



Images Du Corps Monstrueux

Christian Delporte



Images Du Corps Monstrueux:

Images du corps monstrueux Aurélie Martinez, 2011-06-01 Qu'il soit double bisexuel ou hybride celui que l'on nomme monstre n'est plus seulement considéré comme un sujet d'étude d'ici aux anatomistes. Il est maintenant courtoisement mis en jeu par la science et par l'art. Cette exhibition est-elle comparable à celle des phanomatiques de foire? Le monstre ne vient-il pas point nommer pour exacerber les peurs et les fantasmes sur les diverses mutations identitaires? Monstrous Imaginaries Maaheen Ahmed, 2019-11-29 Monsters seem inevitably linked to humans and not always as mere opposites. Maaheen Ahmed examines good monsters in comics to show how Romantic themes from the eighteenth and the nineteenth centuries persist in today's popular culture. Comics monsters questioning the distinction between human and monster self and other are valuable conduits of Romantic inclinations. Engaging with Romanticism and the many monsters created by Romantic writers and artists such as Mary Shelley, Victor Hugo and Goya, Ahmed maps the heritage functions and effects of monsters in contemporary comics and graphic novels. She highlights the persistence of recurrent Romantic features through monstrous protagonists in English and French language comics and draws out their implications. Aspects covered include the dark Romantic predilection for ruins and the sordid, the solitary protagonist and his quest, nostalgia, the prominence of the spectacle as well as excessive emotions and above all the monster's ambiguity and rebelliousness. Ahmed highlights each Romantic theme through close readings of well-known but often overlooked comics including Enki Bilal's *Monstre* tetralogy, Jim O'Barr's *The Crow* and Emil Ferris's *My Favorite Thing Is Monsters* as well as the iconic comics series Alan Moore's *Swamp Thing* and Mike Mignola's *Hellboy*. In blurring the otherness of the monster, these protagonists retain the exaggeration and uncontrollability of all monsters while incorporating Romantic characteristics. Rome et ses monstres: Naissance d'un concept philosophique et rhétorique Blandine Cuny-Le Callet, 2005 Au premier siècle avant notre ère, l'effondrement de la République romaine au profit de l'Empire survient au terme d'une longue période de crises et de conflits. Des troubles provoqués par les Gracques, aux guerres civiles opposant successivement Marius et Sylla, César et Pompée, Octave et Marc Antoine, de la guerre sociale à la révolte de Spartacus, de la conjuration de Catilina aux meutes sanglantes provoquées par Clodius et Milon, Rome subit une succession de terribles traumatismes. Fait sans précédent, la société romaine est au prise avec le sentiment de connaître une dégradation morale non pas seulement individuelle mais aussi collective qui menace son existence même. La confrontation incessante, quasi ininterrompue de conflits, la remise en cause d'un système considéré par ceux qui le défendent comme le fondement de la civilisation vont conduire les intellectuels à interroger sur la nature du mal et tenter d'expliquer son surgissement. Comment une société peut-elle en arriver à ce degré de violence civile? Par quel mécanisme un homme peut-il devenir le meurtrier de ses propres concitoyens? Certains doivent-ils être tenus pour individuellement responsables de ces événements? Ou bien existe-t-il une responsabilité collective? Pour la première fois dans la pensée romaine apparaît le projet d'expliquer la nature dans sa globalité, jusque dans ses manifestations les plus spectaculaires et les plus

horrifiantes Les philosophes Lucrèce et Cicéron vont s'appliquer à thématiser l'idée d'un au-delà de l'anormalité d'un caractère insupportable par rapport à la norme signifiant ce qui est permis d'appeler l'acte de naissance de la notion de monstruosité L'objet de cette étude est de rendre compte de l'avènement conceptuel majeur que constitue la laboration entre philosophie rhétorique et religion d'une définition du monstre dont les choses retentissent encore vivement dans la conscience contemporaine occidentale

L'image, le sensible et le photographique Steven Bernas, 2014-05-01 Le discours communicationnel imagine que l'image porte un sens un discours un message L'image et la photographie peuvent-elles faire voir du désirable montrer l'invisible montrer du subjectif et du pensable des concepts des pulsions de la théorie Ou au contraire la photographie est-elle vouée au sensible Comment s'opère le mélange du sensible aux données du visible dans le travail photographique de recherche et de création Nous tenterons ensemble de répondre quelques-unes de ces interrogations

L'image corps Paul Ardenne, 2001 L'intérêt esthétique pour le corps au XXe siècle a fortement modifié le regard porté sur celui-ci Les artistes ont abandonné la vision du corps comme tant d'essence divine La croissance du matérialisme a engendré une relation plus technique qu'ethique au corps La crise de l'humanisme a modifié aussi le rapport à la figure humaine

Images et divinités (2) Groupe de réflexion sur l'image dans le monde hispanique, 2001-01-01T00:00:00+01:00 Des spécialistes français et étrangers Espagne Pays Bas Mexique Argentine Colombie étudient les relations qu'entretiennent l'image et la divinité Ils s'appuient ainsi sur des figures de la culture hispanique des peintres Le Greco Velázquez Goya Picasso Antonio Saura des figures du cinéma Pedro Almodovar Carlos Saura Luis Bunuel mais également de la mythologie et de la Bible

Les théories relatives au culte des images chez les auteurs grecs du IIe siècle après J.-C. Charly Clerc, 1915

L'image, 1915 Contains a rich photographic record of the war

Voix épiques Olivier Kachler, La réduction moderne de la poésie au seul lyrisme n'est peut-être pas étrangère sa minoration qui l'appauvrit en la repliant sur elle-même comme une affaire privée occultant ainsi la force éthique et politique dont les poèmes sont pourtant porteurs L'épique est un nom possible de cette force engageant un rapport à l'histoire et au collectif cette catégorie encore trop souvent associée des archaïsmes pourrait ainsi constituer un enjeu critique pour la poésie moderne dont elle demeure l'impensé Une telle approche incite donc au-delà de la poésie comme genre constitué et datée à réfléchir une historicité de l'épique comme valeur par une historicité des poétiques comme leur lieu d'invention L'idée d'une permanence de la poésie épique alors se déplace celle d'un genre devient celle d'un problème reprendre depuis la modernité Mais la politique d'une critique ne recouvrant pas forcément celle de son auteur un tel point de vue implique d'interroger les modes de signification spécifiques aux poèmes C'est ce qu'on appelle ici la voix au sens d'une vocalité propre à la critique qui met en œuvre comme son mouvement même un continu du dire travers le dit La voix comme poème ou le poème comme voix devient alors le lieu d'une utopie du collectif En ce sens il peut sembler nécessaire aujourd'hui d'envisager une poétisation du lyrisme C'est une telle perspective que les chercheurs ici réunis ont explorée dans les œuvres d'Anna Akhmatova Aimée Césaire Nizim Hikmet et Pablo Neruda

Lire Les Images, Voir Les Textes Louise Maurer, Roger Hillman, 2006 The essays in this volume are situated

in French and Australian contexts and focus on texts linking language and visual images There is an emerging debate in universities concerning the interpretation of images whether in the field of aesthetics politics or technology The contributors focus on images ranging from photography to maps films paintings and computer games In addition they consider relations between genders and nations as understood in particular historical or semiological contexts Geographic and disciplinary boundaries are consciously transgressed and blurred so that a new interdisciplinary dialogue between written texts and visual arts emerges Ce recueil d'essais situés dans le contexte d'échanges franco australiens a pour objet les liens entre images et langage sur le plan du discours L'interprétation du visuel fait l'objet d'un débat mergeant dans les universités que ce soit dans le domaine de l'esthétique du politique ou de la technologie Les contributions analysent des images allant de la photographie aux jeux multimédia en passant par les cartes le cinéma et la peinture Par ailleurs elles interrogent les relations tant au niveau de l'individu que des nations dans des contextes historiques et semiologiques spécifiques Les contributeurs traversent les frontières disciplinaires et géographiques de façon à susciter un nouveau dialogue interdisciplinaire entre textes et arts visuels

Parodies de l'auto-destruction Henri-Pierre Jeudy, 1985-01-01 T00:00:00+01:00 Ce livre n'est ni un mode d'emploi ni un traité psychologique Considérer comme suicidaire l'auto-destruction fait peur ou fascine Elle incite à reproduire par des mises en scène un idéal d'équilibre Mais c'est aussi au nom de la survie qu'une obsession gestionnaire de la conservation impose son austérité et finit par transformer le monde en un vaste musée Comment manifester alors une esthétique de l'auto-destruction sans passer pour un cynique ou un nihiliste Pourtant le sens se joue dans les multiples mouvements de la destruction dans ces jeux de miroir sans fin où les images de l'harmonie se dérobent l'intentionnalité qui semblait les animer Auto-destruction n'est pas faire mourir C'est le rythme même du jeu du sens

L'Humain et l'Animal dans la France médiévale (XIIe-XVe s.) Irène Fabry-Tehranchi, Anna Russakoff, 2014-08-01 Ce recueil explore les relations mouvantes entre hommes et animaux aussi bien réels que fantastiques dans la France médiévale dans une perspective interdisciplinaire Les auteurs examinent la façon dont le rapport humain-animal a été imaginé fini et remodelé dans la pensée la culture et la production artistique du Moyen Âge La distinction entre l'humain et l'animal fondamentale dans le texte biblique et la philosophie antique a été remise en question au cours du XIIe siècle Ce phénomène ne transparaît dans la terminologie utilisée pour désigner les animaux dans leur représentation dans les arts et la littérature et dans l'évolution de textes fondamentaux comme le Physiologus ou les bestiaires Les frontières entre le monde humain et animal fondées sur des critères comme la maîtrise du langage la capacité de rire ou la responsabilité morale ont profondément évolué et ont été remises en cause entre le XIIe et le XVe siècle This is the first volume that explores the changing relationships between humans and animals both real and fantastic in medieval France from a completely interdisciplinary perspective The authors examine the way the human-animal rapport was imagined defined and remodeled in thought culture and artistic production The distinction between human and animal fundamental in the Bible and in Ancient philosophy was challenged throughout the course of the 12th century This phenomenon can be

traced in changes in the terminology used to designate animals in their representations in the arts and literature and in the reworking of fundamental texts such as the Physiologus and the bestiaries The borders between the human and the animal world based on criteria such as linguistic ability the capacity to laugh and even legal responsibility evolved and were fundamentally reconsidered between the 12th and the 15th century Ir ne Fabry Tehranchi est enseignante en langue et litt rature fran aise et m di vale l universit de Reading Elle est l auteur de Texte et images des manuscrits du Merlin et de la Suite Vulgate XIIIe XVe s Brepols 2014 Anna Russakoff est enseignante et co directrice du d partement d Histoire de l Art The American University Paris Elle est co ditrice et contributrice de l ouvrage Jean Pucelle Innovation and Collaboration in Manuscript Painting Brepols 2013 *Montaigne's Unruly Brood* Richard L. Regosin, 2023-04-28 Perhaps as old as writing itself the metaphor of the book as child has depicted textuality as an only son conceived to represent its father uniformly and to assure the integrity of his name Richard L Regosin demonstrates how Montaigne s Essais both departs from and challenges this conventional figure of textuality He argues that Montaigne s writing is best described as a corpus of siblings with multiple faces and competing voices a hybrid textuality inclined both to truth and dissimulation to faithfulness and betrayal to form and deformation And he analyzes how this unruly mixed brood also discloses a sexuality and gender dynamic in the Essais that is more conflicted than the traditional metaphor of literary paternity allows Regosin challenges traditional critics by showing how the logic of a faithful filial text is disrupted and how the writing self displaces the author s desire for mastery and totalization He approaches the Essais from diverse critical and theoretical perspectives that provide new ground for understanding both Montaigne s complex textuality and the obtrusive reading that it simultaneously invites and resists His analysis is informed by poststructuralist criticism by reception theory and by gender and feminist studies yet at the same time he treats the Essais as a child of sixteenth century Humanism and late Renaissance France Regosin also examines Montaigne s self proclaimed taste for Ovid and the role played by the seminal texts of self representation and aesthetic conception Narcissus and Pygmalion and the myth of sexual metamorphosis Iphis This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1966 *Du héros aux super héros* Claude Forest, 2009 **L'histoire--la vie--les mœurs et la curiosité par l'image, le pamphlet et le document (1450-1900).** John Grand-Carteret, 1927 **Le roman-photo** , 2023-11-20 Rassemblant les actes du colloque international sur le roman photo qui s est d roul la Fondation NOESIS en ao t 1993 le pr sent volume aborde pour la toute premi re fois les diverses facettes du genre longtemps n glig qu est la narration photographique Les grands sp cialistes europ ens et am ricains du roman photo pr sentent ici une synth se des connaissances actuelles tout en formulant de multiples pistes de recherche pour les ann es venir Leurs interventions s organisent autour de cinq axes cl l histoire du genre le probl

me de son doctorat ses rapports avec des pratiques analogues tels le reportage ou le livre illustré les questions relatives la spécificité controversée du roman photo et enfin l'analyse détaillée de ses plus belles réussites anciennes ou contemporaines Une bibliographie très fouillée couronne l'ensemble Faisant alterner les voix des théoriciens et des critiques des lecteurs et des praticiens les actes de ce colloque constituent la fois une somme et un laboratoire un ouvrage de référence et un instrument de recherche

La puissance des images Christian Delporte, 2019-05-16 Des publicités médiatiques aux représentations des politiques people en passant par les visions d'horreur des camps nazis la culture visuelle joue un rôle dans la mémoire collective Photographies affiches films ou caricatures touchent au politique au social au culturel et au religieux Puissantes armes de pouvoir ou de contre pouvoir les images sont utilisées par les sociétés interprétées et partagées jusqu'à imposer au plus grand nombre Rassemblant textes inédits et publiés depuis 2003 dans la revue *Le Temps des médias* par une vingtaine d'historiens cet ouvrage analyse la construction La circulation et la réception d'images qui ont marqué l'histoire dans le monde

Christian Delporte dir est professeur d'histoire contemporaine à l'université de Versailles Saint Quentin en Yvelines et directeur de la revue *Le Temps des médias* Il a notamment publié *Quelle est la place des images en histoire* Nouveau Monde éditions 2008 Isabelle Veyrat Masson dir est directrice de recherches au CNRS historienne et sociologue des médias Elle est l'auteure de nombreuses publications dont *Histoire de la télévision française* Nouveau Monde éditions 2014

Cahiers du cinéma, 1982

Précis d'analyse filmique - 4e édition Anne Goliot-Lété, Francis Vanoye, 2015-05-06 L'analyse de films est une discipline très répandue Elle donne généralement lieu à une production critique livres articles de presse sites web mais peut également conduire à une production audiovisuelle ou mixte documentaires bonus de DVD radio Elle s'enseigne de l'école à l'université dans des contextes et selon des objectifs très différents Ce précis vise non à fixer un cadre rigide ou à établir une grille standard mais à donner des repères pour cultiver une attitude propre à la démarche d'analyse Il offre des éléments de réflexion générale histoire des formes cinématographiques outils de narratologie problèmes de l'interprétation et des analyses en pratique du plan unique au film entier de la séquence aux formes brèves

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Jean Genet, le poète travesti Marie Redonnet, 2000-01-12 L'œuvre de Genet est au vif des grandes questions qui se posent à l'Occident aujourd'hui La poésie appartient aux désirs qui veulent se libérer Elle est la part libre qui par le chant survit à l'échec des révolutions et n'abdique jamais Par la poésie conçue comme une machine de guerre Genet s'échappe des prisons funéraires et nihilistes de l'histoire de l'Occident Sa poésie qui contient le trésor de la férie est porteuse de vie et d'espoir jusque dans la mort dont elle fait de la vie C'est en cela qu'elle est politique obliquement Aux désirs privés de la révolution tout autant que de Dieu mais pour qui la question de la révolution et la question de Dieu restent vitales l'héritage poétique de Genet revient à eux de le rendre vivant et de le transmettre à la mémoire

M. R. Ni biographie ni essai bibliographique ce livre est l'analyse par un crivain de l'œuvre de Jean Genet de Notre Dame des fleurs au Captif amoureux Marie Redonnet est romancière et dramaturge

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