

Cinaste Sovitique En 10 Lettres

WJ Hussar

The Invention of Robert Bresson Colin Burnett,2016-12-19 Challenging the prevailing notion among cinephiles that the auteur is an isolated genius interested primarily in individualism, Colin Burnett positions Robert Bresson as one whose life's work confronts the cultural forces that helped shape it. Regarded as one of film history's most elusive figures, Bresson (1901-1999) carried himself as an auteur long before cultural magazines, like the famed Cahiers du cinéma, advanced the term to describe such directors as Jacques Tati, Alfred Hitchcock, and Jean-Luc Godard. In this groundbreaking study, Burnett combines biography with cultural history to uncover the roots of the auteur in the alternative cultural marketplace of midcentury France.

Cahiers du monde russe et soviétique ,1965

Lettre internationale ,1989

Le Monde ,1986

Eisenstein Dominique Chateau,François Jost,Martin Lefebvre,2001 Cherche à réévaluer l'héritage intellectuel qu'Eisenstein a laissé tant aux cinéastes qu'aux théoriciens d'aujourd'hui. Sergueï Mikhaïlovitch Eisenstein joue un rôle important dans l'histoire du cinéma par ses écrits et par ses fresques épiques associant inspiration révolutionnaire et esthétique.

La croisée des médias ,2000

Destin de la culture française dans une démocratie populaire George Pistorius,1957

Le dictionnaire des noms propres Hachette Hachette,Collectif,1992-01-01T00:00:00+01:00 Toutes les connaissances relatives au monde entier passé et présent . histoire . géographie . littérature . philosophie . art des héros mythologiques aux hommes politiques . des artistes aux scientifiques . des héros de légendes aux héros de films des étoiles aux rivières . des stations préhistoriques aux stations spatiales des traités philosophiques aux bandes dessinées . des textes classiques aux romans populaires . des légendes aux films de légende . des statues antiques à la peinture moderne . des pyramides à l'architecture contemporaine

Corporeality in Early Cinema Marina Dahlquist,Doron Galili,Jan Olsson,Valentine Robert,2018-10-16 Corporeality in Early Cinema inspires a heightened awareness of the ways in which early film culture, and screen praxes overall are

inherently embodied. Contributors argue that on- and offscreen (and in affiliated media and technological constellations), the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity. Audience responses from arousal to disgust, from identification to detachment, offer us a means to understand what spectators have always taken away from their cinematic experience. Through theoretical approaches and case studies, scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies, machine-made scaffolding, and their connections to the physical bodies in front of the screen.

Les années vingt aux Etats-Unis ,1994

Le Point ,1975

Journal de l'année ,1990

Brassaï, le promeneur de nuit Serge Sanchez,2010-10-13 Né en 1899 dans une ville de Hongrie aujourd'hui roumaine, photographe mais aussi peintre, dessinateur, sculpteur et écrivain, Brassaï fut un artiste éclectique et de son temps. Etudiant en histoire de l'art à Budapest puis à Berlin, il s'installe à Paris au milieu des années 1920, apprend seul le français en lisant Proust, et passe des nuits entières à arpenter la capitale. Il photographie les rues, les gens, les bordels comme les chantiers, sublime les enseignes publicitaires et capture les lumières. Ami des plus grands artistes de son temps, Kandinsky, Kokoschka, Henry Miller ou Jacques Prévert, il fut aussi le portraitiste de Dali, Picasso, Matisse, Giacometti et Michaux. Alors que la photo peine à être reconnue comme un art, il réalise des clichés qui resteront à jamais les témoins d'une époque mythique : celle du Montparnasse des années 30, de la Bohème étourdissante. Photographe d'un Paris interlope et nocturne comme de la brillante société de la danse et de l'opéra, auteur d'une œuvre aujourd'hui célèbre dans le monde entier, du Japon aux Etats-Unis, Brassaï est entré dans la légende en se promenant. « La vie de Brassaï fut une quête inlassable et tenace. Du petit soldat communiste à l'exilé hongrois des brasseries de Montparnasse, puis à l'artiste mondialement reconnu, c'est Ulysse. Mais c'est aussi Protée, un flâneur, un grimpeur, un insaisissable vagabond qui fut le poète de sa propre vie. On ne vient pas à bout des légendes. C'est ce qui fait leur étrange beauté. » Serge Sanchez

Fictions nationales Cloé Drieu,2013-07-21 L'Union des républiques socialistes soviétiques formait-elle un empire ?

Comment les États-nations d'Asie centrale - et l'Ouzbékistan en particulier - ont-ils émergé et comment se sont-ils consolidés à la veille de la Seconde Guerre mondiale ? Comment se traduit la violence stalinienne dans la région ? C'est en étudiant le cinéma de fiction produit dans l'entre-deux-guerres en Ouzbékistan que Cloé Drieu répond à ces questions et expose précisément les mécanismes d'assujettissement, tant institutionnels que symboliques, de la périphérie ouzbègue au centre moscovite. En effet, le film, parce qu'il est au cœur d'enjeux politiques et économiques, mais aussi parce qu'il relève de la construction d'imaginaires, tant nationaux qu'impériaux, est un fil conducteur singulier. De 1924, date de naissance politique (création de l'Ouzbékistan soviétique) et cinématographique (réalisation du premier film de fiction), à 1937, date de la

terreur stalinienne mais aussi du passage au cinéma parlant, le film suit les circonvolutions de l'histoire tragique des premières élites nationales dans le premier tiers du XXe siècle. Comment les cinéastes ouzbeks se sont-ils emparés de la caméra ? Quels regards ont-ils porté sur l'aventure révolutionnaire ? Comment l'ont-ils traduite cinématographiquement ? Et, finalement, comment ont-ils perdu, temporairement, l'usage de la « parole cinématographique » ? Fruit d'une dizaine d'années de recherches sur des documents filmiques et administratifs consultés dans les archives nationales ouzbèques ou dans divers sites archivistiques à Moscou, cet ouvrage offre un regard neuf sur l'histoire du cinéma soviétique, en s'intéressant à un cinéma national inconnu jusqu'alors. Mais surtout, en privilégiant un regard décentré pour donner la priorité à la périphérie, il permet de saisir la constitution des grandes matrices idéologiques, encore majoritairement à l'oeuvre aujourd'hui. En abordant les questions de domination, d'hégémonie et de violence, d'empire et de nation, de résistance et de consentement, il s'insère pleinement dans les débats actuels des sciences sociales.

Marcel L'Herbier, 1973

Le Livre de l'année, 1971

Petit Larousse illustré, 1994

Périodex, 1983

Tchékhov, ou, Le spectateur désenchanté Daniel Gillès, 1967

La Revue du cinéma, image et son, 1974

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