



About some debates on the Avant-garde in French criticism from the 1920s to the 1940s

Or how Belphegor becomes a rhetorician

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Abstract: Many studies have shown evidence of the polysemy of the concept of the avant-garde applied to cinema. This article examines the real semantic reversal of this notion in French criticism, from the 1920s to the 1940s, postulating that, from one period to the other, there are two contradictory conceptions of art as well as two different conceptions of the film industry, and thus two ways of considering the relationship between art and the film industry.

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