad (USA 2008) Vince Gilligan
<i>013</i>	Treme (USA 2010) David Simon / Eric Overmeyer
<i>014</i>	Mildred Pierce (USA 2011) Todd Haynes
<i>015</i>	Girls (USA 2012) Lena Dunham