

Les frères Lumière : les non acteurs



Sortie des Usines Lumière, 1894

Georges Méliès : l'acteur de music-hall



Naissance de
« l'acteur de cinéma » :
David W. Griffith



Lillian Gish

Le Film d'Art

L'Assassinat du duc de Guise (1908),
de Charles Le Bargy
et André Calmettes



1910, les premières stars : Florence Lawrence



Asta Nielsen



1911 : Début d'Ivan Mosjoukine



Le Père Serge, 1917,
Yakov Protazanov



Feu Matthias Pascal, 1925,
Marcel L'Herbier



FEKS

(Fabrique de
l'acteur
excentrique)

Créée en 1922 par
Grigori Kozintsev,
Leonid Trauberg,
Serguei Youtkevitch
et Serguei
Guerassimov



En haut: *La Nouvelle Babylone* de
Kozintsev et Trauberg, 1929

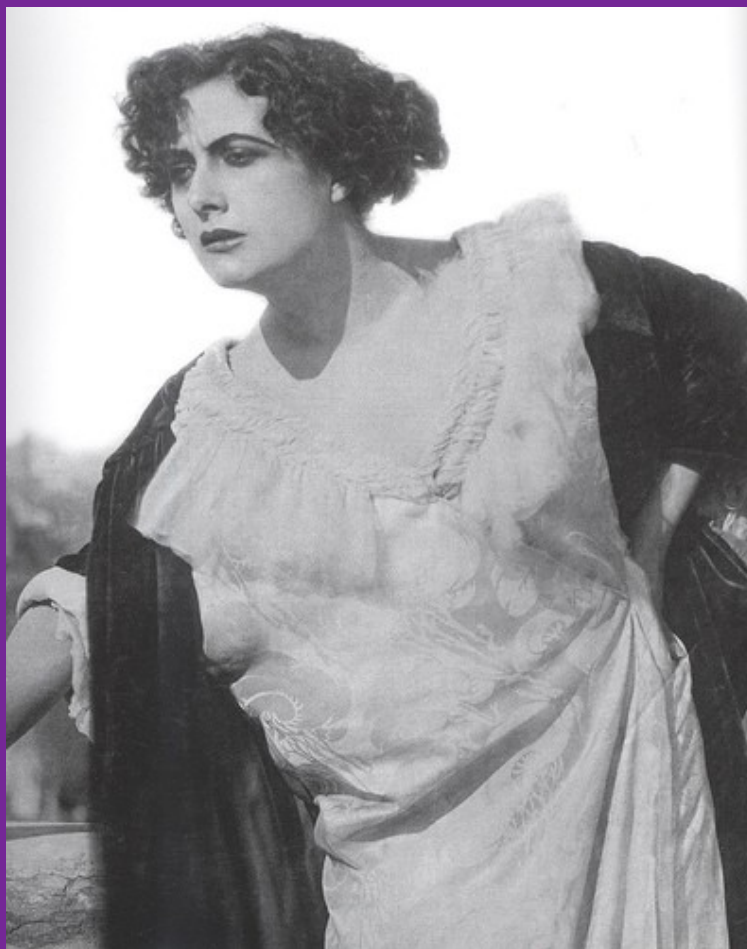
En bas: *Aelita* de Yakov Protazanov,
1924



LE DIVISME

The background of the slide is an abstract, digital-style pattern. It features a central vertical axis from which several large, fan-like shapes radiate outwards. These shapes are composed of numerous fine, parallel lines that create a sense of depth and movement. The color palette is dominated by various shades of red, from deep, dark crimson to bright, vibrant magenta and pink. Interspersed among the lines are small, glowing dots of light, some appearing as bright white or yellow points, while others are softer, pinkish-red spheres. The overall effect is one of dynamic energy and complex, layered geometry.

Francesca Bertini



Lyda Borelli



Pina Menichelli





1914 :

Burlesque américain
et
tradition du music-hall anglais

Charles Chaplin



Buster Keaton

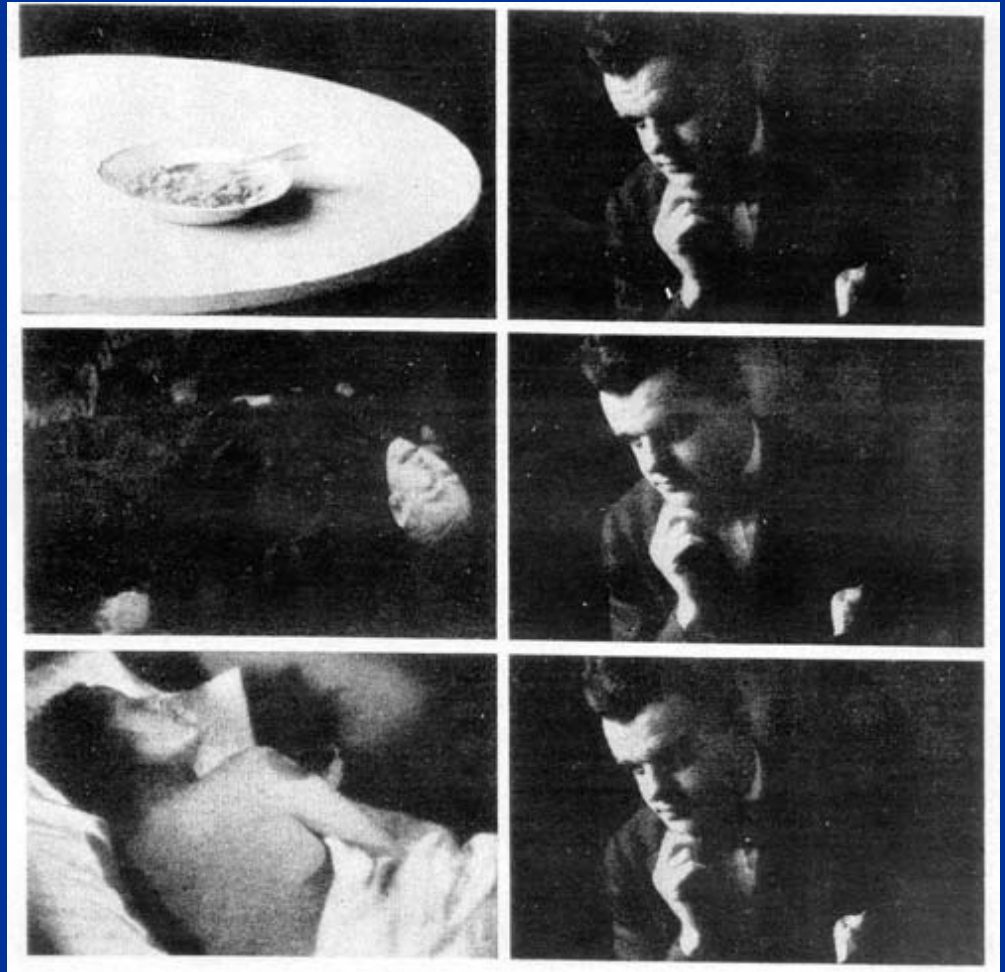


Dans *Le Mécano de la General*, 1926

Stan Laurel



L'effet Koulechov



Reconstitution

L'acteur expressionniste



Conrad Veidt

dans *Le Cabinet du Dr Caligari*, 1919, Robert Wiene

Emil Jannings



Avec Yvette Guilbert dans
Faust, 1926, F. W. Murnau

Werner Krauss



dans *Le Cabinet du Dr Caligari*, 1919, Robert Wiene

The background of the slide is an abstract, textured pattern. It consists of numerous thin, wavy lines in shades of red and pink, which create a sense of depth and movement. The lines are arranged in a way that they seem to converge towards the center, creating a tunnel-like effect. The overall color palette is dominated by dark reds and pinks, with some lighter, almost white, highlights where the lines are more densely packed or where they intersect.

1924 :

L'acteur cinématographique
« delsartien »

Lon Chaney



Publicité pour *Ris donc, paillese*, 1928, Herbert Brenon

1927 : L'acteur parle.



Al Jolson



Le Chanteur de Jazz, 1927, Alan Crosland

1930 : Créés par le parlant.



Gary Cooper



James Cagney



Avec Jean Harlow
dans *L'Ennemi public*, 1931, William A. Wellman

Spencer Tracy



The background features a complex, abstract pattern of wavy, concentric lines in shades of red and pink. These lines radiate from a central point, creating a sense of depth and movement. Interspersed among the lines are small, bright dots, some of which appear to be part of the overall pattern, while others are more isolated. The overall effect is reminiscent of a starburst or a stylized, glowing nebula.

1930 :

Apogée du « star system »

Greta Garbo



Publicité pour
Mata Hari, 1931, George Fitzmaurice

Marlene Dietrich



Publicité pour
Shanghai Express, 1931, Josef von Sternberg

La tradition « yiddish »

The background of the slide is an abstract, dark red and black composition. It features several glowing, concentric, and overlapping lines that create a sense of depth and movement, resembling a stylized, glowing tunnel or a series of radiating paths. The lines are composed of many small, bright red dots or segments, giving it a digital or particle-like appearance. The overall effect is one of dynamic energy and depth.

Edward G. Robinson

Dans *Le Petit César*, 1931,
Mervyn LeRoy



Paul Muni



Dans *Scarface*, 1931, Howard Hawks

The background of the slide is an abstract, textured pattern. It features a series of wavy, concentric lines in shades of red and pink, set against a dark, almost black background. The lines are dense and create a sense of depth and movement, resembling a stylized, glowing tunnel or a complex, organic structure.

1932

France : le pittoresque
régionaliste

Raimu



Avec Pierre Fresnay
Marius, 1931, Alexander Korda

Fernandel



Avec Orane Demazis dans *Regain*, 1937, Marcel Pagnol

The background of the slide is an abstract, dark-toned composition. It features a central vertical axis from which several pairs of wavy, curved lines extend outwards, creating a sense of depth and movement. The lines are primarily in shades of red and pink, with some darker, almost black, areas interspersed. The overall effect is reminiscent of a stylized, glowing tunnel or a complex, organic structure. The text is overlaid on this background in a bright yellow-green color.

1932

Etats Unis : les Clowns

Mae West



WC Fields



Les Marx Brothers



The background of the slide is an abstract, high-contrast image. It features a central vertical axis from which several pairs of wavy, parallel lines extend outwards, creating a sense of depth and movement. The lines are primarily a vibrant red color, set against a dark, almost black background. The overall effect is reminiscent of a stylized, glowing tunnel or a complex, organic structure.

1932

France : les excentriques

Marguerite Moreno, Pauline Carton

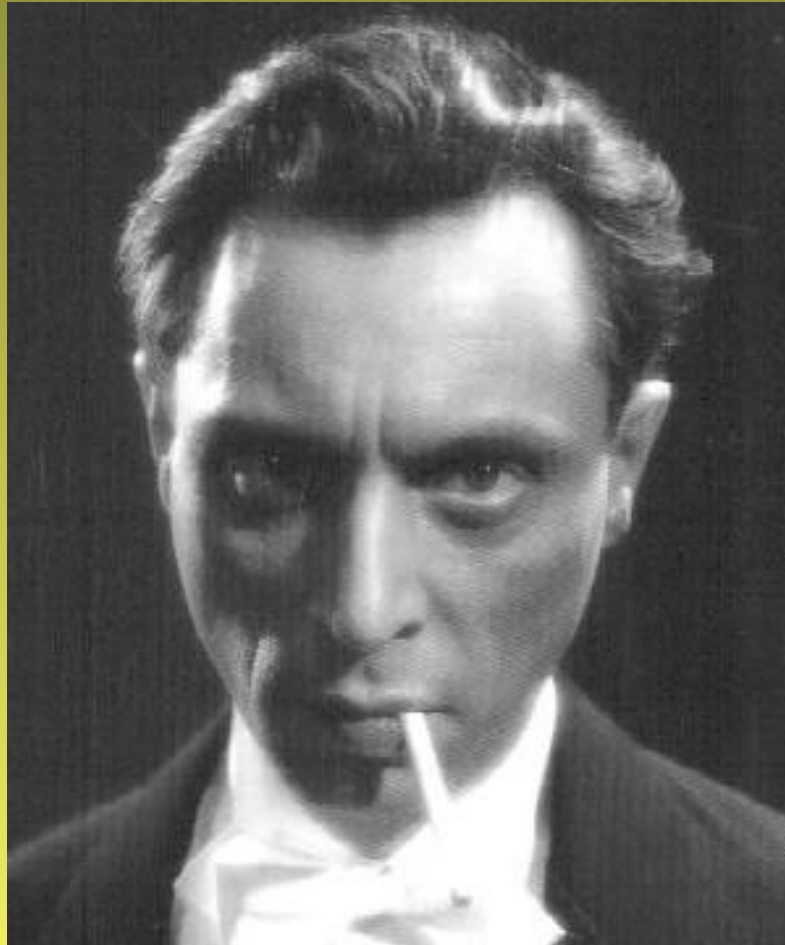


Marguerite Moreno



Pauline Carton

Louis Jouvet



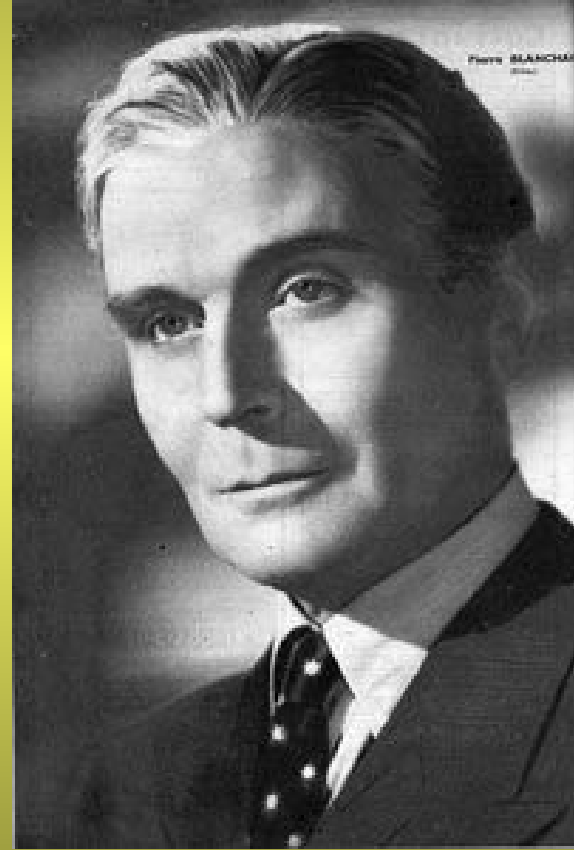
France : les patriarches

The background of the slide is an abstract, digital-style pattern. It features a central vertical axis from which several large, fan-like shapes radiate outwards. These shapes are composed of numerous thin, parallel lines that create a sense of depth and movement. The color palette is dominated by various shades of red, from deep, dark crimson to bright, vibrant magenta and pink. Small, glowing dots are scattered throughout the pattern, adding to its complexity and visual interest. The overall effect is one of dynamic energy and modern aesthetic.

Harry Baur, Pierre Blanchar



Harry Baur :
Les Misérables, 1933,
Raymond Bernard



Pierre Blanchar :
Le Coupable, 1936,
Raymond Bernard



1935

France :
Le Boulevard

Sacha Guitry



Trois ages de la féminité



Françoise Rosay



Danielle Darrieux



Gaby Morlay

The background of the slide is an abstract, digital-style pattern. It features several prominent, wavy lines in shades of red and pink that curve across the frame. Interspersed among these lines are numerous small, bright pink dots, some of which appear to be part of the larger wave patterns. The overall effect is a complex, rhythmic, and somewhat chaotic visual texture.

Etats Unis :
La « screwball comedy »

Cary Grant, Katharine Hepburn



Dans *Indiscretions*, 1940, George Cukor

Carole Lombard



Fred Astaire



Le Mythe du danseur

The background of the slide is an abstract, textured pattern. It features a central vertical axis with several pairs of curved, wavy lines extending outwards, resembling a stylized fan or a series of overlapping petals. The colors are primarily shades of red and pink, with some darker, almost black, areas in the background. The overall effect is a sense of depth and movement, with the lines appearing to recede into the distance.

1936

France :

Le réalisme poétique

Jean Gabin, Michèle Morgan

Le Quai des Brumes,
1938, Marcel Carné



L'ampleur « opératique »



Nikolaï Tcherkassov

Alexandre Nevski, 1938, S. M. Eisenstein

Le naturalisme rebelle



John Garfield

L'idéal britannique



Leslie Howard

L'idéal britannique



Merle Oberon, Laurence Olivier
dans *les Hauts de Hurlevent*,
1939, WilliamWyler

The background features a complex, abstract pattern of glowing red and pink lines and dots. The lines are wavy and radiate from the center, creating a sense of depth and movement. The dots are scattered throughout, adding to the intricate texture of the design.

Etats Unis : Les années de guerre

Suprématie de la femme forte

Bette Davis



Une femme cherche son destin, 1942, Irving Rapper

Joan Crawford



Avec Ann Blyth
Le Roman de Mildred Pierce, 1945, Michael Curtiz

Barbara Stanwyck



Raccrochez, c'est une erreur, 1947, Anatole Litvak

The background of the slide is an abstract, textured pattern. It features a central vertical axis with several pairs of curved, wavy lines that fan outwards, creating a sense of depth and movement. The colors are primarily shades of red and pink, with some darker, almost black, areas in the shadows of the curves. The overall effect is reminiscent of a stylized, glowing nebula or a complex, organic structure.

Etats Unis : Les années de guerre

« Pin up girls » et femmes
fatales

Betty Grable



Lana Turner



Rita Hayworth



Gilda, 1946,
Charles Vidor

The background of the slide is an abstract, artistic composition. It features a series of concentric, wavy lines in shades of red and pink, radiating from a central point. These lines are composed of many small, closely spaced dots or segments, creating a textured, almost crystalline appearance. The overall effect is reminiscent of a stylized flower or a complex, organic pattern. The colors are vibrant and saturated, set against a dark, almost black background.

Etats Unis : L'après-guerre

Le mûrissement des stars

Katharine Hepburn, Spencer Tracy



L'Enjeu, 1949, Frank Capra

Gary Cooper



Le train sifflera trois fois, 1952, Fred Zinnemann

James Stewart



Publicité pour *Winchester 73*, 1950, Anthony Mann

The background of the slide is an abstract, textured pattern. It features a central vertical axis with several pairs of curved, wavy lines that fan outwards, creating a sense of depth and movement. The colors are primarily shades of red and pink, with some darker, almost black, areas in the shadows of the curves. The overall effect is reminiscent of a stylized, glowing structure or perhaps a close-up of a biological or mineral formation.

L'après-guerre

L'acteur néo-réaliste

Anna Magnani



Rome, ville ouverte, 1945, Roberto Rossellini

Aldo Fabrizi



Rome, ville ouverte, 1945, Roberto Rossellini

Maria Pia Casilio, Carlo Battisti



Umberto D (Vittorio De Sica, 1952)

Lamberto Maggiorani



Voleur de bicyclette (Vittorio de Sica, 1948)

The background features a complex, abstract pattern of glowing red and pink lines and dots. The lines are wavy and radiate from a central point, creating a sense of depth and movement. The dots are small and scattered, adding to the intricate texture of the overall design.

L'après-guerre

Réserve et tradition britanniques

Celia Johnson, Trevor Howard



Breves rencontres, 1946, David Lean

James Mason, Deborah Kerr




Jules César, 1952, Joseph L. Mankiewicz

Alec Guinness



Noblesse Oblige, 1949, Robert Hamer

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Etats-Unis : L'école du « musical »

Judy Garland, Gene Kelly



Le Pirate, 1947, Vincente Minnelli

Cyd Charisse



The background of the slide is an abstract, artistic composition. It features a dark, almost black, base color. Overlaid on this are numerous wavy, concentric lines in shades of red and pink. These lines are composed of small, closely spaced dots or segments, creating a textured, vibrating effect. The lines radiate from a central point, forming a pattern reminiscent of a stylized flower or a fan. The overall aesthetic is modern and dynamic.

Japon :
Grands couples actrice-
réalisateur

Kinuyo Tanaka/Kenji Mizoguchi



La vie d'O Haru, Femme Galante
1950, Kenji Mizoguchi

Hideko Takamine/Mikio Naruse



Nuages flottants, 1955, Mikio Naruse

Setsuko Hara/Yasujiro Ozu



Fin d'Automne, 1960, Yasujiro Ozu

The background features a complex, abstract pattern of wavy, concentric lines in shades of red and pink. These lines are interspersed with small, bright dots, creating a sense of depth and movement. The overall effect is reminiscent of a stylized, glowing tunnel or a series of overlapping, vibrating surfaces.

1950 : Etats Unis

Émergence d'une nouvelle
génération

Montgomery Clift



Une place au soleil,
1950, George Stevens

Marlon Brando



Un tramway nommé désir,
1951, Elia Kazan

James Dean





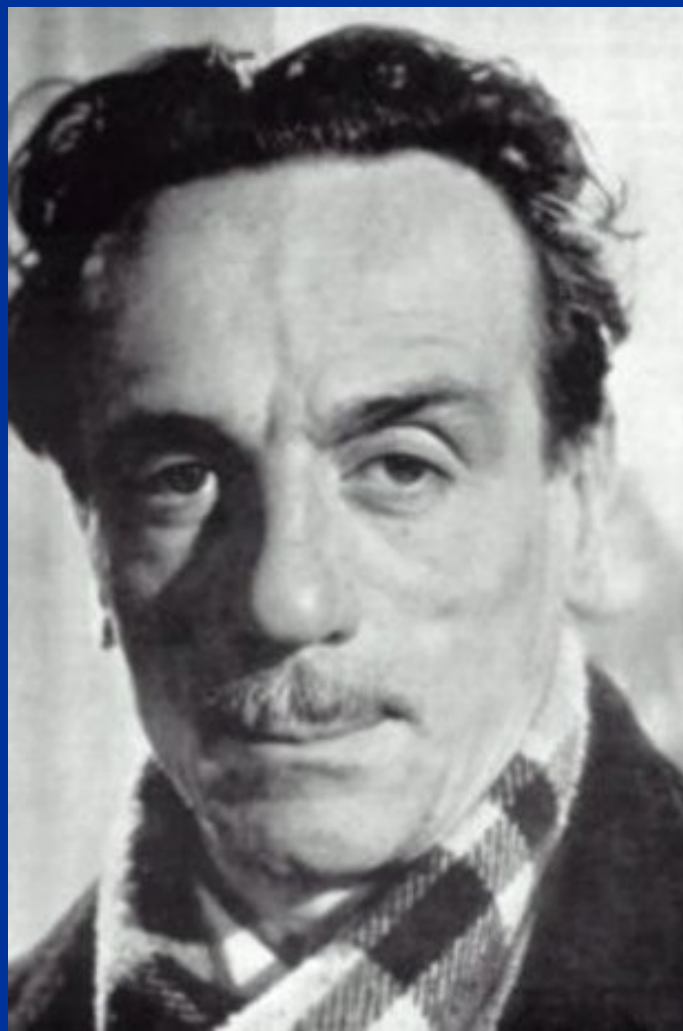
1950 : Italie

Masques de comédie

Toto



Eduardo De Filippo



The background features a complex, abstract pattern of wavy, concentric lines in shades of red and pink. These lines radiate from a central point, creating a sense of depth and movement. The overall effect is reminiscent of a stylized, glowing tunnel or a series of overlapping, curved planes.

1950 :

Le jeu stylisé « à l'indienne »

Nargis, Raj Kapoor



Awara, 1951, Raj Kapoor

Dilip Kumar



Mughal-e-Azam, 1960, K. Asif

Guru Dutt



L'Assoiffé, 1957, Guru Dutt

The background features a complex, abstract pattern of red and black. It consists of numerous curved, parallel lines that create a sense of depth and movement, resembling a stylized, glowing structure. The lines are composed of small, bright red dots or segments, which are set against a dark, almost black background. The overall effect is one of dynamic energy and intricate detail.

Génération Strasberg-Adler

Marilyn Monroe



Les Misfits, 1960, John Huston

James Dean



Paul Newman



Avec Elizabeth Taylor
La Chatte sur un toit brûlant,
1957, Richard Brooks

Karl Malden



Boomerang, 1947, Elia Kazan

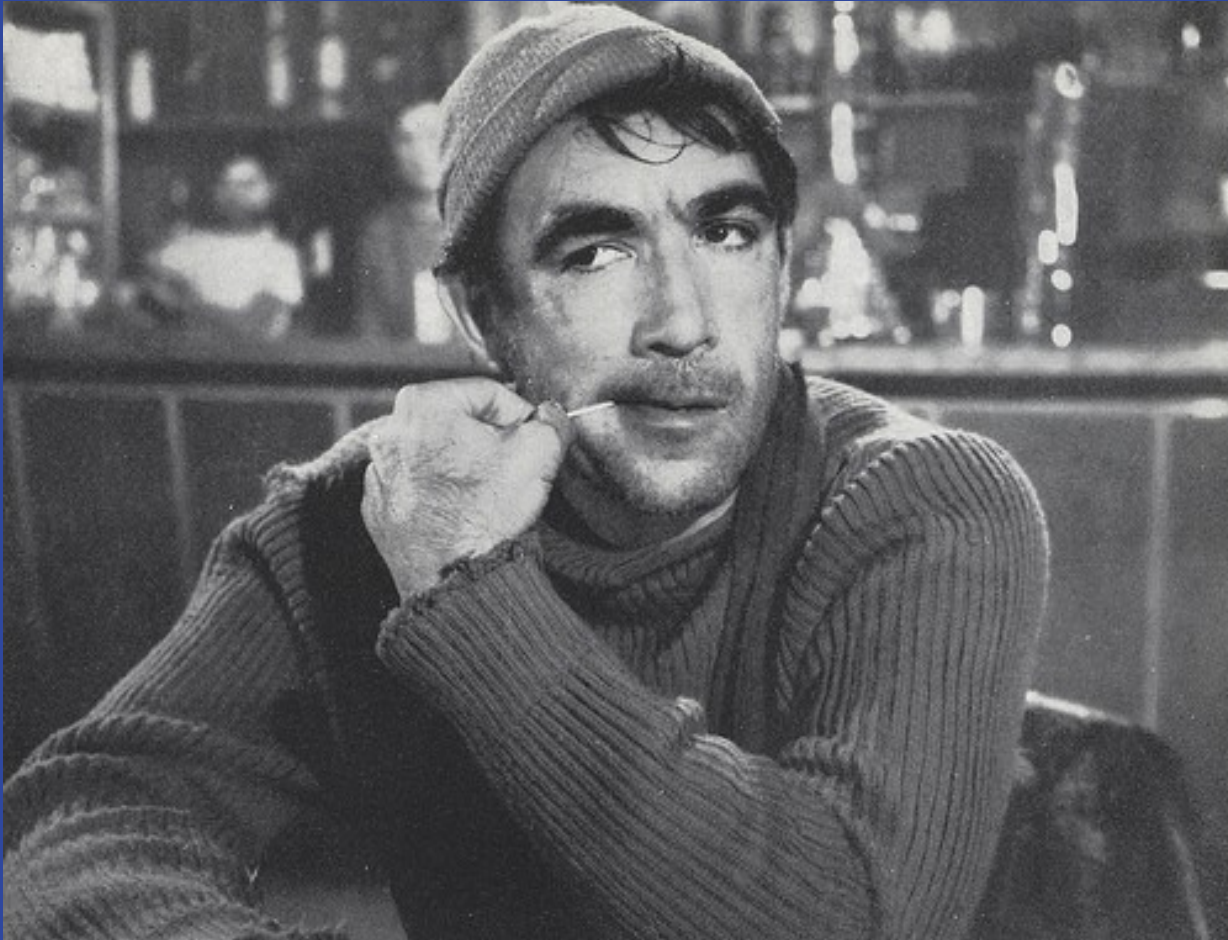
Shelley Winters



Italie : l'acteur « recomposé »

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Anthony Quinn



La Strada, 1955,
Federico Fellini

Marcello Mastroianni



Le Bel Antonio,
1960, Mauro Bolognini

Donald Sutherland



Casanova, 1978, Federico Fellini

Nouvelle vague

« L'acteur comme corps
conducteur »

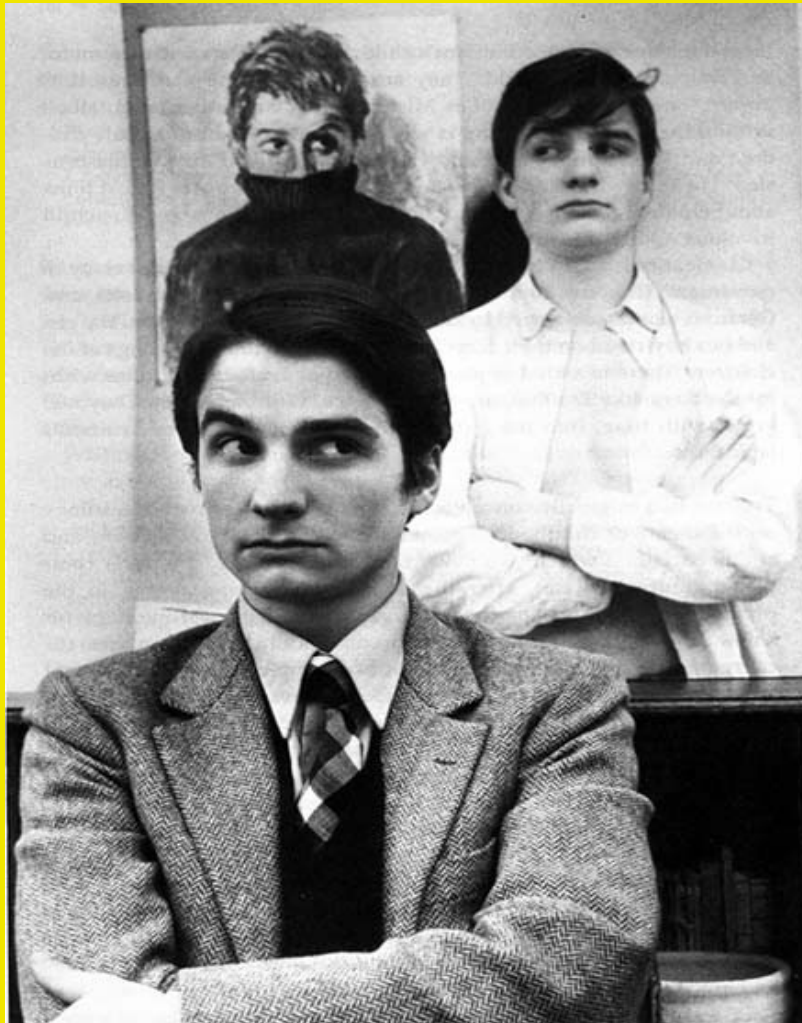
- Alain Bergala

Jean Paul Belmondo



À bout de souffle,
1960, Jean-Luc Godard

Jean-Pierre Léaud



L'Amour en fuite,
1979, François Truffaut

Anna Karina



The background features a complex, abstract pattern of glowing red and pink lines and dots. The lines are wavy and radiate from a central point, creating a sense of depth and movement. The dots are small and scattered, adding to the intricate texture of the overall design.

Nouveaux masques de la comédie italienne

Vittorio Gassman



Parfum de femme, 1978, Dino Risi

Ugo Tognazzi



Venez prendre le café chez nous
1973, Alberto Lattuada

Alberto Sordi



Le Cheikh Blanc, 1952, Federico Fellini
(Avec Brunella Bovo)

Nino Manfredi



Affreux, sales et méchants
1978, Ettore Scola

Monica Vitti



L'Eclipse, 1963,
Michelangelo Antonioni



Drame de la jalousie
1969, Ettore Scola
(avec Marcello Mastroianni)

The background of the slide is an abstract, artistic composition. It features a series of concentric, wavy lines in shades of red and pink, creating a sense of depth and movement. The lines are most prominent in the lower half of the image, where they form a pattern reminiscent of a stylized flower or a series of overlapping petals. The overall color palette is dominated by various tones of red, from deep maroon to bright magenta, set against a dark, almost black background. The text is centered in the upper portion of the image, rendered in a clean, white, sans-serif font.

Renouveau du modèle Strasberg-Adler

Robert De Niro



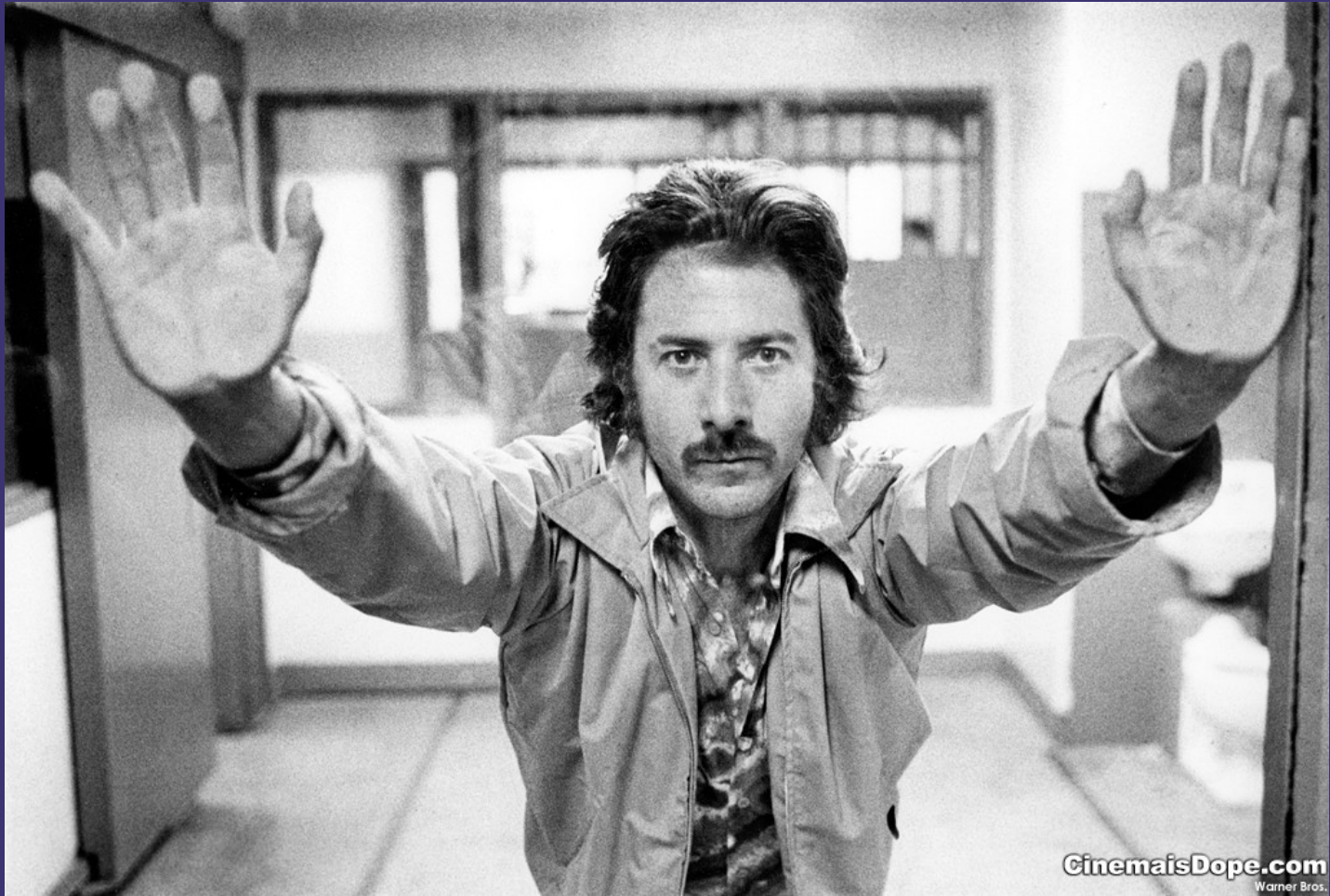
Il était une fois en Amérique,
1984, Sergio Leone

Al Pacino



Publicité pour *Scarface*,
1983, Brian de Palma

Dustin Hoffman



CinemaisDope.com
Warner Bros.

Le Récidiviste, 1978, Ulu Grosbard

Robert Redford



Nos plus belles années, 1972, Sydney Pollack

Jane Fonda



Klute, 1969, Alan J. Pakula

Meryl Streep



Le Choix de Sophie, 1982, Alan J. Pakula

Jack Nicholson



Vol au-dessus d'un nid de coucou, 1976, Milos Forman

Sean Penn



Outrages, 1992, Brian de Palma

Retour au « delsartisme » ?

The background of the slide is an abstract, digital-style composition. It features a central vertical axis from which several large, fan-like shapes radiate outwards. These shapes are composed of numerous fine, parallel lines in shades of red and pink, creating a textured, almost woven appearance. Interspersed among these lines are small, bright pink dots. The overall color palette is dominated by various tones of red, from deep maroon to bright magenta, set against a dark, almost black background. The lighting effect is soft and ethereal, giving the impression of light trails or digital data paths.

Heath Ledger, Jack Nicholson



Heath Ledger dans *The Dark Knight*, 2008, Christopher Nolan

Jack Nicholson dans *Batman*, 1991, Tim Burton



Intériorisation et névrose dans le cinéma français

The background of the slide is an abstract, textured composition. It features a central vertical axis with several pairs of curved, wavy lines that fan outwards, creating a sense of depth and movement. The color palette is dominated by various shades of red, from deep, dark crimson to bright, vibrant magenta and pink. The overall effect is reminiscent of a stylized, glowing tunnel or a complex, organic structure. The lighting is soft and diffused, with some brighter spots that appear to be small, glowing particles or dots scattered throughout the composition.

Isabelle Adjani



Isabelle Huppert

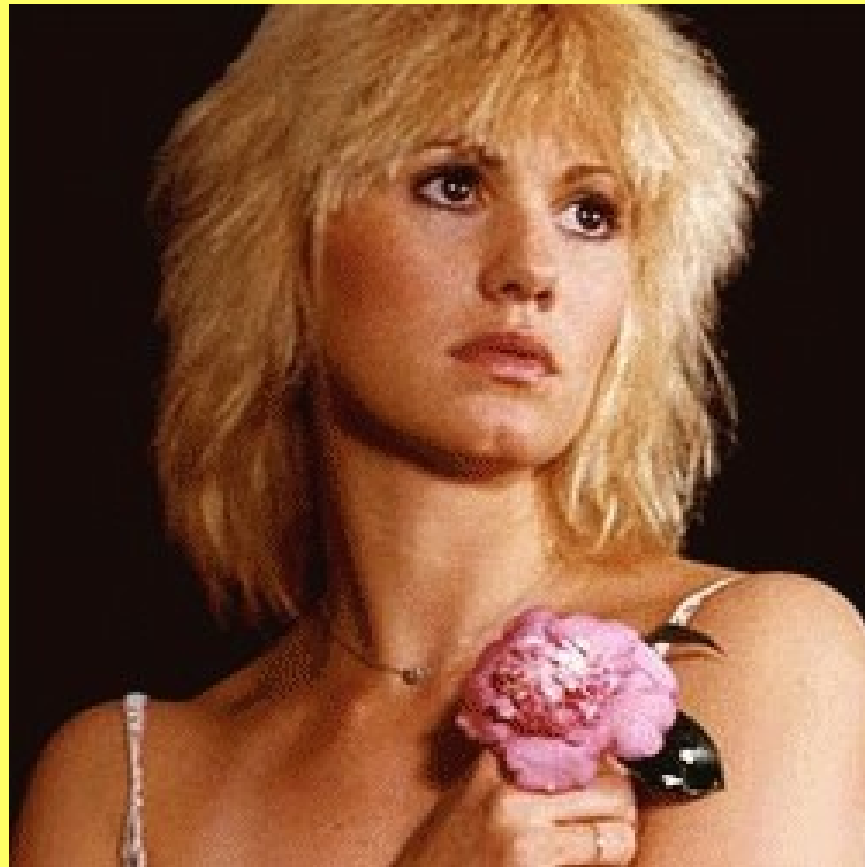


Gerard Depardieu



Les Valseuses, 1973, Bertrand Blier

Miou Miou



Patrick Dewaere



The background of the slide is an abstract, digital-style pattern. It features several large, overlapping, wavy shapes in shades of red and pink. These shapes are composed of many small, closely spaced dots or lines, creating a textured, almost crystalline appearance. The overall effect is dynamic and visually complex, with a color palette dominated by various tones of red, from deep maroon to bright magenta.

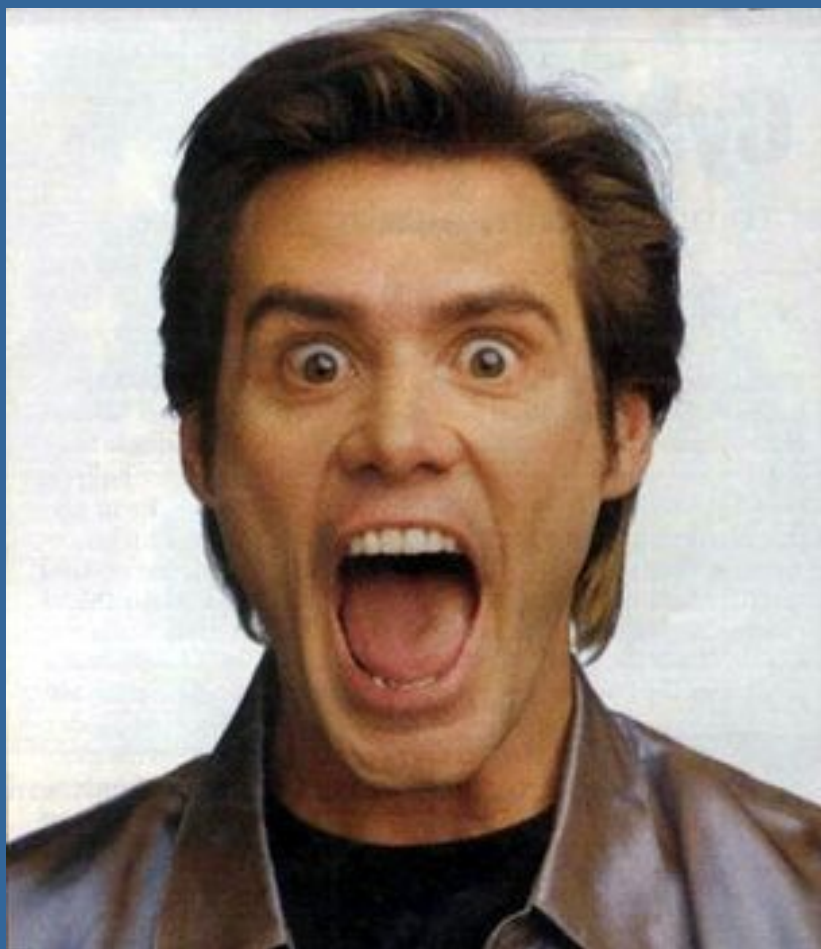
1990 :
L'acteur « néo-expressionniste »

Johnny Depp



Donny Brasco, 1996, Mike Newell

Jim Carrey



Nicole Kidman



L'Interprète, 2003, Sydney Pollack

Présence corporelle de l'acteur asiatique



Chow Yun Fat



The Killer, 1995, John Woo

Gong Li



La Cité interdite, 2004, Zhang Yimou

Tony Leung (Chiu Wai)



Hero, 2002, Zhang Yimou

Maggie Cheung



Renouveau de la stylisation « bollywoodienne »



Amitabh Bacchan



Sholay, 1974, Ramesh Sippy

Sharukh Khan



Asoka, 2001,
Santosh Sivan

Swades, 2004, Ashutosh Gowariker

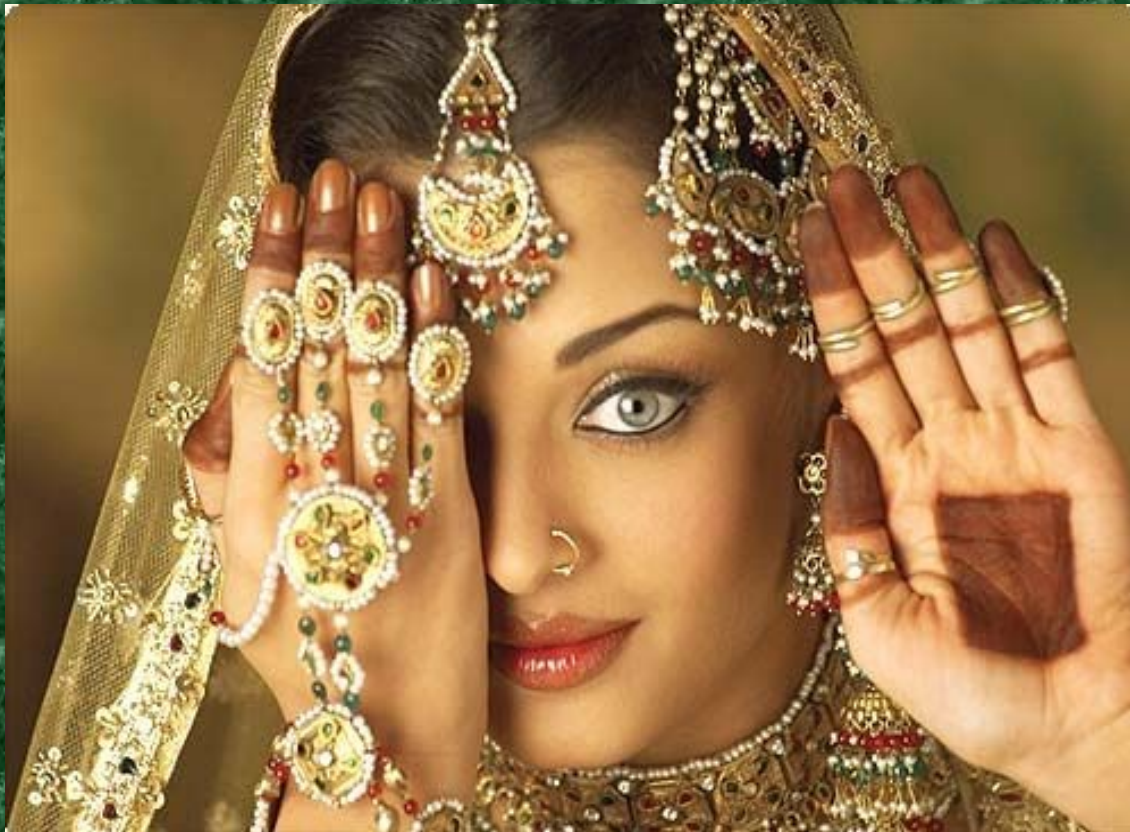


Rani Mukerjee



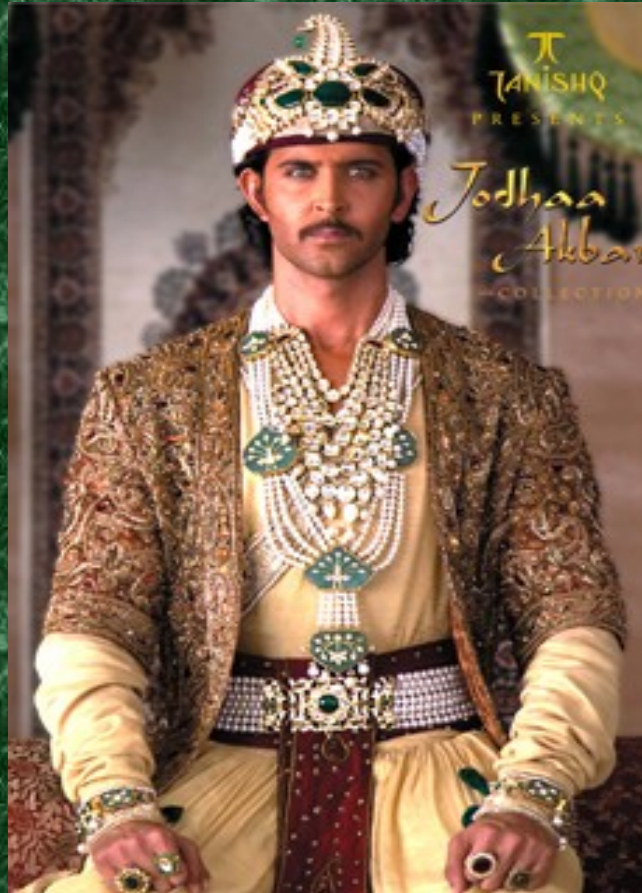
Paheli, 2005, Amol Palekar

Aishwarya Rai



Devdas, 2002, Sanjay Leela Bhansali

Hritikh Roshan



Jodhaa Akbar, 2008, Ashutosh Gowariker