

Pierre Soulages Noir Lumiere

Soulages Musée d'art moderne de la ville de Paris. Service de presse.1996

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, à leur manière, réfléchissent, questionnent, éclairent 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 politique, du droit public, de la science politique mais aussi de la littérature, des beaux-arts, de la musique et du cinéma. Chacun de ses 600 articles - de « Administration » à « Zweig » - propose un savoir factuel indispensable mais surtout une analyse que viennent compléter des citations et des références permettant à 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.

La lumière en bandoulière Estelle Goutorbe.2010

Le noir est une couleur Fondation Maeght.2006

La couleur au cœur de la stratégie marketing Véronique Boulocher-Passet,Sabine Ruaud.2016-05-09 Les 5 points forts : unique en son genre, cet ouvrage présente une approche originale sur l'utilisation de la couleur en marketing ; il propose une synthèse riche conciliant aussi bien la théorie que la pratique ; il est axé sur les recherches les plus abouties dans le domaine ; il est abondamment illustré par des exemples concrets qui

viennent enrichir la lecture ; l'ouvrage est complété d'une version numérique (Noto). Rejetant la morosité ambiante, les consommateurs partent à la redécouverte de leurs sens, poussant les objets à devenir émotionnels et les entreprises à réenchanter leur offre. La couleur joue un rôle clé dans ce besoin de divertissement au sein de la consommation. On constate depuis quelques temps son grand retour en force. La couleur habille les objets, débanalise les produits, impose la nouveauté et réintroduit le concept d'achat plaisir. Elle peut dès lors représenter un véritable atout au cœur de la stratégie marketing des entreprises. Cet ouvrage s'attache à montrer, grâce à de nombreux exemples concrets, l'impact que peut avoir la couleur sur la stratégie et le mix marketing. [Source : 4e de couv.].

The Pictorial Third Liliane Louvel.2018-05-23 The Pictorial Third: An Essay into Intermedial Criticism examines the extent to which poetry intertwines with painting and the visual at large, and studies the singular relationship established between language and image, observing the modalities and workings of what is termed 'intermedial transposition'. By following a critical method of the close analysis of texts, the book examines to what extent the pictorial tool may be of help to analyze literary texts and thus enlarge and enrich literary criticism. Examining the technical notions typical of the medium and its history, including perspective, framing, colour, anamorphosis, trompe-l'œil, Veronica veil, still life, portrait, figure, illusion, apparatus, genres and styles, this volume presents a pragmatics of image-in-text and of the visual-in-text as an operative tool. This pictorial reading necessarily includes synesthesia and the senses; it also functions as a reading event , or what happens to one when one unawares encounters a picture (be it present in the book or the object of an ekphrasis). Thus the body is eventually given back a role to play. The sensitive approach has its own resonances and the eye or the gaze sometimes sees double in such intermedially oriented texts. This volume proposes to identify the pictorial third as the

phenomenon which can be apprehended in terms of effect or affect not only as a concept.

Soulages Pierre Soulages.1996

Le Rythme et la Lumière Henri Meschonnic.2000

Pierre Soulages Pierre Soulages.2017-07-06 Le noir est antérieur à la lumière. Avant la lumière, le monde et les choses étaient dans la plus totale obscurité. Avec la lumière sont nées les couleurs. Le noir leur est antérieur.

Pierre Soulages, trois lumières Jacques Laurans.2009 Cela se passait vers la fin d'un mois d'août. Nous étions proches d'un soir de pleine lune et la nuit, à cette date, ne semblait plus tout à fait la nuit. L'air était doux, bercé par quelques ombres végétales tandis qu'au loin des barques de pêcheurs tremblaient sur l'eau comme de petites étoiles frileuses. Dans le vaste salon de la villa, j'avais remarqué une des toiles récentes de Pierre Soulages ; j'entends par là celles qui ne laissent plus au blanc la moindre chance de tirer un seul éclat, le moindre appui. Maintenant, le noir souverain est tout autant couleur que reflet, matière que vibration, conjugaison de l'apparence et de l'enracinement. Et, comme surpris par mon propre discernement, je découvrais le lien fondamental, essentiel - de nature, devrais-je mieux dire - unissant l'oeuvre à la source des éléments.

Soulages Pierre Soulages, Musée d'art moderne de la ville de Paris.1996 Quatre-vingts tableaux essentiels de cet artiste français de renommée internationale, des premiers brousses de noix de 1947 aux grands polyptyques noirs des années 90. Des essais de Jean-Louis Andral, Pierre Encrevé, Robert Fleck et Donald Kuspit éclairent l'oeuvre. Contient aussi des entretiens.

Pierre Soulages Pierre Soulages, Françoise Jaunin.2002 Pierre Soulages évoque sa carrière, son oeuvre et ses grandes réalisations.

Le Rythme et la Lumière Henri Meschonnic, Pierre

Soulages.2000-09-01 « Voici un livre qui parle avec Pierre

Soulages. Un dialogue. Intérieur, plus que formel. Et issu d'un

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dialogue. Réel, ancien, continué. Ce n'est pas un livre sur. C'est un livre avec. Un livre vers. Et autant une réflexion sur le langage que sur la peinture. Pour continuer d'apprendre à voir. » H. M. Poète, traducteur, Henri Meschonnic est aussi spécialiste de la théorie du langage et de la littérature. Il a été professeur à l'université de Paris-X et a notamment publié Critique du rythme, Modernité modernité, De la langue française.

Renaissance revival : Musée Fabre Montpellier Pascale Blin.2007
The Musee Fabre, a complex of buildings rich in history. Since 2 February 2007, the Musee Fabre has entered a new world of modernity - but without losing its soul. The highlight of the route is a glowing glass screen wall whose radical treatment lies between minimalism and abstraction.

Mémento Culture générale - ECG - prépas scientifiques - IEP

Laure Blanc-Halevy, Pierre Prodomides.2023-07-11 En prépas, la culture générale est souvent délaissée au profit des matières dominantes. Grave erreur stratégique puisque les coefficients des matières dites « littéraires » sont très élevés aux concours.

Concernant les concours d'entrée en IEP, des références solides de culture générale sont attendues dans des épreuves très variées comme les questions contemporaines pour l'écrit du concours commun ou le commentaire et l'analyse d'image pour l'oral de sciences Po Paris. Cet ouvrage cible ainsi trois problématiques : - le manque de temps pour réviser cette matière ; - la disparité des niveaux en matière de culture générale ; - le manque de livres clé-en-main (pas le temps de lire un pavé de 1 000 pages !). À travers plus de 90 fiches richement illustrées et structurées pour un repérage efficace, ce livre propose toutes les notions de culture générale dont vous aurez besoin pour faire la différence aux concours à l'écrit comme à l'oral. Plus besoin de perdre du temps à chercher les informations sur Internet ou dans des livres plus rédigés. Tout est ici pensé pour des révisions efficaces, rapides et utiles. À partir d'une problématique type concours, chaque fiche propose un extrait de texte ou une oeuvre majeure à connaître à

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l'aide d'un point explicatif, d'une analyse d'oeuvre, de nombreux encarts et éléments illustratifs. Une rubrique « Atout concours » proposera des exemples de sujets pour savoir où et comment réutiliser la référence de manière pertinente. Une rubrique « Pour aller plus loin » apportera les éléments bibliographiques intéressants à connaître. Sommaire : - Rappels sur les grandes périodes historiques (Antiquité/Moyen-Age/Siècle des Lumières/etc.). - Littérature (mouvements littéraires et textes clés) - Philosophie (grands courants et textes-clés) - Histoire des arts (oeuvres majeures de chaque période historique) - Rappels sur les mythes fondateurs (antiques et modernes) - Sciences/société/politique (théories et concepts-clés) + Offert en ligne - Des capsules vidéo pour retenir autrement. - Un QCM interactif bilan pour s'auto-évaluer.

Pierre Soulages au Musée Fabre Vincent Cunillère, Pierre Soulages. 2007 Parcours de l'accrochage des oeuvres de Pierre Soulages au Musée Fabre de Montpellier. L'artiste fit une donation de vingt toiles et le prêt exceptionnel de onze tableaux. Témoigne des liens entre le musée et le peintre

Pierre Soulages .2012

Pierre Soulages Pierre Soulages, Kunstmuseum Bern. 1999 Propose, à travers une sélection de 50 oeuvres, de suivre le parcours de cet artiste français né en 1919 qui a fait preuve d'une remarquable continuité dans son traitement poétique de l'espace et de la lumière, tout comme dans sa maîtrise inimitable de la forme.

Soulages Pierre Soulages, Pierre Encrevé, Alfred Pacquement. 2009 Rétrospective sur plus de 60 ans de carrière du peintre. Catalogue publié à l'occasion d'une exposition présentée à Paris d'octobre 2009 à mars 2010.

Sémiotique et perception esthétique Marie Renoue. 2001 Comment aborder par le langage le caractère esthétique ou émotionnel d'un objet appartenant au domaine de l'art ? Quel discours pertinent peut permettre de rendre compte d'objets

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aussi énigmatiques que les vitraux de P. Soulages à Conques ? Au-delà de la description fine et précise de ces vitraux, l'auteur tente de mieux préciser les limites du descriptible et celles des interprétations.

Pierre Soulages. Noir lumière. Ediz. inglese e tedesca Beate Reifenscheid.2019-10-08 *Noir Lumière chronicles French painter Pierre Soulages'* (born 1919) turn to black in the 1950s. The gestural marks found in Soulages' works from this period illustrate his varied contemporary influences--Asian ink paintings, French art informel and American abstract expressionism and his friends Zao Wou-Ki, Hans Hartung and Sam Francis.

Pierre Soulages, Conques, une lumière révélée Bruno Duborgel.2016-01-11 Entre 1987 et 1994, Pierre Soulages réalise les 104 vitraux de l'église abbatiale Sainte-Foy-de-Conques, en créant un verre non coloré et translucide, qui respecte les variations de la lumière naturelle. Dans un texte inédit, Bruno Duborgel porte un regard nouveau sur le travail de recherche de l'artiste qui a réalisé plus de 700 tentatives avant de parvenir au résultat espéré ! En mettant en dialogue la réflexion de Pierre Soulages avec des vues intérieures et extérieures des vitraux de l'église, le texte révèle la longue aventure créatrice de l'artiste, traversée de questions esthétiques, spirituelles et technologiques. Les vitraux de Pierre Soulages expriment ainsi le passage du temps. Leur nature «physique» est un tremplin pour une expérience poétique, une méditation d'ordre métaphysique. Elle révèle une lumière qui, selon les mots de l'artiste, «propose de la contemplation, du silence, de la concentration, de l'intériorité». *Dictionary of Artists* Emmanuel Benezit.2006

Soulages .1996

Cahiers de linguistique, Asie orientale .2006

Monochromes Barbara Rose, Museo Nacional Centro de Arte Reina Sofía.2006 Discussing more than a hundred years of art history, *Monochromes: From Malevich to the Present* is a lavish visual journey through some of the most iconic and visually

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stunning works of twentieth-century art. It offers very clear and understandable interpretations of an important and little understood artistic movement with international scope, and presents a cogent argument for the centrality of the monochrome to modern art. Historical survey, theoretical examination, illustrated chronicle, and aesthetic exploration-the four main texts-offer a thorough and fascinating account of this major artistic trend, tracing its evolution from its origins in revolutionary Russia to its numerous and diverse manifestations throughout the world.--Terry Berne, cultural critic for Art in America

Arp Eric Robertson.2006-01-01 Examining major works in the light of recent critical and theoretical perspectives, this book also considers the extent to which Arp's resistance to single, reductive interpretations may be linked to his bilingual, bicultural upbringing in Alsace and his experience of two world wars.-- BOOK JACKET.

Soulages, un trait noir sur la peinture Ksenia

Milicevic.2022-11-02 Approche critique de l'oeuvre de Pierre Soulages et son inscription dans l'histoire de l'art.

Kultur übersetzen Alberto Gil,Manfred Schmeling.2012-10-31 Der Übersetzer befindet sich im Spannungsfeld nicht nur zwischen den Sprachen, sondern auch zwischen den Kulturen. Die Beiträge nähern sich der Frage nach der kulturellen Dimension von Übersetzung sowohl epochen- als auch fachübergreifend an, wobei das Erkenntnisinteresse sämtliche Textsorten umfasst. Im vorliegenden Band wird die besondere Rolle der Übersetzung bei der Überschreitung kultureller Grenzen von unterschiedlichen Disziplinen aus erforscht. Neben Translationswissenschaftlern kommen auch Vertreter aus Literatur- und Sprachwissenschaft, Kunstgeschichte, Philosophie, Rhetorik und Musikwissenschaft zu Wort. Aus dem Inhalt: Vorwort der Herausgeber Manfred Schmeling:Georges-Arthur Goldschmidt - Eine Würdigung Georges-Arthur Goldschmidt:Wie Grün Rot werden soll oder Die

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Metamorphose des Übersetzens I. Theoretisch-philosophische Fragestellungen Jörn Albrecht: Heidegger auf Französisch – die ‚Poststrukturalisten‘ auf Deutsch. Ein Fall von ‚verschränktem‘ Kulturtransfer Hervé Pasqua: Traduction et déconstruction Pierre Deshusses/Irène Kuhn: Der Übersetzer: ein Seiltänzer über dem Abgrund der Sprachen II. Historische Schwerpunkte Ursula Wiener: Jean-Jacques Rousseaus Briefe über die Botanik im Spiegel ihrer deutschen Übersetzungen. Ein Beitrag zur kulturellen Prägung der Fachübersetzung Fritz Nies: Vernetzung und Affinitäten. Deutsche Autoren in französischer Sprache, (teils lange) vor der Romantik Lieven D’Hulst: La culture allemande en France au début du XIXe siècle: analyse statistique des livres traduits entre 1810 et 1840 Hans-Jürgen Lüsebrink: Lost in Translation – Übersetzung und Exilerfahrung bei Eva Hoffman (Polen/Kanada/USA) und Jacques Poulain (Québec/Kanada) III. Textsortenspezifisches Übersetzen Georgette Stefani-Meyer: Fonction et statut de la traduction dans le Journal des savants entre 1665 et 1714 Alberto Gil: Traduire la rhétorique. Rilke als Übersetzer des sermon L’Amour de Madeleine Jean-Claude Lejosne und Pierre Dimon: Problèmes de traduction (dans le couple français-allemand) de l’interculturalité dans l’expression du droit et la réflexion sur l’éthique: ambiguïté et désambiguïssation dans des domaines ‚sensibles‘ Michael Schreiber: Rhetorische Fragen in politischen Reden. Textsortenspezifisch und Übersetzung IV. Formen medialen Transfers: Neue Medien/Intermedialität Vahram Atayan: Elektronische Übersetzungsbibliographien als translationswissenschaftliches Werkzeug: Eine exemplarische Studie anhand von thematischen Häufungen und funktionalen Elementen in den Titeln von Übersetzungen Französisch-Deutsch aus dem 16.-17. Jahrhundert Rainer Schmusch: La vie est un voyage: Vertonter Text in Übersetzung – Lied und Oper als Kulturvermittler Herbert Schneider: Vertonter Text in Übersetzung oder Kann man Die Meistersinger von Nürnberg und

Aristide Bruants A Batignolles übersetzen? Jean-Loup Korzilius: Le geste pictural et la question de l'origine dans l'œuvre de Pierre Soulages et Karl Otto Götz Ramona Schröpf: Zur Übertragung von Kulturspezifika in der Filmuntertitelung In derselben Reihe als Band 1 bereits erschienen: Kulturelles Gedächtnis und interkulturelle Rezeption im europäischen Kontext. Herausgegeben von Eva Dewes und Sandra Duhem 2008 / XXIII, 678 S. / 113 Abb. / € 49,80 ISBN 978-3-05-004132-2

The Story of Black John Harvey.2013-07-15 As a color, black comes in no other shades: it is a single hue with no variation, one half of a dichotomy. But what it symbolizes envelops the entire spectrum of meaning—good and bad. *The Story of Black* travels back to the biblical and classical eras to explore the ambiguous relationship the world's cultures have had with this sometimes accursed color, examining how black has been used as a tool and a metaphor in a plethora of startling ways. John Harvey delves into the color's problematic association with race, observing how white Europeans exploited the negative associations people had with the color to enslave millions of black Africans. He then looks at the many figurative meanings of black—for instance, the Greek word melancholia, or black bile, which defines our dark moods, and the ancient Egyptians' use of black as the color of death, which led to it becoming the standard hue for funereal garb and the clothing of priests, churches, and cults. Considering the innate austerity and gravity of black, Harvey reveals how it also became the color of choice for the robes of merchants, lawyers, and monarchs before gaining popularity with eighteenth- and nineteenth-century dandies and with Goths and other subcultures today. Finally, he looks at how artists and designers have applied the color to their work, from the earliest cave paintings to Caravaggio, Rembrandt, and Rothko. Asking how a single color can at once embody death, evil, and glamour, *The Story of Black* unearths the secret behind black's continuing power to compel and divide us.

Jean Paul Riopelle Jean Paul Riopelle, Rene Detroye.2005
Portrait du cerveau en artiste Pierre Lemarquis.2012-08-30

Oui, les proportions harmonieuses d'un tableau ou d'une sculpture induisent un sentiment de bien-être. Oui, les couleurs agissent sur nos émotions, notre créativité, notre concentration, voire notre force physique. Oui, la musique a le pouvoir de soulager la douleur et de stimuler la mémoire. Les philosophes ont les premiers pressenti l'impact du beau et des créations artistiques sur le cours de notre existence, sur notre humeur, notre état d'esprit et notre santé. Leurs thèses sont désormais confirmées par les neurosciences, qui nous révèlent comment notre cerveau et, par là, notre corps entrent en résonance avec la beauté. Et si l'art pouvait vraiment aider chacun de nous à vivre mieux et plus longtemps ? Pierre Lemarquis est neurologue.

Membre de la Société française de neurologie, de la Société de neurophysiologie clinique de langue française et de l'Académie des sciences de New York, attaché d'enseignement d'éthologie à l'université de Toulon-La Garde, il est notamment l'auteur de *Sérénade pour un cerveau musicien*, qui a été un grand succès.

Pierre Soulages Bruno Duborgel.2006 Etude d'une oeuvre de Pierre Soulages, *La planche noire de lumière*, peinture réalisée le 27 février 1986.

Balenciaga .2017 The Palais Galliera is paying homage to the couturier Cristobal Balenciaga (1865-1972) with an extra-mural exhibition at the Musée Bourdelle entitled : 'Balenciaga, l'oeuvre au noir'. The exhibition resonates with the black tones of an alchemist of haute couture : variations of black repeated in over a hundred of pieces from the Galliera collections and the archives of Maison Balenciaga...The exhibition resounds with a black harmony of an Haute Couture alchemist. Black motivated Balenciaga : the backbone of his work was inspired by the folklore and traditions of his Spanish childhood. Black was this exceptionally skilled tailor's preference. Black was a monastic influence on the master, about whom Dior once said: Clothes

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were his religion. Balenciaga saw black as a vibrant matter whether it be opaque or transparent, matt or shiny - a dazzling interplay of light, that owes as much to the luxurious quality of the fabrics as to the apparent simplicity of the cut. A lace highlight, embroidery, guipure, a heavy drape of silk velvet and, hey presto, you have a skirt, a bolero, a mantilla, a cape reinvented as a coat, a coat tailored as a cape... ...Every piece is magnificent, from day clothes to cocktail dresses and sumptuous evening outfits lined in silk taffeta, edged with fringes, decorated with satin ribbons, jet beads, sequins... more than hundred couture variations of black are the treasures of the Galliera collections and the Maison Balenciaga's archives. The exhibition is located in the Musée Bourdelle where the sculptures mirror the pure sculptural effect of Cristobal Balenciaga's stunning creations--

<http://www.palaisgalliera.paris.fr/en/exhibitions/balenciaga-loeuvre-au-noir>

Dialectical Conversions David Craven, Brian

Winkenweder.2013-08-15 Few art critics in Western art history have ever had the broad-ranging impact over several decades of Donald Kuspit, a philosopher and psychoanalyst who from 1970 until the present has been a commanding figure on the international stage. A student of German thinker Theodor Adorno under whom he earned the first of his three doctorates, Kuspit introduced a new type of philosophical art criticism into the art world. He drew on both phenomenology and Critical Theory before he then increasingly adopted psychoanalysis. Since Kuspit himself has always measured his own place in the history of art criticism by how rigorously he engages with competing approaches, this book is a searching survey of Kuspit's role in triggering several historic shifts within art criticism, beginning with his now legendary 1974 article in Artforum, A Phenomenological Approach to Artistic Intention. Dense and demanding, yet deft and incisive, Kuspit's multi-faceted art

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criticism has become world famous for reasons that artists, critics, art historians, and philosophers from at least ten different nations explain from various points of view. Divided into three parts and introduced by a lengthy introduction, the book features comments by recognized artists like Rudolf Baranik, Anselm Kiefer, and April Gornik, as well as critical commentaries by many scholars and critics from around the world on the richness of Kuspit's insights into art.

Soulages Pierre Soulages.2001 Édité à l'occasion d'une exposition consacrée à l'oeuvre de Pierre Soulages, présentée au Musée de l'Ermitage de Saint-Pétersbourg et au Musée d'art moderne de la ville de Paris en 2001. Reproduit l'ensemble des toiles prêtées pour cette rétrospective par des collections publiques et privées françaises.

Les Soulages du Musée Fabre Pierre Encrevé, Musée Fabre.2008 Un hommage rendu à l'ensemble de la carrière de Pierre Soulages à travers les 31 peintures, réalisées de 1951 à 2005, offertes par l'artiste au Musée Fabre de Montpellier.

Chroniques par monts et par vaux Christophe Gallique.2023-03-14 L'objet de cet ouvrage est d'écrire des chroniques philosophiques au fil de l'actualité pendant cinq années, en suivant la méthode de David Hume, c'est-à-dire examiner avec attention la base de nos jugements, et éclairer l'actualité à la lumière des penseurs classiques.

Black Michel Pastoureau.2023-06-13 The story of the color black in art, fashion, and culture—from the beginning of history to the twenty-first century Black—favorite color of priests and penitents, artists and ascetics, fashion designers and fascists—has always stood for powerfully opposed ideas: authority and humility, sin and holiness, rebellion and conformity, wealth and poverty, good and bad. In this beautiful and richly illustrated book, the acclaimed author of *Blue* now tells the fascinating social history of the color black in Europe. In the beginning was black, Michel Pastoureau tells us. The archetypal color of darkness and death,

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black was associated in the early Christian period with hell and the devil but also with monastic virtue. In the medieval era, black became the habit of courtiers and a hallmark of royal luxury. Black took on new meanings for early modern Europeans as they began to print words and images in black and white, and to absorb Isaac Newton's announcement that black was no color after all. During the romantic period, black was melancholy's friend, while in the twentieth century black (and white) came to dominate art, print, photography, and film, and was finally restored to the status of a true color. For Pastoureau, the history of any color must be a social history first because it is societies that give colors everything from their changing names to their changing meanings—and black is exemplary in this regard. In dyes, fabrics, and clothing, and in painting and other art works, black has always been a forceful—and ambivalent—shaper of social, symbolic, and ideological meaning in European societies. With its striking design and compelling text, *Black* will delight anyone who is interested in the history of fashion, art, media, or design.

Noir. Lumière et théâtralité Véronique Perruchon.2016-06-02

Cette étude est une traversée historique et esthétique du noir au théâtre. Par des exemples concrets, l'ouvrage rend compte de son évolution et permet d'établir le noir en tant que lumière parmi les composantes de la scène. Du XVe au XVIIe siècle, la lumière était un luxe. Au XIXe siècle, époque de « l'obscurcissement des théâtres », le noir est...

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Pierre Soulages Noir Lumiere Introduction

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