

Marie José Mondzain

L'IMAGE PEUT-ELLE TUER ?

bayard

Limage Peut Elle Tuer Marie Jos Mondzain

Jane Štravs



L'image Peut Elle Tuer Marie Jos Mondzain:

L'image peut-elle tuer ? Marie-José Mondzain, 2015-10-08 Nos crans ne cessent de verser des images de terreur dont la violence nous paralyse Marie Jos Mondzain nous invite ici sortir de cette passivité Avant de noncer le pouvoir de l'image et de chercher en protéger nos enfants intéressons nous l'histoire de ce pouvoir et demandons nous si l'image est bien responsable de la violence qu'on lui prête Devant une exécution sur YouTube c'est le spectateur qui est aussi décapité symboliquement car la pensée est radicalement privée du rythme que lui impose la patience du regard et la respiration de la parole Photographic Incarnations Jane Štravs, 2003-01-01 Fotografska monografija prina a sto barvnih in rno belih fotografij iz dvajsetletnega 1982 2002 fotografovega umetni kega ustvarjanja Izbor fotografij je opravil travs sam in zajel razli na področja svojega ustvarjanja moda portret in fotografije ki jih zaznamuje njegova osebna mitologija Z izborom je ustvaril zgodbo ki je zelo odprta za interpretacije **Women Modernists and Fascism** Annalisa Zox-Weaver, 2011-09-08

Modernism both influenced and was fascinated by the rhetorical and aesthetic manifestations of fascism In examining how four artists and writers represented fascist leaders Annalisa Zox Weaver aims to achieve a more complex understanding of the modernist political imagination She examines how photographer Lee Miller filmmaker Leni Riefenstahl writer Gertrude Stein and journalist Janet Flanner interpret dramatize and exploit Hitler G ring and P tain Within their own artistic medium each of these modernists explore confrontations between private and public identity and historical narrative and the construction of myth This study makes use of extensive archival material such as letters photographs journals unpublished manuscripts and ephemera and includes ten illustrations This interdisciplinary perspective opens up wider discussions of the relationship between artists and dictators modernism and fascism and authority and representation **Idol Anxiety** Josh Ellenbogen, Aaron Tugendhaft, 2011-07-18 This interdisciplinary collection of essays on idolatry including both historical and theoretical contributions shows that the concept of idolatry is helpful for all who study the ways that people interact with and conceive of the things around them *Contemporary African Cinema* Olivier Barlet, 2016-08-01 African and notably sub Saharan African film s relative eclipse on the international scene in the early twenty first century does not transcend the growth within the African genre This time period has seen African cinema forging a new relationship with the real and implementing new aesthetic strategies as well as the emergence of a post colonial popular cinema Drawing on more than 1 500 articles reviews and interviews written over the past fifteen years Olivier Barlet identifies the critical questions brought about by the evolution of African cinema In the process he offers us a personal and passionate vision making this book an indispensable sum of thought that challenges preconceived ideas and enriches an approach to cinema as a critical art

Introduction à l'analyse de l'image - 4e éd. Martine Joly, Jessie Martin, 2021-09-01 Afin de permettre une lecture plus consciente de ce que l'image véhicule cet ouvrage propose une analyse de l'image fixe tableau photographie affiche etc qui permet au del d'aborder celle des images animées notamment au cinéma L'ouvrage s'interroge sur les diverses significations

de l'image et sur les questions que celle-ci soulève qu'est-ce qu'une image ? Comment l'interpréter ? Quel peut être son rôle et son impact ? Comment sa lecture peut-elle stimuler l'interprétation créative ? De nombreux exemples illustrent le propos de l'ouvrage.

Nouvelle édition actualisée et enrichie d'une nouvelle analyse de photographie de presse. The Interface Effect Alexander R. Galloway, 2013-05-20

Interfaces are back or perhaps they never left. The familiar Socratic conceit from the Phaedrus of communication as the process of writing directly on the soul of the other has returned to center stage in today's discussions of culture and media. Indeed, Western thought has long construed media as a grand choice between two kinds of interfaces. Following the optimistic path, media seamlessly interface self and other in a transparent and immediate connection. But following the pessimistic path, media are the obstacles to direct communion, disintegrating self and other into misunderstanding and contradiction. In other words, media interfaces are either clear or complicated, either beautiful or deceptive, either already known or endlessly interpretable. Recognizing the limits of either path, Galloway charts an alternative course by considering the interface as an autonomous zone of aesthetic activity guided by its own logic and its own ends: the interface effect. Rather than praising user-friendly interfaces that work well or castigating those that work poorly, this book considers the unworkable nature of all interfaces, from windows and doors to screens and keyboards. Considered allegorically, such thresholds do not so much tell the story of their own operations but beckon outward into the realm of social and political life, and in so doing ask a question to which the political interpretation of interfaces is the only coherent answer. Grounded in philosophy and cultural theory and driven by close readings of video games, software, television, painting, and other images, Galloway seeks to explain the logic of digital culture through an analysis of its most emblematic and ubiquitous manifestation: the interface.

The Death in their Eyes Vicente Sánchez-Biosca, 2024-09-01

Images that embody the point of view of the perpetrators of violent crimes or their accomplices force us to look at the pain of victims through the eyes of those who caused it. Accompanied by over sixty visuals of historically infamous violence, *The Death in their Eyes* goes beyond the visible aspects of images to reveal what has been left outside of the frame. Covering human abuse and humiliation at Abu Ghraib, the Auschwitz Album, religious desecration during the Spanish Civil War, an unfinished Nazi propaganda film made at the Warsaw Ghetto in the spring of 1942, and detainees at the S-21 torture center in Cambodia under the Khmer Rouge, this volume proposes a rigorous new methodology for analyzing perpetrator images in photography and film that continue to be used and re-appropriated in today's media.

Content warning: This book contains images of victims of murder and torture which are essential to the author's analysis.

La réserve Laure Borgomano, 2025-01-15

Hantée depuis son plus jeune âge par l'évocation des camps et la révélation du pire dont l'homme est capable contre ses semblables, Laure Borgomano se demande ce qui permet aux hommes et aux femmes ordinaires, non seulement de survivre mais aussi de résister. Qu'on soit leur victime ou leur complice, les bourreaux nous entraînent hors de notre humanité lorsqu'on n'est ni saint ni héros. Où puiser-t-on la ressource de résister pour rester humain ? Dans ce que l'auteure appelle la réserve ouvrant ainsi une enquête

te de philosophie pratique et politique Car le mot de *reservoir* est riche de sens et de ressources il dit la fois ce qui empêche la pudeur le retrait la patience et ce qui secourt la culture l'imaginaire les souvenirs et l'espérance En gardant vivantes une culture et une pudeur indestructibles qui font lien entre passé et avenir la *reservoir* dilate l'espace confiné de la violence *Reservoir* des ressources du passé pour résister aux forces de destruction du présent et imaginer encore un avenir cet espace temps de médiations entre passé présent et futur permet un au-delà de soi qui est peut-être la définition même de la *résistance* En déployant toutes les ressources insoupçonnées du mot *reservoir* Laure Borgomano nous offre son tour une *reservoir* lumineuse dans laquelle puiser par temps de crise

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

Désirer la violence Chloé Thibaud, 2024-04-24 Qui n'a jamais jubilé devant la vengeance sanglante de Breatrix Kiddo dans *Kill Bill* Fondu devant la rencontre d'Allie et Noah dans *N'oublie jamais Ri* aux clats devant *Friends* Chanté têtard devant *Grease* traversé l'archétype du bad boy les scénarios balisés des comédies romantiques la profusion de baisers volés et même les dessins animés de notre enfance ce livre nous plonge dans les eaux troubles de la pop culture pour révéler comment la fiction influence insidieusement nos comportements et nos relations amoureuses En analysant les rouages de la narration l'autrice démythifie nos fascinations et idées reçues et met nu les dynamiques toxiques qui s'exercent sur nos crânes Comment les films et les séries parviennent-ils nous faire apprécier des comportements douteux voire illégaux y compris dans la vie réelle Comment nous inculquent-ils qu'il est normal d'aimer avoir mal ou qu'on nous fasse du mal Comment nous apprennent-ils désirer la violence Un essai percutant maille d'exemples précis et ponctué d'analyses de spécialistes historiennes scénaristes linguiste psychanalyste sexologue qui invite une réflexion profonde et audacieuse sur les violences sexistes et sexuelles qui se cachent sous le vernis de nos divertissements préférés

Chloé Thibaud est journaliste indépendante spécialiste des sujets culture et société *Désirer la violence* est son cinquième livre

La raison derrière les barreaux José Gutierrez-Privat, 2024-04-10 Charlie Hebdo l'hypercasher le Bataclan Nice l'assassinat de Samuel Paty et plus récemment le meurtre de Dominique Bernard la liste sanglante des attentats commis en France ne cesse de s'allonger depuis 2015 Pour faire face au défi et la menace permanente que représente le terrorisme

islamiste le pays a organisé la riposte. Au sein des prisons ont été mises en place des unités spéciales les QER quartier d'valuation de la radicalisation. La France en compte sept. Toute personne incarcérée pour des faits liés au terrorisme islamiste ou suspecte de radicalisation doit y séjourner. Alors que sont réellement les QER ? Lieu d'isolement qui ne dit pas son nom. Simple chambre d'valuation de l'emprise idéologique et de la dangerosité d'un individu. Jos Carlos Gutierrez Privat, professeur et docteur en philosophie, enseigne depuis huit ans en milieu carcéral et a quotidiennement rencontré depuis 2016 les personnes détenues dans les différents dispositifs de prise en charge de la radicalisation créés par l'Administration pénitentiaire. N. Lima, la question du terrorisme s'est posée lui pour la première fois durant son enfance dans les années quatre-vingt, la décennie noire paruvienne déclenchée par la guérilla maoïste du Sentier Lumineux. Dans ce livre, il nous raconte son expérience, celle d'un professeur de philosophie et d'un homme lécoute de ceux qui font l'apprentissage de l'enfermement. Au sein de l'atelier qu'il anime, il change avec les détenus, transmettent de faire clore le dialogue, la parole libre semble impossible. Car ces deux mots, radicalisation et terrorisme, résonnent encore si fort dans l'histoire récente de la France comme synonyme du mal radical que l'on a presque oublié les individus concrets censés l'incarner. Qui sont ces personnes ? Sont-elles des monstres amoraux, incapables d'une parole rationnelle ? Qu'est-ce que la prison fait d'eux et en eux ? L'enseignement peut-il encore servir quelque chose ? Ces questions loinent derrière nous, dans un moment où des violences multiples s'accumulent, l'horizon constitue la matière même de ce livre.

The Grotesque in the Fiction of Charles Dickens and Other 19th-century European Novelists Isabelle Hervouet-Farrar, Max Vega-Ritter, 2015-01-12. This book provides an overview of the literary grotesque in 19th century Europe with special emphasis on Charles Dickens whose use of this complex aesthetic category is thus addressed in relation with other 19th century European writers. The crossing of geographical boundaries allows an in depth study of the different modes of the grotesque found in 19th century fiction. It provides a comprehensive analysis of the reasons behind the extensive use of such a favoured mode of expression. Intertextuality and comparative or cultural analysis are thus used here to shed new light on Dickens's influences both given and received as well as to compare and contrast his use of the grotesque with that of key 19th century writers like Hugo, Gogol, Thackeray, Hardy and a few others. The essays of this volume examine the various forms taken by the grotesque in 19th century European fiction such as for example the fusion of the familiar and the uncanny or of the terrifying and the comic as well as the figures and narrative techniques best suited for the expression of a novelist's grotesque vision of the world. These essays contribute to an assessment of the links between the grotesque, the gothic and the fantastic and more generally the genres and aesthetic categories which the 19th century grotesque fed on like caricature, the macabre and tragicomedy. They also examine the novelists' grotesque as contributing to the questioning of society in Victorian Britain and 19th century Europe, echoing its raging conflicts and the shocks of scientific progress. This study naturally adopts as its theoretical basis the works of key theorists and critics of the grotesque, namely Victor Hugo, Charles Baudelaire and John Ruskin in the 19th century and Mikhail Bakhtin, Wolfgang Kayser

Geoffrey Harpham and Elisheva Rosen in the 20th century Des saints et des martyrs Monique Weis, Sylvie Pepertraete, 2019-04-04 Les faits religieux de l'Antiquité à l'époque contemporaine Ce volume des Problèmes d'histoire des religions est dû au Professeur Alain Dierkens spécialiste dans l'étude du religieux et directeur de la collection de 1991 à 2012. Se livre s'inscrit pleinement dans le sillage de la collection qui aborde le fait religieux dans une perspective à la fois diachronique et comparatiste. Les différentes contributions dépassent d'ailleurs le cadre strict du Moyen Âge pour se pencher sur les périodes allant de l'Antiquité tardive à l'époque contemporaine. Un recueil de contributions dû au Professeur Alain Dierkens qui revient sur la place du religieux de l'Antiquité à nos jours. EXTRAIT de l'ouvrage et nous gardiens du sanctuaire de Xavier Barral à Altet. Dans cette brève contribution sur un aspect particulier de l'iconographie médiévale et nous soulignons le rôle protecteur du sanctuaire chrétien qui ont assumé ces deux personnages fort peu étudiés en tant que couple. L'offrant mon ami Alain Dierkens je souhaite avec ironie et humour voquer par un clin d'œil le rôle d'Alain dans la protection et la défense de nos disciplines histoire et histoire de l'art sans oublier l'archéologie au sein de l'Université libre de Bruxelles et en général Cruas. À Ardèche dans l'église abbatiale Saint Victor fut retrouvée en 1849 une mosaïque de pavement au sujet iconographique exceptionnel. Une autre mosaïque aujourd'hui disparue était située près de l'autel sur le pavé du sanctuaire et représentait un ecclésiastique genouillé. Au début du XVIII^e siècle elle frappa par son décor les deux savants mauristes Martène et Durand qui visitaient l'église. Ils en transcrivirent l'inscription fragmentaire qui l'accompagnait. Les deux rudits benédictins ne pouvaient soupçonner que la partie la plus importante du pavement de l'abside de Cruas était encore bien conservée sous les stalles des moines. Le 11 juillet 1849 sous l'amas de pierres et de poussière au-dessus duquel on avait installé les bancs de l'abside l'abbé Jouve découvrit la mosaïque qui était restée enfouie et dont le souvenir avait entièrement disparu. Affect and Realism in Contemporary Brazilian Fiction Karl Erik Schollhammer, 2020-12-15 This book is about contemporary Brazilian fiction from the past two decades and concerned with the possibilities of literary intervention in the reality of the historical moment. Thus an understanding of the actual role of literature is strategic in the definition of the contemporary and the book shows an optimism among current writers and artists with respect to the aesthetic, ethical and political role of literature and art in the twentieth century. In contemporary Brazilian prose two simultaneous ambitions are often reconciled. The commitment to individual or social reality is a challenge that is assumed without thereby necessarily accepting and following the molds of the traditional search for national or cultural identities. This foundation is one of the constants of contemporary prose without thereby eliminating the continuous existence of a formal experimentalism that is the clearest heir of the modernist project.

Le Hors-Champ Marie Kondrat, 2025-10-17T00:00:00+02:00 Le monde contemporain est saturé d'images d'informations de fictions. Tout s'expose selon la logique du capitalisme attentionnel. Le hors champ capte ce flux et ce diktat de visibilité. Il est ce que l'image ne montre pas mais vers lequel elle fait signe grâce à une série d'indices visuels, sonores ou narratifs. Il n'est donc ni un manque ni une marge mais un élément essentiel de tout dispositif de représentation du réel. Transpos des arts visuels

au domaine de l'écriture le hors champ déploie sa puissance esthétique comme politique Il est un lieu dans lequel se trament des ellipses et des silences mais aussi d'autres manières de dire et donner voir L's affirme une poétique du récit poussant les fantômes et chaos de l'Histoire Figuration paradoxale de l'irreprésentable le hors champ n'est pas uniquement une résistance la surproduction culturelle et médiatique mais bien un révélateur Il est une absence actualisable affirmant que représenter est tout sauf montrer Abordant aussi bien des œuvres visuelles Michelangelo Antonioni Sophie Calle Jean Luc Godard Alice Guy Bill Viola que littéraires Georges Perec Assia Djebar Italo Calvino Svetlana Alexievitch Arno Schmidt Marie Kondrat fait d'une notion d'abord cinématographique un puissant outil de réflexion critique sur le monde contemporain Née en 1988 en Ukraine Marie Kondrat est professeure de littérature générale et compare l'Université de Lausanne Suisse et également traductrice

Anthropology Christoph Wulf, 2024-05-31 Originally published in German Christoph Wulf's Anthropology sets its sights on a topic as ambitious as its title suggests anthropology itself Arguing for an interdisciplinary and intercultural approach to anthropology that incorporates science philosophy history and many other disciplines Wulf examines with breathtaking scope all the ways that anthropology has been understood and practiced around the globe and through the years Seeking a central way to understand anthropology in the midst of many different approaches to the discipline Wulf concentrates on the human body An emblem of society culture and time the body is also the result of many mimetic processes the active acquisition of cultural knowledge By examining the role of the body in the performance of rituals gestures language and other forms of imagination he offers a bold new look at how culture is produced handed down and transformed Drawing such examinations into a comprehensive and sophisticated assessment of the discipline as a whole Anthropology looks squarely at the mystery of humankind and the ways we have attempted to understand it *Aux sources du terrorisme* Hélène L'Heuillet, 2009-04-01 Le terrorisme ne porte pas seulement en puissance la destruction de notre monde mais aussi celle de notre pensée S'il constitue un défi pour le sens commun que nous confions la politique c'est parce que son but n'est pas uniquement de réduire l'impuissance les sociétés menacées par cette nouvelle forme de violence mais de susciter le désarroi mental et psychologique des membres de celles-ci et de tous ceux qui sont pris dans sa logique que ce soit titre d'acteurs de spectateurs ou de victimes Ce que l'on a appelé la petite guerre par opposition la guerre classique et noble ne se contente pas de faire périr des vies et des biens mais vise engourdir notre sens politique Le terrorisme contemporain nous pose problème et particulièrement le terrorisme islamiste On peut chercher à mythifier Al Qa da et arguer que les Tigres noirs tamouls commettent aussi des attentats suicides n'importe l'heure actuelle aucune forme de terrorisme n'a autant qu'Al Qa da la puissance d'engendrer la peur Au lieu de nous réveiller de notre somnolence nous préférons bien souvent le déni de cette réalité car sa prise en compte semble toujours suspecte de collaboration avec la police et de justification d'un discours sécuritaire Pourtant quelque bonne intention qui anime un déni c'est toujours un déni Echapper ce déni requiert une relecture de l'histoire des guerres et des révolutions des idées nihilistes et anarchistes et un clairage psychanalytique du déferlement contemporain de la pulsion de mort

Maître de conférence en philosophie à l'université de Paris Sorbonne H I ne L Heuillet est psychanalyste et membre de l'Association lacanienne internationale. Elle a obtenu pour son livre *Basse politique haute police* Fayard 2001 le prix Gabriel Tarde de l'Association française de criminologie.

The Contemporary, the Common Chantal Pontbriand, 2013 Examines themes of being in common in today's world and their relation to the development of art practices. The work of Claire Fontaine, Douglas Gordon and Philippe Parreno, Ion Grigorescu, Carsten Höller, Mike Kelley, Sigalit Landau, Rabih Mroue, Yvonne Rainer, Rirkrit Tiravanija and Jeff Wall among other artists is examined together with Pontbriand's insights into the seminal issues stirring the field of contemporary art.

Toward an Anthropology of Screens Mauro Carbone, Graziano Lingua, 2023-10-04 This book shows that screens don't just distribute the visible and the invisible but have always mediated our body's relationships with the physical and anthropological cultural environment. By combining a series of historical genealogical reconstructions going back to prehistoric times with the analysis of present and near future technologies, the authors show that screens have always incorporated not only the hiding/showing functions but also the protecting/exposing ones as the Covid 19 pandemic retaught us. The intertwining of these functions allows the authors to criticize the mainstream ideas of images as inseparable from screens of words as opposed to images and of what they call Transparency 2.0 ideology which currently dominates our socio-political life. Moreover, they show how wearable technologies don't approximate us to a presumed disappearance of screens but seem to draw a circular pathway back to using our bodies as screens. This raises new relational, ethical and political questions which this book helps to illuminate.

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