



Aux origines de l'art moderne

Ishaghpour, Youssef

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Cin Ma Histoire Th Orie Youssef Ishaghpour

Irmgard Emmelhainz



Cin Ma Histoire Th Orie Youssef Ishaghpour:

Jean-Luc Godard's Political Filmmaking Irmgard Emmelhainz, 2019-04-26 This book offers an examination of the political dimensions of a number of Jean Luc Godard's films from the 1960s to the present. The author seeks to dispel the myth that Godard's work abandoned political questions after the 1970s and was limited to merely formal ones. The book includes a discussion of militant filmmaking and Godard's little known films from the Dziga Vertov Group period which were made in collaboration with Jean Pierre Gorin. The chapters present a thorough account of Godard's investigations on the issue of aesthetic political representation including his controversial juxtaposition of the Shoah and the Nakba. Emmelhainz argues that the French director's oeuvre highlights contradictions between aesthetics and politics in a quest for a dialectical image. By positing all of Godard's work as experiments in dialectical materialist filmmaking from *Le Petit soldat* 1963 to *Adieu au langage* 2014, the author brings attention to Godard's ongoing inquiry on the role filmmakers can have in progressive political engagement.

Dictionnaire théorique et critique du cinéma - 3e éd. Jacques Aumont, Michel Marie, 2016-10-12 Le cinéma est devenu depuis près d'un demi-siècle objet d'enseignement, de recherches et d'études. Un vocabulaire particulier s'est progressivement imposé, constitué la fois de termes spécifiques et de concepts nouveaux propres à analyser le langage cinématographique. D'abstrait à concret, ce dictionnaire réunit près de 600 entrées relevant des approches théoriques et critiques du cinéma, notions clés en esthétique, filmologie, sémiotique, ainsi que notices sur les critiques et les théoriciens, parfois aussi cinéastes. Eisenstein, Hitchcock, Pasolini, Godard, qui ont contribué à enrichir la réflexion sur le 7e art. Chaque entrée est replacée dans son contexte, illustrée d'exemples, mise en relation avec d'autres, et suivie d'indications bibliographiques. Cette 3e édition s'enrichit d'une centaine d'articles faisant le point sur l'état des lieux, économique, technique, critique, et éclairant l'œuvre de toute une génération de théoriciens. Un outil indispensable pour l'étudiant en cinéma et audiovisuel, le professionnel ou le cinéophile soucieux de mieux connaître son domaine de prédilection.

Indefinite Visions Martine Beugnet, 2017-07-07 Moving image culture seems to privilege the instantly identifiable, the recognizable face, the well-timed stunt, the perfectly synchronized line of dialogue. Yet perfect in focus, visibility does not come naturally to the moving image, and if there is one visual effect the eye of the camera can record better than the human eye, it is blur. Looking beyond popular media to works of experimental cinema and video art, this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay, distortion, indistinctness, and fragmentation. A range of international scholars examines what is at stake in these images, sometimes radical foregrounding of materiality and mediation, or of evanescence and spectrality, as well as their challenging of the dominant position accorded to legible images. How have artists and filmmakers rendered the indefinite image, and what questions does it pose? With a range of approaches from aesthetics to phenomenology to production studies, the authors in this volume investigate techniques, themes, and concepts that emerge from this wilful excavation of the moving image's material base.

Cinéma et peinture Luc Vancheri, 2007-10-24 Un débat ouvert sur la naissance du cinéma. La nouveauté de

cet ouvrage relève d'une part de sa triple mise en perspective esthétique historique et théorique laquelle entend restaurer leur caractère lié d'autre part de sa faculté faire entendre tout en l'analysant le fait que le cinéma est bien plus que l'invention d'une nouvelle technique de production et de projection des images qu'un nouveau régime d'images et de fiction qu'un simple renouvellement des conditions spectatorielles. C'est cela qui a permis l'institution du cinéma comme art dès lors qu'il devenait identifiable aux conceptions de l'art héritées de la peinture. Le cinéma a rejoué en peu de temps ce que la peinture avait mis plusieurs siècles dans le milieu du 17^e à instruire pour elle-même. De nombreux exemples développés viennent appuyer l'argumentation.

La théorie de l'art au risque des a priori Daniel Serceau, 2004-02-01 Un grand nombre de théories artistiques se défient sur un défaut d'investigation des objets dont elles prétendent rendre compte. Elles ne recherchent pas dans la matérialité des œuvres la certification de ce qu'elles affirment. Ce livre montre comment certaines théories, celles de Deleuze, Greimas, McLuhan, entre autres, ne résistent pas à un examen minutieux. Car la compréhension de l'art, moins de tomber dans l'arbitraire, exige une volonté de vérification. C'est ce prix que nous pourrions accorder aux leçons de civilisation que les grandes œuvres d'art mettent à notre portée.

Le cinéma militant à l'heure des collectifs Catherine Roudé, 2017 Par le biais de deux groupes de production issus de la même base Slon 1968-1973 et Iskra qui lui succède, l'auteure de cet ouvrage interroge les modalités d'intervention politique d'une partie des acteurs du champ cinématographique français de la fin des années 1960 à la fin des années 1980. Ce travail interroge la laboration de modèles de productions spécifiques s'opposant au fonctionnement de l'industrie cinématographique, la diversité des voies d'engagement en cinéma ainsi que l'émergence de nouvelles pratiques de diffusion, l'aide d'archives jusqu'alors inexploitées et du recueil de nombreux témoignages.

Silence(s) dans le cinéma contemporain Louis Daubresse, 2024-03-07 To probe the place of silence in contemporary cinema obliges us to examine not only its audiovisual staging but also what it implies, suggests or communicates to the spectator.

Petite encyclopédie de culture générale Alexis Chabot, Emmanuel Auber, David Elkaim, Xavier Lardoux, Sandra Michel, Dominique Prévot, 2019-12-03 Loin d'être une vaine accumulation de connaissances disparates, la Culture générale se veut une interrogation complexe et rigoureuse sur le monde. Elle est le produit du regard croisé de disciplines qui toutes leur manière se fléchissent, questionnent, clament la réalité qui est la nôtre. La Petite encyclopédie de Culture générale aspire à mettre en commun l'apport de l'histoire, de la philosophie, de la politique, du droit, de la science, de la littérature, des beaux-arts, de la musique et du cinéma. Chacun de ses 600 articles de l'Administration Zweig propose un savoir factuel indispensable mais surtout une analyse qui vient compléter des citations et des références permettant chacun d'approfondir sa réflexion. Rédigée par enseignants et membres de la haute fonction publique dans une optique généraliste et avec un souci de clarté, cette Petite encyclopédie s'adresse donc aussi bien aux étudiants qu'aux citoyens en attente de la mise en perspective d'une culture ouverte et diverse.

L'Art des foules Emmanuel Plasseraud, 2011-08-18 Chacun va au cinéma aujourd'hui avec le sentiment de vivre une expérience partagée mais en même temps intime et singulière. La réception filmique

ne fut pourtant pas toujours envisagé ainsi. Durant la période muette en France, elle était considérée comme un phénomène ressortissant aux lois de la psychologie collective. Les films ne s'adressaient pas des individus mais la foule. La foule était au centre des préoccupations d'une époque que Gustave Le Bon a baptisé des foules. Sa Psychologie des foules est devenue l'emblème de la psychologie sociale naissante. Pourtant, la vision négative des foules qui s'y dessine ne fut pas la seule manière de concevoir ce phénomène. La foule est aussi apparue comme l'expression d'une volonté de renouveau du communautarisme et du spiritualisme au sein d'un monde moderne qui s'orientait vers l'individualisme et le matérialisme. C'est par rapport à ces débats que des critiques cinéastes et théoriciens Canudo, Gance, Delluc, Epstein, L. Herbière, Moussinac, Faure envisagèrent d'octroyer au cinéma un rôle capital. Ils voulurent que ce spectacle populaire devienne l'art des foules. Ce n'était qu'ainsi qu'il pouvait offrir aux foules des moments de communion et d'élévation spirituelle et qu'en même temps cette mission religieuse confiée à l'art par le romantisme serait sauvée. Il était donc destiné à prolonger les idéaux romantiques dans le monde moderne tout en préparant la venue d'un homme nouveau capable de fusion psychique voire de télépathie. Psychologies des foules, histoire de l'art, pacifisme, universalisme, socialisme, occultisme et sciences psychiques sont ici convoqués pour exhumers les enjeux idéologiques de cette grandiose et utopique théorisation du cinéma comme Septième Art et de la réception filmique comme phénomène collectif.

Le cinéma de Guy Debord ou la négativité à l'œuvre, 1952-1994 Fabien Danesi, 2011

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