

Sous la direction de
Jean-Pierre Bertin-Maghit

UNE HISTOIRE MONDIALE DES CINÉMAS DE PROPAGANDE



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Une Histoire Mondiale Cin Mas Propagande

**Daniel Biltereyst, Daniela Treveri
Gennari**



Une Histoire Mondiale Cinéma et Propagande:

Une histoire mondiale des cinémas de propagande Jean Pierre Bertin-Maghit, 2008 Avec un chapitre sur La Suisse s'interroge et al par Henry Brandt p 643 660 Propaganda Documentaries in France Jean-Pierre Bertin-Maghit, 2016-11-09 In occupied France the Nazis pursued aggressive tightly orchestrated measures designed to monopolize the French market and foster agitation against Americans Jews Communists and others The documentary film was one instrument of propaganda employed by the Nazi occupiers as well as the Vichy government and collaborationists Nearly two hundred of those documentaries have been restored by the French Film Archives Jean Pierre Bertin Maghit's *Propaganda Documentaries in France 1940 1944* is the first volume specifically devoted to nonfiction propaganda films distributed in France during the dark years of the German Occupation This book provides a concise overview of Vichy and German film policies including the purchase of an extensive network of movie houses many of which were expropriated from Jewish owners In addition popular prewar American and French feature films were banned while theaters were flooded with propagandist titles Bertin Maghit also illustrates how ideological priorities and political negotiations played out in both topical documentaries and weekly newsreels juxtaposing Vichy's integrationist propaganda with German sponsored documentaries of agitation and exclusion While documentaries are the primary focus of this work the author also addresses other forms of propaganda such as newsreels and posters Appearing in English for the first time and featuring a filmography of 178 restored works *Propaganda Documentaries in France 1940 1944* is a provocative and wide ranging work of history and cinema that will be of interest to film scholars and historians as well as sociologists and political scientists *Cinéma Militant* Paul Douglas Grant, 2016-06-14 This history covers the filmmaking tradition often referred to as *cinéma militant* which emerged in France during the events of May 1968 and flourished for a decade While some films produced were created by established filmmakers including Chris Marker Jean Luc Godard and William Klein others were helmed by left wing filmmakers working in the extreme margins of French cinema This latter group gave voice to underrepresented populations such as undocumented immigrants *sans papiers* entry level factory workers *ouvriers spécialisés* highly intellectual Marxist Leninist collectives and militant special interest groups While this book spans the broad history of this uncharted tradition it particularly focuses on these lesser known figures and works and the films of *Cinéma Lutte* *Les groupes médvedkine* *Atelier de recherche cinématographique* *Cinéma critique* and the influential Marxist filmmaker Jean Pierre Thorn Each represent a certain tendency of this movement in French film history offering an invaluable account of a tradition that also sought to share untold histories Defeating Impunity Ornella Rovetta, Pieter Lagrou, 2021-11-01 Over the course of the long and violent twentieth century only a minority of international crime perpetrators ever stood trial and a central challenge of this era was the effort to ensure that not all these crimes remained unpunished This required not only establishing a legal record but also courage determination and inventiveness in realizing justice *Defeating Impunity* moves from the little known trials of the 1920s to the Yugoslavia tribunal in the 2000s

from Belgium in 1914 to Ukraine in 1943 and to Stuttgart and D sseldorf in 1975 It illustrates the extent to which the language of law drew an international horizon of justice

In Praise of Cinematic Bastardy Sébastien Lefait,Philippe Ortolini,2012-03-15 Cinema may be called a bastard art in both meanings of the word because it is usually defined as a hybrid art form obviously but also and perhaps more importantly because it has been able to become formally as well as generically innovative mostly through adulterous relationships thus making illegitimacy its grounding principle by preferring a blurred lineage to a legible succession Trying to find what film is referred to in a sequence therefore amounts to establishing a clear family tree which takes no account of the illegitimate unions natural children and forgotten ancestors that are nevertheless part and parcel of film history If that quest should still be conducted its object it seems should not be one sole point of reference The aim of this book is to create the opportunity of studying and perhaps of rehabilitating those shadowy corners of cinematographic creation and film memory and to provide film studies but also literature and Arts studies altogether with a newly productive way of using such familiar notions as difference quotation reference blending hybridity miscegenation or crossbreeding

Cinema Van, propagande et résistance en Afrique coloniale Vincent Bouchard,2023-11-22 V hicule muni de mat riel de projection cin matographique le Cinema Van est con u par les gouvernements britannique belge et fran ais pour diffuser dans l Afrique coloniale des ann es 40 et 50 leurs films ducatifs Il transporte galement un personnel qualifi dont le commentateur de film qui facilite la m diation avec les spectateurs D crivant ces pratiques tout en construisant son analyse Vincent Bouchard porte un regard per ant sur le fonctionnement de ces dispositifs de propagande Il tudie l influence des Cinemas Vans sur la compr hension du m dia cin matographique par les populations africaines colonis es Quelles valeurs sont propag es par ces projections Quel est l impact de l enregistrement audiovisuel sur la perception la r tention et la transmission d une exp rience ou d un savoir En s appuyant sur des archives mergentes il explore les modes de r ception et les pratiques d accueil d velopp es par l auditoire la suite de la rencontre avec les appareils de propagande ainsi que leur volution jusqu aux ind pendances Il examine les formes prises par la r sistance en face de ces projections qui d une certaine mani re perdurent encore aujourd hui Gr ce une approche comparatiste Cinema Van propagande et r sistance en Afrique coloniale cerne les principaux traits culturels alors r pandus dans les administrations europ ennes comme les st r otypes raciaux et les diff rentes compr hensions du m dia cin matographique En compilant les informations contenues dans les comptes rendus d activit s il esquisse le d calage entre la conception des instruments de propagande et leur usage Enfin il remet en question les modes de repr sentation qu ils portent

Moralizing Cinema Daniel Biltereyst,Daniela Treveri Gennari,2014-11-20 This volume is part of the recent interest in the study of religion and popular media culture cinema in particular but it strongly differs from most of this work in this maturing discipline Contrary to most other edited volumes and monographs on film and religion Moralizing Cinema will not focus upon films cf the representation of biblical figures religious themes in films the fidelity question in movies but rather look beyond the film text content or aesthetics by

concentrating on the cinema related actions strategies and policies developed by the Catholic Church and Catholic organizations in order to influence cinema Whereas the key role of Catholics in cinema has been well studied in the USA cf literature on the Legion of Decency and on the Catholic influenced Production Code Administration the issue remains unexplored for other parts of the world The book includes case studies on Argentina Belgium France Ireland Italy Luxemburg the Netherlands and the USA

Revolution in Paradise Yehuda Moraly, 2019-11-01 The era of the German Occupation of France constituted surprisingly a golden age for the arts literature theater popular music and cinema These works of art seem to be devoid of political impact The widespread trend of unrealistic and fantastic art during this period is explained by some scholars as the artists escape from the omnipotent eye of German censorship The purpose of the book is to show that contrary to the accepted view some of these films were intimately linked to the political situation They convey the demonization of characters that while not specifically presented as Jews nevertheless manifested anti Semitic stereotypes of the Jew as ugly rootless low hypocritical immoral cruel and power hungry All five movies analysed *Les Inconnus dans la maison* dir Henri Decoin 1942 *Les Visiteurs du Soir* dir Marcel Carne 1942 *L Eternel retour* dir Jean Delannoy 1943 *Les Enfants du Paradis* dir Marcel Carne 1943 present characters not identified as Jews but who exhibit negative Jewish traits in contrast to the aristocratic characters whom they aspire to emulate They demonstrate implicitly central themes of explicit anti Semitic propaganda Yehuda Moraly addresses two current major misconceptions regarding the Cinema of Occupied France 1 that the accepted view that there were almost no explicitly Jewish characters in the cinema of that time and place is patently incorrect and 2 that the feature films of Occupied France were not as it is commonly thought free of the propaganda messages that permeated the press the radio and documentary films Analysis of these films brings out the contradictory nature of European anti Semitism On one hand the Jew is the anti Christ throttling the world with disgusting materialism while on the other hand he is representative of an ancestral stifling morality which it is time to abolish

Le documentaire, un autre cinéma - 5e éd. Guy Gauthier, Daniel Sauvaget, 2015-09-16 Le documentaire est un style part n loin des studios avec le d veloppement des cam ras l g res De Robert Flaherty Raymond Depardon les noms qui jalonnent son histoire t moignent de sa participation active l laboration et au d veloppement du langage cin matographique Cet ouvrage est depuis longtemps la r f rence de l tudiant comme du cin phile Du cin ma muet l image num rique il retrace l histoire de cet autre cin ma travers les continents en analysant son esth tique originale et sa confrontation au r el l occasion de cette cinqui me dition les biographies et les filmographies de cin astes majeurs ont t actualis es et deux tudes ajout es consacr es aux r cents National Gallery de Frederick Wiseman et la recherche de Vivian Maier de John Maloof et Charlie Siskel

Screened Encounters Caroline Moine, 2018-09-21 Established in 1955 the Leipzig International Documentary Film Festival became a central arena for staging the cultural politics of the German Democratic Republic both domestically and in relation to West Germany and the rest of the world Screened Encounters represents the definitive history of this key event recounting the

political and artistic exchanges it enabled from its founding until German unification and tracing the outside influence it exerted on international cultural relations during the Cold War

Constructions of Cultural Identities in Newsreel Cinema and Television after 1945 Kornelia Imesch, Sigrid Schade, Samuel Sieber, 2016-12-15 Newsreel cinema and television not only served as an important tool in the shaping of political spheres and the construction of national and cultural identities up to the 1960s Today's potent televisual forms were furthermore developed in and strongly influenced by newsreels and much of the archived newsreel footage is repeatedly used to both illustrate and re-stage past events and their significance This book addresses newsreel cinema and television as a medium serving the formation of cultural identities in a variety of national contexts after 1945 its role in forming audiovisual narratives of a biopic of the nation and the technical aesthetical and political challenges of archiving and restaging cinematic and televisual newsreel

Naissance des cinémas militaires (1914-1939) Sébastien Denis, Bénédicte Rochet, Xavier Sené, 2023-01-24 Cet ouvrage est le premier à s'intéresser de manière transnationale à l'apparition des cinémas militaires durant la première guerre mondiale et l'entre-deux guerres

Film & Radio Propaganda in World War II K.R.M. Short, 2021-11-21 This book first published in 1983 brings together leading world experts on film and radio propaganda in a study which deals with each of the major powers as well as several under occupation By examining each nation's propaganda content and comparing its various strands of output designed for different audiences the historian is provided with an important source of a nation's official self-image Total war forced governments to formulate goals consistent with the received national ideology in order to support the war effort To this extent much of the domestic propaganda was directed towards stimulating the population to make sacrifices with promise of a new world if the peace were won

La Communication audio-visuelle : entre réalité et fiction Annabelle Klein, Axel Tixhon, 2009-12 En quoi la mise en forme audio-visuelle interfère-t-elle sur les contenus leur perception leur interprétation Comment notre rapport au réel se trouve-t-il affecté Quelles clés s'offrent au spectateur pour décoder ce qu'il voit et entend Comment repérer ce que nous sommes face à une fiction L'un des traits marquants de la critique audio-visuelle actuelle est le déplacement des frontières entre le réel et la fiction On voit des créations fictionnelles utilisant des traits caractéristiques du documentaire et inversement des documentaires largement mis en scène Les différents genres audio-visuels se tresscotent n cessant de nouveaux outils pour les aborder travers cet ouvrage collectif des spécialistes de la communication des sociologues des médias et des historiens proposent un croisement de regards disciplinaires favorisant la réflexion critique sur l'évolution de l'audio-visuel et l'acquisition de nouveaux outils de compréhension Cet ouvrage d'éducation aux médias s'adresse aux enseignants aux étudiants ou toute personne qui souhaite s'initier au monde médiatique et comprendre les spécificités de l'audio-visuel Auteurs Charles Angelroth Jean Benoît Gabriel Annabelle Klein Emmanuel Murhula Bénédicte Rochet Anne Roekens Sarah Sepulchre Jonathan Thonon Axel Tixhon

Au nom de l'art, 1933-1945 Limore Yagil, 2015-03-04 La fascination exercée par Paris dans toute l'Europe depuis le début du XXe siècle se traduit d'abord avant le premier conflit mondial

par l'établissement d'un grand nombre d'artistes dans ce lieu de liberté d'esprit et de création. Grâce à un enseignement de qualité, les Académies de peinture ou de musique, notamment, attirent des Russes, Polonais, Hongrois, Tchèques ou Allemands, futurs fleurons de la scène de Paris, minés par les interprètes de l'Opéra et du Conservatoire. Avec les différentes vagues de migration dont les artistes juifs fuyant les persécutions se sont constitués dans la Ville lumière des réseaux d'amitié avec des artistes français, filiales qui s'actionnent sous l'Occupation et Vichy pour protéger et mettre à l'abri les victimes du régime. Si l'on connaît l'intervention de Sacha Guitry et d'Arletty en faveur de Tristan Bernard, il y en eut beaucoup d'autres révélées par Limore Yagil, la croisée de l'histoire culturelle et de l'histoire politique. L'auteur remonte aux origines de ces réseaux de solidarité, retraçant toute une géographie de l'entraide et interroge la signification qu'il convient de donner à ces différents actes de désobéissance civile. Docteur en lettres en histoire du XXe siècle de l'Institut d'études politiques de Paris, Limore Yagil est chercheur associée à l'université Paris IV Sorbonne. Spécialiste de l'histoire politique et culturelle de la France sous l'Occupation, elle a notamment publié *L'Homme nouveau* et *La Révolution nationale de Vichy* (Septentrion, 1997) et une trilogie *La France, terre de refuge et de désobéissance civile 1944* (Le Cerf, 2010, 2011).

La fabrique filmique Kristian Feigelson, 2011-06-15. En proposant une analyse de la professionnalisation et des métiers du cinéma à partir des acquis de la sociologie interactionniste, *La fabrique filmique* replace l'usage du film dans sa dimension concrète. Saisir l'envers du décor permet ici d'appréhender de l'intérieur les processus de fabrication d'un film. Comment créer ces différentes catégories de métiers de l'audiovisuel et du cinéma dans la longue durée sous l'angle de constructions professionnelles plus complexes au croisement des Politiques Publiques menées en France depuis 1936 et des évolutions actuelles du marché de l'intermittence à partir de nombreuses enquêtes dans différents studios, France, Europe, centrale, tats-Unis, Inde, Russie. L'ouvrage propose une mise en perspective de ces marchés spécifiques du travail sous l'angle de la globalisation pour mieux comprendre l'histoire anonyme de ceux qui ont fabriqué le cinéma.

Kristian FEIGELSON, sociologue, habilité à diriger des recherches, enseigne le cinéma à l'Université de la Sorbonne Nouvelle, IRCAV. Chercheur associé au Centre de sociologie politique Raymond Aron, EHESS, il collabore à différentes revues.

Histoire des relations culturelles dans le monde contemporain Laurent Martin, François Chaubet, 2011-09-07. Cette synthèse comparatiste de l'histoire culturelle du XXe siècle aborde trois points : les changements culturels, la politique et la diplomatie culturelles, les nouveaux enjeux des relations culturelles.

CAPES Espagnol 2025 - Épreuve écrite disciplinaire - La composition - Pavel GIROUD, El caso Padilla [Film] Nelly Rajaonarivelo, collectif, 2024-08-27. Ouvrage de préparation au concours du CAPES externe d'espagnol.

Le mythe Deneuve Gwenaëlle Le Gras, 2010-01-21. La carrière de Catherine Deneuve est profondément ancrée dans une des spécificités du cinéma français : son ambition artistique. L'étude de la réception de ses films montre l'importance de cette exception culturelle. Deneuve incarne sa manière, la richesse du cinéma français, elle privilégie le cinéma d'auteur tout en s'illustrant aussi dans un cinéma populaire de qualité. Sa filmographie extrêmement variée et son image de star se sont construites dès le début sur cette articulation. Partant de l'hypothèse que la longévité de la carrière

de Catherine Deneuve repose sur une tension entre classicisme et modernité cet ouvrage analyse la construction des différentes strates chronologiques et thématiques de son image pour en montrer la richesse et la complexité L'image de Catherine Deneuve est ici décryptée du point de vue de l'analyse filmique historique et socioculturelle travers les différents aspects de son image et de son évolution par rapport à sa carrière en prenant en compte les genres les types de rôles la cote critique le box office et le propre discours de la star sur elle-même mais aussi face aux autres actrices et au cinéma français Gwenaëlle Le Gras est docteure en études cinématographiques et chargée de cours à l'université de Caen et à l'université de Paris Ouest Nanterre La Défense Spécialiste de star studies et du cinéma français classique et contemporain elle a publié plusieurs articles sur Catherine Deneuve Michel Simon Sacha Guitry Erich von Stroheim et les héros du cinéma policier criminel français Son ouvrage Michel Simon l'art de la disgrâce a été publié en janvier 2010 aux éditions Scope

Histoire mondiale de la diplomatie culturelle
Ludovic Tournès, 2025-10-01 Des cours de langue dispensés par les comités de l'Alliance française sur tous les continents l'exportation de la K-pop et la politique du Cool Japan en passant par les missions de Jazz de Voice of America les tournées du Bolcho pendant la guerre froide ou encore les séries télévisées turques cet ouvrage présente pour la première fois une histoire mondiale des diplomaties culturelles permettant de comprendre ce phénomène qui a pris une ampleur sans précédent depuis le milieu du XIX^e siècle On y croquera les faits qui orchestrent en coulisse les associations qui préparent ou relayent sur le terrain mais aussi les artistes intellectuels sportifs ou scientifiques qui participent des degrés divers ces stratégies de valorisation culturelle devenus au cours du XX^e siècle un élément majeur des politiques extérieures nationales Loin d'avoir été submergés par la mondialisation les nations n'ont pas cessé de jouer un rôle structurant dans les circulations culturelles internationales contemporaines et au XXI^e siècle plus encore que jamais

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